CHAPTER VII
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COMPARATIVE STUDY

Translation is an art. It is a means and process of communication. It makes the field of literature vast nationally as well as internationally. As far as nation is concerned, translation has assumed an added importance and significance in India, in the context of our paramount need for national unity.

Translation is a rewritten of an original text. Rewriting helps in the evolution of literature. It can introduce new concepts, new genres and new devices. So the history of translation studies is also the history of literary innovation.

Translating from an Indian language into any other Indian language is not so difficult because there is a common cultural substratum which can be termed Indian. All Indian languages are derived from Sanskrit, which is the mother of all languages. If necessary intellectual and emotional integration has to be achieved in the country and all Indian languages must be brought closer to each other.

VII.I INDIAN LITERATURE IN SANSKRIT TRANSLATION

Translation is an art because it is an intelligent work. Though not mentioned in the list of sixty four arts, translation may be included in the Kavyakala. In today’s world nobody can deny the importance of translation. Although deviation is inevitable, there is no doubt that translation leads to literary innovations on its own right. Rewriting of an original text is translation. All rewritings, whatever their intention may be, reflects certain ideology. It manipulates literature to function in a given society in a given way. Rewriting helps in the evolution of literature. It can introduce new concepts, new genres and new devices. So the history of translation studies is the history also of literary innovation.
The art of translation has played a significant role in the spread and preservation of knowledge throughout the ages. Much of treasures of the Eastern and Western thought and literature have survived due to the dedicated labors of talented translators at crucial points of history. New dimensions and a sense of urgency to the art of translation has been due to the phenomenal advances of science and technology in our times have added. Translation has become an indispensible tool and a means for breaking the existing language barriers. So the translator is no longer to be treated as a 'traitor or a traducer'. He is a benefactor in bringing the world closer, culturally as well as politically.

The Sanskrit word of translation is *Anuvāda.* It means repetition of what is said in a text with a different wording. A change of form can be basically viewed as translation. When we speak of the form of a language, in this context we are referring to the actual words, phrases, sentences, and other higher units that are spoken or written. It is the structural part of language which is actually seen in print or heard during a speech or conversation. The form of the source language is replaced by the form of the target language while translating. In past, Sanskrit language with an elitist approach to literature, Sanskrit texts were being translated extensive in different Indian language and Sanskrit language was not used for translation from other languages. Inter lingual translation from one Indian language into another started quite late in the 19th century.

A question arises: what is it that induced the men, engaged in creative work of the biggest order, to spend part of their energy on translation? Translation is a psychic urge that is deeply rooted in certain people which cannot be adequately answered to the question. No one will dispute that it is an inner urge. There is a particular cast of mind that makes one a translator. But what is the nature of this urge? It is not a mimetic impulse. The translator is not an imitator, and certainly not a parodist. The pleasure he derives is not histrionic; it is not the pleasure of make-believe or of assuming situation. It can only be described as an urge to perform and
interpret, as a great conductor interprets the score before him. The interpretation is, in its own way, a creative process. No poet can turn into a translator unless he feels a subtle continuity between the work of original composition and the labor extended on interpreting the work of a kindred soul. In becoming a translator he does not cease to create, nor does his pleasure cease to be personal. Through a remarkable paradox, the self-obliteration that translation involves itself becomes a means of self-expression. The translator has therefore been rightly described as a character in search of an author; he finds the author first in another and then within himself.

The literalist main contention is unquestionable sound. A translator must translate but not improvise. There are certain things which the translator has simply no right to attempt. For instance, he has no right to skip. Having selected a work, he has no right to pretend that a word or a phrase that he finds inelegant does not exist. He has to stick to his author through thick and thin. There is danger of discovering much unsavory detail if translator does not pray so close into the author’s workshop. He may find examples of repetitiveness or of unpardonable weakness for particular words and phrases. But in the fond belief that it ‘makes no difference’ he has no right to leave out anything. Nor has he any business to ‘improve’ the original. He cannot do so, anyway; the only thing that he can improve is his version of the original in a different language. He must heed Dr. Johnson’s advice; “never sir, try to excel the author you translate”. Sometimes radical deviations are sought to be justified on the plea that they ‘sound better’. If the musical quality of the original can be retained it is well good. If it cannot, it has to be sacrificed at the altar of accurate rendering.

