Monthly Multidisciplinary Research Journal

Review Of Research Journal

Review Of Research

ASTONISHING IMPACT OF TRANS-CREATION ON INDIAN CULTURE

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ABSTRACT

Trans-creation is the process of taking content that has already been translated and adapting it to be culturally relevant for your audience. This entails recognizing not only the audience's country of origin, but their region as well. Trans-creation is usually possible with the help of translation. Translation theory in the Indian languages has always been something inherent in practice. Various languages carry different cultures with them. Trans-creation shows real culture of India. This paper deals with different aspects and impact of trans-creation on Indian culture.

KEYWORDS : Astonishing , Trans-Creation , ancient period , Psycho-spiritual Theories.

INTRODUCTION

Translation is giving exact words to the message from one language to other. When we tries to convert a message from one language to other then most of the times exact replicas are not available because of various cultural dogmas and difference in culture between two religions.

In the ancient period, much translation was done between allied classical languages like Sanskrit and Prakrits. These translations were called to chaya or 'translation as shadow of the original text' was practiced during this period. This theory has two implications;

1. A translation should follow the original text exactly like a shadow, which follows the original object.
2.As a shadow can differ from its original object, depending on the intensity and the angle of light

falling on it, a translation may also have a different form depending on the nature of light thrown on it by the translator by his interpretation.

However, with the emergence of the modern Indian languages, translation activity became intensified and the theory of translated text following the original like a shadow, was not strictly adhered to. The contact with western languages like English, French, German, etc also has influenced the theoretical stand point of the translators to a greater extent.

The evolution of translation can be traced as follows:

1. The Tradition of Trans-creation: The people oriented and the time oriented creative translations of the ancient Sanskrit spiritual texts are generally termed as 'Trans-creation'. This term originally used by contemporary writers like P. Lal for his English translation of the Shakuntala and Brhadaranyaka Upanishad. Term 'trans-creation' is applicable for the whole tradition of creative translation of great classics like Ramayana, Bhagvata and Mahabharata in the regional languages from Sanskrit. Trans-creation can be understood as a rebirth or incarnation (Avatar) of the original work. In a general sense, it can be defined as an aesthetic re-interpretation of the original work suited to the readers/audience of the target language in the particular time and space. This re-interpretation is done with a certain social purpose and is performed with suitable interpolations, explanations, expansions, summarizing and aesthetic innovations in style and techniques. The medieval trans-creators like Tulsidas in the introduction of his Ramayana states that he is writing his Ramayana in the Regional language on the basis of famous Ramayanas in Sanskrit and taking materials from elsewhere for his own mental gratification and pleasure. The relevance of trans-creation is universal since it can be used as a device to break the myth of 'untranslatability'. In fact it is a holistic approach in which all possible techniques like elaboration, interpolation, explaining the cultural value of the original text, image change, image recreation, translate explanations and elucidations are possible. In such texts, the translator enters into the sole of the original author and then he himself becomes creator. In the postcolonial situation, Haribansh Rai Bachan, Agneya and Dharamvir Bharati have used the trans-creation techniques for translating the western and eastern poetry in Hindi. Trans-creation is not all together a new creation because there is always a logical relationship between the original and the translated text. At the same time it reads like a new creation.

2. The Nationalistic Theory of Translation: During the freedom movement, the spirit of Nationalism was kindled by the renaissance in Indian culture and literature. Ram Mohan Roy was perhaps the first writer in India to create a revolution by translating two Vedanta treatises and the Upanishads in to simple modern Bangali Prose. Afterwards Dayananda Saraswathy wrote 'Satyarth Prakash as a summary translation and interpretation of the vedic truth for the common man. As a yard stick of translation, Bharati suggested that 'first of all you read out your sentence , translate it , if you understand it without any difficulty, you use that sentence.' The motive of these translations was to develop the "Swadesi" idea, to bring out the merits of the land and to resist the cultural infiltration from the west and to bring the best from other literatures.

3. The Psycho-spiritual Theories of Translation : The psycho spiritual theories of translation developed by Sri Aurobindo are very important in the context of modern Indian languages. Sri Aurobindo, a philosopher, poet, spiritualist and one of the greatest translators of India, has recorded the theoretical

framework of his own translations in his articles like on translating Kalidasa, On translating the Bhagavad Gita, on translating the Upanishads, Freedom in translation, Importance of turn of language in Translation, Translation of Prose into poetry, and Remarks on Bengali translations. Since these theories have emerged from his own practice of translation, they have a sound basis of cognitive philosophy and psychology. His own philosophy is based on the psycho-spiritual interpretations of the ancient Indian thinking in the Upanishads. Some of the theories put forward by him as the following;

3.1. Translation and the Levels of Consciousness :
About the cognitive process of translation like analysis and comprehension of the literal and the suggested meaning of the target text and finding of suitable equivalence in the target language, Sri Aurobindo has mentioned three basic things in his essay; The interpretation of Scripture. They are name (nama), form of meaning (rupa) and the image of the essential figure of truth (svarupa).

