

**THE ROLE OF LANGUAGE EDITORS IN LITERARY  
TRANSLATIONS FROM INDIAN LANGUAGES INTO ENGLISH  
(FOCUSING ON KANNADA)**

**A Thesis Submitted in Partial Fulfilment of the Requirements for the  
Award of the Degree of  
Master of Philosophy in Translation Studies**

**By**

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## DECLARATION

I hereby affirm that the thesis entitled **“The Role of Language Editors in Literary Translations from Indian Languages into English (Focusing on Kannada)”** is a bonafide research work done by me under the supervision of **Prof. J. Prabhakara Rao** and submitted to the University of Hyderabad for the award of the degree of MASTER OF PHILOSOPHY in Translation Studies.

I also declare that this thesis or any part of it has not previously formed the basis for the award of any degree, diploma, associateship, fellowship or any other similar title of recognition from any other university or institution. I agree that my thesis can be deposited in Shodhganga/INFLIBNET.

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## CERTIFICATE

This is to certify that the thesis entitled **“The Role of Language Editors in Literary Translations from Indian Languages into English (Focusing on Kannada)”** submitted by Mr. **Tharesha K C** bearing the registration number **18HATL05** in partial fulfilment of the requirements for the award of the degree of Master of Philosophy in Translation Studies is a record of bonafide research carried out by him under my guidance and supervision.

This thesis is free from plagiarism and has not been submitted in part or in full to this or any other University for the award of any degree or diploma.

A part of this thesis has been presented in the following conference:

1. The Role of Language Editors in Literary Translations from Indian Languages into English: Towards Finding the Significance of the Study (UGC sponsored National Seminar held on 15-03-2019, at SSUS, Kalady, Kerala)

Further, the student has passed the following courses towards the fulfilment of the coursework requirement for MPhil Translation Studies:

| Course Code | Name                                      | Credits | Pass/Fail |
|-------------|-------------------------------------------|---------|-----------|
| TS701       | Research Methodology                      | 4       | Pass      |
| TS702       | Practical Translation                     | 4       | Pass      |
| TS721       | Adv. Topics in Translation Studies        | 4       | Pass      |
| TS723       | Current Approaches in Translation Studies | 4       | Pass      |

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## **A Note on Transcription and Translation**

The data was collected in the form of both personal as well as email interviews. All the personal interviews, most of which are in English except for one in Kannada, have been voice recorded and transcribed based on the recorded audio files. The English translation and transcription of the interview which took place in Kannada is mine or otherwise mentioned. The email interviews have been included in the thesis without making any changes to the content, form and style with which I have received.

## **A Note on In-text Citation and Reference**

The style sheet of the latest MLA Handbook 8<sup>th</sup> Edition has been followed throughout the thesis. The data collected through personal and email interviews is a part of Chapter Three. The data is not published in part or in its entirety before, unless it is mentioned. The translators and editors who have been interviewed are known by their full names and by abbreviations, therefore I have written their names in the in-text citation accordingly. However, I have followed the style sheet while writing the names (last name and first name) in the reference section. The page numbers that appear in the in-text citation of the data collected refer to the page numbers of the thesis where the data is located.

## **Chapter 1**

### **Introduction**

Writing is difficult and it is different from speaking which we learn to converse in without any formal instruction during infancy. Writing, by contrast, needs years of apprenticeship and yet scholars make mistakes (Mossop 19). Since English is spoken as second language in many countries, a competent editors' intervention is essential where she acts as a gatekeeper who recommends the necessary suggestions and changes to make the mental processing of meaning smoother and achieves equivalence by attending language errors of the translation draft. Language editing is an important stage of translation process wherein a translation becomes a more liable product. Editing by and large comprises someone to look for acceptability and readability of the use of the language in a translation. Readability includes checking for the free flow of meaning and story building, whereas 'acceptability' involves checking for grammatical and idiomatic correctness of the text.

Language editors can be placed at the same rank as translators, because the former work toward bettering the translation, and they not only improves a text but also "capture the dhvani of the text (Deepa Ganesh 79)." As Brian Mossop rightly puts it, an editor is like a language therapist, who amends and improves the text to conform it to the linguistic and textual rubrics of the society and the publisher's goals (18). But, we fail to acknowledge and appreciate the crucial role played by the language editors whose timely intervention makes the translation a better product.

There is a politics of linguistic choices of editing and translating, where translator's freedom of expression is curbed to a considerable extent by adding what the editor likely to consider as a better or an equivalent change. On the contrary, although the language editors are disinclined, they (editors) have to proceed the manuscripts for printing even if the translator denies to incorporate the revisions suggested by the former.

## **Background Analysis and Defining Challenges**

Translation is broadly viewed as both a product and a process. Translation as process mainly involves collaborative workflow. From selection of source text, analyzing the source text, translating it, sending it for language editing, incorporation of the suggestions made by language editors, sending the manuscript for printing, and to the reception by the readers. Clients, translators, editors, and publishers contribute collaboratively to the success of a translation product. Each of them have their own contribution: the client dictates what the translation should achieve in terms of equivalence, fidelity, and faithfulness; the translators translates the text accordingly; the editors bear the responsibility of rescuing a translation from being labelled as mistranslation and bad rendering, and suggest appropriate changes to the translated text, finally publishers print the final product and distributes it. A translated manuscript travels through all these stages, and gets shaped for better readability. Failing which would result in bad rendering, therefore affects its reception in the target culture.

Editing a translation draft is like censoring a cinema because the editor is the one who has the knowledge of the field as to, what interests the reading community the most and what does not, what are the preferences of the readers and what should and shouldn't

be translated and in what amount, what should be added and removed; to keep the coherence and cohesion of the text maintained. She is the one who makes the translation adhering to the style guide followed by the publishers. But, the name and fame of the authors, their works and professional ethics in the translation process do not allow the editors' role to come on to the surface and hence her contribution goes unrecognized. There must be a reason behind the invisibility of editors, because when translators and publishers are acknowledged, what is it that stopping editors' role from being recognized? Few editors like Mini Krishnan and V. K. Kartika enjoy celebrity status, but many others are not noticed at all.

Hence, we need to understand why editing is an essential factor in the translation workflow. It is like the heart of a translation without which a text will not survive. The following are the basic criteria for editing:

- The sentence structure should be smooth and tailored for an easy understanding.
- The text has to meet the publisher's goals and reader's expectation.
- The text has to bear the linguistic prerequisites of society.
- It has to conform to the house's style manual.

The role of language editors and their influence on translated text is an under-researched phenomenon within Translation Studies. We usually attribute the success of a translation in terms of smooth rendering of meaning, readability, and acceptability to the translator, and ignore any possible intervention made by other agents in the production process of translation.

Itamar Even-Zohar talks about the place of translation in any literary history of any period. He says that: as a rule, historians mention about translations when they cannot avoid them. “No incorporation of translation into the historical account in a coherent way. As a result one hardly gets any idea of the function of translated literature in a literature as a whole or of its position within that literature, hence they were not even part of literary system (Even-Zohar 192).” The prefaces of the books do not mention about the translation and editing, rather they briefly summarize the book or appreciate the author’s efforts in building the plot and developing the characters in the narrative. They look at the texts in an angle which is more theoretical and critical in approach, for example, M.T. Vasudevan Nair’s preface to Chandrashekar Kambar’s *Singarevva and the Palace*, translated by Laxmi Chandrashekar, talks about Kambar’s mastery over the plot, and then critically appreciates the novel. But, there is no acknowledgement of the crucial role played by the translators and editors. According to Dalkey Archive Press:

One of the major issues faced by literary translations today is that the translators are not-recognized by publishers, who will deliberately not list their translators’ names on the book jacket to try to hide the fact that a work is translated. Publishers do this because they perceive that a work’s status as a translation will discourage readers and hurt the sales of the book. One unfortunate effect of this practice is that the readers know little and understand even less about the art of translation. (Notes Regarding the Editing)

There are number of major challenges I have faced while collecting material for the thesis. One of them is obtaining the copies of the revision suggested by the language editors and translator’s manuscripts to gather information on the role of language editors in

shaping a translation until it is printed. One reason is that editors do not want to talk about their role so openly that they are afraid of being politicized and risking their sequential relationship in the translation process. Another reason is that they are not given the freedom of sharing their revision copies which are, according to the House, confidential material for anyone to access. Another challenge I faced in the fieldwork was that the translators were not willing to share their manuscripts to anybody other than the House, because of many corrections and omissions which could defame the translator as a professional. Other problem that I encountered was that the translators have misplaced or lost their copies of manuscripts and which will also be a difficult task to retrieve the data from the House.

Finding the names of language editors or any information about editing of English translations of Kannada texts in the line of enquiry was challenging task. Because, to the best of my knowledge, there are a few or no mention of the names of editors anywhere on the translated texts. Finding out the translators seems easier but finding editors of the translated texts becomes difficult and so this might deter the further development of arguments in particular and research in general.

## Observations as the Points of Departure

The literature produced in this particular area place the professional translation in the broader categories, put forth by James S. Holmes, of Descriptive and Applied branches of Translation Studies.

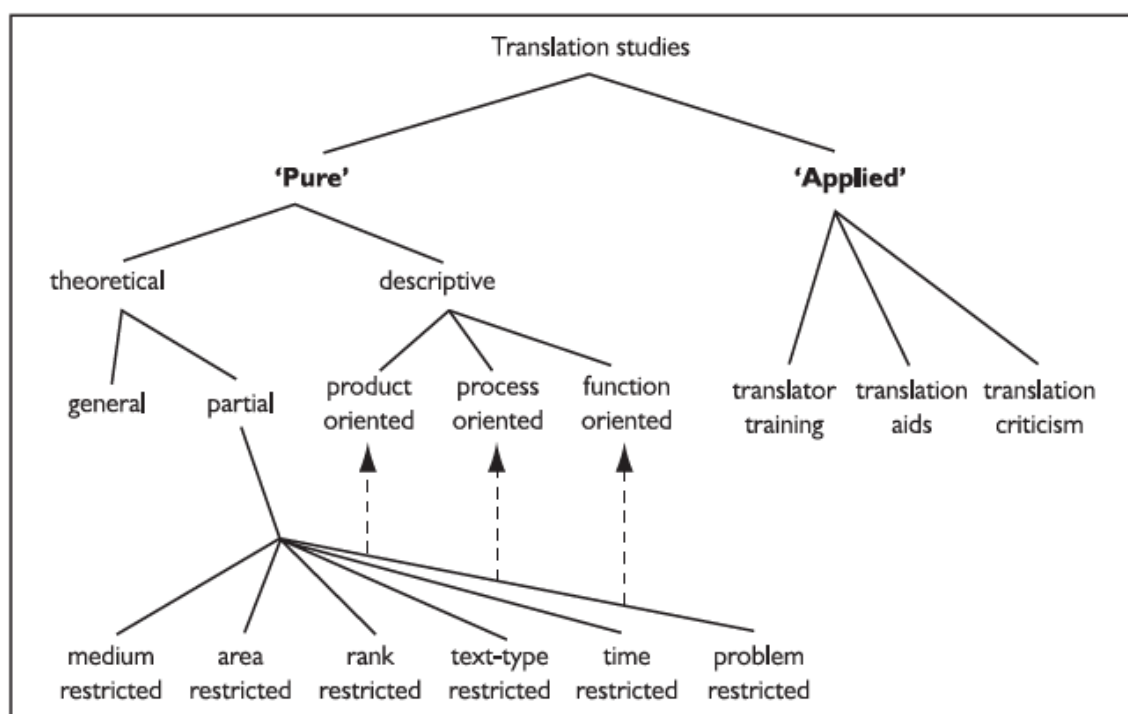


Figure 1. Holme's map of Translation Studies (Munday 10)

The present study falls into the process oriented Translation Studies under the Descriptive branch which is concerned about finding out what happens to the text when it is being translated and edited, and how does the translators and editors manage to bring out a translation product. This also falls into the broader section of Applied branch of Translation Studies which incorporate various other categories like (1) translator training viz., developing courses at university levels, developing teaching methods and techniques to train individuals in the translation profession; (2) translation aids which refers to dictionaries, grammar, and information technology used to assist translating; (3) translation

criticism is where evaluation of translations, reviewing translations done by students mainly to identify errors and limitations of the translated texts (Munday 9-13).

It is also clear that editing is in fact a crucial stage for any translation manuscript to go through. Editing is time taking process, which involves a lot of resources to be spent viz., money, manual work, supervision of the editing by the House so on and so forth. All these are effectively used to make sure that the translation does overcome the problems of translatability. We also could understand from the article: *Involving language professional in the evaluation of Machine Translation*, written by Maja Popovic, that involving language consultants to evaluate the machine translated manuscripts is a necessary task. Although there are different ways of translating a text wherein machine translation is one among them, which uses information technology such as Google Translate, Trados, etc. to translate a text or a speech from one language to another. But there is a need for human intervention to check for the errors and amend those errors in order to produce possibly better translation. This process of machine translation might take less time but consumes more resources and is not devoid of human intervention.

The data collected by Kirsten Wolch Rasmussen reveals that editing involves not only linguistic correctness, but also textual and communicative aspects which are considered as vital parameters of editing by translation companies in Denmark. This defines the parameters to be considered while editing. It is evident that editors not only edit texts (for linguistic errors) but also perform various other tasks like copy editing, content editing, and language/style editing. Sometimes one person performs all these duties from selecting a text for translation, laying out strategies, techniques and methods of translating and editing, to revising and publishing the translated texts.

Thus, the role of an editor is very much central in shaping a translation, but her contribution goes un-recognized every time a work is being translated and widely read. We only acknowledge the author and the translator of the book and how successful is the latter on setting up the stage for the translated text in the target language. But we fail to appreciate the crucial role played by the language editors. Emma Wagner in her essay *Translation and/or Editing: The Way Forward* states the importance of editing, especially, English texts. She says that English is spoken by larger population, and there is a growing demand for translation across the world. Thus, many translators -professionals, non-professionals, volunteers translating out of interest- are involved in the act of translating. These translators are non-native speakers of English, hence, Wagner says that, editing becomes crucial for such translation.

## Review of Literature

There has been a significant study on language editing in terms of various duties performed by language editors, and their involvement in the production of translations from German, Swedish, and Norwegian into English etc. Language editing has a lot of scope in India because of the diverse language speaking communities. There is a need for translation and there should be someone to take care of the linguistic issues that come along with translation. Therefore, there is as much need for language editing as much for translation. But, there is relatively less work done on editing in the Indian context even though India has always been a great hub for translated literature. The following are the works found on language editing with reference to English translations of languages outside Indian in general and German, and other EU languages in particular.

