

# Translation in India: Then and Now

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## Abstract

Translation is not just a process; it is a communion between two minds – the translator and the author. Like poetry, it is difficult to comprehend ‘translation’. The most pertinent question that has always puzzled the writers and translators is whether translation is art, or craft or science. Theodore Savory considers it as an art. Eric Jacobsen contemplates it as a craft but Nida defines it as a science.

The present paper explores the relevance of translation in today’s world in its diachronic and synchronic perspectives. The first section defines translation; the second explores the history of Indian tradition of translation studies, the third describes the synchronic study of translations and relevance of translation at present time; and the fourth concludes the discussion.

**Key Words:** Translation, India, Synchronic, Diachronic, Relevance

## Introduction:

We Indians have always believed in ‘*Vasudhaiva Kutumbakam*’ (the whole earth is family) since ancient time. However, in the other parts of the world, people talk about globalisation. Globalisation has been infused so much in human mind that it has affected all the avenues including translation. People are multi-faceted today and have to do multi-tasking because of the need of the hour. Understanding the concept of globalisation helps us to identify the role and importance of translation in today’s world. It has become imperative to exchange literature with other people and countries not only to increase knowledge but also to widen the reach of traditions, customs and life style of people living elsewhere. One can know about the talented people living in other countries; enhance the knowledge by reading the literature of other countries only through translation. World of literature has become smaller only because of translation. A person can succeed easily when he/she has comprehensive knowledge of the world, for instance, a garden would give a monotonous look if it has only one type of flower – only roses or Lily. If the garden has different types of flowers having variety of fragrances, it would look more beautiful and picturesque.

In the post-modern era, translation has a vital role to decrease the distance among people of the whole world. It has an important role to play in the multicultural countries like India. There is no way around it without translations. You are doomed unless you have really good translations especially in multilingual country like India. Translations can reduce the cultural and geographical distances. Translation can keep the nation intact by sharing the knowledge of different fields like religion, philosophy, medicine, law and history etc. The famous movements like Renaissance, *Bhakti* Movement (India), French Revolution, Transcendentalism, Imperialism, Colonialism, *Mau Mau* (Kenya) etc. have spread and recognised all over the world through translation. The Information Technology has spread and widened its reach through translation. Translation is also important for survival of the original texts or they will perish! Everybody cannot understand Veda in Sanskrit – so the translations are necessary. We cannot understand the original language of Chaucer but can understand the translated versions.

The question that arises now is — what is translation? Translation is not just a process; it is communion between two minds – the translator and the author. It is very difficult to give the exact definition of translation. It is really difficult to comprehend ‘translation’. To Webster, the term “translate” means “to express in another language, while systematically retaining the original sense”. The most pertinent question is whether translation is art or craft or science. Theodore Savory considers it as an art. Eric Jacobsen contemplates it as a craft but Nida defines it as a science. Different theorists gave different definitions of translation. Catford (1974) says:

“Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in

another language (TL)” (20).

B. K. Das writes in Preface of *A Handbook of Translation Studies* (2008):

“The concept of translation varies from age to age and country to country. The theory of translation has developed differently in the East and the West. In the East (particularly in India) translation has always been regarded as ‘New writing’ but in the West the theory of translation has developed from the purely linguistic approach of 1960s through the textual focus of the late 1970s to the culturally based interpretation of the present time”.

In the West, translation used to be considered as secondary and inferior to the original. This is not the case in India. In India Sanskrit was the source language and texts written in it were considered as source language texts (SL Texts). The Indian literary tradition is full of rendering of Sanskrit texts into regional languages. However, we never call them translations and always regarded them as new writings (i.e., original texts). That is why; translation is taken as new writing in India. As Sujit Mukherjee (2006) has rightly put it:

This can be demonstrated most easily in the career of the *Mahabharata* and the *Ramayana* in various Indian languages. The *Pampabharata* and the *Pandavavijaya*, for example, are complete and self-contained literary works, irrespective of their sources. But when literary historians tell us that Pampa ‘wrote’ the *Mahabharata* in Kannada or that Kashiram Das ‘wrote’ the same in Bangala, we were suddenly made aware that ‘writing’ in this context is not divorced from the act of original composition (77).