We should not forget that from Sir William Jones’s translation published in 1789, Europe first learnt of Kālidāsa’s Śākuntala. After this translation, something in the nature of a commotion was created among European intellectuals by the discovery of this drama and as a result several editions of this play came out. Its translations also appeared in different languages like German, French, Danish, and
Italian from Jones's translation. Goethe was powerfully impressed and magnificent tribute was paid to Śākuntala. The idea of giving a prologue to Faust is said to have originated from Kālidāsa's prologue, which was in accordance with usual tradition of the Sanskrit drama.

Dryden says very clearly about what should be an ideal aim of a literary translator in the following words:

"A translator that would write with any force or spirit of the original must never dwell on the words of his author. He ought to possess himself entirely, and perfectly comprehended the genius and sense of his author, the nature of the subject, and the terms of the art or subject treated of; and then he will express himself as justly, and with as much life, as if he wrote an original; whereas he who copies word for word loses all the spirit in the tedious translation".¹

"It would be almost true to say that there are no universally accepted principles of translation, because the only people qualified to formulated them have never agreed among themselves, but have so often and for so long contradicted each other that they have bequeathed to us a welter of confused thought which must be hard to parallel on other fields of it".²

In the Indian multilateral society the anomaly is that, writers and readers in one language know very little of what is being written in a neighboring language of the country although of Indian literature being one. The translation of works can be a way through which Indian writers may come to know one another, across the barriers of language and script. Through this readers may appreciates the immense variety and complexity of their country's literary heritage. Humans are known to have been translating since ages though it is a great paradoxes that some consider the...

¹ Panda .R.K., Translated Literature in Sanskrit in Essays on Modern Sanskrit Poetry, p.189
² Ibid, p.190
activity of translation to be “an impossible task”. Moreover, translators – rare breed of men of letters- have often been undervalued and have seldom been given the acclaim and commendation due to them. However, if the translator is not noticed, that might suggest that the translated piece has an excellence of its own. Think of the Gujarati, Marathi, Telugu, and Hindi translators of Sharat Chandra Chatterjee’s novels. These translators by their excellent work could so easily cross the linguistic barriers and almost convince us that the Sharat Chandra was a Gujarati or a Marathi writer or that he actually wrote in Hindi. The invisible men of literature are translators. They are a rare breed. They are in it due to their love of literature and a sense of loyalty to the languages and not for the glory.

A translator is a true bilingual or trilingual and has more linguistic competence in totality than a creative writer who may know only one language. The translator gains a rich and new experience and attempts literary translation with a pioneering spirit and missionary zeal. Moreover, if we want to establish Indian literature as one it is possible only through translation. The features of commonality in our thought expressed in different Indian languages is revealed from translations from one Indian language to another. It is both for the understanding of the basic utility and wonderful diversities on Indian literature in the Indian situation, the necessary of translation are ineluctable.

One of the fascinating fields of modern Sanskrit literature is the translations. In Sanskrit, the study of translated literary works forms an interesting, emerging and challenging area of research. In past Sanskrit literary works were translated into several foreign and Indian languages. Today without translations, the study of Sanskrit originals seems impossible. That activity is still going on. But at present we have a reverse trend. A sizable amount of literature in the form of translations of literary texts is available. All those works are neglected and are not subjected for the study and research. We are not able to evaluate and appreciate them as we know a little about them expect some information. There are more than hundred literary
works written in ancient languages like Pali and Prakrit, foreign languages like Russian, English, French and German, Indian languages like Hindi, Gujarati, Marathi, Oriya, Kannada, Malayalam, Bengali, Assamie, Rajasthani, Urdu and Persian etc, which are translated into Sanskrit. A valuable contribution to the field of Modern Sanskrit Literature is being made by some of the best minds who have been endorsed to translate or Trans create the seminal works from several other languages into Sanskrit. A significant and commendable works in this direction have been prepared by the Sanskrit writers of twentieth century. They have not only enriched the Modern Sanskrit Literature but have given a new life to this dying language. The scope for research in this new field has been created by them.

