CHAPTER 1

CULTURAL TRANSLATION AND WHY IS IT IMPORTANT TODAY?

1.0 Introduction

Bhyrappa is a cultural-specific in almost all his novels. His first novel Dharmashree talks about dharma, the essential core of Indian culture. He deals with minute definition of dharma.

“In every important novel of Bhyrappa, dharma is a poignant question, which directly or indirectly affects all the characters. It is a major perception”. (Kaykini 3 emphasis mine)

To understand this perception, one needs to know the etymological meaning of dharma.

“The word dharma is derived from the root “dhri” which means to uphold, to maintain, to support, to nourish and to sustain. It contains the moral values required for sustaining human existence in its fullness. Self-development through self-restraint is called dharma. It is physical and at the same time spiritual. We are all inter-dependent and we must see the well-being of the whole universe as a whole. Dharma is the path of righteousness and living one’s life according to the codes of conduct as described by the Vedas and Upanishads. It is the law of life, mind and consciousness”. (Kathiababa 1)

This higher level of understanding of life is the basis of all Indian literature. A similar kind of philosophical bent up of mind in India is cultivated since ages, which has developed into the way of life. No wonder that this highly projected philosophical mind mostly place trust on various factors like affable geographical conditions, renowned various literatures by sages and the existing social system.
1.1 Influence of Culture on Literature

When we observe English literature generally in every era, every writer is greatly influenced by the political, economic and sociological changes around him. Especially when we witness twentieth century literature, every piece of literature is swayed by two world wars, modern mechanical life, hollowness of man, too much of intellectualism and aloofness. Thus in Western literature one witnesses the types of literary movements and -isms like modernism, magical realism, imagism, surrealism, post-colonialism, formalism, post-modernism, stream-of-consciousness, symbolism, modernism, Harlem Renaissance and many others which have sneaked into the modern western man’s life. This has transformed the Western Citizen into more practical and capitalist. This materialistic bent up of mind in the West cannot easily comprehend the philosophical mind of the East. This aspect poses as one of the major hindrances, while translating Bhyrappa’s novels.

At the same time one need not necessarily muse that India has been absolutely away from global influences. Though shadowed slightly by these Western influences, it has retained the essential quality of metaphysical attitude of life. In Karnataka we have witnessed Pragatisheela Movement, Progressive Movement, Dalit literature and many others. Bhyrappa’s literary forte was less prejudiced by these movements, as he believed in searching truth of life, but it is not necessary to say that Bhyrappa is completely ignorant about these Western vicissitudes or the modifications those happened in Kannada literary field. As a critic one can definitely locate several modern literary techniques in his novels like Stream-of-consciousness, monologues and juxtaposing the old with new. He says in one of his articles,

“When I wrote my first novel Dharmashree my intension was to improve the society around me through literature. I tried to point out the shortcomings of existing Hindu society. Later I realized that the concept of ‘society improvement’ remains in the novel itself. Society moves on, as it is and nobody changes………. When Vamshavriksha was written, I
had an intention of depicting the conflict that arouses during the period of transition and the changing relationships between man and man. In due course I felt that Vamshavriksha should be treated as an independent novel, and not as the novel which portrays the struggle during transition period. I came across one important observation probably after four to five years that some insignificant persons and situations in the novel are more alive in the society than the leading characters. After penning down few more novels I became conscious of the fact that the purpose of every literary piece is to search the truth of life. Probably the definition of truth is quite vague but one has to seek out answers to some values of life”. (Bhyrappa 5-6 Trans mine).

This understanding of truth of life is religion to Bhyrappa. Today in this modern world, words like dharma, culture, religion and caste are sensitive enough to be used as general terms. They are synonymous with the word ‘global threat,’ and have lost their fundamental meaning. Bhyrappa as a responsible and a creative writer, has used the words with utmost care, which rather questions this ‘global threat’ and suggests ‘cosmopolitan outlook and global unity.’ So, the translator has to cultivate this sensitive mind to have a good rapport with Bhyrappa’s literary skills. So, transforming this ocean of writer’s experiences, understanding his deep ways and values of life in an appropriate Target Language becomes the responsibility of translator. Naturally it is herculean task for translator to translate this experience in TL, because the Western reader may not easily grasp the cultural problems raised by Bhyrappa.

The novel, The Uprooted (Vamshavriksha) is the widow-remarriage, cultural problems befalling out of that re-marriage, son rejecting his mother, the psychological trauma of the characters etc is clearly an indication of Indian atmosphere. Can English version be able to bring the same psychological problems of characters? The main reason is the Western reader fails to understand the highlighted problems of a woman, who gets married for the second time after the death of her first husband. He might fall into a puzzle like, ‘why is such a huge problem
raised when Katyayini wants to get married for the second time with a sober, highly educated person like Raj?’ In his opinion Katyayini’s decision is more rational and practical because she gets economic and social security. Why should Shrotri, her father-in-law say against it? In what way can mother-in-law and father-in-law have authority to take the decision of their daughter-in-law’s second marriage, when their son is dead? In Western society, a fight between husband and wife regarding their children occurs, when they decide to separate from each other. In India, a child exclusively belongs to the lineage first, and then come up the authority of parents. They are the property and assets of the family. They are the one, who perpetuate the next generation.

In Western society the culture of, ‘my children, your children and our children’ is prevalent. An English Reader cannot imagine the plight of a young and beautiful widow, who remains all alone without getting married again. He doesn’t understand the meaning of Shrotri’s Hindu Philosophy, and Bramacharya that has to be followed after the birth of children and the concept that at a particular age man should be detached from all the family bondages or responsibilities. In Western society, it is a general saying that, man’s life starts at eighties. They believe in taking the responsibilities till they breathe their last.

Katyayini gets into psychological strain as she feels that she has thrown away her responsibility as a mother and as a daughter-in-law, who has discarded her duty to look after her aged in-laws. Thus stems the conflict of cultural problems. These cultural problems should be picked up carefully by the competent translator, as it is important to keep up the original fragrance and flow of language. If the mistranslation is coupled with cultural problems then that would be a greater distortion. A young English Reader writes after reading the translations of Bhyrappa,

“S.L. Bhyrappa excites a lot of interest in the blogosphere, probably because he tends to write from a traditional Hindu viewpoint ---- a taboo in today’s ‘secularized media environment. Bhyrappa writes in Kannada, and unfortunately the translations of his books leave a lot to be desired. It is a hard thing to translate. I have read
translations of two of his books: *Sartha* and *Vamshavriksha*. One way to describe the translations is that the form of the novels is translated, but not the texture. That may not be entirely accurate; since I have no idea what the texture of the Kannada originals is like. But the English translations simply lack texture. By this, I mean that the writing is utterly invocative and deficient in beauty of language, milieu details and ambience.....”(Armchair guy 1)

Probably Raghavendra Rao, the translator intended not to disturb the beauty and flow of Bhyrappa’s language, hence he has taken up word-to-word translation which might be a good reading for *Indian Reader in English*, but not for *English Reader*. It’s true when Raghavendra Rao said in his interview,

“Translating Bhyrappa means translating the whole Hindu Philosophy. Translator has to be more intelligent than the writer because the writer is familiar in two languages that is the writer’s language and the reader’s language. But the translator has to deal with his language, author’s language and the different varieties of reader’s language”
(Researcher – 3 June)