#### **A Diachronic View of Translation:**

In India, translation process has varied from age to age. However, the evidence for the record is patchy because of its oral tradition. During the pre-colonial and colonial period, it was considered as ‘new writing’. Creative writing and translation were never considered two separate processes; therefore, no particular theory of translation was recorded. But after colonialism British translations and their theories based on linguistics influenced Indian translations. G.N. Devy (1993) says:

“In the Indian context literary translations can be divided into three types: (i) those interested in preserving the ancient literary heritage, (ii) those interested in ‘Westernising’ Indian languages and literature, and (iii) those interested in ‘nationalising’ literature in modern Indian languages. In correspondence with the different objectives of these three types; their mode of operation differs” (149).

The extract above not only supports the process of translations but also records the relevance for various purposes.

#### **(i) Translation in Ancient Time:**

One can trace the roots of translations in India as early as fourth century BC. Firstly, the names of famous persons and places have been recorded. For Indians, the capital of Gandhara was *Takshashila* but for Greeks it was *Taxila*. Greeks used to apply the Greek version *Sandraacottos* for the Indian emperor Chandragupta Maurya. Chandragupta’s minister Kautilya wrote a treatise on statecraft during this period which tells us the status of the translator of that time. This treatise has always been compared to the works of sixteenth century Italian historian and theorist Niccolò Machiavelli. However, Kautilya used the term ‘scribes’ rather than ‘translators’. Buddha’s teachings were transmitted in Pālī (one of the *Prākṛit-s*) as well as in a number of vernaculars between the first century BC and the first century AD; however, they may not be called translations but parallel texts with one source.

In the classical period (c. 100-1000), two famous epics *The Ramayana* and *The Mahabharata* were main source texts for translation in regional languages. Translation was prepared from allied classical languages like Sanskrit and Prākṛit into vernacular languages. These translations were called *chāyā* or ‘gloss’ (shadow) of the original text. Fable was also a popular literary genre for translation. *Panchtantra* (five treatises) has amazing results in the translation history. Firstly, it was translated in the sixth century from Sanskrit into Pahlavi at the order of the Persian emperor Khusrau Anushirwan. It was then translated in c.570 in Syriac and in Arabic in the eighth century. Again it was translated in Syriac, Arabic (*Kalia wa Dimna*) and Persian (as *Kalia Daman*) in the eleventh century. It was followed by Greek and Latin versions and gradually the

stories spread throughout Europe during the fifteenth and sixteenth centuries. It was translated into English by an Italian Sir Thomas North and was known as *The Morall Philosophie of Doni*, after the name of the translator. The famous stories of *Sinbad* (Arabian Nights) are also of Indian origin. Mona Baker wrote in Routledge Encyclopaedia of Translation Studies: “From the fourth century onwards, The University of Nalanda (Bihar, in India) was famous to train translators. In 401, Kumarajiva went to China and translated the ‘Life of Nagarjuna’ (a major Buddhist philosopher) into Chinese. Jinagupta translated 37 works from Sanskrit into Chinese. In the fifth century, a translator, Paramartha, went to China and translated the *Life of Vasubandhu* (an earlier authority on Yoga at Nalanda). In the seventh century, the Chinese Buddhist pilgrims Hsuan Tsang and I Tsing came to Nalanda for study. Hsuan Tsang translated over thirty major Buddhist texts. The Nalanda scholars Arya Deva, Silabhadra, and Dharmapala went to Tibet and their works were translated into Tibetan. In the eighth century, Santarakshita and Padmasambhava transmitted Buddhism. Firstly, Buddhism went to China from India, and then it passed to Japan in the form of Zen. From the eleventh century onwards, Buddhist monks took Sanskrit manuscripts to Nepal, Tibet, or China, and many of these texts survive only in the translated versions” (2001, 468-69). In eighth and ninth century, Indian Sanskrit texts on astronomy, medicine and mathematics were translated into various languages. Caliph al-Mansour (c. 710-75) set up a translation bureau and translated many texts from Sanskrit, for instance, Aryabhata’s fifth century Sanskrit treatise.