VII.II ABOUT THE TRANSLATION

The translator has tried to carry the same thoughts in his translations. It is evident that the translator’s task is more difficult than that of the writer as he has to work upon two languages, not one. There are ample problems faced by the translator while translating the a work and it is evident while reading and comparing the translation with the original work. For example:

1) It so happens that many colloquial words are typical of that language and there is no Sanskrit equivalent for the same. But it is the translator’s skill to bring out a new work/vocabulary or to convey the same sense using a synonym.

2) Sometimes it so happens that the translation composed becomes more beautiful than the original work.

3) The translator should maintain the same emotions, charm lucidity and rhythm.

4) The translator must translate but not improvise.
In Sārthah, the translation form is bhāvānvāda, which explained the plot easily. The translation is so easy that the beginners of the Sanskrit language can also understand the theme easily. Hence, the gadyānvāda of the novel Sārthah into Sanskrit made by H.V. Nagaraja Rao is successful.

This translated work is useful in introducing the scholars all over the world, the wisdom and enshrined in the Kannada literature. The translation is free from all omissions and commissions, and true to the original thought. The language of Sanskrit version is fluent and free.

Hence, Dr. H. V. Nagaraja Rao has made a valuable contribution to the field of translation as he has published most of the translated works in Sanskrit works in Sanskrit and Kannada.

VII.III COMPARATIVE STUDY

When I recently met Dr. S.L. Bhryappa in Baroda (on 28th December 2008) he expressed that “The translated version of Sārthah in Sanskrit is more effective than its original Kannada version because the translator had knowledge of Sanskrit and Indian philosophy, specially Advaita Vedanta, Adhyatma, Nrutya, Sangeeta etc.

As far as language is concerned, there is very much similarity between Kannada and Sanskrit. Dr. Bhryappa’s writing is so cultural-specific that the glossary used has same meaning in Sanskrit as in Kannada. Just a few examples will do. Words like Āraṭī, Tīrtha, Śrītulasī, Arcanā, Vrataçudāmaṇi, Rṣi, Darśana, Sādhaka, Vidyāśālā, Ālāpa, Śṛti, Saptaka, Svara, Purāṇa, Saṁsāra, Pañcāyata, Kalākṣetra, Kaliyuga etc.
In the following quotation, the translator maintained both meaning and flavour. Nature and style of the subject remained unchanged.

Kannada Passage: मनुष्यनु पुष्पार्थगंगलगलुगनगिरीलु सदा कर्मनिरतनागिरबुङ्कु इललिद्रेरजीवननु अर्थार्थार्थवाचालु. ई अर्थार्थत्ते सिद्धाते अवधा मुग्धनीनतेन्मु मुण्डक्षुतुत्ते एडु मण्डनमिश्रर पाटाशालेय मुग्धमेल आविष्कारे हे खुल्लात. नानीग मुग्धवाश्वमिश्रलिरकवाचालु. दुर्योधनेकु मोहदुखु मन्यविष्क सदा अन्नु मुग्धवाचालु याँ वंदस इल्लेवने अन्नदान माडवेकु. वैवाहिक चौकडंतिल चमूदवागी. कामनुजुटिपिकोपसबुङ्कु. इतुव हतु मकहलु तृप्तिकार्य साक्ष शिवक बोक सतुमेलवागी वेलसबुङ्कु नित्यानिषिद्ध कर्मन्निरंगु तुपुः चुरियागदते चुविीकार्यिदिवेकु. (p. 76)