The translators of Bhyrappa’s novels are the great scholars of Vedic studies like Byrappa. They are familiar with ideas, situations and characters used in the novels of Bhyrappa, because they share the same topography. The emotional question like *dharma* has always troubled the author, which is visible in his *language, characters and situations*. However this intense experience probably the translators must have not gone through. Possibly they haven’t felt such horrors and abject poverty of Bhyrappa’s life. It is important for every translator to read the original text thoroughly, because the work may take him to the layers of complexity of life. Then diving deep into other novels of Bhyrappa with the similar intensity, would help to know the difference is in its *structure, narration, technique* and *varieties of characters*. When the writer attempts to write his first novel, he has a different philosophy of life. The same philosophy of life gets more matured and viewed with different
angle in his second novel. His understanding of life comes out with all experiences of life, and vigorous imagination which he experiences in tranquility. *He writes that whenever he pens a novel, he makes it point that he writes it in a serene and noiseless place where nobody disturbs him.* (Bhyrappa 16) This enables him to gain right kind of flow of thoughts, and to have accurate vocabulary which results into a creation of novel of substance. This state of mind, equivalence and uniformity has to be established in Target Language by the translator.

It is important to form *cultural values* between two languages. One wonders what is that power in the original fails to evoke an enthusiastic response in translation. The same problem arises, when a prose of English section is translated into other language. Yet there is possibility of original appear alive, when the translator has free will by letting his creativity at a right point. These translations are applauded because they fulfill the expectations of the *Indian Reader in English* rather than *The English Reader*.

### 1.2 The meaning of Cultural-Translation

Often Bhyrappa points out the *cultural-conflict* in one’s life, which is trapped between two worlds of values; one which is deep-rooted and the other which is modern and not easily acceptable. This leads to a countless misperception. Hence emanates a new *culture*, but probably that leads for a time being a conflict between two individuals, two communities or within an individual himself. This is an intellectual experience for someone who has indomitable will to conquer and for others it is a fatal fall. *The writer cautions that if man doesn’t hang onto a New Consciousness, then there is a fall of the character which means a fall of culture.* (Bhyrappa 87)

It is important to comprise changing *cultural understanding*. All the works of Bhyrappa generally speak volumes about the conflict between misinterpretations of two cultures. He represents vivid picture of Indian society. It is Bhyrappa in Kannada, who set new trend of writing about social and psychological realities with utmost sincere approach. When his novel is read in Kannada, it generally produces reflections in
the minds of reader, who is amazed by his innovative yet convincing interpretations. When such gamut of meaning of dharma is translated in English, then what is the response of a reader or does he acquire the same experience as he experiences it while reading the work in his mother-tongue? What are the experiences of different translators while dealing with such mammoth task? Before one gets to the conclusion whether the rendered work in English carries the same effectiveness, it is important at this juncture to go through in detail about the meaning of cultural-translation. It is interesting equally to study how two diverse words culture and translation make a startling amalgamation, when they are united to form the word cultural-translation. The word culture has posed different challenges for all the writers since ages. They have interpreted it on various ways and every time they have numerous experiences with a new incarnation of the word. Even the word translation has created sensations in literary world. The act which is almost in day today’s life has occupied a special position in literary world. Peter Burke puts it,

“Translation is actually central to cultural history. The role of translated texts in movements such as the Renaissance, the Reformation, the Scientific Revolution and the Enlightenment is of obvious importance—to say nothing of the expansion of Europe into other continents. But I should like to go much further than that. Translation between languages is like the tip of an iceberg. It is the most visible part of an activity sometimes described as cultural translation”. (Burke 3)

Like Peter Burke many writers of this present era generally agrees with the point that culture is always at the center of translation.

“The term ‘cultural translation’ was originally coined by anthropologists in the circle of Edward Evans-Pritchard to describe what happens in cultural encounters when each side tries to make sense of the actions of the other. A vivid example, famous among anthropologists, is Launa Bohannan’s account of how she told the story of Hamlet to a
group in West Africa and later heard the ‘corrected’ form of story which suited according to the culture of West Africa”.(Burke 4).

It means a particular text which is read or narrated in a particular culture is later interpreted according to the customs and values of that culture. The concept of cultural-translation is an act of understanding, which is a kind of translation, a form of domesticating the alien, of turning other people’s concepts and practices into their equivalents in our own vocabulary.

At this point one important question rises in the mind of the reader, how far this Western interpretation of cultural-translation suit Indian context? Is it easy to interpret the stories, situations and characters of Indian life into the situation of western philosophy? Can Translator render the story of the Mahabharata in accordance with English tradition? In India Translation theory has been in genes since ages. There is no specific theory recorded in India, because here creative writing and translation were never considered as two different things. It is a casual practice for writers. We find several translations between Sanskrit and Prakrit. Thus the term cultural-translation is embedded in their writings. Its only in seventies of this century, translation was introduced as a branch in some academic institutions of India. Again and again, we observe translator’s new way of interpreting the text. Thus translation activity became vigorous, which was the main cause for the birth of modern Indian languages. Thus translation became an integral part of the creative writing in India. In very recent years West has given much freedom to translators, but in India freedom to translators has been given since long ago. Probably the reason behind this is, most of the countries in the West are monolinguals and India is multi-lingual.

The flexibility of the translators in India is mention-worthy, but what kind of leniency is possible for the translator while rendering indigenous work into English is an important query. A different kind of problem arises when the translation between two indigenous languages take place. Here TL readership is very small, whereas the TL readership in English translation is wider. The translator has to have global
consciousness, and global readership in his mind. It is obligatory to address varieties of readership. Though the position of translator in India is quite flexible, but his dealing with translations is rather precarious because he has to choose his audience.

“Given our normal tendency to look westwards for approbation, some of us may translate for the Middle West (i.e. the United Kingdom) while others aim at the Far West (i.e. the United States). From my own experience, after some trial and much error, I have settled for readers nearest home. That is, if I may repeat something I have started elsewhere, while converting the language medium (originally the Bengali reader) not so much with the ‘English reader’ but with the ‘Reader in English’. Not being certain of where else this reader may live or lurk, I address my translations primarily to other Indians who read English”. (Sujeet Mukherjee—40)

The translators of Bhyrappa have preserved both kinds of modern readers in mind i.e. the ‘English Reader’ and ‘Indian Reader in English’. At the same time the term “cultural-translation” though might have originated in Western literature, the definition of the term can be interpreted according to Indian situation as the translators are dealing with Indian novel. Moreover, translation and culture are inseparable. As Peters Torop puts it,

“Translating as an activity and translation as the result of this activity are inseparable from the concept of culture. The translational capacity of culture is an important criterion of culture’s specificity…..On the one hand, by the turn of the century, the understanding of the cultural value of a translation text has grown deeper, especially in respect to the importance of translations for the identity of the receiving culture……..On the other hand culture theory, particularly in the area of cultural studies, has again begun to value the concept of identity through culture.” (Peeter Torop 593)
In this modern era, Translation between cultures is no longer a dominant concept, but culture itself is now being intellectualized as a process of translation. The term translation can be defined as a dynamic term of cultural encounter. It includes anthropology, architecture, economics, history, linguistics, literature, media, music, philosophy, religion, sociology and the fine arts. No wonder that in the works of Bhyrappa all these aspects have found imperative dwelling, as author adores these features as a vital part of modern fiction. Before we discuss Bhyrappa’s cultural concept and its translations, its advantages and limitations, it is important to discuss about the meaning of culture and theories of modern translation. Till 1980’s the word ‘culture’ was not thought to be subservient in any work of translation, yet the urge to know the art, music, literature and ethos of other nations became intense due to frequent wars.