“Professional Translations of Non-Native English: ‘before and after’ Texts from the European Parliament’s Editing Unit” by Michaela Albl-Mikasa et al. is written in connection with growing influence of English on the production of translation. Globalization, migration and mobility, and international business and communication has resulted in treating English as Lingua Franca (ELF) to be spoken across the world. With this there is an increase in the number of non-native speakers of English, which would on the other hand increase the translation and interpretation. English is spoken widely and increasingly resulting it as the dominant global language, often attributed as window to the world. But this overlooks the written English both in relation to translation and otherwise. This article examines the original texts written in English by non-native English writers (before), by and by edited by native English editors (after) with a prospect to provide reliable edited source texts as the basis for translation into EU languages. In the pre-study,

12 texts alongside their edited versions were examined to identify translation problems. Later in the main study, three of the 12 originals and their edited counterparts were translated by professional translators and examined. The aim of the study is to find out how much do the ELF texts give rise to translation problems and require normalization efforts, which would then extend translators working time and increase the cognitive load. The results suggest that there are numerous challenges arising from non-standard sources which prolong translational decision-making and precipitate inadequate solutions.

Charlotte Berry's "Quality Not Quantity": The Role of the Editor and the Language Consultant in the English Translations of Swedish and Norwegian Children's Fiction" outlines the publishing history and back story of the Nordic translations published by Turton and Chambers in England over a period from 1988 to 1992. Positioning within Gideon Touty's framework of Descriptive Translation Studies, this article identifies and analyses four novels by Maud Reuterswärd, Peter Pohl and Tormod Haugen which are translated based on preliminary norms (relating to the translators' choice of texts and authors) and operational norms (relating to translation methods and strategies). The main focus of the article is the Chamber's use of language consultants and his commissioned translators in an unusual and challenging professional collaboration (editors-translators-consultant) within a Nordic-British setting. This article addresses questions like how could a British children's editor work with a text which is in completely foreign language and originating from an unfamiliar source culture? How would translators or even commissions find suitable texts, authors, and translators? To answer all these questions Turton and his group worked on publications across a full range of European languages and gained an unusually in-depth editorial understanding in the translation drafts.

Mario Bisiada in “Editing Nominalisations in English–German Translation: When Do Editors Intervene?” deals with editor’s influence on nominalisation in English to German translations. It examines the conflicting choices of readers claiming for nominalisation, and demands by the publishing houses to avoid such nominalisation, and gives a picture of the prevalent politics in translation in Germany. The present study situates around this conflict to investigate the influence of editorial intervention to change these nominal expressions into verbal structures and sometimes to retain the nominalisation intact.

“The Editor’s Invisibility” by Bisiada, basically analyses the influence of translators and editors on grammatical metaphoricity of the text, specifically on the use of nominalisations. The findings show that the readability of translated language is the result of the influential editorial intervention. Bisiada, proposes a possible structure of the translation workflow in order to situate the discussion of editing in the context of translation. Most corpus-based studies of translation take published texts as the basis for their corpus. This overlooks the intervention of other agents involved in shaping the translation such as editors, who have significant influence on the final product. This paper, in order to study the influence of editors on the translated texts, offers a comparative analysis of manuscripts and published translations. Bisiada while talking about editing quotes Brian Mossop who defines editing and revising as “reading [...] in order to spot problematic passages, and making any needed corrections and improvements” (1), - But restricts editing of texts that are not translation, Bisiada uses the term ‘editing’ irrespective of referring to either translations or non-translations. This article gives a report on the analysis of grammatical metaphor in translated texts before and after editing. This will

further scrutinize how translators and editors influence the nominal and/or verbal style of a text. For Bisiada Editing the language of translation at times, significantly, depends on the quality, efforts and the expertise of the translator.

“Notes Regarding the Editing of Translated Literature” published online by Dalkey Archive Press is about a talk delivered at the British Council in February 2008, where Editors and translators were being called to discuss the issues related to editing of literary translations. The discussion contained the following six aspects: “1) The role of the editors, 2) To what extent should a translation be edited?, 3) What is the goal of the translation, 4) Does the editor of a translated work need to know the language of the original work?, 5) Translators as artists, and 6) Why translations fall flat?” One of the major problems addressed in this forum is the status of literary translation today, that is to say the translators are under-recognized by publishers, who intentionally will not list the translators’ name on the book jacket to try to hide the fact that a work is translation. Publishers do this because they perceive that a work’s status as a translation will discourage readers and hurt the sales of the book. This paper quotes a disbelief about translation that the editor only edit and improve the quality of the translation, but not of the book. It says that making a best book possible should be the first priority over making it faithful and equivalent to the source text. One of the reasons stated why translation editing is not well understood and under-recognized is the high costs incurred for editing. Lot of resources are needed in order to edit a translated text well. It is also stated that low sales of translated works also affect editing as well as publishing of translations. The paper deals with translators and editors being aware of the source language and how it affects the translation. One of the major questions addressed in this talk is that, whether the target language editor need to know the

source language or not? It was discussed that the editor need not be skillful in the language of the source culture, because her primary concern should always be the intelligibility of the English translation, which creates, for an English reader, an experience approximately similar to the experience of the readers of the source text.

Alexander Kunzli's "The Ethical Dimension of Translation Revision: An Empirical Study" investigates revisers' sense of faithfulness to the various individuals participated in the freelance revision job mediated by a translation agency. The results show a number of prospective loyalty conflicts and ethical dilemmas. It also indicated that there is a need to consider situational factors like time constraints while evaluating translation manuscripts. Ethics and loyalty have become the most important topics in translation studies. This paper addresses the topics such as Ethics and Loyalties from the point of view of unnoticed and not acknowledged role played by the other individuals in the translation process as a result of the inadequate research and discussions happening in the field. Kunzli quotes Ulrich Kautz's four loyalty relationships: "(1) Loyalty to the commissioner, (2) Loyalty to the target text reader, (3) Loyalty to the source text author, (4) The translator's loyalty to herself, as an example, he states the example of translators refusing the job just because of the fear that it jeopardize their moral ethical reasons" (43). This article lists out the following components of professional ethics: commitment toward performing highest standards, willingness to improve one's skills and knowledge, adaptability, professional appearance and loyalty. This project mainly scrutinizes translation revision using think-aloud protocols, according to which ten translators were advised to think aloud when they revise three draft translations. The focus of the investigation was the revisers' sense of loyalty to the different parties involved in the freelance revision job mediated by a

translation agency. The results show a number of prospective loyalty conflicts and ethical dilemmas. It also indicated the need to consider situational factors like time constraints while evaluating the process and product of translation.

“Translation and/or Editing: The Way Forward” by Emma Wagner discusses the reasons for the recent developments and implications on growing demand for editing of texts written in English by non-native speakers and ‘two-way translation’ (texts of translator’s mother tongue being translated into English). While answering the question what is happening to English Emma quotes Mary Snell-Hornby, According to him:

...we can say that the world language English can be viewed from three different perspectives. Firstly, there is a free-floating lingua franca (International English) [...] Then there are many individual varieties, by and large mutually intelligible... Finally, there are literary hybrid forms as demonstrated in post-colonial literature, forging a new language to suit its new surroundings. (qtd. in Wagner 214-215)

This paper further gives an outline on the conditions of languages in the EU institutions, where translation activity depends on text types and purposes, also on the type of EU institution and its language needs. She further talks about how sub-English is created. According to her the main reasons for the emergence of sub-English (in the original writing) are (1) writing in English by non-natives; (2) International English. In the case of translations it is because (1) translations into English are done by non-native speakers of English, and (2) machine translation. It draws conclusion on the changes these developments may bring for translators, and on the problems encountered when editing.

Maja Popovic in his “Involving Language Professionals in the Evaluation of Machine Translation” argues that there is a significant improvement in the quality of Machine Translation (MT) over the last years, nevertheless the evaluation of MT output is inherently difficult as well. This paper delineates the results of two rounds of large scale human evaluation carried out in the framework of TARAXU project. Where six different translation systems were used, such as Moses, Google Translate, Lucy MT, Trados, Jane, and Rbmt. And used Ranking, Error classification, and Post-editing as stages of evaluation via browser-based evaluative tool ‘Appraise Federmann’. Several large-scale human evaluation of machine translation have been performed by TARAXU project focusing on translation quality and analyzing the translation errors and post-editing efforts. Many languages such as German, English, Spanish, French and Czech were involved and evaluated in this project. While the automatic evaluation and scoring mechanism such as BLEU have enabled the fast development of systems, it is still not clear how systems can meet the real-world expectations in today’s industrial translation scenarios. The TARAXU project has integrated human translators into the development process and collected feedback for possible improvements. This Project also compared and analyzed different types of translation systems via ranking, error analysis and post-editing.

“Revising Translations: A Survey of Revision Policies in Danish Translation Companies.” Written by Kirsten Wolch Rasmussen, offers an overview of important definitions, types and parameters and elucidates the methods and data collected through a questionnaire survey and an interview survey. The findings propose that the translation companies view both unilingual and comparative revisions as essential components for professional quality assurance. On the one hand questionnaire data indicate that the

linguistic correctness and presentation are the sole revision parameters used by the translation companies of Denmark, on the other, data collected through interviews reveal that both textual and communicative aspects are also considered as vital. The data shows that the participators (respondents and interviewees) are worried about increasing pressures on translation market, which includes customer's lack of understanding of the translation process. The main focus of the article is to explain the theoretical background and findings of an empirical study of revision policies used in Denmark.

Since the quality of translation is a relative concept and there is absolutely no complete translation possible, Julie McDonough Dolmaya, in her article "Revision History: Translation Trends in Wikipedia" tackles the issue of effectiveness of the crowdsourced translation by examining the one such crowdsourced translation project i.e. Wikipedia, focusing on one criterion of translation quality control i.e. revision. The reason why crowdsourced translation is in question is that, the translation available on Wikipedia is a user-driven and articles for translation are not chosen by any organizations but individual initiatives of the internet users. It also talks about the websites whose content (user-generated) is being developed by the means of crowdsourcing and checks how far the translated content available on various websites like Wikipedia is reliable, intelligible, complete and whether the interested users involved in the act of translating are trained, professionals or untrained and non-professionals and if they are untrained how is it going to affect the final outcome of a particular translation. Because larger amount of translation takes place via crowdsourcing, it is difficult to track how much translation has taken place, who is translating it, what are the language pairs used for translation? Since, Wikipedia is

open to all internet users, it is easier for anyone with or without the knowledge of the source text to edit, revise and to re-write the information available for translation.

The article quotes the four broader translation problems likely to be faced by the revisers. They include transfer problem, which involves comparing the source text with target text to determine whether the content is adhering to the source text and how accurate and complete the translation is, or is it bad rendering which could mislead the reader about an important feature of the source text; content problem, which involves finding factual errors, contradictions and problems of coherence and cohesion of the translation; language/style problem, which involves checking for errors related to grammar, syntax, and smoothness ensuring the translation conforms to the house style guide; and presentation problem (design), which involves checking for layout, format and organization problems.

This study examines the articles waiting for translation on ‘Wikipedia: Pages Needing Translation into English.’ Various articles which require translation are sent to the page: Wikipedia: Pages Needing Translation into English and wait there until someone translates them or deletes them because of its content being difficult, sensitive or does not have a supporting source text to compare with. It also distinguishes between minor and major edits, minor edit being the typographical corrections, formatting and presentational changes and the major edit being the important one, where any change to that affects the meaning of the content.

The study analyzed over 94 French and Spanish articles to check what translation problems existed. It found many problems relating to transfer and language/style such as, verb tense problems, incorrect syntax, pluralization problems, untranslated content, and

lexical problems. These problems were solved by rewriting, revising and deleting the content lacking the supportive sources.

Most of us might have less knowledge as to what goes into editing or revising for that matter. When we realize that editing and revising are two essential rudiments of translation, we will be surprised to notice that it is not so easy to translate or to edit a manuscript. *Revising and Editing for Translators* written by Brian Mossop offers an in-depth analysis of both editing and revising in two sections. It appears to be instructive for students of translation, practicing translators and self-learners, who want to pursue their career in editing and revising in corporate sector; as well as informative for those students who want to understand the factors operating within the domains editing and revising. This book is more of a commercially oriented, as it acts as a kind of guide, by providing outlines on principles, parameters and procedures for editing and revising with reference to translation practice. It encompasses several procedures of revising in setting up a quality control system. Quality control of a text may take a very long time. Some errors are so minor that you may not identify them even when you read a translation draft thoroughly and this book helps by spelling out the principles and procedures to identify the errors (chapters 10-12). It also brings into notice of the readers the problems of translatability such as content problem, transfer problem, language/style problem and presentation problems. With the editors and revisers intervention all these problems are rectified, hence it becomes acceptable and readable translation.

There are two sections in the book: Editing and Revising. The editing section of the book may not be suitable for editing texts written in other than English, because the principles of editing will differ from language to language as the linguistic culture of

society dictates certain emphasis and problems which are important in one language, that may seem unimportant in another language. Whereas the revision section of the book proves to be useful for those revising translations into a language other than English also. The first chapter of the book addresses the significant question: Why editing and revising are necessary? By way of answering it tries to establish editing and revising, which are hitherto less researched areas, as the most important stages in translation process. One interesting facets of writing addressed here is that: Writing is difficult and is different from that of speaking which we learn to converse, without any formal instruction, in our infancy. Whereas writing requires long years of apprenticeship, even then many scholars make mistakes (Mossop 19).

The second chapter offers a wide range of tasks performed by an editor, who may decide to recommend changes which fall outside the purview of a reviser. It could be from deleting an entire section of a book, or re-writing the whole paragraph with a new content. This book then goes on to enlist the various activities performed by an editor: Stylistic editing, content editing, structural editing, copy editing and checking the consistency level (chapter 3-7) of the text being transformed by way of comparative reading or bilingual-reading, where sentences of the translation are compared with the sentences of the source text, whose main purpose is to detect or to promise the quality of the translation using the parameters at his disposal viz., clarity, readability, authenticity, logic, conformity, correctness of the translated text with the source text or with the implicit and explicit specification provided by the clients/commissions.

Brian Mossop differentiates between what he means by editing and revising. According to him, revision means reading a translation draft in order to identify

problematic passages, making all the necessary corrections or amendments to improve the texts' readability (chapter 9). Whereas, editing is the same task which is applied to texts which are not translations. He says that revising and editing are not "parallel" terms, though both the terms are used to refer to someone who happens to be checking and amending a text. 'Editing' is a name of a profession, as there are writers' associations, there are editors' associations as well. On the other hand, 'revising' is not a name of a profession, but historically the activity of revising is performed by the profession of translator.

This book, as a whole, outlines the process involved in translating a text. Although it talks about conformity, intelligibility, readability and translation quality, keeping editing and revising in the forefront, it does not deal with the theories of translation studies or it does not give any theoretical framework for understanding editing and revising as such. However, it discusses, in detail, the translation procedure viz., the selection of the text for translation, whether it is by a client or self; clients' meeting the translators, sometimes publishing houses; collection of specifications from the clients; maintaining house style guide; preparing the manuscripts, sending the same for editing and suggestions for revision, and finally publishing the translation.