Sanskrit Translation: पुष्पार्थनु अनुगच्छ गुणम निमित्त स्थान. अन्तर्जाति जीवनमु अर्थार्थ भविष्यति. इतिर्ग अर्थार्थत्ते एवं बिनतं स्वच्छिनतां ज जयमति इति मण्डनमिश्रपाटाशालायां सद्यु मांजा निग्रांति सं. अर्थमु काले यथा मुग्धश्वासिणि भविष्यत्यमु. स्याभु भावनिमु वायां द्रव्यांनं कर्मांग्र गृहेवनं सदा संबंध स्वातः. यह कश्चिदं अतिचित्त आच्छलु न इति अनुक्रम दातायमु. विवाहपरिवेश्य यथेच्छ कामनुतिल्ला प्राप्तव्याः जातानु दश पुणानु सुखु पौष्पिण्यां तेम्या शिवकण दत्ता सत्तुं यथा स्वातः तथा पालनाः. नित्यां नीतिमितकां च कर्मां न अर्थापि चुरिः स्वातः. (p. 78)

The style and beauty are maintained and gave a special charm to the translation. We can even see the similarity between Sanskrit and Kannada words:

पुष्पार्थनु - पुष्पार्थगंगलु
अनुगच्छ - अनुगच्छो
सदा कर्मनिरलं - सदा कर्मनिरलं
अर्थार्थ भविष्यति - अर्थार्थार्थवाचालु
These are some examples of similarities in translation. The meaning of the verses of the *Upanisad* is there in the third chapter of the novel. We can see the similarity in translation.

**Kannada Passage:** आलवे राष्ट्र ओडिय शरीरवेश्वरोद्वरु रथ वुड्डा सारथि मनसु लगामु इद्रीयगँधु कुदुगँधु | इद्रियगँधु विष्यमङ्गलं अवुणगँधु दारिगँधु | अयुक्त मनसिनिद अनिपुणादविनिगे इद्रियगँधु तुन्द कुदुगँधन्ते वश तपिष्ठोपुत्रवे | युक्त मनसिनिद कृति निपुणादविते अवन इद्रियगँधु सारथि वद्वेशे कुदुगँधन्ते वशवानिर्मलतः। (p. 60)

**Sanskrit Translation:** आमेवर राष्ट्र स्वामी | शरीर रथः | वुड्डा सारथिः | मनः प्रागः।
इद्रियाणि अव्वः। विष्याणि तेषा गोवरः। अयुक्तानि अनिपुणः।
इद्रियाणि दुष्टावः। इव अनिपुणानि भविष्यति।
युक्तानि निपुणः। (p. 59)

Here we can see the similarity in the translation clearly.

Even in the 10th chapter, there is debate between Pt. Maṇḍana Miśra the scholar of Vedānta and Śrī Śaṅkaracārya the founder of Advaita Vedānta. Śrī Śaṅkaracārya points out three points of arguments to Pt. Maṇḍana Miśra as under:

**Kannada Passage:** निष्ठे निष्ठे चावर्तलिन मुखः अवश्यः मुः मृदुलनेयधु कैदिक शब्दः अर्थः
कामप्रकोऽद्वमयेत्वेषा वस्तुसिद्धप्रयोगः एनुः।
पदीयसः वुरुषः। विद्विषिद्वत लम्प्यवांशुदे होरतु
अदर केवल ज्ञानदिन्दन्तः मूनेण्यांगि कर्महितवाद आश्रयेनुः।
आदिरूढ संयासः। (p. 220)

**Sanskrit Translation:** निष्ठमः निष्ठमः चावर्तलिन मुखः अवश्यः।
तत्र प्रधः साधनामां मुद्रेन्द्रेत्वं कैदिकः शब्दः।
न कर्महितमेवः। (p. 248)
Here, in the following quotation, we can see that the author has replaced the words so effectively that he goes parallel with the original poet on the score of attractive diction.