Here, Sri Aurobindo indicates the different levels of consciousness and the role of intuition in grasping the meaning at the higher levels. He is mentioning three levels of the text, which are like the three levels of language mentioned by the fifth century philosopher-grammarian Bhartrhari, in his work Vakyapadiyam, the highest or the deepest level of consciousness, the intermediate common mental level and the spoken-linguistic level. Sri Aurobindo, gives a further psycho-spiritual division of the levels of consciousness at the physical, mental and the supra mental levels. According to him 'Our ordinary human mind is only a fraction of our entire consciousness, which ranges from the mind levels to the super conscientious above and the sub-conscience below. Our mind is only a middle term in a long series of ascending consciousness". In the light of this view of Sri Aurobindo, it can be said that a text can be analyzed linguistically and intellectually at the two levels of word and its form of meaning, but at the highest level, the analysis can be done only intuitively and perhaps at this level, the actual translation takes place. In translation, the process of text analysis, comprehension of the literal as well as the suggested meaning, and the process of decision making will also have three levels. The flashes from the 'Super mind' through the medium of intuition will be of great help for the translator. The use of the mechanical mind of the translator will produce only a mechanical type of translation, whereas a translation made by the proper use of the intuition will produce better results. Translator, in the search for effective equivalent goes through an inner struggle like the scientist in his experiments. Like the discovery which often comes to the scientist from above as a flash and not as a result of mere intellectual search, a translator also often gets insights into the possible equivalence like a flash from his Super mind through his intuition.

According to Sri Aurobindo, consciousness can ascend or descend at the various levels and can integrate the lower one to the higher. In the light of this view, we can say that the decision making process in translation starts from the Super conscious level of the image or the 'essential figure of truth'. Then the mental level of the figure of meaning or rupa, and the physical or material level of nama, or word are also integrated.

The translation of any text is taking place at the three levels, as Sri Aurobindo indicates. At the super conscious level, it may not be purely linguistic, but soon at the mental and the physical level, it becomes linguistic and conceptual. In the light of these views, it can be said that while analyzing and comprehending the meaning, the translator should reach the mental level (or the deep level of the modern linguistics) from the surface linguistic level and then to the highest (or the deepest) level where the text exists in a language without language form. While finding the equivalent, the translator will have to go to this language without language form first and then opt for appropriate name and form in the TL.

Hence the process of translation can be said to be linguistic, intellectual and intuitive at the same time. Comparison also will be going on in the translator's human translating machine, consciously and unconsciously at all the three levels.

3.2 The Problem of Knower, Knowledge and The Known in Translation: Sri Aurobindo writes that in the interpretation of the Scripture, the standards of truth are three, the knower, knowledge and the known. He explains that the known is the text itself that we intend to interpret (translate).The knower in the case of texts like the Upanisads is the original drasta or seer of the hymn. In the case of other key texts, he will be the author. Through such an identity of the original author, translator and the text, the unification of 'knower, known and the knowledge' becomes possible. This can be the cognitive basis of not only the scripture translation but of any kind of translation of literature or a work of spiritual nature.

3.3 The Problem of Communicating New Concepts Through Translation: Sri Aurobindo in his preface to the translation of the Upanisads writes: "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. This statement is of great cognitive significance since the problem of translating the cultural terms from other cultures has been a crucial one before the translators all over the world. Sri Aurobindo does not advocate for total replacement by the available target terms. On the basis of cognitive philosophy and psychology, and also based on his own experience as a translator, he is suggesting a more natural and psychological method of approaching the problem. This approach seems to be more natural and psychological.

3.4 The Problem of Word Value And Image Transformation : In his essay On translating Kalidasa, Sri Aurobindo suggests that the translator of aesthetically important text must give preference to 'closeness of word value' and not closeness of meaning. The problem discussed here is of utmost importance in the context of cognition of the culturally dissimilar items in translation. Sri Aurobindo is of the opinion that what is perfectly familiar in the original language must not seem entirely alien to the foreign audience. In this context he suggests two devices which he himself adopted in his translations. One way is to discard the original image and replace it by a more intelligible image in the target language, when it is indispensable. In replacing the image, the aesthetic and cultural value of the original image may be taken into account. The second technique suggested by him is to render the word or image by some neologism which will help to convey any prominent characteristic of idea associated with the thing it expresses.

4. The Synthesis of Western and Eastern Ideas: The contemporary theory literature in Hindi and other Indian languages presents a synthesis of the western and Indian ideas. The western linguistic models of Catford, Nida, Jacobson etc. have influenced many writers in Hindi like Bholanath Tiwari, Ravindranath Shrivastava , Suresh Kumar, Bhatia Kailash chandra and others. Gopinathan has interpreted the translation process as a metaphychosis by bringing a synthesis of Indian and western ideas.

CONCLUSION

Concluding the above discussion on the theories of translation in the modern Indian languages we can reach the following conclusion: The theories of translation in Hindi and other modern Indian languages are only evolving through the process of critical analysis and evolution which has started

only recently. The tradition of trans-creation has its roots in India's very ancient culture and it is still influencing the writers. The nationalist theory of enriching the regional languages through translation and the idea of 'swadeshi' and 'Indianisation' is part of the vibrant historical consciousness. The psycho-spiritual theory of Sri Aurobindo have deep impact on many modern Indian writers and translators and is futuristic in nature. Dhvani or the theory of suggestive meaning and 'Auchitya (appropriateness)are being applied and yardsticks of translation. Indian poetics and linguistics can contribute much for the development of translation theory. Even the computer translation theories in India like "Anusaraka' show a kind of synthesis of the western and eastern ideas in the contemporary period. This synthesis will be more useful for developing the Indian theories of translation in the global perspectives.

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