The book also appears to be useful in four ways: for those who are doing a course on editing and revising at translation schools, for practicing translators, for those who are assigned to train and supervise students and junior translators in the translation workplace, and for research oriented studies on editing and revising. One noticeable feature of the book is that many chapters end with description of exercises, these exercises help students to undertake practices to learn better. One of the practices deals with the kind of attention

given to spot linguistic errors in a text. It expresses two kinds of attention 'micro-attention' versus 'macro-attention'- which affect all types of editing and revision.

Thus, the review of the literature, wherein various articles and books available have been studied and analyzed, gives an overall picture of the meaning, scope and importance of language editing in a non-Indian context. The studies show that there are translators who are freelancers, amateur and non-native speakers of English involved in the translation process. It resulted in faulty translations, therefore language consultants have to go through their work. It is relatively less researched area and no work is done on editing as such in the context of Indian publishing houses. Thus, the present thesis becomes first of its kind to address issues related to language editing and translation in the Indian publishing houses. The literature produced in this area proves that editing is an essential factor for translations because of English being lingua franca and window to the world. Globalization, migration and mobility has given rise to the speakers of English across the globe, which has an impact on the consumption of the literature produced in English. This situation lead to the upsurge of translation of different languages into English. Since, English is a global language people with different capabilities meet and exchange their cultures. Therefore, there is a need for someone to fine-tune the language (which carries the meaning, context and culture) so that whatever is carried across finds better readership with better understanding.

## **Chapter 2**

### **Problematizing Language Editing in the Context of Indian Publishing Houses**

The first chapter gives an overall understanding of Language editing. The review of literature makes it clear that very limited literature is available on the proposed topic, and all that talks about language editing and its importance in a non-Indian context. Therefore, this chapter is dedicated to problematize language editing in the context of Indian publishing houses. It questions the characteristics and qualifications of language editors, and the nature of language editing in the Indian context. It frames out significance of doing research on Language editing. It begins to give a picture of the equation between language editors and translators and how this relationship affects translation as a final product. This chapter also address the issues regarding who can be a language editor, is it the native speaker of the language or a proficient non-native speaker of the language.

#### **1. Translation Process: Situating Language Editing**

The term translation has several meanings. It can be referred to the product (i.e. the translated text) or the process (the act of translating), and the field of study. “Translation as a process between two different languages involves a translator to change the source text (ST) originally written in source language (SL) into a written text in the target language (TL) (Munday 5).” Translation is very much a product and a process dealing with language, which then becomes the base upon which the translation is structured. Every language comes with its own complex grammar, syntax, and readership. Therefore, it is essential to incorporate language editors to deal with the linguistic issues of the translated texts. In this

context let us understand translation process and translation workflow and their relationship.

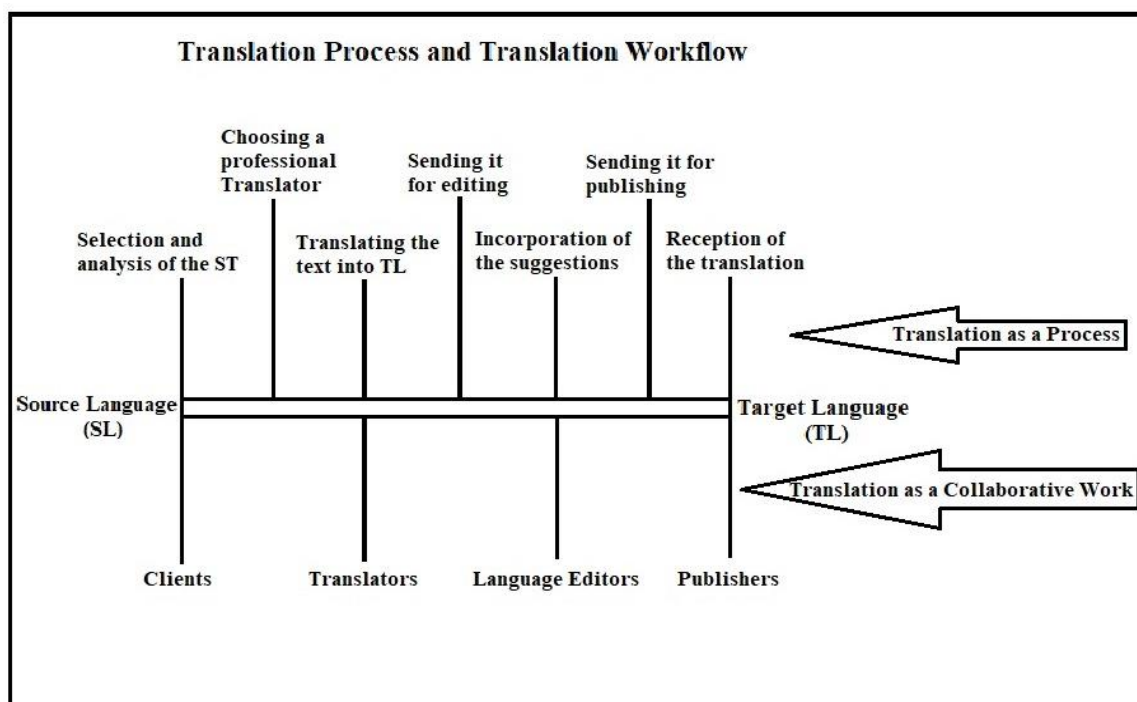


Figure 2. The above flowchart is prepared after reading Jerome Munday's *Introducing Translation Studies* and Brian Mossop's *Revising and Editing for Translators*.

This complex process includes selection of the ST, analysis of the text, choosing a competent or qualified translator/s, translating the text into the TL, sending it for editing, incorporation of the suggestions made by editors, finally sending it for publication and its reception by the target readers. Translation involves an individual translating a text, or a group of translators collaborating to translate a particular work, or a client may choose translators for a work he wishes to be translated. This process of translating a text is incomplete without the interference of the language editors whose timely intervention can alert the translators of the mistakes in the text. Susheela Punitha shares her experience of translating U. R. Ananthmurthy's (URA) *Bharathipura*. In her words:

As a Kannadiga, I had to learn to read Kannada novels as an outsider. For instance, I did not realize what *avu*<sup>1</sup> signified contextually in *Bharathipura*. I owe this insight to Mini. I was reading the novel to her and she was following it in translation when she stalled me to seek clarification. “What is *avu*?” she asked... I became aware of its implication in terms of meaning and attitude. (Susheela Punitha)

### 1.1 Studying the role of language editor/ing in the translation process

Editing, according to Jocelyne Bisaillon, is defined as:

An activity that consists of comprehending and evaluating a text written by a given author and in making modifications to this text in accordance with the assignment or mandate given by a client. Such modifications may target aspects of information, organization, or form with a view to improving the quality of the text and enhancing its communicational effectiveness. (qtd. in Bisiada 3)

Editing would generally mean preparing (a written material) for publication by correcting, condensing, or otherwise modifying it. For Brian Mossop editing is “reading a text which is not a translation to spot problematic passages and making any needed corrections and improvements (29),” but he restricts texts that are not translations. I will use editing with reference to a text being translation.

*The broader tasks performed by the editors are:*

1. Copyediting: involves correcting the manuscript for the conformance to the publisher’s rules. Here editors have to check for the terminology errors, numbering and appearance of the headings and sub-headings.

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<sup>1</sup> *Avu* is generally used to refer to non-human third person plural personal pronoun. But in *Bharathipura* it is used to refer to a group of people belonging to the lower caste i.e. Holeyaru in Karnataka.

2. Stylistic editing: Creating a readable text, as in tailoring the vocabulary and sentence structure for a smooth reading.
3. Structural editing: involves checking for the coherence and the relationship between paragraphs to make a smooth flow of meaning from one paragraph to the other.
4. Content editing: involves an editor to make suggestions and amendments to the content of the text. Deletions and adaptations in a macro level take place here. (Mossop 30-31)

Editor is the first and sometimes the only one to go through any translation manuscript. She shoulders the responsibility of editing and recommending any required revisions, omissions, additions and adaptations as well, for the final output. The language editors are the one who are aware (in comparison to the translators) of the problems of translatability such as transfer problem, content problem, language and style problem, and presentation problem. They in fact rescue a text from being labeled as mistranslation and play principal role in tailoring the transfer, content, language/style and presentation issues smoothly and make the translation acceptable by the target readers.

## **2. Understanding the Equations in Translation Workflow**

The creative act in literature is regarded as unique and individual, whereas literary translation is considered as a secondary, repeatable, collaborative and explicit activity. Translation process involves collaborative work. Translation, according to Harish Trivedi, is a dialogue between two authors, the original and the translator, and two languages, the Source and the Target. Authorship has always been a debated topic in Translation Studies.

Who has to take the place of the author? Is it the translator/s or the author, or both author and translator. So is the question of language editing. Since the language editor are responsible for the success of a translation, she also reserves the right to take certain credit. Few publishers do not wish to promote translations because of the low market value for translated literature in India. To Bhanumati Mishra's question on publishers being neglectful about publishing translations, that they just want to bring out a book, Mini Krishnan replies that, "there will always be an editor who cares enough to apply the brakes and do careful checks for idioms and cultural equivalence" (Krishnan). A literary translation is published under different combinations of authorship: sometimes two translators, or a translator with the author, or less frequently, the author and/with a translator. Self-translation, according to Trivedi, can also be seen as a form collaboration, which is "either between the author present and the author past, or between the self as constituted in one language and the self as constituted in another (86)."

### **3. Problematizing Language Editing in the Indian Context**

Language editing has a different outlook in the context of Indian publishing houses. In other words, when a text is being translated into any Indian language by Indian translators it barely undergoes language editing. This is also because, such translations are often done by native speakers of that language. For example: when a text is translated into Kannada or Malayalam or into Hindi by the respective native speakers of these languages, one often finds it less important to have language check-up for their translations. Deepa Ganesh states that "In regional language writing, there is no entity called Editor. I know this for sure in Kannada. What is written/translated is published (77)." On the contrary, when a text travels onward into say English from any Indian language, if translated by an

Indian translator, it needs to go through language therapy. Now, the point in question or at stake is, why editing is necessary for outward translations and not for the inward translations. Harish Trivedi addresses this issue in his afterword to the book *Survival: An Experience and an Experiment in Translating Modern Hindi Poetry*: “Translating Together: An Experience and an Experiment,” that when it was decided that the entire anthology of translated Modern Hindi Poetry should be sent to Daniel Weissbort, a foreign co-translator, for the final touch who, according to Trivedi, had relatively less or no knowledge about the socio-cultural setting of Hindi poetry. The former having no knowledge about the cultural and linguistic workings of Hindi would be editing an entire anthology which becomes one of the best anthologies in the world only because of the involvement of such a famous academician who has international acclaim for his writings and translations. An anthology or any translation gets recognized this way or what would be the status of those translations without being edited by such foreign collaborators.

### 3.1 The place of language editing in the literary translations in the context of India

In response to Kunwar Narayan’s question: why Indian poetry in English translation had made no inroads in the West, whereas African and Latin American poetry had? Weissbort says that “... it was partly a matter of translation. Perhaps there had not been many translators of Indian poetry whose native language was English...translations by Indians used antiquated diction; they weren’t fresh and gave out the wrong signals” (Trivedi 92). A widely read translation is the one which is rhetorically fine-tuned. According to Weissbort for a translation to be widely accepted a translator ought to update herself with the language of translation. He then implies that a successful translation is the widely read and accepted one and vice versa. Since, language is the basis of any work of

art and only language decides the fate of all literatures; it is important to understand the implicatures of language editing. The reasons why editing is important are: first, it is easy to write sentences structured in such a way that the readers may find it difficult to comprehend them. Second, it is also a fact that while writing the writers forget about target readers, and the cultural context into which the translation is travelling. Third, a text may fail to conform to the linguistic rules of target society, and finally, the translation might not conform to the client's or publisher's goals (Mossop 18). A translation is considered as bad and uninspiring if the entire spirit and sense of style have been lost. It is because of the peculiarity of the diction, grammatical structure, and complex idioms of the languages involved in translation. Language editor should know both the SL and TL, but it is changing now, she need not be an expert in the SL to know the spirit and to get the sense of style of the ST. She should, according to Dalkey Archive, "first and foremost be a reader of English, and for whom the translation must read, in English, like an original work (Notes Regarding the Editing)."

### 3.2 Who is qualified to be a language editor?

Harish Trivedi's take on Daniel Weissbort is interesting to talk about in this context. Weissbort was invited by Central Sahitya Akademi to participate in the translation workshop of translating modern Hindi poetry into English. The workshop took place in New Delhi from 3 to 16 January, 1990. It was supervised by Giridhar Rath along with him there were ten translators. And ten modern Hindi poets were also invited to participate in the workshop. They were asked to bring fifteen poems written in Hindi along with their English translations. While narrating his experiences from the workshop, Trivedi mentions about the presence of a foreign co-translator, whose participation marked the obvious

standards, in Trivedi's words "our translations served to highlight a number of complex issues... as reflecting the socio-linguistic power structure of our society" (87). Some of the issues addressed by Trivedi are: the nature of Indian English as contrasted with the international English, the difference in sensibility and poetic idiom between Indian languages and English, and the question whether the act of translating from any Indian language into English was, for Indians, feasible or even a desirable endeavor. On the contrary, this also calls into question whether the texts translated into Kannada from say Bangla by a Kannada writer undergo language editing. Instead of going into the question of right or wrong, let us scrutinize the statement objectively. There are two possibilities: one, accepting Weissbort's claim that the Indian English is old-fashioned and outdated, and gives wrong signals, therefore it is necessary to incorporate a foreign (a native speaker of English) co-translator in the translation workflow so that Indian translations in English can make an inroad into or cross national border to travel abroad. The other variable is to reject Weissbort's claim and define boundaries for Indian translations to avoid such entitlement.

Language editor have nothing to do with her identities. She being American, British or non-native speaker of English does not matter. We are looking for certain capabilities (Vanamala Viswanatha 49). Vanamala Viswanatha's notion of language editing clears this ambiguity of qualifiers of language editors. Language editing is a task between readability and fidelity. It is appreciable if she happens to excel in both SL and TL, otherwise it is not an issue.