Kannada Passage: ध्यानवनु साधिसिकोडे अदरल्ले इश्वर मानसिक अडचणयनु दादलु इथ उपाय माध्येकु एनु अत्तरोध्यागुलितु। मुळे अदे तेनाद अडचणे हुडऱरे आ उपायवनु अन्वयिसि बडु सुलभवाणि पारागुलिते। होस अनुभववदाण मुळिन आ होस अनुभवव विवरण्यु बोधयागुलितु। वंदु वर्ष कठोरस्वेत होस शक्तिमयु नन्हलि मेघमुखितुव अनुभववाणातोड्युगितु। यारादर्ष व्यक्तियनु मानसिनसिकोडुकोडु ध्यानवलि तोडऱिेरे ध्यानु आठबाट नंतर आ व्यक्ति गनेन्यापार्वेलि निश्चितविश्वितु (p. 85)

Sanskrit Translation: ध्याने एवं एतादृशृं मानसिकान्तरां तरितम् एतादृश् उपायः आश्रयणीयः इति अन्तरोध्याः जाते त्यो। पुनः तादृशे एवं अन्तरादे जाते तस्य उपायस्य अन्वयेन सुलभ वापूर्व अगच्छम्। नूतनाकुमरे जाते परहुः तस्य अनुभवस्य विवरणं बोधोगरीमंबितम् स। गते प्रथमे वर्षे नूतना काव्यियं शक्तिमां शक्तिर्म आकृतिता इति सम्प्राग्नुमस्य। कामिनि व्यक्तिं मनीषु निधाय ध्यानायमे कृते, ध्यानगम्भीरस्वायं तस्याः व्यक्ते समस्तेन मनोव्यापसः मन गेचरीमंबितम् स (p. 87)

In the above paragraph, we can see that the translator H. V. Nagaraja Rao successfully translated and beautifully arranged the original theme, which created a nice composition. Therefore, the translated work is also as good as the original. In Buddhist philosophy, also we can see the similarity as well as the beauty is maintained in translation.

Kannada Passage: करुणेवं तर इहते। पण्डित्मण्डो होसदाणि हुढळ अदे खण्ण सत्तुहोगूड़ उरियु हिन्दु मुळिनरोडे संभांतार्विद्वृत्त श्रीपंचतिथ्विल्ल हुढळ सापुव खण्ण सरिणगमिंध वततवाणि काणुवते.
In addition, we can see the placement of words, which are mirror reflections of the original, shows the scholarship of the translator. Here, in the following quotation I observed that, the translation is so correct that it is neither under nor over, as Kannada is also very rich as Sanskrit. Therefore, H. V. Nagaraja Rao successfully translated the views of S. L. Bhyarappa very comfortably.

**Kannada Passage:** इदल्ले वैवाचन्दन एवं इनेंडु नव्यकरित्रित/ अपरान्धानंतर अथवा संज्ञेय नुसांतिपलिलिल भिकुकुमधल गुणांगि तम तम विहारांग मुख्याधार दोरे बंदु विद्यालय
नदुभागविलिव स्तुपके भूसारि प्रदक्षिणे माधि पुष्य धूपगङ्गनु अर्थिलुतारे। एलल जनिदमूरि कुछितंतर अवरलि इमागि हालइ कंठउद्धवनु महागुविन सुगोलगङ्गनु वरिशु तोमराल्लु नाहदोदगुरारे। हलु अथवा इमागु लोकाघरो नाहदुतारे। अनंतर अवरलिल गुयमु गुपागि विहारद समभवनके हिंतिलुतारे। एलल आस्रीरान्तर पाठकु ल सिहासनबनेरि नमु थिकक सुनवनु बोदुतारे। अनंतर बौद्धगिरे गूणराद माज्योपथो बरेड मूड भागगज लोमरानु पठिलुतारे। नेदवरामगु तिरलम सूंति। एडगनेनु बुढ़न धवनगिश्नद आद्वु। कोनेशु प्रतिन्ददनि शीलवनु माणिसलेव प्रार्थ ने। इवेनेल पठिलिन्दर इड़ी सम्पेनु मस्माइरिक्ष पजु उदगरिलुत्तदे। पाठकु ल सिहासनविदचितंतर मुखभिनकु मेलूदु सिहासनकल्ले मनकरिलुत्तारे। गतिणित ह्यति बौद्धगरागिनिग्रे मनकरिलुत्तारे। उपमुखभिनकु मेलूदु अनहोरति मनकरिलि मुक्तम्बिङ्कु बदिलुत्तारे। एल भिक्कुगृज ओपोद्भागि मन्दम्बिलुरारे। एल भिक्कुगृज बिशेरोदिनगालिल हिंगे शेलुतारे। साधारण दिनगालिल ओपो भिक्कु लोकागङ्गनु गदियागि हालुता विहारद एल रोरागङ नु गुडू सुनुहाकालुतारे। अवन हिंदे धूपमु घियद फिरिय विदारिग्लु हेजे हालुता विहारद प्रतियोगु भागणरु मुगुहु मिरिलि होग्रंदि संजय बेदे विहारद ओजभागणरु तुलुवूदरिंद रादि ओजग्ने सोर्दे घिगांगक कातिलुबिल्लु। (p. 161)