1.3 The Concept of Culture

To understand cultural-translation and Cultural Competence of translators, it is important to grasp the full meaning of the word ‘Culture’. Culture is not easily defined, nor is there any unanimity among scholars, philosophers, politicians and common men as to what exactly the concept should include. Yet it is sure that the word culture has a significant meaning since time immemorial in all the countries. Bhyrappa often uses this term as dharma. It is interesting to see how different layered culture carries its meaning when it gets translated.

More often viewing culture from the historical point, the word was observed with diverse strata of meaning. Over the years many explicit and implicit definitions of culture have crawled into language. The term culture is derived from the Latin word, ‘cultura’ stemming from colere, meaning ‘to cultivate’. Every definition of Culture refer first to the betterment or refinement of the individual especially through teachers and education, with the help of good parents at home, and then to the fulfillment of national aspirations or ideals. Even in India, the term is an embodiment of greater meaning of life. Whatever is the age, whichever is
the country one point is true that *culture* ultimately means the furtherance and betterment of an individual, his society and the country in which he lives in.

In the mid nineteenth-century, scientists like Darwin used the term *culture* to refer to ‘a universal human capacity’. The critic Matthew Arnold used the word *culture* to refer to an ideal of individual human refinement, of ‘the best that has been thought and said in the world’. He had seen that, earlier *culture* referred to such activities as *art, classical music* and *cuisine*. *Culture* was identified with civilization. People used ‘*high culture’* and ‘*low culture’* which reflected inequalities within European societies. Matthew Arnold contrasted ‘*culture’* with ‘*anarchy’*. In 1870 Edward Taylor applied this term for a diverse set of activities which is the characteristic of all human societies. This view paved way for the modern understanding of *culture*. The German philosopher Kant formulated the definition of *culture* as ‘*enlightenment which is man’s emergence from his self-incurred immaturity*’. He argues that immaturity comes not from a lack of understanding, but from a lack of courage to think independently. In his opinion *culture* is not ‘*Intellectual Cowardice, but thinking daringly*’.

Almost all the anthropologists worldwide refer to Tylor’s definition of *culture*, in the twentieth century. ‘*Culture’* has emerged as ‘*central and unifying concept of anthropology*’. He began with the mainstream of understanding of *culture* as ‘*the product of human cognitive activity*’. The modern anthropological understanding of *culture* included ‘*art, morals, law, custom, any other capabilities, and habits acquired by man as a member of society*’. Another anthropologist Boas emphasized that ‘*culture is dynamic, moving from one group of people to another and that specific cultural forms have to be analysed in a larger context*’. This has led many writers and anthropologists to explore different ways of understanding the global dimensions of *culture*. They have struggled to describe the meaning of *low culture* and *high culture*, which meant people are politically and economically inferior but not *culturally*. Some used the term *sub-culture* to describe *culturally distinct* communities that were the part of larger societies. The terms like *core culture, multi culture, and melting pot* were used to describe the minority
and majority groups of the society. In the twentieth century, ‘culture’ emerged as ‘a concept central to anthropology, encompassing all human phenomena that are not purely results of human genetics’. The term had a greater significance during World War II. (Wikipedia books -1- )

1.4 The Relevance of Modern Theories in Cultural-Translation

In twentieth century, many important theorists of translation made several categories of translation. From 1950 till 1980, though translation was not considered as a serious discipline, gradually people were aware of translations, which played very important role in the life of commoner. The main reason was two world wars. These two wars remained as the main reason for this awareness about translation. These world wars had shrunken the world, and people felt curious to know each other’s tradition and culture. Thus cultural communication arose. This cultural communication was found in businesses and the government, which were seeking to expand globally. Businesses began to offer language training to their employees. Even during Cold war, the United States economy was largely self-contained, because world was polarized into two separate and competing powers: the east and the west. However, changes and advancements in economic relationships, political systems and technological options began breaking down old cultural barriers. Business transformed from individual-country capitalism to global capitalism. Thus cultural-translation became indispensable because industries found out that their employees were ill equipped for working in global market. Programs were developed to train employees to understand how to act when abroad. Abundant translations from native language into English and vice versa were encouraged. Thus began the realization of world view which brought some hidden talents of translators. Thus some important theories must have sprung from this challenging spirits of translators.

At this juncture, it is the duty of the translator to catch the moment of life, and survey how many translations have helped this existing world to have ‘the feeling of oneness.’ One wonders, why the translations of many languages should have theories to follow. Is it necessary to translate according to a particular theory given by a theorist? The fact remains that
theorists have innovated many theories on the basis of various translations. Theory is the product of translation and not vice versa. Moreover, all these theories never paid directly much attention to cultural elements of translation, but they had realized an important factor that in this global world cultural-translation surely bridges the gap between two cultures. In fact the word ‘cultural-translation’ was not coined till 1980.

When one observes the history of theory of translation it was obvious fact that the translator concentrated on two important ways: word-to-word and paraphrasing. Gradually latter half of the twentieth century witnessed the evolution of translation theory with many angles and directions. There was general agreement that the spirit and style of the translation should be conveyed. Here an attempt is made to accommodate the essential qualities of Bhyrappa’s novels into these theories.

In 1954, Casagrande observes four types of translation and the role of translators.

a. **Pragmatic Translation:** It refers to the translation of accurate message, which is conveyed in source language. So, it is the crucial duty of translator to get precise information about the SL and TL. The translators of Bhyrappa’s novels are the scholars in English language, as they have worked in University as Professors. So the accurate material about English language is possible. While rendering, translators face many cultural challenges of English languages as they are not the part of society, in which English is spoken. The cultural nuances and language nuances are realized, when one is born and brought up in that society. Regarding the source language, Kannada is the mother-tongue of most of the translators.

b. **Aesthetic Translation:** In this particular translation the translator takes into account the effect, emotion and feelings of the original language version that is aesthetic beauty of the works. Bringing aesthetic sense in the translation work is possible for certain extent to the translators of Bhyrappa, because they belong to the same
culture, same region of the country and probably the same age group. Secondly all of them know Bhyrappa personally. They have spent time with him, discussed with him before taking up such epic work of translation, but the problem occurs with the kind of audience. The Indian idioms, phrases, synonyms might pose problem in understanding the aesthetic beauty of rendered version, because the setting of Novels takes place in Karnataka.

c. **Ethnographic Translation:** This kind of translation is more relevant to this present research work, because this helps to elucidate the cultural context of the source and second language versions. With this as their goal, translators have to be sensitive to the way words are used, and must know how the words fit into cultures of SL and the TL. Everybody agrees to the point that every language in India has cultural-bound expressions. The difficulty takes place whenever there is a translation from indigenous language to English language. Here the translator has taken some liberty to retain some words as they have to keep the beauty of the language. It is difficult to translate some ritualistic words, ceremonial words, dishes and traditional dresses. In Vamshavriksh, the translator has to retain words like Shra:ddha (Ritual on the death of someone), Tee:rrth (Sacred water), Pitr u (father), Gojju (Mango-curry), Tilak (vermilion mark) etc. Often the author has used words from mythology like Yama Dharma (god of death), Pa: np (bad deeds), Punya (good deeds), Naraka (hell), Dharma Yuddha (war of righteousness), Vairagya (renunciation) etc. The translator has also taken liberty to omit some words like the words of Mantra. Here he has given just the meaning of mantra. In Crossing-Over, the translator has to retain the words like Brahman, Vaishyya, Kshatriya, Shudra—the Vernashram system in India, Gayatri mantra etc.