#### 4. Towards Finding the Significance of Doing Research on Language Editing

Although an editor performs such duties, often her contribution goes unrecognized. Neither publishers nor translators (except a few) talk about the importance of language editing. Language editors imagine a greater possibility of creating a new text in a different cultural and linguistic situation i.e. target culture. Though a work is written by an author, he might not be capable of writing the same work in a different language. Karl Marx, William Shakespeare, Leo Tolstoy, to name a few, are known by the world not because of their originally written works but because of their translations. They were not capable of writing in Hindi, Kannada, Urdu or Malayalam. As Susheela Punitha, while translating URA's *Bharathipura*, admits that she was nervous while translating one of the great writers of Kannada Literature. She also knew the fact that URA had disregarded the earlier translation of *Bharathipura*. She gets a call from URA, who introduces himself in Kannada and says that:

I have got it. I have read it. I don't know how to tell you how good it is... I could not have written this way..." Punitha protests by saying "it's your work, I was new to translation you see." Ananthamurthy in return says that: "yes, that's true. I can write this way in Kannada but I cannot do it in English. My English is academic. You have written from your heart, from your spirit. (Susheela Punitha)

Success of a translation, for example *Bharathipura*, depends not only on translators but also on editors. Translation is not a work in isolation, rather it is a collaborative work. Translators consult editors and authors for clarities and suggestions while translating. In

Susheela Punitha's words: "As you can see, I could not have worked in isolation. Translation is a collaborative effort... Mini, my editor, honed my skills by advising me to work the meanings of expressions into the context wherever possible to keep the footnotes minimum. She also suggested chapter headings as sign-posts (Susheela Punitha)."

Editors along with translators convey not just a text but a whole culture into another space (Krishnan). Some authors edit their own work, and disregard someone else checking their copies just because they teach English in academia. But, feedback from a professional editor, one who knows the market, is invaluable. Hence, an editor is like a gatekeeper, who lets the translation cross linguistic and cultural boundaries of the source society and help make inroads into the national and international literary spaces.

Thus, Translation Studies and translation in India still have to evolve as a serious academic and commercial activities to make translation a commercial activity. For example, we require some accreditation agency to issue certificate with specialization in translation for translators including language editors.

## **Chapter 3**

### **Data Collection and Analysis of the Data**

#### **Methodology**

The present thesis is an empirical study which seeks to scrutinize the phases of translation process for an overall understanding of meaning, scope, nature and importance of editing as such in the context of Indian publishing houses and, thereby it checks how valid it is to acknowledge editing as one of the major elements of translation. It investigates who has to acknowledge the role of an editor, is it the editor himself or the author, translator and publisher. It will extend through interviewing translators, editors and publishers with reference to what they mean by translating, editing and publishing a book and what are the editing strategies and translation policies incorporated by editors and publishers respectively. It endeavors to obtain the copies of the revision suggested by the language editors and translator's manuscripts to collect information on the role of editors in shaping a translation until it is printed.

It is an unstructured interview with non-directive approach to collect data in the form of unstructured face-to-face interviews and also through emails. Some questions are being prepared in advance in order to have a guided flow of conversation but, it does not fall into the framework of structured interview. However, the follow-up questions have been developed as and when the interview is occurring depending upon the interviewee's responses. Hence, the study adopts the qualitative research methodology aiming to gather detailed and in-depth information through open-ended and conversational communication. This method is used in a manner which helped to reveal the perceptions and notions of the

respondents in relation to the topic i.e. Language Editing. The data collected provide a holistic and nuanced insight into language editing and help in arriving at necessary conclusions. Qualitative research methodology is preferred over quantitative methodology because the latter provide a numeric-data which, according to the requirements, does not help support the arguments. What is needed is not the number but the ideas, perceptions, treatise, and understanding of various aspects of translation editing.

The objectives covered through the fieldwork are:

1. To understand the translation process. From choosing a text for translation, translating it, to the editing and the final publication.
2. To locate the role of language consultants within the translation workflow.
3. To understand the equation between translators and editors and its impact on the translation.
4. To bring Language Editing into the main frame of theoretical discourse of Translation Studies.

## Susheela Punitha<sup>2</sup>

### 1. As a translator, when does your job begin? What are the parameters of selecting a text for translation?

While sharing her experience of translating *Sangolli* she said that “we were working towards bringing out an anthology of Dalit Writing in Kannada, so there was a conference held and I was in charge of translating Dalit narratives. I noticed that there were quite a few narratives that came were life stories (*atmakathegalu*). When I read the *atmakathes*, most of them of course naturally had the kind of sadness of generations of degradation. But, this one person had also written about their own cultural practices, the ‘*jatra*’ (fair), the place where they meet and what they do which are very relevant for us because we really don’t know the world at all, then I thought I would translate them.

### 2. What are the translation strategies adopted by you?

There is a cultural interface. I noticed that I had to use interpolations for the translation *Dweepa* which is all about the Thungabhadra dam being built, wherein the surrounding villages were submerged in the water. The irony of the whole thing was that the then clerk had asked to prepare a report of all the historical monument and ‘*veeragallus*’ which are destroyed by the water, so that they can move them to a museum in Shimoga. The people who lived in that part of the land are the representatives of an ancient culture and heritage- a sense of belonging to the people. How ridiculous it is that it has to be

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<sup>2</sup> Susheela Punitha’s experience of translating *Bharathipura* has previously been published online by Scroll.in titled “Six Lessons on Translating the Untranslatable” in 2015. The interview took place after this publication. I have referred to both interview and online published material.

moved and kept in a posh and neat building, where outsiders would come and look at that as if they are in any other museum. There is no sense of belonging, countless villages were submerged and the government gave compensation in terms of land elsewhere, but it was barren and infertile land which jeopardized their lives. They were alienated from their land which had been tilled for generations. They lived as a community. There was a servant class who were called as '*huttalugalu*', which means when you borrow money from your master and cannot repay it back, but let your sons or daughters work there as a bonded laborer. So, the children, even before there were born, were '*alugalu*'. When you are thinking '*huttalugalu*' in terms of bonded labors one need to explain what '*huttalugalu*' is, there I had to add a little bit as interpolation. In the case of '*kullagi*', it is referred to the fire coming from '*bereni*' (cow dung) and they have two kinds of '*bereni*', one that is naturally dries, which they don't use, and the other is the one that they paste it on the wall, which is considered as clean, by which they burn the dead bodies. So all these things have to be explained properly. We are not just translating a story, but we are translating a whole culture. The whole culture has to be interpreted without influencing it. It should not become subjective. For instance, *Samskara* was Ananthamurthy's first novel, and when it was brought out by Oxford University Press they asked me to interview him. To interview him I have to read both the English and Kannada versions, to find out and ask him questions. And I found one place where the interpretation was completely wrong. There is a situation where Naranappa, who is against his own Brahmin community, dies because of the plague. But, when he dies none of his family members wants to do the *samskara* for him. Part of that is to do a ritual where the dead person should be accepted as a '*pitru*'.

Now, none of them are ready to accept him as '*pitru*'. I don't know this culture because I am a Christian, although the culture of this way of life was the easiest for me, and his (Ananthamurthy's Kannada is my Kannada. When I told him that I did not know this ritual, Ananthamurthy replies that 'this is unknown even to many Brahmins.' In the meantime Praneshacharya was looking through Vedas and Scriptures to find out if there is any way for this kind of a person, but couldn't find anything at all. Then there is a Hanuman temple outside, and he goes there to do pooja, waiting everyday hoping that the flower would fall on the right side. Chandri sees him there and thinks him to be that perfect man about whom her mother was talking. A.K. Ramanujan translated this as, "her mother used to say, prostitutes should get pregnant by such holy men." This sentence is not there in source text. I asked Ananthamurthy, then he says 'not everyone would agree, but that was the problem with Ramanujan; he tried to write English as an English man.'

### **3. Do you consult the author when manipulating the text while translating?**

I have always consulted the writer. I go back to the writer and ask why did you do this? Or can I change it like this? In *Sangolli* there is '*gangettu*' and '*kankattu*' among other things in the village fair. These terms must be explained in the form of interpolation for the target readers. Here '*gangettu*' is where they take a decorative bull, cow and calf (Seetha, Rama and Laxamana) around; they ask Rama, the Bull, 'Rama, will you marry Seetha?' the bull would nod in response to the stealthy tugs from the master. And one of them go around collecting the money for the wedding. There were Muslims who did '*kankattu*' which were acts of mesmerize based on faith not reason. Calling upon the power of Allah the man split a huge slab of granite into two neat pieces with one

hammer stroke of him bare hand. Now both these explanations are not there in the source text, because the Kannada readers do not need it, whereas target readers of the translation need it. This is called interpolation, and for this I had asked the writer. I did it because the interpolation is not structural. It is organic and it creates a picture of Hindus and Muslims living together in harmony.

**4. Translation is a process which involves many individuals contributing to the success of the text. How is the relationship between translators and language editors established?**

So far as I am concerned I have only one editor i.e. Mini Krishnan. Mini was my student of English Honours. She used to come and meet me on every September 5<sup>th</sup>. Once she asked me to translate Ananthamurthy's *Bharathipura*. I had finished the first chapter and sent it to her. And next morning the phone rang, and I came:

'Nanamma Ananthamurthy.' 'Oh! Namaskara meshtre,' I said, 'I have sent the first chapter to Mini.'

He said, 'I know, I have read it. I don't know how to tell you how good it is. I could not have written this way.'

'But it is your work you see,' I replied.

'Yes, I have written it in Kannada, but I couldn't have written this way in English. My English is academic. You have written from your heart, from your spirit.'

To talk about Mini, there is Jagannatha a rationalist, social activist. He has gone abroad and now wants to change the society. The best way to do is to call all the Holleyas and educate them. He wants them to wear good cloths, he buys '*panche*' and '*jubbas*' for

them; they don't know how to wear them. He wants them to come to the 'katte' (platform in front of the house) every evening. But, every time they come, he looks out and says that 'oh! *avu bandavu*.' In Kannada we have '*avu*' and '*avaru*' as plural markers. '*Avu*' is used as non-human third person plural pronoun. But, in English there is a plural rule where we use 'they' for he, she and it. When we transfer, we have to transfer the whole attitude which is the most important part. Because the man who want to bring about change in the society, hasn't changed at all. I could not bring that out. I used the interpolation as 'they came, he said, as if they were a herd of animals.' I had not realized Jagannatha's attitude until Mini pointed it out. I was reading it to Mini, and she asked me 'what is '*avu*?' then it occurred to me. I said 'you know what Mini, it is not just a grammatical incompetency, but it is the attitude. The attitude is main idea there, and I could not translate it. Fortunately Mini could alert me. She made me read Kannada texts like an outsider. The translator has to be an outsider all the time, trying to read and understand the text as a person from other culture.

**5. What are the problems of translatability? How do you overcome them? Can we imagine a translation without sending it for language editing?**

There is a Dalit woman in *Bharathipura* who loses her son because the politicians burnt down the Holegeri. She explains it to Jagannatha in a language which is regional with lot of Tulu expressions. It is very difficult to bring out meaning in terms of language varieties, regional varieties, caste varieties, and class varieties. The flavor of the text is important, it is not just the story line. In fact, I have noticed in the books that I have reviewed some people say that 'don't do that son', 'no dear, don't worry' something like these. I would never accept that, because it looks so artificial. I would rather retain

‘*maga*’ and ‘*appa*’ - because why would he call his father daddy? I would use ‘*appa*’, ‘*amma*’, kinship terms, and most fantastic thing you notice in our language is that we don’t have equivalent of ‘uncle’, we have so many varieties of uncles. Similarly, the word ‘cousin’, we have many complicated relations. We talk of being translator from Kannada, but which Kannada? Is it Mysore Kannada, Mangalore Kannada, or North Karnataka Kannada (which has many Marathi expressions in it)? So, it is difficult to bring out, and I can overcome these difficulty by asking people.

The language editor should be sensitive enough to know what the transfer involves, what is lost and what should be gained, because for literary writing there are so many other things involved than pure academic writing. The emotions, the values, the subtleties, the humor, and the proverbs all these have to be taken care of while translating.

I would be more comfortable if my translations are sent to a specialist. How sure am I that I am absolutely right? I am convinced that what I am doing is the right thing, but there might be somebody who might be able to unconvince me and say this could be better way to do it. I might learn and why should not I learn?

**6. Are there any instances of you, as a translator, refused to accept the changes suggested by language editors? Why?**

Sometimes, as I told you about Jagannatha’s use of ‘*avu*’, I find yes, what she has suggested is in a way better than mine, I definitely accept that. Sometimes, it might happen that she has not been able to understand the essence in terms of the ‘intention of the story’ which is very important. Then, I have explained her ‘this is the intention in the book, let us not mess around with it,’ which happened very rarely. You see I

could not have worked in isolation, both the editor and the translator are working in a synchronized way.

**7. What are the translational guidelines and/or policies given by publishing houses?**

No, I am not given any kind of guidelines.

**8. Why does language editors do not talk about their contribution openly?**

They should. The saddest thing is that language editor has no face and no name in the translation process. Translators also do not acknowledge which is a sad thing. How conscientious the editor is. This is a failure I think. Most probably, nobody is doing deliberately. I cannot imagine publishers doing it deliberately. So far as the publisher is concerned the editor is part of the publishing house. And the editor is doing her job as part of the publishing house. Perhaps they think that there is no need to give her any credit. But, the translator realizes how much she owes the editor, and how comfortable or secure she is knowing that there is also somebody who will re-read what she has done-reading it as an outsider while translator was reading it as an insider. She also knows how much the language editing helped her in the whole process, how much time the editor has spent on reading carefully.

## Vanamala Viswanatha

### 1. Translators also edit their own text. Vanamala Viswanatha edited few of her texts and wrote introduction. What does the introduction say?

For all my introduction, whether to a single book of a writer I have translated or a collection of stories, I believe that the owners of the meaning cannot be put just on the text. The context also has to go with the text. That is why I often compared translators to Hanuman who had to carry the whole of Sanjeevini Parvathat when he was asked to bring a '*mulika*'. So, you have to carry the context with you along with the text in order for meaning to emerge. Because, texts happen in particular contexts and histories, therefore you cannot sever the text from its soil and expect it to be completely intelligible to new community of readers. Therefore, it is important to recreate the context in some way and I use the space of the introduction to do that job. Partly, it can also be done within the text by way of either footnotes or endnotes. Introduction is a place where you can give a substantive view of the reception of the original text in the source language, for instance how was Sara Aboobaker received in Kannada, which is my reason to choose him for translating, that it should be an interesting text in this culture and it should be important for the other culture also. I think you need to relocate the text when you are translating in another context altogether. Therefore you need to make it as clear as rich as possible.