### (ii) Translation in Medieval (Pre-colonial) Period:

In the pre-colonial and medieval period, Sanskrit texts used to be translated into different regional languages of India to preserve their culture and literature. When a text is translated into a modern language of the same tradition, for example, from Sanskrit to Hindi, Panjabi etc., it is considered as a ‘renewal’ to make it accessible to a much larger readership. The translations of Indian classical texts such as *Aṣṭhādhyāyī*, *Nāṭyaśāstra*, *Kāvyaṅkārā*, *Kāvyaṃmānsā*, etc. into modern Indian languages (for instance, Hindi) are examples of ‘renewal’. *The Ramayana* and *The Mahabharata* have been translated into a number of regional languages of India. When we examine the translations prepared from Sanskrit into modern Indian languages, lexical replacement is less because on an average, more than 85% of the vocabulary of modern Indian languages is Sanskritic in origin. The percentage is higher for the North Indian languages such as Panjabi, Gujarati etc.

There was an initiative of the transference of Sanskrit texts into the modern Indian languages to preserve the texts through diffusion from the eleventh century onwards. At the same time, some Sanskrit texts were translated into Persian. Sultan Firoz Shah ordered the translation of Sanskrit manuscripts on Hinduism into Persian and Arabic in 1357. Zain-ul-Abidin (1420-1470), the ruler of Kashmir, set a translation bureau for bilateral renderings between Sanskrit and Persian. In this phase, Dara Shikoh translated *Upaniṣad-s* into Persian and Mulla Ahmed rendered *Mahabharata*.

When a text is translated into a modern language of another tradition, it is considered as diffusion. The translation of Bharatmuni’s *Nāṭyaśāstra* into English is an example of diffusion. Translation of a modern language text into another modern language of the same culture is also a case of diffusion. For instance, the translation of Mirabai’s poetry from Hindi to Gujarati can be considered under diffusion while translation of Mira’s poetry from Hindi (modern language of one culture) to English (modern language of another culture) is a case of both diffusion and borrowing.

### (iii) Translation in Colonial Period:

During the colonial period, some English texts were translated into Indian regional languages, for instance, Shakespeare, Byron etc. were translated into Indian languages in that period. Kanta Prasad Auru translated Thomas Grey’s *Elegy Written in a Country Churchyard* in Hindi. He put Indian heroes at the place of Hampden, Milton and Cromwell. Bhartendu translated *The Merchant of Venice* into Hindi in the same manner. G.N. Devy shows the difference between translations in medieval period and translations in the colonial period:

“The difference between the medieval translations/renderings from Sanskrit and those attempted during the colonial period was that the medieval translations aimed at liberating the society, whereas the colonial translations were merely ‘reactionary’. They came either as a reaction to the colonial situation that had hurt

the national pride of India, or as imitations of Indological translations of Sanskrit works by scholars like Sir William Jones, Max Muller and others...” (150)

The East India Company's Governor-General of Bengal, Hastings, ordered 10 eminent Hindu *Pandit*-s to prepare a compendium of Hindu law for courts. That was translated from Sanskrit into Persian firstly and then from Persian into English. Sir William Jones translated Kalidas' *Shakuntala* from Sanskrit into English. Hastings set up a college of Persian and Arabic studies at Calcutta. In the seventeenth-eighteenth century, the great tenth Sikh Guru, Guru Gobind Singh set up a bureau and a large number of Sanskrit texts were translated into Panjabi by the members of that bureau. In the late eighteenth and nineteenth centuries, Sanskrit performed the role as a donor language for translations into English and other European languages in the field of philosophy, linguistics and religion. Religion was a major area of translation. Shah Jahan's son Dara Shukoh came to know about *Upaniṣad*-s in 1640 and had about 50 of them translated from Sanskrit into Persian by 1657. Later these *Upaniṣad*-s were translated into Latin by Anquetil Duperron and published in 1802 in Paris. Raja Ram Mohan Roy translated two Vedanta treatises in 1815 and later *Upaniṣad*-s into simple modern Bengali prose. He printed the first Indian newspaper and a bilingual English-Bengali magazine. Otto Bohtlingk introduced Pāṇinī's *Aṣṭhādhyāyī* with German comments on rules and a glossary in 1839-40. It was translated into English by S.C. Vasu in 1891, into French in 1948-54 by Louis Renou and then again into English in 1988 by S.M. Katre. N.L. Westergaard introduced an edition of Dhātupatha (enumeration of Sanskrit verb roots) with Latin glossary in 1841. Albrecht Weber published a translation of *Vajasaneyi Pratiśākhya* into German in 1858. W.D. Whitney introduced the translation of *Athrvā Veda Pratiśākhya* into English in 1862. Lorenz Franz Kielhorn translated Nagojibhatta's *Paribhasenduśkhara* into English in 1874. Rabindranath Tagore translated his own work *Gitanjali* from Bengali into English and was awarded the Nobel Prize for it in 1913. Bhāmaha's *Kāvyalankāra* was firstly translated into English by Nāgnāth Śāstry in 1927, by Śhamaśāstry in 1956 and then by Kamalbir Singh in 1991. Dayananda Saraswathy wrote *Satyarth Prakash* (1974) as a summary translation and interpretation of the Vedic truth for the common man. The aim of these translations was to reach wider audiences. V.A. Shahane (1983) tells the importance of translations of Indian texts:

“The relevance of translations from Indian regional languages into English to our contemporary cultural ethos and literary culture must at once be recognised without any hesitation whatever. Indian culture is a mosaic of many sub-cultures covering different linguistic regions and their regional literatures and lifestyles. Indian culture is more like a salad of different vegetables and organic growth rather than a ‘melting pot’ in which different ethnic components swiftly melt away and lose their identity. The theory of the growth of Indian civilisation can best be symbolised in this beautiful image of the salad rather than in the image of the ‘cauldron’.” (9-10)

#### (iv) Translation in the Post-Colonial Period:

In the post-colonial era, the situation has been totally changed. With the origination of the modern Indian languages, translation activity became intensified and the concept of ‘translation as a shadow of original text’ was not strictly followed. In the 20<sup>th</sup> century, the source language of translation was Sanskrit for the early generation writers like Sri Aurobindo, P. Lal etc. but the source language is generally their regional language for the modern bilingual poets like Rabindranath Tagore, Dilip Chitre, A.K. Ramanujan, R. Parthasarthy and Arun Kolatkar. Most of these translators have translated ‘*bhakti*’ literature. Rabindranath Tagore translated Kabir, Sri Aurobindo translated Vidyapati and Dilip Chitre translated Tukaram and Dnyaneshwar.

In the recent years, the contacts with western languages like English, French, Spanish, etc. and culture also have influenced the theoretical stand point of the translators of India. As a result of these historical changes, new translation theories have been emerged with the developments in the socio-cultural situations and the changing tastes of the new generation. According to G. Gopinathan, the evolution of translation theories in India can be traced as follows:

**1. The Tradition of Transcreation:** Transcreation has been used as a mode of translation of Sanskrit texts into modern Indian languages since the ancient times. The term ‘transcreation’ was firstly used by contemporary writer P. Lal for his translations *Shakuntala* and *Brhadaranyaka Upaniṣada*. In a general

sense, transcreation is taking the essence of a message and re-creating it in another language or dialect by maintaining its intent, style, tone and context i.e. without loss of salience. Transcreation can be used for renderings of the classical Sanskrit texts into regional languages. In this context, it can be comprehended as a 'revival' of the original work. The renderings of the texts like *The Ramayana* and *The Mahabharata* into regional languages of India are used as meta- texts in the field of religion as everybody is not acquainted with Sanskrit. It abolishes the gap of time and space among people of different regions. As our tradition is oral, the *ṛṣi*-s and older people used to interpret the ancient spiritual texts creatively to enlighten the people who are ignorant about our great epics and its message. In the 20<sup>th</sup> century, poets like Rabindra Nath Tagore, Sri Aurobindo, A.K. Ramanujan, Girish Karnad also used the technique of transcreation. These days 'transcreation' is used in global marketing and advertising campaigns because advertisers seek to transcend the boundaries of culture and language.

**2. The Psycho-spiritual Theories of Translation:** Sri Aurobindo (1892-1950), a philosopher, poet, spiritualist and one of the greatest translators of India developed the psycho-spiritual theories which are very important in context of Indian languages. He has recorded the theoretical framework of his own translations in articles like *On Translating Kalidasa*, *On Translating the Bhagavad Gita*, *On Translating the Upanishads*, *The Interpretation of Scripture*, *Freedom in Translation*, *Importance of turn of Language in Translation*, *Translation of Prose into Poetry*, and *Remarks on Bengali Translations*. After translating a number of texts, he developed these theories with the cognition of philosophy and psychology as he was influenced by the cognitive philosophy and tradition especially pre-Buddhist and Buddhist period of India. Gopinathan ("Translation, Transcreation and Culture") further elaborates the levels of translation and the problems while translating any text as:

- **Translation and the Levels of Consciousness:** Sri Aurobindo distinguishes the levels of consciousness as - physical, mental and the supra-mental on the basis of psycho-spiritual background. According to him, "Our ordinary human mind is only a fraction of our entire consciousness, which ranges from the mind levels to the super-conscience above and the sub-conscience below... Our mind is only a middle term in a long series of ascending consciousness" (Olsson, 1959:12). In his essay *The Interpretation of Scripture*, Sri Aurobindo says that scriptures enlighten our path and they are *shabdām brahma*, the word, the oral expression of God. *Shabdām* has three basic elements: word (*vak* or *nama*), the meaning or form of thought (*artha*) and the spirit. Meaning must present *rupa* (abstract or concrete form of knowledge) to the intellect. But *swarupa* (the essential figure of Truth) beyond *nama* and *rupa* can be known with the higher faculty rather than intellect (Aurobindo 33). At this higher level (Essential Figure of Truth), a text can be analysed and actual translation takes place. At this super-conscious level a translator takes decisions, however, translation is possible at all the three levels. This idea seems to be more near to the idea of cognitive linguists who believe that translation equivalence is possible at the level of imagery (Tabakowska 30).

- **The Problem of Unity of 'Knower, Knowledge and Known' in Translation:** Sri Aurobindo says that there are three standards of truth to interpret the scriptures – the knower, knowledge and the known which he interprets in *The Interpretation of Scripture* (1997, 33-37). The known is the text itself that we seek to interpret. The knower is the original *dr̥ṣṭā* (author) or seer of the *mantra*, with whom we (translator also) ought to be in spiritual contact. Knowledge is the eternal truth, part of which the *dr̥ṣṭā* expresses to us (36). The problem of the unity of 'knower, knowledge and the known' has also been discussed in Indian philosophy with the name '*triputi*' (triad). This framework is applicable not only to interpret scriptures but also to interpret and translate other texts.

- **The Problem of Communicating New Concepts through Translation:** It is difficult to translate some terms and words from one culture to another but it can be done in a better way by using association. This is the psychological method of translation by using the images already existing in the minds of the target readers. Sri Aurobindo says in preface to the translation of the *Upaniṣada*-s: "The mind of man demands, and that demand is legitimate, that new ideas shall be presented to him in words which convey to

him some associations with which he should not feel like a foreigner in a strange country where no one knows his language, nor he theirs. The new must be presented to him in terms of the old, new wine must be put to some extent in old bottles” (1972, vol. 12, 58).

- **The Problem of Word Value and Image Transformation:** Sri Aurobindo translated many texts by using two main devices: image transformation and neologism. He suggests others to adopt the same while translating. He says that ‘closeness of word’ is more important than ‘closeness of meaning’ while translating aesthetically important text (Aurobindo, vol. 3, 241). He suggests that translator should use his/her creative intelligence by doing image transformation i.e. he/she should take care of the aesthetic and cultural value of the original image. Secondly, he suggests to use the technique of neologism to render words or image, for instance, rendering of ‘*Madhuri Dixit ka chitra sunder he*’ can be ‘Madhuri Dixit is ‘sketchogenic’’. Another example is ‘*Morya ko sabun ka paryog karne ki sanak he*’ can be rendered as ‘Morya is sopomaniac’. This is basically decoding the image and then finding a suitable equivalent of that image.

**3. The Indian Poetic theories and their Application in Translation:** In Indian tradition, there are five types of meaning – *Abhidhā* (denotation/primary), *Lakṣā* (connotative/secondary/indicative), *Vayanjanā* (suggestion/implication), *Tātparya* (emotive/cognitive) and *Aphā* (cognitive). Ānandvardhana gave the theory of suggestion in *Dawanyalok* and deals with various kinds of *dhvani*-s. The suggestive meaning is beyond the literal meaning. So the main problem during translation is to communicate the suggestive meaning in the target text as the suggestive meaning depends mainly on three factors: (i) it depends on the peculiar expression of the word (ii) different shades of the meaning of the word (iii) and the socio-cultural context. Thus, it is important to consider the suggestive meaning during translation. In the recent years, this has been studied by Gopinathan, Kandaswamy and Niranjana Mohanty and they revealed the significance of the theory of *dhvani* in studying the problems of translation (Gopinathan, 2000).