d. **Linguistic Translation:** It is concerned with equivalent meanings of the constituent morphemes of the second language, and with grammatical form. Linguistically Kannada and English are two different languages. The major problem in cultura-translation is the stress, pronunciation and intonation, which pose as two contrasts in Kannada and English. Every syllable is pronounced in Kannada.
e.g. - t, th, d, dh, n are different from T, Th, D, Dh, N. We find lateral contrasts in the words like Anna (cooked rice) is different from ANNA (brother), Halli (lizard) and HALLI (village). This is completely missing in English. This poses problems when translator thinks to retain some untranslatable words as they are. (Casagrade 335-340)

Another important theorist Savory Theodore in 1957 recognizes four different categories of translation like **Perfect Translation, Adequate Translation, Composite Translation** and **Scientific and Technical Translation.** *(Theodore 1 - 80)* In 1965, Catford categorizes as **Full, Partial, Total, Restricted; Rank bound, Rank Free and Adaptation.** In Full translation, the entire SL text is replaced by TL text. In Partial translation, some part or parts of SL text are left *untranslated*. For instance, in literary translation some SL lexical items simply get transferred to the TL text for they are regarded as ‘untranslatable’, or for the deliberate purpose of introducing ‘local colour’ into the TL text. He defines total translation as ‘replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by TL phonology/graphology” and defined restricted translation as ‘replacement of SL textual material by equivalent TL textual material, at only one level.’

The important feature of Catford’s theory is distinction between **Linguistic Untranslatability** and **Cultural Untranslatability.** He cautions about two types of untranslatability – linguistic *untranslatability* and cultural *untranslatability*. The translator should be aware of two different morphemes ‘plural’ and ‘*third person singular*’ present as in cats and eats. Cultural untranslatability arises when a situational feature, functionally relevant for the SL text, is completely absent from the *culture* of which the TL is a part. e.g. the Kannada lexical item *Vastra* may mean, ‘robe worn by either men or women, gift given to guest, worn in bed, a piece of cloth used as handkerchief or tissue etc’. In English there is no single lexical item which can cover this total range of situational features. There are many such words like *Hari,*
which has several meanings like the name of God, tearing cloth or paper, fluid flowing, plucking, horse etc. This is untranslatable in English. So Catford also feels that there is no clear distinction between linguistic untranslatability and cultural untranslatability. He says, “To talk of ‘cultural translatability’ may be just another way of talking about collocation untranslatability” Later he felt that this collocation translatability is a type of linguistic untranslatability. Thus his theory is developed on a higher level, and is considered as an extensive work written in the theory of translation. (Catford 125-151)

In 1964, Eugene Nida’s work *Towards a Science of Translating* attempts to provide an essentially descriptive approach to the translation process. His theory of translation is centered on receptor by making him the key person involved in the process of translation. His approach to translation is entirely socio-linguistic and receptor oriented. He gives importance to discourse features besides linguistic features. He propounds pragmatic theory of translation. According to Nida, “translating involves certain rather severe restrictions imposed by the cultural contexts and linguistic literary styles or media of communication” (Nida 153). He develops an approach to translation which involves three stages. In the first stage, the source text gets reduced into its kernels, in the second stage, the meaning of the source language gets transferred to the receptor language on a structurally simple level and in the last stage, the generation of the stylistically and semantically equivalent expression in the receptor language takes place.

Nida talks of five important phases of communication which are to be considered by the translator. They are the subject matter, the participants engaged in the communication, the speech act or the process of writing, the code used and the message. In his opinion the ideal translator is the one “who has complete knowledge of both source and receptor languages, intimate acquaintance with the subject matter, effective empathy with the original author and the content, and stylistic facility in the receptor language” (Nida 153). He feels that since such an ideal set of abilities is rarely found, the
essential elements in the role of a translator must be distributed among several persons in various ways. In this regard one important point should be mentioned here.

The important three translated works of Bhyrappa- The Witness (Sakshi), the Crossing Over (Datu) and Scion(Vamshavriksha) are the joint effort of two translators—Bhyrappa and Sharon Norris in The Witness; Here the first translator Bhyrappa is the author of the work, and need not mention about his authority on Kannada. Second translator lives in Scotland has greater authority on English. The leniency as a writer is minimized because there is one more translator who might choose right word for right situation. The translated work of Sakshi (The Witness) is well received by the reader. Pradhan Gurudatta and David Mowat have taken excellent joint translation work in The Crossing Over. Bhyrappa and Sushma Chandrashekhar’s joint translation of the Scion-the translation of Vamshavriksha is well received by the Western audience.

In 1981, Peter Newmark made an improvement over the translation theory of Nida. His major contribution to the theory of translation is the detailed treatment of semantic vs. communicative translation. He proposes only two methods of translation that are appropriate to any text. The first one being the communicative translation, where the translator attempts to produce the same effect on the TL readers as was produced by the original on the SL readers. The second one is semantic translation, where the translator attempts, within the bare syntactic and semantic constraints of the TL to reproduce the precise contextual meaning of the author. Newmark considers a wide range of text types and proposes two types of translation, semantic translation and communicative translation appropriate to any text. Depending on the text and its function the mode of translation has to be decided. In this way Newmark’s theory is an improvement over Nida’s theory of translation. (Newmark 10 -15)
1.5 Cultural Turn in Translation

In 1980, the birth of Translation Studies was signaled with the publication of one important book titled, Translation Studies by Susan Bassnet-McGuire which had many editions as well as wider readership. People had a different approach to Translation Studies. Later it was noticed that language and culture are closely interlinked.

“…..shortly afterwards, it began to be noticed that literary texts were constituted not primarily of language but in fact of culture, language being in effect a vehicle of the culture. In traditional discussions, the cruxes of translation, i.e., the items which proved particularly intractable in translation, were often described as being “culture-specific” for example kurta, dhoti, roti, loochi, dharma, karma or Maya, all items peculiarly Indian and not really like the western shirt, trousers, bread, religion, deeds both past and present or illusion. But then the realization grew that not only were such particular items culture-specific but indeed the whole language was specific to the particular culture it belonged or came from, to some degree or other”.