- 2. When a text is too equivalent to the source culture, how would a non-Kannadiga understand the intricacies of that culture? How do you, as a translator, address this issue? Or do you translate for a particular readership? Do you keep the reader in your mind while translating?**

It depends on who the reader is. There are different readers to a text of translation. One is the mythical western reader, whom we haven't met, we don't know who this reader is and why that person would be interested in this. Not in a very active way, but I don't. There are reason for that. I think in the process of translating, your focus is on the text and not so much on the reader. But, when you edit the text, when you re-read your first draft then you say: what about this concept? Do you think the readers will understand it or not? Then you either give an implicit glossary within the text, or you give footnote or you provide an endnote depending on the gravity of that item. The western reader is a blank for me. I am translating for an Indian readers who may not know Kannada, or may know Kannada yet not read in Kannada. Especially if it is a medieval or ancient text where the disconnect is complete between the old, medieval Kannada, and 'hosagannada' (Modern Kannada). Therefore, the English translation becomes a way for such readers in Kannada to read an old Kannada text. But, with the modern classics there is greater comprehensibility, therefore it may not quite the same purpose. Because the more educated the readers today, the more they have moved away from Kannada language. What happens is very often they also access Kannada through English. Given that kind of a growing trend of a movement away from Kannada translations are as much for Kannada readers as for non-Kannada but Indian readers. If it is a non-Kannada but Indian reader, you can take lot more for granted in term of their knowledge

of the culture. Because cultural practices are similar in terms of nation and religion and the experience they undergo. In the first place whether it is a western reader or an Indian reader or a Kannada reader, there is a common human emotion and experience. For instance, humiliation or oppression of various kinds are part of everybody's life. On the basis of the oppression I have known as woman I can empathize with the tribal person or a person with color. There is this common humanity that binds us together. Ramanujan once famously said: "all of Indians speaks in two languages viz. Ramayana and Mahabharata," the founding epics in terms of themes, characters, and stories etc. so, to that extent there is a shared culture which is "Indian".

**3. When does your job, as a translator, begin? What translation strategies do you follow while translating? Do translators have control over language editing? To what extent?**

The translators' job begins with her dream of a book. What book should I translate and why should I translate this book? There should be a lot of clarity on why am I translating. Earlier, if you have liked a text you translate it, but these days it has become a necessary condition but not a sufficient condition for choosing the book. The job begins with the choice of the text, you get a contract, actual translating, sending the first draft for editing to the in-house editors, where she will look at your work. What I generally prefer to do is that, when I have done about six-eight chapters, about 20% of the book, I send to the editor and ask is it flowing well? Is it good enough? Do you like to suggest some broad (macro level) changes? Does the style work for you? I also send the draft to some of my friends as well, who give me feedback on 'no this is a bit odd, maybe you should try and make it more lite or more formal.' Then I take in all the

comments and then try and establish a style and I evolve a certain mode of function with the text with the help of these kinds of feedback. This is how I prefer to work. Once the style is established the language editor knows what to expect. When the full text is done, you send it, she sends back with her comments and then either you agree and therefore change or you disagree and hold you ground and say why you have done it in this particular way. So there is a lot of doing and throwing happens. It is easier to convince the other person if you have a reason basis for doing what you have done. Though it is true that editors are slightly above the translator in the hierarchy but most editors are sympathetic. They will ask you why have you done like this? Can you change this to this? For instance, when I translated *Harishchandra Kavya*, I changed the word ‘*hamsa*’ to swan, Shulman said ‘there are no swans in India, there are only goose, so keep it as ‘goose’ for ‘*hamsa*’. How does it look if I translate ‘*hamsa nadige*’ (swan walking) as ‘goose nadige’? I did not like it, so I argued against *goose*, and then he said ‘let us refer it to the series editors, and will see what he has to say?’ We both went up to Palak who said “*hamsa* is a tricky word, either you could say ‘*hamsa*’ and give a gloss and start using ‘*hamsa*’ only, or you can say ‘*hamsa* bird’. So, finally it was not goose. Normally in professional contexts we try to convince each other, it is not so much hierarchy based as much as convincing each other. If there is a reason basis for what you want to do, the conflicts will be resolved. With these suggestions and feedback you develop a knack of translating. A translator job does not end here, it continues up until production. For the past three months I have been busy with *Indira Bhai* for OUP. Process of editing, copy editing, type-setting and proofreading are intense process. This was not so in the earlier times, it has become more professional

activity, which is a very welcoming thing. I prefer to read a good, well edited and well printed book at the end of the day. Because, translations have famously been very badly printed. The production is half the reason why people would not want to touch the book. Whereas it is not like that now, there is a market for it, there is a readership for it and therefore publishing houses are taking interest and doing this which is a very good thing for translation studies. This is an added step: I would go further and say in these days of aggressive marketing a translators job does not end here, she has to actively participate also in the dissemination of the work. I have gone around giving talks on *Harischandra Kayva* wherever they have invited me. I must have done about 25 lectures in the past two years. I also produced a podcast of the book for two hours. The whole story is told using the musical ‘*gamaka*’ presentation. It also include the prominent features of the classic. As the reading culture is fading away, at least people would listen to this short audio file. So the translators’ job is expanding every day.

When I sent the draft for copy editing, they just browsed through and said ‘we don’t want so many footnotes.’ Then I had to say ‘look this is a text from an earlier time, and explain the reason for putting so many footnotes. So, one has to place the text vis-a-vis the guideline. Because the guideline has to understand the nature of the text. Then there will be better understanding.

#### **4. Who else is involved in choosing a text?**

I think there are various ways in which it works. If it is bodies like Sahitya Akademy they select the text and assign to the translators. But with private publishers, they have series editors and language editors whose suggestions and advices they take before they choose a text which then becomes an assignment. If you establish yourself as a

translator and if you want to do it, then you approach the publishers and explain “hey look, here is a good text which I like (because of a,b,c,d reasons), don’t you think it is worth publishing?” So if you can convince them, it becomes a good project. Then, they would give you the contract. Earlier people first translate and look for a publishers, but we don’t have time for it now. We first get a contract and get the computer ready.

**5. What is language editing? What are the strategies applied by the language editors in contrast with translators?**

**Or**

**What are the translational guidelines and/or policies given by publishing houses?**

In a few publishing ventures they already have some kind of guidelines. For instance, what do they expect from a translation? According to NCLI guidelines, which came even before the contract, it said: they want the translation in simple, contemporary, readable prose. Even if you have chosen a poetic text, they did not want you to do it into modern poetic text, rather they wanted it in simple prose. If you are using Indian names, use this kind of a style, there is a style sheet and guidelines for footnotes, when possible try to put the meaning within the text so that the text is not too cluttered with footnotes. This is a very helpful beginning for a translator where what to do and what not to do is given in advance. I believe such guidelines should be there in every publishing house which makes the ground clear, there is a lot of clarity even before you begin. But, it is only now an emerging trend, it is not so prevalent.

**6. Would the guidelines given by the publishing houses hamper the transfer of the text in sense that different publishing houses follow different guidelines which leads to restricted transfer as well as different translations?**

I think when it comes to religious texts which publisher is doing it, and what is their style -all these will make difference in a much bigger way. Whereas when it is a literary text it doesn't make such difference because the people do not have a diverse guidelines. In the case of *Indira Bhai*, which is a hundred year old text, so many practices are new even to us (Kannadigas). So you need to explain quite a few things in this particular text. Whereas if I am translating a Tejaswi text which is more recent, about 25-30 years, then there isn't much of footnoting. Therefore, it depends on what kind of text you are doing. If the copy editors are not aware of the nature of the text they can immediately say that do not give so many footnotes. Though it is a good policy, but it has to be applied with sensitivity to the uniqueness of the text.

**7. What are the problems of translatability? How do you overcome them? Can we imagine a translation without sending it for language editing?**

There are two broader issues here. One is translatability in terms of the original text. You want be as faithful as you can be to the ST especially because you are translating from a less powerful language like Kannada or Telugu to a more powerful language like English; you would want to keep the uniqueness of the source culture in English and not domesticate. Cultural differences become very important aspects in translating from Indian languages to English because of the power relation. But, if you are strict to the principal of being faithful to the original therefore I shall not change, then the other concern i.e. readability is affected. Readability and fidelity are opposing pulls.

This is where an editor comes, who is your first reader. She should be able to tell you “what do you mean by this, I don’t get it; this is not coming across to me; this is so awkward or this is beautiful or lyrical.” By and large all the positive things the editors tend to say is in the form a summary. But the specific problems are given in the text itself. For instance, you have used the word ‘resplendent’ four times already, the editor will ask you to find another word. Or if a word is very archaic which is a big problem while translating into English because we have learnt English in formal way. Whereas what is needed is perhaps a more literary way using the rhetoric language. As a first reader she will be able to point out where the flow is missing. The benefit of having a good editor is that she will be able to judge the readability of the text which you cannot judge as a translator. Therefore editing is an absolutely an important part of all texts more so of a translated text.

**8. Do translators think that because they teach English in academia there is no need to send their translation manuscripts for language editing?**

The whole idea of editing translation is a recent one, earlier the publishing industry of translation was not much there. Text were simply translated and published without much editing. Very few translations went through a rigorous process of either editing or copy editing.

**9. If translation is considered as secondary activity, language editing is considered as a tertiary activity. What is your opinion on this statement?**

The whole industry of translation publishing is invisible, the translator is invisible and the editor is also invisible for the same reason. I was surprised to see the OUP have the

name of the editor on the cover page. It is a recent phenomenon of may be two-three years. As opposed to creative writing in a language let us say English, there is a need for an editor more in terms of conceptual clarity and communicability. Whereas in translation language editing becomes crucial, because what is already expressed in one language in a particular way, you are translating that into another language. You have to fulfill the requirement i.e. relating to the original. Therefore language editing becomes an absolute must for a translation. Language is the medium through which the text is passing through, what meaning text conveys depends on what the efficacy of the language, how creative or conservative one is in the use of language. Therefore language editing takes on an extra edge when it comes to looking at translations.

**10. When it comes to translations from English into Kannada, are there a Kannada language editor to go through the translation manuscripts?**

There are editors in Kannada publishing houses, but it is more for the selection of the text and choosing translators. There is no, as far as I think, exclusive language editing for Kannada translations.

**11. Who is qualified to be a language editor? Is it the native speaker of a language or a competent user of it? How is this issue addressed in India?**

If the editor can combine two or three roles then there is no problem. We are looking at functions not so much at American or Indian, native speaker or second language speaker. We are also looking at certain capabilities, what are the capabilities a language editor should have? In the first place editing a translation caused for two perspectives: if the original is a very important text, does the translation do justice to the original? in

terms of its spirit. The second consideration is does it read well in English? So if the language editors knows both the languages and if she can judge the “fidelity” as well as readability then that is a best choice. In case if the language editor is not a bilingual, bi-cultural or bi-literary then you may have to split that function. For instance somebody have referred the word ‘kite’, in G.J. Krishnamurthy’s text, to the bird. But, for a Kannadiga kite is referred to ‘*galipata*’. So, somebody who is a bilingual will be able to comment on that.

## 12. What is an enabling model of editing?

Editing is a very sensitive issue. Editing does not mean you read word by word and strike out the mistakes. David Shulman once said after the first draft is over ‘now it is time to look at it and attempt to compress it.’ What does he mean by compression? How do I do it? Those were the questions running in my mind. Here, Shulman meant that, it is translator’s job to find out the mistakes in the text because it is the work of the translator. An editor for him gives comment, how you understand and implement it is left to you. Another comment was to not use archaic words in the text. How do I know a particular word is an archaic? The words that are archaic for Americans are not archaic for Indians. Because the notion of archaism is different in different places. For example, let us see how I have compressed the text in *Harischandra Kavyam*: (State the example)

Description of a forest: in Kannada.

Giligalaragili navilu sogenavilu

Aa kolam tiligolum, thumbi marithumbi

Mavu immavu, kulina sheetalakulina

Tengu chendengu, kedageyalla hongedage

In translation:

Every sentient being in that grow was unsurpassed.

Aragili the prettiest of parakeets

Sogenavilu, the most colorful of peacocks

Immavu, the tastiest of the mangos

Bakkevalasu the most succulent of jackfruit

Chendengu, the most delicious of coconuts

Kitteele, the sweetest of lemons

Two words in Kannada becomes four in English. So English expands this way. The first line is not there, but I have included it in order to carry the same meaning. So, whether this explanation is needed or not is the call I have to take. I have retained ‘aragili’, ‘ogenavilu’ and other words because they are the cultural markers in Kannada language. This might look awkward, but I don’t want to compression in this. I have to learn that this comment does not apply to every poem mechanically. I will compress only where it is required. Editing is an art. She should be precise and sensitive while dealing with the text.

## **H.S. Shivaprakash**

### **1. When does your job, as a translator, begin? What translation strategies do you follow while translating?**

It begins when a text begins to haunt me for whatever reason. It leads to a desire to enter the text at a deeper level and play with its surfaces. Translation for me is uniting language-body of the text with another language body which gives birth to the translated text. It is not a willed project but a whimsical desire to let oneself be drawn into the lure of a text.

### **2. Translation is a process which involves many individuals contributing to the success of the text. How is the relationship between translators and language editors established?**

The job of language editors is part of the post-natal care. As I don't claim to be an editor, I cannot speak for them.

### **3. Translation is a dialogue between two languages viz. SL and TL. Language then becomes a base upon which the translation is structured. What is language editing? What is the nature and scope of language editing in literary translations?**

That is a shallow way of looking at translation. It is also a cultural dialogue. There is also politics involved if the language editor is not at home with the source as most English editors these days are. They often sacrifice the life of the source text at the altar of good English.

**4. Do translators have control over language editing? To what extent?**

That is deadly. What is produced is the offshoot of love and cooperation.

**5. Can editorial intervention be called as language therapy and gate-keeping?**

It always. It depends on the editor. Some editors can mused the text also.

**6. What are the problems of translatability? How do you overcome them? Can we imagine a translation without sending it for language editing?**

Texts may be easy or tough to translate but there is nothing like untranslatability. Problem here is that our scholars and editors have sold their brilliant brains to Western notions of text to text translation. There are other types of translations like adaptation which are equally important. Why should I overcome that? I am not interested in overcoming anything. It is more an act of love.

**7. Translation is not a work in isolation. What is the importance of language editing for your translation?**

No such rules. If the translator is equally at home in both the languages lonely journey is fine. If not collaboration is better.

**8. Are there any instances of you, as a translator, refused to accept the changes suggested by language editors? Why?**

Yes whenever I find that nothing of the source text is getting into their heads.

## **C.N. Ramachandran**

- 1. Translation is a dialogue between two languages viz. SL and TL. Language then becomes a base upon which the translation is structured. What is language editing? What are the editing strategies incorporated by language editors?**

**And**

### **What is the nature and scope of language editing?**

--This 'language editing' or what is popularly known as 'copy editing' (as far as I know) exists only among publishers of works in English –be it translation or originally written in English. Since English is a second language in almost all the Commonwealth countries, competent copy editors look at the work mainly from the point of view of 'acceptability' –i.e. the kind of English which they think a native reader will find 'acceptable.' 'Acceptability' includes what is grammatically and idiomatically correct, and what is free from slang or local words and constructions which may not be intelligible in countries other than the one of the author. In short, one can say that 'acceptability' of the use of language and 'intelligibility' of expression are the two primary criteria of copy editors.

However, copy editors have many other concerns also: looking for repetitions, wrong quotations and wrong references, incomplete descriptions, and such. If the work refers to many local customs and myths, the copy editors may suggest a glossary of such terms. I am told that some copy editors of influential/ prestigious publishing houses

suggest even omission and inclusion of incidents and chapters also of not-so-famous writers.