Sanskrit Translation: ऐत सह चैत्यवननाम अन्यत्त नियं कर्म आर्थित। अपारशनान्तरम् अथवा सायनने मद्यपकाशे भिक्कः सुमावः स्वस्वविहारम् निर्गितो भिघालयस्य मध्यशेषे शिरं स्तुपं प्रदक्षिणीकृतं पुष्यं धूर्मं अर्थ्यतिः। सर्वें च जानुस्तुपाभियां उपविलित। ततेशु भुकुलकः कस्मभ महागुरो मुस्तलगङ्गवर्णपरागि स्तोत्राणा मानुरु आरम्भे। धाति वा विशिष्यति वा श्लोकानुगायति। ततास ते सर्वसुमावः विहारस्य समभवन विविश्यति। सर्वेदु आस्रीनु सलु पाठकः सिहासनालखः स्तों किन्यति सूनं पठित। ततो बौद्धः पृथक अख्योपेषन उचितं त्रियंिहं स्तों सर्वं पठित। प्राध्यमः गिरलसुलिप्तशृः। दिशीम्मागः बुढ़नवर्णंसः। आनम्बमागः सर्वें श्रीतं पवं भवति उत्तरान्तर। एतन्तनान्तर समस्तः सत्ता सुभामिततु इति उद्गिरित; पाठकः सिहासनातः अववृट्टे मुख्य भिक्कु उद्याय सिहासनम् मन्दकरिति। तथा लोकाते प्रयात्तार् बौद्धगुल्लु मन्दकरिति।
The speciality of S. L. Bhyarappa is that he can write comfortably the theme in big paragraphs which run up to even two pages sometimes but, the reader can understand and enjoy, as the style is lucid and readable.

The translator has successfully maintained the rhythm and other beauties of form and other essential parts of prose, with bhāvānvāda. Consequently, the charm and beauty are maintained as the original novel.

Sārthaḥ has been translated effectively in a lucid, modern language with effective expressions, capable of capturing the minds of readers. The translator has matched the analytic intellect of the original author, in translating this book. The book is doubtlessly a rewarding addition to Indian Fiction in Sanskrit translation, which was awarded on 21st August 2007 in Hyderabad by 'Kendra Sahitya Academy'.

Translated work of Sārthaḥ in Sanskrit is so beautiful and lucid, that the idioms and phrases are used comfortably and justifiably. The translator had played
closely into author's workshop and worked very efficiently and faithfully. It is a good example of the translator's personal adventure as a voyage of self-discovery, the age-old controversy about the faithfulness of the original, which fell into a proper perspective. Hence, the original author S. L. Bhyrappa himself has exclaimed that the translated work is more effective and better than the original.

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