(Harish Trivedi 188 – 199)

Thus translation of a text is not between two languages, which have linguistic approach or comparative approach. It has intricate cultural approach. “The unit of translation was no longer a word or a sentence or a paragraph or a page or even a text, but indeed the whole language and culture in which that text was constituted”. (Bassnet & Lefevere) This innovative awareness is rightly pronounced as “The Cultural Turn in Translation Studies” in the title of a chapter jointly written by Susan Bassnet and Andre Lefevere in their book Translation, History and Culture (1990). It was exactly the construction and appreciation of this cultural turn in Translation studies that helped to spread and refresh the discipline and to free it from the Linguistics.
There was again path-breaking event in 1990, when Richard Hoggart, coined the word *Cultural Studies* and founded center for Contemporary *Cultural Studies*. (Owen, Cultural Studies 1 - 243) It generally concerns the political nature of contemporary *culture* as well as its past historical precedents, conflicts and issues. *Cultural Studies* is extremely holistic, combining *feminist theory, social theory, political theory, history, philosophy, literary theory, media theory, film and video studies, communication studies, political economy, museum studies and art history* to study *cultural phenomena* in various societies. Thus *Cultural Studies* seeks to understand the ways in which meaning is generated, disseminated and produced through various practices, beliefs, institutions and political, economic or social structures within a given *culture*. It observed that Bhyrappa’s novels contain all the elements.

Basically the writer believes in philosophical foundation of life. Every work is holistic, which includes every theory that *Cultural Studies* comprises. In the opinion of writer, literature should contain every theory, but as a critic, one finds out the depth of writer’s exploration of world literature. For him *culture* is cultivation of soul which is natural, the highest and the possible ideal for human development. Like many thinkers he interprets the same concept *culture*, which refers to all the ways in which human beings overcome their barbarism and artifice to become fully humans. Similarly the translators have taken this colossal work of translating Bhyrappa’s work, because they agree with the philosophy of Bhyrappa. Secondly, they have taken up the work out of love and interest. Their scholarly ingenuity is flown through this translation, and many other translations. This differs from the paid work of translation. Another interesting point should be mentioned here that the theory of *Cultural Translation*, though born in western concept the theorists like Homi Bhabha belong to Indian origin. Later, the real contribution is done by Indian writers like Harish Trivedi.
He says, “Meanwhile instead of a cultural turn in Translation studies, we have on ours a beast of similar name but very different fur and fibre – something called Cultural Translation. This is a new collocation and in its specific new connotation is not to be confused with a stray earlier use of it in the old-fashioned sense of translation oriented towards the target culture, what may be called a reader-oriented or domesticating translation. In fact, the term Cultural Translation in its new and current meaning does not find an entry or even mention in any of the recent encyclopedias and anthologies of translation listed above” (Harish Trivedi 188 - 199)

The factual and sophisticated concept of Cultural-Translation occurs in the work Homi Bhabha, who is probably the foremost postcolonial-postmodernist theorist of present times. In the last chapter of his Magnum Opus, The Location of Culture, he discusses “how newness enters the world: Postmodern space, postcolonial times and the trials of cultural Translation.” In The Location of Culture, Homi Bhabha sets out the conceptual imperative and political consistency of the post-colonial intellectual project. In a dazzling series of essays he explains, why the cultures of Western modernity must be relocated from the post-colonial perspective. Bhabha discusses writers as diverse as Morrison, Gordimer, Conrad and Walcott. He revisits the collections of the Indian Mutiny, and the shocking territory of The Satanic Verses. Bhabha rethinks questions of identity, social agency and national affiliation. In doing so, he provides a theory of ‘Cultural Hybridity’, and the 'translation' of social difference which goes beyond the splits of self and Other, East and West. He discusses the novel The Satanic Verses and says that a new sense is felt when Salman Rushdie remarked, ‘We are translated men.’ (Rushdie 16) Thus Bhabha has sought a new context to Rushdie’s migration and hybridity from India and Pakistan to United Kingdom. Bhabha puts it, “If hybridity is heresy, then to blasphemy is to dream....it is the dream of translation as ‘survival’ as Derrida translated the ‘time’ of Benjamin’s concept of the after-life of translation, as survivre, the act of living on borderlines. Rushdie translates this into the
migrant’s dream of survival; an initiatory interstices; an empowering condition of hybridity (Bhabha 226-227). He says again, ‘Translation is the per-formative nature of cultural communication’ (Bhabha 228).

This postmodernist idea of Cultural Translation has reverberated almost in every contemporary writings. So Harish Trivedi suggests that, ‘there is an urgent need perhaps to protect and preserve some little space in this postcolonial-postmodernist world, where newness constantly enters the rough Cultural Translation, for some old and old-fashioned literary translation”. (Trivedi 200)

1.6 Cultural Translations in India

At this juncture, it is important to analyse the cultural- translations in a mighty country like India. India is a multilingual nation. As many as 1,652 languages and dialects are spoken in India. Thus Translation becomes necessary tool in a multilingual country like India. In India Translation theory has been in genes since ages. There is no specific theory recorded in India, because here creative writing and translation were never considered as two different things. It was a casual practice for writers. We find several translations between Sanskrit and Prakrit. Thus the term cultural-translation was embedded in their writings. Its only in seventies of this century, translation was introduced in some academic institutions of India. They were of the opinion that the translation should follow the original object, but that might differ from the intensity and the angle of light falling on it. Again this is translator’s new way of interpreting the text. Time and again, translation activity became vigorous, which was the main cause for the birth of modern Indian languages. Thus translation became an integral part of creative writing in India. The tradition of transcreation is the general mode of translation.

Translation in India is different from the West because in initial stages, the Western countries considered translation as a fall from the original. In very recent years the West has given much freedom to the translators. Credibly in India the translator is as free as any writer. He has been enjoying his status without any interruptions.
In India encountering with an *alien culture* was initially like the conflict of two heterogeneous sensibilities, which are accustomed by their inherent value system of their respective cultures. Such confrontation evoked a resistance to experience *culture* of that dominant language. When an individual is born and brought up, he inherits cultural objectives by which he is identified and recognized. He continues with that *cultural tradition*. It is not easy to have a sudden *cultural transference* even that caused to some extent an irritation, confusion in the minds of every Indian. This peculiar social and *cultural experience* has peeped into every Indian literature. So these cultural issues are an integral part of every literary work written in India. Again the writer, reader and translator have to overcome these *cultural problems* accepting inevitable existence of uninvited *cultural elements* of *alien culture*. Yet they have tried to unravel these problems with local colours by juxtaposing both contrast societies. Thus they are able to cross language barriers.

1.7 The Strength of Translators against ‘Problem’

As discussed earlier, Bhyrappa is more particular about the definition of *dharma* in all his works. Here we deal with all his six translated works to find out *cultural elements* and, how they are encountered by translators of Bhyrappa. The important and devising issue like *culture* is translated on different levels by scholars like Raghavendra Rao, Pradhan Gurudatta, the author himself and S.Ramaswamy. The essential quality of translators of Bhyrappa is sharing the same mother-tongue i.e. Kannada. Then they have learnt English as a second language in schools and colleges. This has enabled them to translate accurate message of source-text to the target-text. Most of the readers are ‘*Indian Readers in English*’ at home than ‘*English Readers*’ and naturally the readers have same context and similar atmosphere. Even most of the foreign readers are second or third generations of the Indian origin. Other readers have advantage of being acquainted either with the reader of Indian origin or with the books of Indian aesthetics and literature.

Secondly, all the translators know author personally. They have discussed many issues with him before they have taken up translation. The similar age group and probably the same profession i.e. teaching, has
made it easy for the translators to know about the moods, emotions and feelings of the author. They have spent time with the author to know the essential theme of the works. They are familiar with the hardships of his life. So, it is easy to pass on the exact message of all the works. So, aesthetic beauty is not lost in any translated work. Often they have overcome the issues related to culture. The cultural problems are between the writer and the subject matter of the text, and then the writer and his readers, but translator has to deal with the text, subject matter, writer and readers. His accountability is higher than that of the author. Despite all the possibilities of making the translated work successful, the shortcomings are bound to be pointed out. Whatever may be the strength and weakness of translators, every translator has to come across with problem centered translations, because the route to translation itself begins with problems and the translator has to find out some strategies, where he comes to the perfect solution.