(But I do not have any personal experience of this practice.)

**2. Translation is a process which involves many individuals contributing to the success of the text. How is the relationship between language editor and translator established?**

--In the case of translation, the translator takes the place of the author. All the copy editor's questions and comments are addressed to the translator, and he/she may or may not accept the copy editor's suggestions --in theory. However, most of the translators accept such suggestions. In addition to the functions of the copy editor I have mentioned above, the copy editor may give priority to 'intelligibility' of the translated work to the non-native reader. Also, the copy editor may scrutinize the script from the point of view of domestication and foreignization. She may suggest an exhaustive glossary. In short, what the great poet G. K. Adiga says about a critic does equally refer to the copy editor: "*jigane geleya, guruve.*" A competent and sensitive copy editor to a translator is 'the leech, friend, teacher.' A writer/ translator dislikes the copy editor, but knows that her/his suggestions may make the script better.

**3. What are the limitations of language editors in shaping the final product?**

--Most of the copy editors are not supposed to question or change the narrative from the point of view of incidents, ideas and organization. They are concerned only with expression and not substance. However, if a text contains ideas that she finds harmful or unsuitable for publication, she may bring it to the notice of the Chief Editor or the publisher.

**4. Can editorial intervention be called language therapy and gate-keeping?**

--Whatever name you give it, every writer needs an uninvolved third person to go through what he/she has written; and that third person happens to be the copy editor.

**5. Who is qualified to be a language editor? Is it the native speaker of a language or a competent user of it? How is this issue addressed in India?**

--It doesn't matter whether the copy editor is a native speaker or not. All that is required of her/him is sincerity and competence in the language in which the text is going to be published. Almost all the copy editors I know are non-native speakers of English but competent in spoken and written forms of English.

**6. If translation is considered as secondary activity, language editing is considered as a tertiary activity. What is your opinion on this statement?**

--Who says 'translation is a secondary activity'? We should forget this hierarchy. A translated text is the 'original text' as far as the reader of the translated work is concerned. Similarly, language-editing is an important aspect of producing a good and readable text. Consequently, the author, translator, editor, publisher all together form the chain responsible for a printed page.

**7. What are the problems of translatability? How do you overcome them? Can we imagine a translation without sending it for language editing?**

--'Translatability and its problems are too complex to be discussed here in this context. In fact, critical book-length studies have been conducted and the results published in essays and books.

**8. Are there any instances of translator refused to accept the changes suggested by Language editors?**

--There must be innumerable instances of authors/translators rejecting the suggestions made by copy editors.

**9. Do Language Editors know source language and consult the source text while editing?**

--It is impossible for any copy editor to know all the languages from which translations are made. That is the reason why they are primarily concerned with expression and intelligibility, rather than with loyalty to the original text.

However, if the copy editor, by chance, happens to know the source language, her/his work will be easier and better than otherwise.

**10. Why language editors do not talk about their contribution openly?**

--I believe it is professional courtesy towards writers. However, without taking names, I know a few copy editors discussing publicly what changes they made in a particular text, etc. But most editors do not publicly reveal the details of their professional work.

## O.L. Nagabhushanaswamy (Henceforth OLN)

### 1. When does your job, as a translator, begin? What translation strategies do you follow while translating?

The moment I feel that this text should be translated. The first and foremost reason is that I like that text. Then comes other questions: in what way this is useful to Kannada? Does it add anything to the way of young writers who are practicing writing today? Or what dimensions it will add to the literary atmosphere in my language? For example when I read the short stories of Juan Rulfo, I felt that Kannada protest writers and Dalit writers can learn so many things from his way of storytelling. When I did Isaac Bashevis Singer, I once again felt that how important it is for our writers to observe the minute cultural details of a community in their writing. When I did some poems of Rainer Maria Rilke, I was once again impressed by the fusion of intellectual elements and the poetry of language and the images he creates and the way he organizes the things- all these look very attractive to me. Well, when I did Tolstoy, it was a long stunning passion, I read him first when I was in B.A. 1970, from there on I was a fan of Tolstoy. But I felt I was not very confident enough to translate him, so it took about 36 years to take up the job of translating the *War and Peace*. Thirdly, this is because of the argument I had with B.C. Ramachandra Sharma. He has translated about hundred poems of modern English into Kannada. I said all the poems look similar in Kannada, he said “yes I translate poems as if how I would have written them.” But, I felt that it may not be a proper thing to do. Because, some Russian reader had commented that in English translation both Dostoevsky and Tolstoy appear similar, whereas it is not so in Russian. Then I began to look for reviews in those languages about those writing. I

found out that Tolstoy wrote in a very simple language where a reader felt no need of referring to a dictionary. Dostoevsky, on the other hand, is more literary and his vocabulary is more sophisticated. Then I began to feel that I should try to use, as far as possible, a different kind of sentence structure, different kind of vocabulary, and different kind of flow of language in my translations. Sometimes I feel that I have succeeded, sometimes I don't know, the readers should tell. Unfortunately, there is no such in-depth study of translation in our languages.

**2. Translation is a process which involves many individuals contributing to the success of the text. How is the relationship between translators and language editors established? What are the linguistic choices between translators and language editors?**

Both of them deal with language, but a translator is trying to create a new language for the text. For example, when I try to translate *Chakori* by Kuvempu or Shivarudrappa's poems or 'Vachanas' of 12<sup>th</sup> Century my intention was to retain the flavor of Kannada at the cost of looking unnatural in English. A language editor looks at the text as a finished product trying to fine-tune the small little errors, he is looking out for errors, but he may not know why the translator has done that. It is like the difference between the evaluator and the student who writes the answers in the exam. I don't have one to one connection with the editor, because I send my work to the publishers, then they will send it to the editors.

**3. Translation is a dialogue between two languages viz. SL and TL. Language then becomes a base upon which the translation is structured. What is language editing? What is the nature and scope of language editing in literary translations?**

There is no language editing for Kannada translations. Actually, it's a very tough job. A language editor should be as competent as, at least, the translator or an original writer. It is not enough if he knows the language and grammar. Even in English the best that a language editor can do is to look at the consistency of spellings of the names, places and some obvious grammatical errors that's all, but beyond that it is touch to imagine a very competent language editor in any language. Because of so many reasons the writers, who practice writing in English or at least translating into English, do not have the exposure to the language in its natural context either in UK or USA, or anywhere it is spoken as first language. Our knowledge of English is mostly bookish, academic, formal, and we are not aware of the various registers of English language in creative writing. And most of the writers who take up translations are not confident of their grammar or the spellings, or the connotations. So the language editor helps in maintaining a certain level of standardization in the use of language that's all. Beyond that, I don't see he can play a great role. If you teach English for quite a period then you feel a bit confident about your language structure, grammar: the basic rules of the language, vis-à-vis you feel confident about translating it. But, only when you take it to translation you begin to feel that the language you know is very artificial, very unnatural, lifeless, academic, and that there is no substitute; your language abilities are limited to that.

**4. What are the problems of translatability? How do you overcome them? Can we imagine a translation without sending it for language editing?**

My personal belief is that translation is a creation of “new original.” If my writing is strong enough, powerful enough the readers will like it. I am happy and confident of my translations because all of them have gone to, at least, three prints. If the readers feel that the translation is special and important, then they definitely read it. For example, some newspaper asked me what are you doing now? I mentioned I am translating certain novels of so and so writer. I was surprised to find that within next five or six months somebody phoned me and asked, “Sir, you said you are translating that novel, why it has not yet come out?” So, the success of the translation depends on how it is received by the reading community. And then my translations are not meant to be prescribed as text books or academic purpose, but still readers find that it is useful for them to buy them. There is a prejudice against translation that ‘oh! after all it is a translation, it is not original’. So if a reading community buys my book it means they find something meaningful, useful in my language exercise. Walter Benjamin in his *The Task of the Translator* gives a very good example, “if the translation is successful it is a transparent glass, if there are fault lines you find bubbles here and there.” If those parts exceed a certain limit, it begin to irritate you and then you find that this is a translation. For me, one question that I keep on asking myself is, do I speak like this in Kannada when I say something in English? Because I believe that when I read something unknowingly you also keep on listening through your mental ears. Say if a word does not sit properly in its place, you will find it irritating. That is why translating into Kannada is more fulfilling, satisfying than into English.

**5. If translation, creating a new original, is considered as secondary activity, language editing is considered as a tertiary activity. What is your opinion on this statement?**

The question of original is absolutely meaningless. Because in Indian thought there is no concept of translation. You don't find the words like 'Bhashantara' or 'Anuvadha' in any Sanskrit dictionaries. It is purely 19<sup>th</sup>-20<sup>th</sup> C phenomenon. I think there are some important cultural issues there. Only Christianity and Islam, which have written texts as the basis of their religion, give importance to the original. They said that 'translation distorts the original therefore you should not translate', and translation is impossible. At the same time they wanted to spread their religion, then they wanted translation. So, Islam and Christianity have ambiguous relationship to the text; is it true to the original? This comes from the text-based religious culture of those languages, but in India we don't have any text-based religion, there are many religious texts, but no one authoritative text. Therefore, there is no question of translating it; you can rewrite it, retell it, re-form it, and create your own original that is why we have many *Mahabharatas*, and *Ramayanas*. If you say they are translations they will harm you. Here, in a multicultural, multilinguistic country the concept of original looks 'funny'. So, why should we be colonial even in that? Reader-response theory tells you that, "there are as many originals as there are readers" every reading creates a new original. There is no question of having "the original", there is no question of translating true to that. We should give up that idea. To give my own experience: when I was a young boy I read so many works in Kannada, they were translations of Shakespeare's and Greek stories, I never thought them as translations they were all Kannada books for me.

**6. Translation is not a work in isolation. What is the importance of language editing for your translation?**

**And**

**Do translators have control over language editing? To what extent?**

Language editing is important from the point of view of grammatical structure, removing the unnecessary ambiguities and standardization of language usage. But, the core translation no language editors can help, he may hint there is a possibility and then translator can think over it and say this can be bettered or no language editor has understand this properly. Ultimate choice is in the hands of the translators.

**7. What are the translational guidelines and/or policies given by publishing houses?**

I don't know if any publisher gives guidelines for translation. No! However, there are basic technicalities of language. Should we use double quotation marks or single? Where to use semicolon? All these depend on the particular printing style of a publisher. More than translator an editor gets help from such guidelines. For example, when we were translating '*vachanas*' we agreed upon certain principles viz. we should take each '*vachana*' as an independent unit, we need not use any punctual marks; because there were no punctuations in 12<sup>th</sup> C, we should not use any capitalization; because we don't have the concept of capitalization in Kannada. This way we assumed certain things when we did it for Kannada University, Hampi. All of us were teachers, all of us had experience of Kannada, and also we were English teachers we could come to an agreement. But when we did '*vachanas*' for Bhasava Samithi, the situation was

different. They wanted to communicate the literal meaning of the ‘*vachana*’ to the non-Kannada reader. Then, punctuations become important, capitalizations become important. So, these things were decided mainly by the translators and if the language editor is aware of that it is good. When we gave it to language editor, we said that these are our basic principles, so don’t look for punctuation and capitalization errors.

**8. Are there any instances of you, as a translator, refused to accept the changes suggested by language editors? Why?**

If it suitable I certainly accept them. We did another experiment while doing ‘*vachana*’ translation. All translators sat together for three or four times with a gap of three or four months and spent about a week each time commenting on each other’s translations. It was a kind of group effort to translate a particular work. That helped fine-tuning so many things. This is possible only when you are translating a small text with a group of friends, but our well-known institutions like Sahitya Akademi refer a translation to a reviewer whereas majority of them do not take the trouble of going through the text; they look at the name and the familiarity of the translator and writes a comment that it is publishable etc. But in ‘*vachana*’ translation Prof. Tharakeshwar, he was our coordinator, sent the translation manuscript to a very good copy editor and the latter rectified so many spelling mistakes of the proper names and sometimes the sentence structure all that helped us.

## Krishna Manavalli

### 1. When does your job, as a translator, begin? What translation strategies do you follow while translating?

I have been doing a lot of Chandrashekara Kambara translations, which is very challenging. Because, when you look at other modernist writers in Kannada, the language almost becomes transparent, and they are not working with language alone. Half of the time it is the Euro-American modernist sensibility which they are trying to translate into their own world. So, the language is not a challenge there. But with somebody like Kambara or Devanooru Mahadeva, for instance, language itself is a challenge. That's what makes it more accelerating as the folk idiom is rooted in a play and a particular time period, and it's a real challenge to translate that. For example, I was translating *Karimayi*, brought out by Seagulls, and then I was talking to my editor there; we had a very interesting conversation. Editing is a little thing, but is very revealing of a lot of linguistic as well as cultural assumptions which come into translation. There is this word '*Brahmana*' in Kannada, I had translated it as 'Brahmin', but the editor asked me 'why don't we do '*brahmon*'. I said, 'no what we can do is to use 'Brahmin' or we could do '*Brahmana*' which is more Kannada. But again the problem that you are up against here is that, there are two words which are non-Kannada basically. A Sanskrit word and a British colonial word- what are you going to choose? Then again you are thinking of your audience, you are thinking of the kind of context in which you are writing. There are two kinds of pitfalls: one is you don't want to use the American tongue; on the other hand, you don't want to become ethnic and exotic which is an orientalisising kind of a mindset. I don't want to do both, so

‘*Brahmana*’ sound right for me, because although it is Sanskrit it is still adopted into Kannada to a large extent. There is so much of Sanskritization that the lovely Kannada words are just disappearing. I was trying to do this, think about something like ‘death consciousness’. Instead of coming up with a tongue twister full of consonantal clusters like ‘*mruthyu pragne*’, which is like a dental challenge, I preferred the beautiful Kannada word ‘*savarivu*’. I am trying to work on these things too- to look at those Kannada idioms and then see if I can get that rhythm and music into English. It is not that I look at a model or I look at a framework and then go translate, I don’t do that way. Basically, seamlessness is what I am trying to bring out in my writing. It is not easy because you are dealing with two different cultures and languages. But then how much of seamlessness can you get? I don’t want to be literal, I don’t want to add long footnotes and be an orientalist, because you see I am translator I am not an ethnographer. My translation must be readable, and then you are writing it for a different kind of audience, you should be aware of that. If you go on saying I will be true to the original you end up like Raja Rao’s *Kanthapura*, which is so awkward, that is not what I am trying to do in my translations. Keeping the target readers in your mind while translating is a part of translation philosophy, but that is not all, I have to look at the original as well. Translation is always a negotiation between SL and TL. What you are doing is a creative project, which is not completely explainable by the linguistic theories. So there are choices you make which are contextual and also momentary, it is not for all the time and not for all the texts which is why I don’t have a framework for translating a text. It is more like a ‘raga’, how do you get to know a raga? You are working in a classical context, you keep on listening to a raga, and consciously or

unconsciously it becomes a part of your being. When you are being creative with that raga you are still playing by the rules of the raga, but at the same time you have soaked into it so much that you are also giving so much of you into your rendition of that raga. If you think of translation in the same manner, what I really do always is: whenever I am translating a writer I soak myself into the writing of that particular writer. I want to catch the rhythms of that writer's language just like I want to catch the major preoccupations of thematic issues that the writer is concerned. You have to be sensitive to the language too. It is not like a linguistic choice, but how much of the rhythms and the intonations can I catch when I translate without breaking the syntax of English and making it awkward. This is what I mean by "seamlessness". In other words, you are still playing by the rules of the raga, but at the same time you are being creative with it and you are aiming at perfection where the rhythm, and the aesthetics of that raga is all there and you are putting something new into it too.