The above discussion traces the evolution of the tradition of Indian theories of translation and brings forth the following points: (i) the technique of transcreation was in vogue even in ancient India which is now popular in western culture (ii) Indian translators tried to enrich the regional languages through translation (iii) the psycho-spiritual theories of Sri Aurobindo have significance in translation studies (iv) theory of suggestive meaning is the important factor to considerate while translating any text. Gopinathan’s model of the process of translation is: “meaning or the soul of the text is transferred whereas the style or body of the text is replaced at various linguistic levels” (20). It reveals that Indian poetics and linguistics can contribute much for the growth of Indian theories of translation and it has importance to the whole world.

The modern period in India is marked by a competition between Indian regional language writers and Indian English writers. Some writers translate their works themselves, for instance, Rabindranath Tagore (from Bangala to English), Girish Karnad (Kannada to English) etc. There are a number of bilingual writers in India, for example, Kamala Das, Jayant Mahapatra, etc. Many scholars are doing research in the field of translation studies these days. It has been considered as a discipline in Indian universities that offer various courses in translation as translation theories can be studied from different perspectives and can be related to different fields, for instance, literary theories, cultural studies, communication studies, stylistics, pragmatics, information technology etc.

#### **Relevance of Translation at Present Time:**

A number of translators translated the Bhagvada Gita, the Bible and the Quran as these holy books have gained popularity even today. The verses of these holy books are replete with such worldly wisdom that needs to be the part of everybody’s personage to lead a pleasant and peaceful life, free from all worldly frets. Mahrishi Raman translated the *Āgamā*-s although others have translated *Veda*-s and *Purāṇa*-s. Had it not been translations, the ancient Indian texts like *Vākyapadīya*, *Kāvyaḷankāra*, *Nāṭyaśāstra*, *Kāvyaḷmīmāṃsā* etc. would have vanished.

Some Bollywood movies like ‘Three Idiots’ and ‘Two States’ are based on translated versions of Chetan Bhagat’s novels ‘Five Point Someone’ and ‘Two States’. There are a number of websites like ‘The

Poet Seers', 'Poetry Chaikhana' devoted to ancient texts that have translated poetry of many poet-saints like Mira Bai, Kabir, Guru Nanak Dev and Mahrishi Raman. They have stood upheavals of time and have remained ingrained in the people's psyche only because of translations. Wonderful Russian novels like *War and Peace* by Leo Tolstoy, *Life and Fate* by Vasily Grossman and *Crime and Punishment* by Fyodor Dostoyevsky etc. are famous all over the world only through translations. Apart from the literary tradition, translation is relevant in modern India as the youth in India are moving out of country for employment and need to know the country they choose to work in. So, translation has made everything accessible in literary and non-literary fields. It also promotes the research in Comparative Literature. Susan Bassnett and Lefevere have recognised the work of translation in the following words:

“With the development of Translation Studies as a discipline in its own right, with a methodology that draws on comparatistics and cultural history, the time has come to think again. Translation has been a major shaping force in the development of world culture and no study of comparative literature can take place without regard to translation (12).”

Translation has now emerged as a major discipline both as a field of study as well as a process of recreating the world of one language into another. It has a further scope of bringing the world closer through language since translators may be seen in both its universal and culturally varying perspectives. It helps us to look beyond ourselves – other cultures, religions, philosophy, life style, traditions and spirituality – on both grounds as where they touch our own and where they differ. In this sense, translation crosses the boundaries – both mental and physical – to reach a place where different viewpoints merge as well as drift apart.

### Conclusion:

To conclude, it can be said that translation has gone a step further from its traditional sense of mere using the words of one language to another. Translation holds good position in the Indian context particularly as it brings people of different region and religion into contact with each other. Translation has bridged the gap to bring the nation closer as it is an important component of language learning.

The main goal of translation is to preserve the meaning, so non-literary translation is not a difficult task but literary translation is a different taste. It is more difficult for a translator to translate the metaphorical language i.e. to decide which meaning (metaphorical or literal) can maintain the minute nuances in the target language. Avon (N, Verma, and Nagarajan 235) says:

“Translation is like a woman; if beautiful, it cannot be faithful and if faithful, it cannot be beautiful.”

However, there is always scope to bring both the aspects together if the translator succeeds in capturing the essence of the writing whichever genre it may be.

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