The readers generally raise an important question whether the source language should be the mother-tongue of translator or the one who has an equal competency on source language should be the translator? Ultimately there is no rigid and loose rule to be a good translator. As a creative writer, he should be a scholar and should have willingness for innovation with the sense of dedication. In case of present translators, Raghavendra Rao and Pradhan Gurudatta share the same mother-tongue. S. Ramaswamy lives in the Kannada atmosphere, but Sharon Norris and Dawid Mowat come from different background.

Ultimately, one point is true that apart from all these fair and foul points of translations, what matters is individual competency, which has capacity to oscillate simultaneously into two different cultures, then again blend them to bring forth authentic version of the original. So, it is important how translator’s competency is able to catch these various modern elements in Novel form like language, cultural anthropology, intellectual humour, myth, architecture, economics, history, literature, media, music, philosophy, religion and sociology. These disciplines cannot be categorized separately in the novels of Bhyrappa. Though they are scattered here and there, yet embedded with the main
structure and the theme. A brief analysis on these terms would connect Bhyrappa’s literary copious with relevance and success of translations.

### 1.8 Language

Language is one of the important vehicles of Bhyrappa’s works. He is known for his rich vocabulary, his capacity to provide layers of meaning to the words and above all coinage of different words. The words according to him have more musicality. According to our old grammarians Patanjali and Abhinavagupta, every language has Dhvani and Rasa concept. Patanjali says further that, Dhvani is for ordinary people and Sphota is for intellectuals. Words have more sounds and are analysed according to the context. The writer, being the great scholar in Sanskrit, has a profound knowledge regarding language and its sounds. In this context, one can say that another important province in Bhyrappa’s works is the use of sounds in his language. This creates a special atmosphere in the plot which binds the characters. In his novels the sound is found especially on the laps of nature like gurgling sound of river, roaring sound of waterfall, thuddering, chirping birds which enhance the effect of words and its rhythm. This effect is specially found when mantras are recited. It is traditionally believed that mantras are cultural-bound expressions. It is often said that in translation if there is a loss of meaning, then that loss is remarkably because of the silence of sound.

The speech or writing is a physical aspect of language, but how one is able to form these speech into thoughts is mental aspect of language. First the language is conceived, then it is conceptualised and later it is put into a kind of medium. This facet is the main problem while rendering Bhyrappa. All his main characters are powerful in analysing critically their surrounding characters and situations with their monologues, reminiscences, memories, dreams and repercussions. His protagonists are Vedic scholars who chant Mantras for special occasion. Mantras which have given the culture of sounds are untranslatable.
1.8.1 Language of sounds

_Hindu culture_ itself is a _culture_ of sounds. So a _Mantra_ is no ordinary combination of letters and syllables, but a living force. This sound is reverberating in everything in this universe. The gurgling sound of water, the rustling sound of wind, the sound of our footsteps while walking on the earth or on the dry leaves in forest—everything is _mantra_. This sound, music rhythm is very much present in all the works of Bhyrappa. He has realised that sound is an important part of _Hindu dharma_. So _Mantas_ are an essential part of Bhyrappa’s novels. In every novel, the protagonists recite _Mantras_. The translator cannot catch the sound of the _Mantras_, but can give only the meaning which may not be impressive to English reader.

Language always develops in tune with the _cultural milieu_ of a particular region. Every language says more than what it says on the surface level. It has a peculiar _Dhvani_. This problem is at a gigantic proportion, when we talk of two languages English and Kannada which are _culturally different_. In a situation like Draupadi’s marriage i.e. her marriage with all five Pandavas, Indian reader may accept it as an epic part and still he believes that a newly entered woman breaks the unity of brothers at home. So it is not objectionable, when Draupadi was forced to get married with all brothers of Pandavas to keep the unity which was necessary for the future war. Even some of the sayings like “When eldest brother speaks, the other brothers should remain silent’ is still prevalent in Indian family systems. In _Parva_, the author is able to bring irony in the situation, where all the Pandava brothers keep silence, even though their wife is disrespected in the court of Duryodhana because their eldest brother Dharmaraj makes some gestures not to speak as it is against _dharma_. (_Parva_ 218) This peculiar question of _dharma_ and its misinterpretation is realized by an Indian reader as he is acquainted with the _Mahabharata_. For English reader the question of _dharma_ rather confuses him. Ultimately he fails to understand why helpless woman is not supported by all her courageous husbands. Thus every language has its typical characteristics.
1.8.2 The structure of Kannada Language

Though Kannada language claims to be the oldest language, one wonders at its structure. There is a sort of freedom of occurrence of various items in a sentence. The word in Kannada sentence is rather unrestricted. The head noun can occur in any type of sentence. The head noun can occur in any place in a sentence preceded by these items. But the immediate constituents are as close together as possible. The subject, object, verb, adverb and clauses can occur in any order in a sentence. (Hiremath 124)

e.g: The sentence like Tr: Pandu went to Himalayas with his wives after seeking the permission of elders can be written in various ways which is impossible in English

1. Pandu hiriyar appane padedu himalayakke tann hendir jotege hoda.
2. Hiriyar Appane padedu Pandu tanna hendir jotege himalayakke hoda.
3. Pandu tanna hendir jotege hiriyar appane padedu himalayakke hoda.

English is a language, which ordinarily places its subject at the beginning of the sentences. The word order is usually subject, verb and object. In a language like Kannada, the necessary subject can be placed anywhere in a sentence depending on the stress or emphasis given to the word. K.V. Tirumalesh, the critic points out the difficulties posed by the differences between the SL and the TL by referring to a story in Greek Myths by Robert Graves. In the story Narcissus and Echo, Echo can repeat what others say, because she is under a terrible curse. She is in love with Narcissus. When he says rudely, ‘I will die before you ever lie with me’, she repeats taking this opportunity to make her point ‘lie with me’. Here Tirumalesh points out that in many Indian languages including Kannada this kind of conversation is impossible, because in Indian languages subordinate clauses occur only on the left of the main clause. (Tirumalesh K.V. 4) To overcome these difficulties the translator must have real ingenuity.
When the reader is reading the translated work, he experiences that the structure of language of Bhyrappa’s novel is not as flexible as to shift noun-verb-adverb in a sentence. The meaning may not be distorted but the sense changes. The initial novels may not throw problems of these kinds. One of the reasons is the technique used in writing. In **The Uprooted** and **The Crossing Over** the author uses simple narrative technique, where the story of Katyayini, Shrotri, Sadashiv Rao, Satya or Mohandas is revealed without any complications. However, in novels like **The Witness**, **Parva** and **Sarth**, the author has used various techniques like stream-of-consciousness, monologues, reminiscences etc. The deep psyche of every character is revealed which helps the reader to experience different situations from all the angles.