## **2. Can editorial intervention be called as language therapy and gate-keeping?**

It is more than that too. Translation is a collaborative work. At one point of translation there is language editing. I am on a member of English advisory board for Central Sahitya Akademi, one of the things that the akademi is trying to do is also facilitating translations among Indian languages. We think about how to go about this activity, we bring in people who are good at both the languages, who are professional translators. The workshops that we conduct, also have a major editing element, an editor is looking at someone's translation. I have also come across examples where people know both the languages but their translations are unreadable. So the whole idea of knowing two languages is not an adequate qualification for a translator.

- 3. If translation is considered as secondary activity, language editing is considered as a tertiary activity. The latter's contribution goes unrecognized each time a translation is published. What is your opinion on this statement?**

**And**

**Who is qualified to be a language editor? Is it the native speaker of a language or a competent user of it? How is this issue addressed in India?**

We should be more aware of the contribution made by the language editors. If translators are under-recognized, it can happen more easily to the editor whose name is not even there in the book. There are publishers who give a lot of importance to their editors, for instance Seagulls, I have seen a kind of respect, value and importance given to the work that editors are doing. There are some times when the editor can be a problem too. For example, if you have a bad editor who does not know English very well, because knowing English is a difficult definition.

She should have the linguistic ease with the different Englishes that we are functioning in at this point of time when she is dealing with different contexts. She should be aware of the language variations, cultural differences, and the diversity which comes in terms of the linguistic and cultural choices that we make. She should have creativity and imagination. [Do translators self-edit?] The translator is a critic of the original work. Because the translation activity involves a lot of critical activity. I do not believe in spontaneous overflow of feelings; and yes, I do a lot of fine-tuning.

**4. What are the problems of translatability? How do you overcome them? Can we imagine a translation without sending it for language editing?**

The other day at the Mysore literary festival, Laxmi Chandrashekar was so upset because she said there was a huge review which talks all about the translation, and concludes by saying Laxmi Chandrashekar has translated it. But I went very lucky, it hasn't happened to me often. Mostly reviewers have talked a lot about my translations. In the books I have published I have included introductions: two of them by Dr. Rajeev Taranath, which focus on the translation. I make sure that I will have introductions one by the author and the other will be by somebody who is actually talking about the translation. The other issue is that how much of the importance are we giving to the language editor? That is something which we all have to think about a little more. Because until now the translator used to be a transparent medium, now we are talking about the translator. If you want to be a translator an absolute mastery over the two languages and being creative with those languages is important. I am not a dictionary, but how creative am I with both the languages, the kind of ease and felicity, and the linguistic and cultural experiences I have with both the languages is more important. Some sort of a misguided notion of being very faithful to the writer leads to a certain lexical mishaps. For instance, once I was reviewing a translation wherein the word '*hajara*' and '*padasale*', which are being talked about in the context of a '*gudisalu*', were translated as 'varanda of the house'. Now, can a hut have a varanda? There are meanings, I might shade off into a meaning which is closer to the target context to achieve that ease of reading. Translation is like a tight-rope walk, and I always balance my translations between these pulls viz. SL and TL.

Today we are existing in a digital context, the reader have to reach out to the text and go look for the meaning by herself. Sometimes the translator retain certain native words because she knows the reader will find out the meaning, and sometimes I do give minimal footnotes. But this I do only when I think that it bring out certain kind of cultural nuance which is very region specific.

**5. Translation is not a work in isolation. What is the importance of language editing for your translation?**

There are too many issues involved in there. When you are translating a text, who are your particular audience and readers? You are also aware of writer's use of language and you want to keep in close with the rhythm and intonation of the ST. There is also my own individual expertise, context, and experience in language use which I will bring into that. For example, would I choose 'British English' word or would I choose a more 'American English' word or can I bring them together. It may not always work, so you need to deal with these very judiciously. Kambara's use of language is colloquial, bringing in very easy American English Syntax works beautifully. Why are you translating today? Because you are already aware that once you translate it into contemporary English, you are functioning in an international context. Considering all these, I think language editing is extremely necessary because here is your editor who is also dealing with the book market and the larger policies of the publisher and how much of national and international marketing they are doing. Where are they trying to place this book? Translator have to make a negotiation ultimately, so that is where language editing becomes important. Again when you are publishing a book it becomes a collaborative project between you and the editor. Wherein the latter has certain ideas,

theories, concepts, and philosophies. This kind of a dialogue between the translator and the editor will be extremely helpful because this can enhance the translation and there also other times where the translator is able to tell the editor that ‘no, I think I will prefer this!’

**6. What are the translational guidelines and/or policies given by publishing houses?**

**And**

**Do translators have control over language editing? To what extent?**

Absolutely, every editor I have worked with has also talked to me and whatever changes they planned to make, they have discussed with me and after which I have accepted those changes. Lot of times when I am working with Sunandini, some of the things that she suggested were so marvelous that I was so happy to incorporate all that. Ramanujan famously says that “people try to look at two things, source culture and the target culture,” but this is a very limiting paradigm. What about the translator, her belief systems, and her creative choices all these very much exist too. It never so happened that my creative choices and beliefs systems gets affect by the publisher’s guidelines. Because I am dealing with the publishers like Seagulls, Speaking Tiger and Penguin with whom I can talk to. There are sometimes when the editor wants something slightly different but then there is always a negotiation. I have had very understanding editors too. For instance, ‘you don’t have to leave that but also’, but if the editor is so banked on that I might make a small concession by not compromising on the larger syntactical structures.

## Shashi Kumar

I have worked in Central Institute of Indian Languages (CIIL), and P.P. Giridhar was the then coordinator. I had commissioned *Sarasamma Samadhi* to him. CIIL was my first workplace and I was part of a project called “Kathabharathi” in which we had decided to translate nearly hundred regional classics into English and other European languages. We had selected five works from Kannada language viz. *Sarasamma Samadhi*, *Malegalalli Madhumagalu*, *Kusumabhale*, *Bekkina Kannu*, and Vaidehi’s Short stories. Because of the copyright issues *Malegalalli Madhumagalu* did not make it to the print. When we think of translation in India, we restrict our understanding to a ‘text’, but not beyond that. I could understand about the technicalities of translation like copyrights and marketing only when I joined Oxford University Press (OUP). There was a problem in obtaining the copyrights for *Malegalalli Madhumagalu*. We contacted Poornachandra Tejaswi through Lingadevaru Halemane and sent him a form to get the certification done to proceed the translation work. Tejaswi had signed the documents, but it was found invalid because the copyrights were with Kuvempu’s daughter. When told that there is a problem with the certification, Tejaswi scornfully replied “do I have to certify for who my father was?” This is just an example for how our role models were in their personal life. He could have directed us to Kuvempu’s daughter simply by saying he did not possess the copyrights. The first translation of *Kusumabale*, which had many translation attempts earlier, had completed by Polanki and Judith Crawl. They had translated *Kusumabale* for a competition. Judith Crawl stayed in Karnataka for ten years after Polanki had passed away. During that time many Kannada writers wanted Crawl to translate them. There was an issue again as to who should own the

copyright of the translated *Kusumabale*, whether Polanki or Crawl? Polanki's family claimed for the copyright but, the manuscript left in the corners unprinted.

I worked for three and a half years in CIIL, and had gained copyrights of nearly 35 works, few copyrights were in public domain, and few others were collected by contacting the authors. You might ask me why I am talking so much about copyright. Because there is no awareness of copyright among people till now. Copyright issue is a big problem when it comes to regional language publications. Whereas in English language publications everything is well planned and work in a systematic way. There is a separate department to take care of copyright issues and issues related to terms and conditions in OUP. *Kusumabale* project came to OUP when I started working there. I wrote an article titled "Ettana *Kusumabale*, Ettana Naanu, Ettanindettana Sambandhavayya" for Abhinav Publications on the copyright issues of *Kusumabale*, but it never got published till now. Susan Daniel wanted to translate *Kusumabale* for OUP. Devanooru Mahadeva had made nearly 25 drafts for this particular translation, which is according to me a tiresome job. Whereas I would have done one or two drafts at the maximum. Mahadeva is very difficult person to work with, because he is very stern when it comes to translating him. Mahadeva used to follow Ananthamurthy and the former gave the *Kusumabale* project to OUP by saying 'bring out my book as you brought out *Bharathipura*'.

Another issue to be noticed here is that the appearance of the names on book cover pages. Translators' names are printed in a very small font and are barely visible. There are commissioning editors who take all the responsibility from choosing a text for translation and assigning translators, to the publication of it. There is a document called transmittal, wherein we fill all the details of text to be translated viz. the size of the book, marketing,

number copies to be printed etc. It will be circulated to everyone in the publishing house. We had started a series called Oxford Novella. They thought of making *Kusumabale*, because of its size, a novella and publish it in this series. L. Basavaraj edited it, but he had made it as a ‘*mahakavya*’ (great epic). Therefore, Mahadeva wanted to publish it as ‘*mahakavya*’. But by then we had stopped publishing plays and epics because of low market value for such works. If we consider *Kusumabale* as ‘*mahakavya*’, we cannot publish it. Finally we called it as novella and published it even after so many hurdles. We had printed around 1500 copies, 1000 copies were preordered by Abhinav Publications, and other 500 copies were sold by OUP. But, it was difficult to sell those copies because of the readability of the text.

**1. Translation is a dialogue between two languages viz. SL and TL. Language then becomes a base upon which the translation is structured. What is language editing? What are the editing strategies incorporated by language editors?**

Editing for us is not just manuscript editing which is just a part of editorial body. I have worked as a commissioning editor till now. The commissioning editor’s job is to select a text for translation, allocate it to the translator, collect reviews and give feedback on the quality of the translation. We also decide how a cover should be, what should appear on the cover and how many copies should we print. It is a senior position under which we have desk editors: associate and assistant editors. What these desk editors does is they check manuscript’s acceptability, and readability. If we take the example of *Kusumabale*, it was not in acceptable form, and I told Mahadeva that if I proceed this to the desk they will reject it. Many publishing houses don’t have the culture of copy

editing for Kannada translations of, say English texts, instead they get their work done by a proofreader. It was not the case few years ago. Now, copy editing is checking the manuscripts based on the style manual provided by the publishing house. They check for syntactical errors, readability, and style. Style is very important here because sometimes translator uses many Englishes in their texts viz. Indian English, American expressions, and British style. This is where desk editors pitch in and correct such errors. I had commissioned Kusumabale to a person from Yale University, who was a recipient of Fulbright Fellowship. He came to Karnataka to study Kannada dramas. I felt his English will be good because of the reasons that his mother tongue is English, he studied in Yale University and I had seen him editing few magazines. Mahadeva had doubts about this translation and told that equivalence to the source culture will be affected. Now, source is a much debated concept in Translation Studies. I told him that this translation has to serve a purpose in target culture and will be read by English readers. Being equivalent or faithful to the source culture does not matter to the target readers. The editor however did his best and only checked for readability and style; even Susan Daniel accepted it. When a manuscript reaches the desk, they get in touch with the translator. They amend the text based on the style guide with the consent of the translator. Finally the translation of Kusumabale came out in the print form. An editor need not be from English literature, she can be from Sociology or any other discipline. What matters is that she needs to be good user of English with some experience.

**2. What is your opinion about under-recognized role of the language editor?**

There are series editors whose names appear on the book jacket. Every publishing house has its own ethical dimension. OUP does not print editor's names anywhere in the book, and you should not mention any names when you are acknowledging. You call it colonial policy or whatever. They treat an editor as an employee who is paid for her work. Jayanth Kaikini while talking to Mayura said that, "when a text, originally written by a less known writer, is translated by a well-established translator, the translation will be well received." It is a sweeping statement, but he did not think about the facts that govern a translation.

## Deepa Ganesh

1. **Translation is a dialogue between two languages viz. SL and TL. Language then becomes a base upon which the translation is structured. What is language editing? What are the editing strategies incorporated by language editors?**

A language editor is basically, or rather traditionally, is someone who is familiar with SL and TL. He understands the structure and expression of both languages. Therefore, language editing is to make SL sound like the TL, without loss of culture or nuance.

I'm not sure if it is a strategy, but certainly method. Which is, a language editor preliminarily looks at cleaning a text i.e. issues of grammar. At the second level, a good editor is usually a good writer. So even though the piece of writing/translation is 'technically' right, it may not be the best way to sound. An editor improves a text. Most language editors, compare TL with SL and try to achieve an equivalence.

2. **What is the nature and scope of language editing?**

Every editor has his own method, and defines his own limit. Some believe in rewriting a work, which could end in a completely different text. Others believe in uplifting a text, while retaining the vocabulary, style and expression of the writer.

3. **Translation is a process which involves many individuals contributing to the success of the text. How is the relationship between language editor and translator established?**

In regional language writing, there is no entity called Editor. I know this for sure in Kannada. What is written/translated is published. In certain English publishing houses

where editing is a serious business, it is different. The editor comes back with suggestions/corrections vis-à-vis the original text. It could be suggestion for better choice of words, better phrases, better presentation and several times it could also be complete reworking of passages to evoke the meaning of the source better.

**4. What are the limitations of language editors in shaping the final product?**

The limitation of the language editor is the limitation of the translation.

**5. Can editorial intervention be called as language therapy and gate-keeping?**

Yes, absolutely.

**6. How language editing as an important stage of translation process is problematized in the context of Indian publishing houses?**

Well, I am not sure if this is a uniform process or vision across all publishing houses. Major publishing houses that have a global market do take editing seriously. I know for a fact that many of these editors, often non-Indian, even make comments on the source text. They advise writers to change a certain portion, or the climax etc. All this is part of global publishing market, where they clearly know what sells.

Often editors send several versions of editing with suggestions on language, style and readability.

Publishers with Indian markets, however, do not take it that seriously. They do copy editing, but it could certainly be a lot better.

**7. Who is qualified to be a language editor? Is it the native speaker of a language or a competent user of it? How is this issue addressed in India?**

Someone who has the right mix of both.

I am not sure this has been addressed in India at all. Not even in English newspapers. Very rarely did you find an editor who knew the local language and English.

