Abstract

The general idea about translation is that it is the rendering of a source text (ST) into a target text (TT) with change in (only) language. It was held that translations are done with the purpose of communicating it to users of other languages but they are more an act of self-discovery and self-expression. The knowledge bank of the translator works as the bulwark behind the making of a translation and influences both, the translator’s and reader’s creative process. Translation studies have moved out of the ideas of equivalence and fidelity and hence we have Comparative Translation, which is the study of translations of the same text in different languages serving different purposes in different contexts. Comparative Translation is an area of study covering process-oriented translation on one hand and function-oriented translation on the other. In Comparative Translation the act of transition becomes an entity *through* which translator wants to address one or the other theoretical issue of creating and/or translating a text.

Every new idea comes with a set of challenges and possibilities; the idea of *Comparative Translation* is not an exception. We need to consider ‘translation’ as complementary entity rather than a mere substitute to the “original” text. Nothing can dictate normative terms to art, not even art itself, as art celebrates liberation from given frames and boundaries. That is why literary translation as an artistic activity cannot have definite characteristics of literary translation. Translation as an art has benefit of having ‘creativity’ as intention along with ‘language’ as medium.
A translator is an individual as well as part of many groups and communities. S/he belongs to a family, a caste, a region, a country, many languages and has many academic affiliations. Translators are image-makers of their society in the minds of the target language-society and they are also mind-shapers of their own society by deciding upon what they expect for their siblings and upcoming generations. Translator is a reader, who reads and interprets the text before s/he translates it.

Translation is said to be the afterlife of any text. Reading gives life/meaning to any text. Hence translation is a type of reading that involves interpretation and making of choices when there are multiple interpretations available. The Interpretive Community comprises of the academes, literateurs, religious leaders, spiritual leaders, and intellectual institutions to which a person belongs. A translator, who is primarily a reader, belongs to one or many such communities and hence what s/he reads is interpreted with the effect or influence of these interpretive communities.

Translation has had strong allies with creativity right from its genesis and it used be considered as a secondary creativity.

Many attempts have been made to juxtapose the way authors look at the language in literature as a means to create, and how translators look at the language as means of translation. There are some obvious overlapping aspects due to language being the common phenomenon.
Creativity is a prerequisite to literature and translation. Creativity is a complex process and that is why it is very difficult to have taxonomy of creative ideas. If a translator fails to translate the text creatively, the readers of the text translated will read the translation merely for its content. Good translation is said to be one that can decode the meaning successfully and recode it creatively.

An attempt has been made in this research to usher an interesting area of exploration i.e. interpretive community and its role in translation. When the source language is seen as a problem and translation as solution of the problem, interpretation is taken as creative task. Creativity then operates between chaos and order of various choices (linguistic and otherwise) that the translator faces.

Rooted in the idea that any comparison involves assessment, and any assessment is based on comparison, the study aspires to validate that the results obtained by certain qualitative (judgmental) and quantitative methods of (formal) assessment of literary texts are not only comparable but in fact converging. This finding may be interpreted as an implication of the complementary nature of both approaches to comparative assessment. Translation is, without any doubt, a creative process. The interesting issue is to take a hard look at the impact of interpretive community on the translator and translation. Interpretive community is the decisive factor in bringing about the literary qualities in another language.


**राफ्तूँ** (राफ्तूँ, Shahr Mein Curfew) is not about just riots but it deals with aspects of how riots happen: the ‘why’ ‘how’ and ‘what’ of it all. It is about how people suffer due to riots and how the powerful enjoy the taste of their fun and derive pleasure from it. Vibhuti Narain Rai’s short yet strong narrative of a city during the observance of Curfew, **राफ्तूँ (ST)**, is an example of creative, yet appropriate, use of language for expressing all kinds of emotions and thoughts. It is a wonderful text to be translated due to its theme as well as its language.

**तत्त्वभमि** (Tattvamasi), in Gujarati, is a Sahitya Akademi Award winning novel written by Dhruv Bhatt dealing with the experiences of the protagonist in and around the river Narmada. It is an unusual novel; rather a story with different concerns. It is a novel rich in linguistic and cultural representation and, therefore, it turns out to be a challenge for the translators to work upon it. It is a text located in the language community of the tribal areas around the river Narmada. It is through language that the characters find their identity and location. Apart from this, it is also a spiritual search, a search for the true aim of life, and hence, the dialogues are densely suggestive.

**कोसला** (Kosla) in Marathi, is a novel that changed the literary scene in 1963. This is quite an unconventional novel. It has a different subject, and treatment that is equally different. The narration is divided into six parts and still it lacks a story in the conventional sense. It is an existential novel that deals with its theme with the help of humour, eccentricities of character, and other tools.
This analysis of all the three texts brings to light many aspects of literary translation taken into consideration here. There are examples that justify the idea that the reader/translator is influenced by his/her interpretive community and it works on his/her decision or the process of making choices. There are instances that simply portray the creative freedom that the translators have practiced in order to bring forth the text, subtext and the excellence of the author’s creativity in the TTs. Wherever we find the influence of interpretive community of the translator or the target reader (TR) in action, it becomes explicit in many ways, like portrayal of meaning as culture, as logical form, as context, as reference, as conceptual structure, as a consciousness of the TR and issues of interpretation.

We use this analysis as the background to look at how the interpretive community of a translator influences not only his/her interpretations of the ST as a reader but also their decision making and the whole creative process. Apart from this, we also have many examples that give evidence of the important role a translator’s creativity plays in enriching the ST by the time it reaches the TR in the form of translation. We have gathered evidence in support of creative faculty of the translator and also the inclusiveness of translation. It also works towards reducing the burden of *authentication/appropriateness* from the translator. It leads us into some more areas of investigation like influence of gender on translation and the influence of history on the interpretation that the translator lends to a text.