### 1.9 Intellectual Humour

Another important domain in Bhyrappa’s works is the use of intellectual humour. It is traditionally believed that humour is *cultural-bound* expression. This is one of the major reasons for the loss of meaning in translation. Probably this loss is because it is less analysed. M.S.Narasimhamurthy, a writer puts his experience humorously. *When he expressed his friends that he has picked up some elements of sense of humour in the novels of Bhyrappa, his friends looked at him with pity and told him not to find lemon rice in gold shop. If people want to have lemon rice let them go to the hotel next to the gold shop.* (Emphasis mine). However, Narasimhamurthy is of the opinion that,

> “As it is not possible to get it bound an epic without Navarasas, in a similar way Bhyrappa must have not dedicated some situations, characters or episodes essentially for humour but as they are picked from his life around, here and there the lightening of humour is flashed. Humour cannot be identified separately but it is one with the sensitivity of novel”. (Narasimhamurthy 269 emphasis mine)

Even by adding footnotes one cannot completely make readers understand the sense of humour. Humour is often born when there is a certain involvement and participation between the writer and the reader.
This is because they have shared history, tradition, politics, social attitudes, literature, aesthetics and a certain way of life. This shared network varies from state to state, country to country and from language to language. Humour thus has linguistic and also cultural approach. Thus this leads to ambiguity. The subtle irony is lost in the cultural-translation.

1.10 Cultural Anthropology

Another important approach Bhyrappa takes up in his novels is cultural anthropology, where man is born and brought up in a particular cultural atmosphere, which moulds his ways, habits, thoughts and his stipulated life style. The Western concept of cultural-anthropology in fact deals with anthropologists, who live among people in another society for a considerable period of time, simultaneously participating in, and observing the social and cultural life of the group. They preserve the details, spend long hours in libraries, churches and schools pouring over records, investigate graveyards and ancient scripts. This includes information about physical geography, climate and habitat. Even this definition of cultural anthropology is much accurate with Bhyrappa’s way of writing. The recent novel ‘Aavaran’, the most popular novel of Bhyrappa proves this. He stayed in the house of a Muslim family, read innumerable books on that community, talked with many scholars, collected authentic records from the libraries and schools, and attended their festivals before writing the novel Aavaran. (Bhyrappa X) In the similar way while writing Datu, he studied thoroughly about two communities of the society—Harijans and the Upper-caste people. He witnessed a situation of Harijans entering the temple in one of the villages. He travelled and visited almost all the places of the Mahabharata, visualised characters and situations before writing Parva. (Bhyrappa 5 – 60) Though concept of cultural anthropology differs from country to country and community to community, Bhyrappa’s thoughts are no less than any Claude Levi-Strauss (structuralism), Taylor or Malinowski.

Though anthropologists believe that the human nature is same everywhere, most of the time the human nature is moulded, evolved according to one’s own bringing up, the influence of childhood and the
kind of school he gets. The behaviour of a particular character, his mode of thinking, his decisions and his success completely depend upon the atmosphere the character gets.

To bring this atmosphere in the translated work, the translator should really find out a technique of translation, where a character is revealed in an entirely different manner. He gives reasons about many characters that are wicked despite being born in a royal and sober family. e.g. why did a cruel king like Kamsa take birth in a sober family of Yadavas? Why did Upapandavas lack the prowess of their fathers? Why were Duryodhana and his army killed despite being brave? Why did Katyayani die at the end of novel? The author has perfect answer for all these questions. He probes deep into the psyche of his characters, studies their psychology and comes to the conclusion. Somehow these case studies are very different for English Reader as his social system is entirely different from that of an Indian.

1.10.1 The Status of Indian Woman in Parental Home

The attachment which an Indian woman has to her parental home is proverbial in the Indian tradition. They often tell about their beautiful surroundings of their home-town. Gandhari’s reminiscences about her native place Gandhar, Madri’s nostalgic memories about her Madra land, Draupadi’s defense about her position by calling as Dristadyumn’s sister, when she was ridiculed by Kauravas in the dice-hall, Subhadra’s strong position as she is the sister of Krishna, Kunti’s musings about her prosperous maternal house-hold are common in Indian context. For any reader the nostalgic desire to be in the ‘native air’ is quite common. Even the maternal home for an Indian woman is very peculiar. This landscape is an essential factor in cultural-anthropology. The position, name, power and economic status of fathers and brothers is a matter of pride for any Indian woman which may not be true for a foreign woman because being independent is a matter of strength for her.
1.10.2 Kinship Terms

The terminology what an Indian uses for relationships is vague and beyond the imagination of any foreign reader. Kinship terminology is quite extensive and specific. The general terms such as ‘aunt’ or ‘uncle’ may not be preferred in India. In Kannada the Elder Brother is called as Anna, Younger Brother---Tamma, Elder Sister---- Akka, Younger sister----Tangi, Mother’s sister---- Chikkamma, Mother’s elder sister----Dodamma, Father’s elder brother-----Doddappa, Father’s younger brother----Chikkappa, Mother’s brother---- So: dara Mava. The position of maternal uncle is next to father. He is the teacher for his nieces and nephews. e.g Shakuni, Gandhari’s brother stays in his sister’s house to teach his nephews.

Another relationship is that of co-wife, savati a Kannada word for which there is no exact English equivalent. The relationship between Madri and Kunti is understood and is felt by every man, moreover every woman in India. The English reader is aware of bigamy, but he fails to understand the intensity of the relationship between two women, who stay in one house, want to exhibit their supreme authority on their husband, the share in the property, the prospectus of their children, the kind of mistrustfulness and hatredness etc. Probably one can talk of all these problems in Indian situation, because most of the families in India live in joint family system.

1.10.3 Flora and Fauna

Another important point in cultural-translation is the weather condition of a particular country. It’s general observation that to some extent that the intelligence, wisdom, good looks, health, good behavior, being lethargic, industrious and confidence of people is shaped on the weather condition of a country, which speaks volumes about the culture of a region.

In one of the incidences in Parva, the author mentions about the weather condition in India. He refers April month in coastal areas. In Indian culture, April is the hottest month with scorching sun. The characters heaving a sigh of relief after coming from hot sun, wiping face
from the cotton cloth, drinking peculiar summer drink is more cultural-specific. It has many nomenclatural movements. In Western culture April is the season of showers and beautiful flowers around. The westerner fails to understand even the gamble of Monsoon. He is more amazed by the mentality of people, who accept the consequences of natural disasters without any remorse. There is an incident in Scion (Vamshavriksha) where the entire village performs Pooja for the flooded river Kapila. People are reluctant in leaving their places though the whole village is inundated in water.

1.10.4 Ceremonies

They are many ceremonies performed in Indian society like naming-ceremony, holy thread ceremony, marriage, simanta, shastabhdhi, death ceremony which is a peculiar blend of Indian emotions. Though the translator retains the same words with same structure, the entire sentence or paragraph looks weird as different language cannot absorb the words of a particular region. In the Uprooted, we observe Shrotriy performing his grand-son’s thread ceremony. In Crossing Over, the function of Simanta for Kumudini takes place. This function is observed necessarily by women for the welfare of pregnant woman.

1.10.5 Food and dressing habits

Food habits are the major part of culture of the land. They differ from place to place. A kind of break-fast, lunch, snacks, special dish for guests and dinner make a particular region rich with their delicacies. We find number of dishes prepared in the novels like rice, gojju etc. Dresses and ornaments symbolise particular caste, religion and standard. Folk arts like Doddata, Yakshagana make people aware of their traditions and customs belonging to a particular area.

1.11 Myth

The usage of myth in every novel is one of the fortes of Bhyrappa. Often we find characters taking example of mythological figures in their daily routine. It is pertinent that the complications occur in the rendered text of a particular country because of the myth used in the literature.
e.g. the novel **Sakshi (The Witness)** begins with the world of death, the court of **Yamadharma** (the god of death). The elderly person in the village Parameshwaraih commits suicide, and is sent to the world of **Yama dharma**. The novel mentions the names like **Chitraguptas**, who write in detail the happenings of a person’s life. The concept of *myth* is used almost in all the novels of Bhyrappa. **Parva** is the de-mythified form of the **Mahabharata**. Thus Bhyrappa instills this mythical *cultural* peculiarity into contemporiness. At this juncture, the translator has gripped this contemporiness in his work. This has been a special effort of all the translators of Bhyrappa.

The vigorous mental, spiritual training and on-field study of the novelist, has given him the perfect amalgam of contemporaneity and historicity in his works. This sense is visible in all his novels and he writes about minute details with authentic records about Indian architecture, music, economy, commerce and literature. In **Crossing Over**, the protagonist Satyabhama often wonders at the temple situated in her place Tirumalapur.

“She was reflecting on the temple being older than the village when she suddenly had a thought. No one had written a history of the place and its temple since Dr. Fleet had composed his monograph on the district. “Why not write a history of both?” she thought. She decided to ask her professor and to do some work on the question of whether the temple was Shaiva or Vaishnava in origin and when the village fort had been built: (591).

In the novel **The Uprooted (Vamshavriksha)**, the historian Sadashiv Rao gives an analysis about **Ajanta, Ellora** and the **Hidden caves** and explains the history of India. In **Sarth**, the protagonist Nagabhata critically examines the temples built by Shaivas and Vaishanavas. Later he says that how Buddhists architecture was influenced by Shaiva architecture. He discusses how India was prosperous with the help of trade connecting to other countries. This reference comes in **Parva**, where Yadavas enjoy their richness with imports and exports, which they take up with countries by sea route. In
Sarth, he talks about business class, who go to distant places to sell their goods and help the economy of their country. All these elements are totally Indianised, which is narrated with particular words like Shaivism, Vaishnavism, Sculptures with all dance forms and singing forms which may fail in TL as the reader doesn’t get the sequence and theme correctly.

The translators of Bhyrappa’s works are equally competent as translators and as creative writers. They are not only bi-lingual, but also bi-cultural. The translators are acquainted with cultural norms of the society. They have handled effectively the Source Culture and the Target Culture. At the same time every translator should know the fact that he should have greater acquaintance with the author, and the audience to realize his points of interpretation. In fact though the translator is considered less equal to a creative writer, he renders greater service to society more than the writer. He has to cross the barriers of one culture and then enter into another culture. But very recently may be in just couple of years, the translator has better position than his predecessor. Sujeet Mukherjee writes about the position of translator in early part of the 90’s and revises his views in later 90’s. He protests against the absence of the name of translator on the important Oriya novel Paraja by Gopinath Mohanty,

“..........Can this means that the translations are so good that they read like originals, hence there was no need to bring in the translator gratuitously? Or does it mean that we are so antipathetic to translations that the translator has to be concealed or at least overlooked? ....”. (Mukherjee 171)

The same critic writes again after some years,

“…..Indian translators into English have never had it so good. They used to be a neglected, even pitied lot, often not even named in the translation, just as often not paid. I remember writing a note of protest once, entitled “unslating the translator”, where I complained about this. All that has changed now. The translator duly gets named in the title-page, sometimes even on the cover-front, while the
half-tile page or back-flap matter carries some information about her or him. She or he has earned and been given a proper place in print”. (Mukherjee 176)

Thus the translator’s contribution to humanity at a national and international level cannot be underestimated. He serves in diffusion of knowledge of various languages and plays a key role in serving, adding and expanding knowledge. It is important for the translators to know what to add and how much to add in a given context. They also have realised that cultural-translation is not an isolated activity, because that moves beyond the frontiers of culture. As S. Bassnet and Harish Trivedi in their introduction to post-colonial Translation have pointed out,

“…translation doesn’t happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries”. (Bassnet & Trivedi 1)

During the research survey, it is observed that when the work gets translated not necessarily in English, but even in other languages of India, it is bound to face cultural incongruities because this is the land where thousands of cultural variations are found in every part of country. A novel written in Urdu or English or Bhojpuri has same cultural problems, when it is read by southern reader. The custom in Punjab like ‘Chadar dhalana’ has a greater social significance. The reader belonging to other parts of India is able to understand this social practice and its significance only through English translation. One wonders at a different social setting probably that is practiced due to geographical conditions and the land which witnessed the frequency of wars at a huge number that resulted into more deaths of soldiers. This is an implausible experience for a foreign reader and equally unbelievable experience for a reader in English from other parts of India.
1.12 Conclusion

In conclusion, one can say that despite many problems, the English Translations within the state share same grip with the original works. The reason is we have language and cultural variations within the state. Here English acts as a connecting language. e.g. Apart from four major areas of Kannada speaking, in Karnataka we have several types of Kannada in the sense for every twenty kilometers Kannada language changes its tone, mode and rhythm. There is disparity in the food habits, dressing habits and festivals. Strangely two Dravidian languages like Telugu and Kannada varies in gender formation like the feminine gender in Telugu is masculine in Kannada. e.g. moon in Telugu is feminine, but in Kannada and English it is masculine. The words like water and milk are plural in Telugu, but they are singular in Kannada and English. Often it is said that there is much disparity between English and other languages of India, but when one surveys linguistic and cultural problems, English is treated as one of the languages of India rather than a foreign language.

The Kannada language used in the prescribed text books is very different from the colloquial language used. People often refer Kettle’s dictionary to identify the correct meanings. This dictionary is largely used by the people of Karnataka. Thus the role of English is more expedient, convenient, practical and pragmatic in the state. So it is important that we use this language for the betterment of our society and appreciate the labour taken by translator, who has crossed all the barriers in reaching the chord of humanity.

“A translator is not merely an inter-lingua interpreter and a special person, a translator is also an ordinary man like any other person. Like others, he too aims to discover the extraordinary. Put another way, all ordinary men are translators, all the time paraphrasing, explaining, and elaborating their phrases in which they are accustomed to think. Viewed in this manner our aesthetics of translation will derive from our language, and our understanding of language. More often than not, we understand our own creative urge in
terms of images that derive from such aesthetics”. (Udaya Narayana Singh 21)

The next chapter, “A Survey of Bhyrappa’s Translated Works” explores the complexity of language, characters and situations in the rendered works, which brings a natural curiosity in the minds of the reader. Here the translated novels are compared with the original and also with un-translated novels. Can Bhyrappa retain his position as a popular writer in nation and is it possible to recognize him as a global writer remains as a significant query.
References:


8. Burke, Peter. “Lost (and found) in translation: A Cultural History of Translators and Translating in Early Modern Europe”. The lecture was held at the Koninklijke Bibliotheek (K.B) - National Library of the Netherlands in The Hague. 26 April 2005. 3

9. Ibid. 4


17. Ibid


25. Ibid, 228.