Things are changing in the publishing industry. Publishing houses with global market presence take the job of editing very seriously. But again, when it comes to translated texts, they rarely have editors who know both the source and target languages.

**8. If translation is considered as secondary activity, language editing is considered as a tertiary activity. What is your opinion on this statement?**

I agree, mostly.

However, there is a grimmer trend emerging. Translators are no longer expected to know their source language well. Their competence of English language is what matters.

**9. What are the problems of translatability? How do you overcome them? Can we imagine a translation without sending it for language editing?**

The problems are many. Most importantly, it could be the accommodative power of the target language, and how competent one is in bending it/expanding it to present the source text. Every text demands a different style and tone, if that is not captured, the translation could fail. So, the language editor not just improves language and expression, but also makes sure that it captures the ‘dhwani’ of the text.

Well, I cannot imagine a translation without editing, but it seems like a common phenomenon.

**10. Why do translators need language editors? What makes your role so special in the translation workflow?**

As I said earlier, translation is not a mere transference from one language to the other. It is recreating a text in the target language. A language editor makes sure that text works in the target language. For instance, when you read Tolstoy, Marquez etc. you cannot even believe they are works of translation. They read like an original text. It is the language editor who ensures that.

### 3.1 Analysis of the Data

Let me begin with how I approached the translators, translator-editors and language editors and how was their response when they heard that I am working on language editing. It was a productive fieldwork. I could meet and talk to translators whose names I had heard before, and who are famously known for their translations and editing. I started calling them, and felt really good when most of them gave time to meet them. They were very polite and gentle. They understood my concern very well. They kind of motivated me and told that what I am doing is much needed in the present day Translation Studies. Few agreed to respond over mail and few among them did respond. When I said that I am meeting translators and language editors to collect data by interviewing them to support my argument (i.e. 'Language editors are under-recognized, they do not appear in the frame of theoretical discussions in Translation Studies) Mini Krishnan, who is an editor for OUP, responded quickly "Oh! Finally there is somebody who is taking up this issue." She really was surprised and immediately said that she will help me out in collecting data. Other translators felt the heat of the issue, Susheela Punitha expressed her distress and replied "I would be happy to support your argument that editors of translation are under-recognized." Others said that there is a great deal of editing, but they are not recognized because of the professional ethics. Now, my question is how is not recognizing or not talking about the contribution made by the language editors is ethical? As some of the translators spoke, editors are their first readers, who reads their drafts and make any needed suggestions. They in fact sit with the translators in order to solve complex cultural nuances. An editor has the capacity to make a person a good writer. She is the back bone of the translation process. She might appear lower (according to some translators) in rank in the publishing

houses, but her work is what makes her inevitable part of any translation. As Vanamala Viswanatha says, “I dream of book to translate, I get the contract, then actual translating begins, I send the first draft to editor, -I prefer to work this way (43).” Translator evolves as she gets feedback from her editor. She will then know what to keep in mind next time she translates a book. Vanamala Viswanatha says “I take in all the comments and then try and establish a style and I evolve a certain mode of function with the text with the help of these kinds of feedback (44).” Translation is not a work in isolation, it is always a collaborative work.

## I

This section deals with the parameters of selecting a text for translating. It furthers by referring to individual translator’s definition of translation and the motivating factors for choosing a text, and how they begin to work on that book? The scope and nature of translation is briefly touched in this section. It discusses few questions translators ask themselves before/while choosing a text.

Translators are basically readers. They read a text in source language, they like it and the text begins to haunt them, or they dream of translating a text. After they like a particular book they answer questions like why should they translate this book? Does it add anything to the existing knowledge of the society? (OLN 58). A text is translated with many reasons, wishes and interests of the translator. What Skopos will it serve in the target culture? Whether the readers and the budding writers benefit from this purpose? What impact will it have on the target culture? These questions are answered even before translating a text. When talking about self-translations, which was once very famous, translators had the freedom to choose their text which has a big appeal to be translated.

They get impressed/motivated by the cultural details, intellectual nuances, images, and language of the poetry and translate it into TL. There are few translators who translate a particular work as if how they would have written originally. B.C. Ramachandra Sharma say, “Yes I translate poems as if how I would have written them (qtd. by OLN 58).” Translation, therefore, is re-writing or recreation of new original by a new writer.

Language is what interests Krishna Manavalli to translate a book. Language, and the folk idioms which are deeply rooted in a culture, and the use of language by few writers like Chandrashekara Kambara and Devanooru Mahadeva- which is challenging to translate. Translators do a background analysis of the work before they start translating it. They want to know the use of language and the reception of the text in the source culture. For instance, O.L.N begins by looking for reviews on the language and the writing, and the use of vocabulary of the text he wants to translate. Then, he will choose, as far as possible, a different kind of sentence structure, a different kind of vocabulary, and a different kind of flow of language in his translations (OLN 58, 59). For Krishna Manavalli, her translations must be readable. A translator needs to be aware of the audience she is writing for. She cannot be true to the source text completely, at the same time, she must look at the target audience as well. “Seamlessness” is what Manavalli try to bring out in her translations. Translation is a negotiation between SL and TL which is why it is a creative project. For her translation works like a ‘raga’ the more you listen to it, it becomes a part of your being. When translator is being creative while translating, she is still following the rules of translations. For her, a translator should soak herself into the writing of the author to catch the rhythm and style of the language (67).

Publishers follow different procedures while selecting a text for translation. Sometimes in-house editors do the job of selecting alongside the policies provided by the publishers. Vanamala Viswanatha says that:

If it is bodies like Sahitya Akademy they select the text and assign to the translators. But with private publishers, they have series editors and language editors whose suggestions and advices they take before they choose a text which then becomes an assignment. In the case of established translators, they select the text, translate it and approach the publishers, which is very rare now a days. (45, 46)

H.S. Shivaprakash says that “Translation for me is uniting language-body of the text with another language body which gives birth to the translated text... translation is not a forced activity, it is an unusual desire wherein a translator lets herself drawn into the fanciful trap of a translated text (52).” Shivaprakash is of the opinion that language editors sacrifice what he calls ‘life of the source text’ in order to bring out a smooth reading of the text. The work of editing include sacrificing many things. She cannot sacrifice the preferences of the publishers and the reading community. An editor’s job is such that she has to sacrifice many things, it could be certain aspects of source text, but sacrificing is what is demanded of an editor. Never the less, she is a committed individual working on acceptability and readability of the text. She also bridges gaps in the text by adding what is necessary. Each time a text passes through her she deletes few sections, adds an entire chapter just to make sure that the text is widely accepted and read and she can do anything to guarantee that.

## II

This section entails to deconstruct the notion of readership of translated texts. Which reader colonizes the writer's/translator's mind, who is left out (consciously or unconsciously) from that? It also talks about different kinds of readers depending on the preferences and linguistic boundaries of the readers.

Reading community is a complex phenomenon within translation studies. There is a lot of talk on 'target readers', but there is little known about them. Because, readership cannot fully be kept in mind while writing or translating into a particular language. It is vibrant and unique for any writer to have a grip over. It is a mystery. When a reader is in mind, many others goes unnoticed. Literature vis-a-vis translation is, often, produced without the reader being present in the mind of the author or translator. If Girish Karnad writes in Kannada, people who know Kannada becomes his readers. But, even in that, not all the readers familiar with Kannada are ready to read. If it is a religious text, those who are interested in religion prefer to read. If it is a science or sociology book, few others who are interested in science and sociology would read it. In a way, it is translation which expand the readership of a text, making it available to a larger body of readers from other languages. But again, those who are interested in those particular dimension in which the text being travelled, are ready to read it. It so happens that the translator, sometimes, manipulates content when a text is translated. A religious text is translated say into a narrative or story. A novel is translated into a '*mahakavya*', and a poetry into a prose. Because translation is a guided practice/enterprise. Vanamala Viswanatha leaves out the western reader and translates for Indian readers, who may not know Kannada, or may know Kannada but cannot read in Kannada. Indian reader is familiar to her because of the shared

culture, in terms of nation, religion and the experiences they undergo, and there is a common humanity that binds everyone together. Because the language editor knows the language of the target reader, she is better aware of how a text should be translated in order for the target readers to like it. Deepa Ganesh remarks that there are language editors who comment on the source text, they suggest translator to change or delete an entire section and add what could be liked by target readers. This is what makes the language editors job unique and inevitable endeavor. As Susheela Punitha says, language editing is quite relieving for translators, because they know that the latter is there to correct them or improve the text's quality (40).

### III

The politics of linguistic choices of translators and language editors are problematized in this section. It discusses the equation between language editors and translators as to how and when do the connection is established, the negotiations and sacrifices that take place, and how long this relationship is maintained, what problems do they face? -are the few questions addressed in this section.

Some translators accept the changes if there is a reason basis for the suggestions made by language editors. They ask the translators why have they done like this? Can you change this to this? For instance, when Vanamala Viswanatha translated *Harischandra Kavyam*, she changed the word 'hamsa' to swan. David Shulman said that 'there are no swans in India, there are only goose, so keep it as 'goose' for 'hamsa'.' She did not agree and they took it to the series editor who resolved the issue. They finally agreed to use 'hamsa' (44). Another way in which the relationship between language editors and translators is built is when the commissioning editors send the manuscript to the desk

editors, they establish a connection with the translator. But, few translators do not have a one-to-one connection with the language editors. Publishers come in between translator and language editor as in the case with OLN. But a translator's job does not end with translating. She has to be present up until the production and dissemination of the work. Vanamala Viswanatha has given nearly 25 talks on her translation *The Life of Harishchandra*. She has also done a podcast on the same work. Translation is not a task of an individual, translation is a process, there are many individuals involved in it. Now, talking about the linguistic choices, Shivaprakash says that "what is produced is the offshoot of love, and cooperation [between language editor and translator] (53)."

To talk about the politics of editing, many publishers take editing lightly, especially if the translation is done by a famous writer. They send the manuscripts to a reviewer, where they just look at the name and familiarity of the translator and qualify with a comment that it is publishable. It is clear that the name and fame of the author and translator have an impeding impact on language editing. Publishers give themselves for such false beliefs. Editing might appear like a little thing, but it is very revealing of a lot of linguistic as well as cultural assumptions which come into translation. Editing does not happen in isolation, translator will be present while editing takes place and lot of negotiations happen there. For instance, Manavalli had translated '*Brahmana*' as Brahmin. But the editor wanted it to be '*Brahmon*', then they came to an understanding and Manavalli was able to convince her editor and retained Kannada word i.e. '*Brahmana*' over Brahmin and '*Brahmon*'. Often, this is how the equation works between translator and language editor. Both of them are equally competent and strong when it comes to language.

#### IV

Guidelines in translation process decide the fate of the text. Few publishers wanted a translation in a simple contemporary, readable prose from Vanamala Viswanatha. Even if it is a poetic text, translator ought to make a prose text out of it. When translating ‘*vachanas*’, OLN et al decided not to use punctuations, capitalizations because ‘*vachanas*’ in Kannada do not have those. Guidelines also include when to use of footnotes and endnotes and in what amount, and what should be there in introduction etc. Guidelines are helpful beginning for a translator where what to do and what not to do is made clear in advance. There are guidelines for editors as well. The technicalities of languages, the translators send their manuscripts along with few guidelines, wherein they explain the reason behind retaining or omitting a particular term or paragraph, and when they are very particular about a section of the book, they recommend not to edit such sections. Otherwise there will be style manual given by the publishers based on which they trim the translation.

#### V

This section gives an elaborate picture of problems of translatability. The subjective preferences of the translators against preferences of language editors. It explores different strategies assumed by different translators while translating a book. Whether or not they consult authors and language editors to clarify their doubts. What gets translated and what does not? This section enlists few examples from the workplace, to understand the level of corrections or amount of suggestions given by language editors.

Since translation is a collaborative work there are innumerable problems and negotiations take place. Each problem can be unique and different depending on the culture

and language of the source text as well as the translation. Vanamala Viswanatha prefers to work collaboratively. When she is done about six-eight chapters of a book, she will send it to the editor and her friends, and ask if it is flowing well? Is it good enough? Do they like to suggest some macro level changes? Does the style work for them? (43). One of the strategies to overcome problems of translatability is to use interpolation and glossary, but as limited as possible. Translation is a cultural transaction. Cultural artifacts are translated, of course using language. A work like *Dweepa* becomes a representative of an ancient culture and heritage. So should be the translation also. One of the major issues of translating such texts is to convey the message of the source text at the cost of looking peculiar in target language. Words like ‘*huttalugalu*’, ‘*bereni*’, ‘*veeragallu*’, ‘*gangettu*’, and ‘*kankattu*’ are cultural nuances which has to be transferred carefully otherwise the spirit of the text will be lost. So, when the translator thinks that she has failed to translate such culturally rooted terms, she uses interpolation as her tool to make sure the essence is carried forward.

A translator ought to be careful without influencing the text subjectively. She needs to be as much objective as she possibly can. Influencing and/or manipulating the translation is not the job of a translator. When it comes to language, a translator should know whether she is translating a text in a formal way by using academic English. Or it can so happen that there might be a mixture of American, British and Indian Englishes in a single translation. A language editor is always aware of such problems of translatability and keeps them in check. Editor can alert a translator of her pitfalls. The former recommends many ways of reading a text. A translator should read a text as an outsider. She should dissociate with the text to avoid skipping little details of the text.

Introduction is the place where translator can give all the necessary information about the text. How is the source text received in the source culture? What are the cultural and/or the societal nuances that the text is addressing? What is the context in which the text is situated so on and so forth. When Vanamala Viswanatha spoke on the introduction, she said, “meaning cannot be put on the text, the context also has to go with the text.” Context and history of the text and the culture in which the text is situated are inseparable aspects for a translator to neglect. Vanamala Viswanatha compares translators to “Hanuman, who could carry an entire Sajeewini Parvatha when asked to bring a ‘*mulika*’ (41).” Translation also happen in a similar fashion. Because texts are rooted in contexts and histories, and translator cannot split them in to separate parts. Instead, she carries the whole context along with the text. She has to recreate the context in some way. Vanamala Viswanatha uses the introduction to do that. But, when a text is too attached to or too much equivalent to the source culture it might abandon to consider the contextual framework of the target readers. After all the translation, by default, is for the target audience. It might evoke alienation, strange feeling among the target readers. Here, language editor works by the interest of publishers and target readers. She is aware of the market, what is best sold, how a text should be manipulated to fit into the target culture. She makes it sure that a translation reads like an original.

Footnotes and endnotes come to the rescue of translator when a text is deeply rooted in a particular culture or myth. These are used to give a description of culturally specific and mythological terms, otherwise the translation becomes too difficult to comprehend. There is limit to use footnotes and endnotes if not they hamper the flow of meaning or distract the readers. So, the readers should be encouraged to find out meaning by

themselves, by referring to the dictionaries or internet, because few translators argue that they are not dictionaries to provide all the meaning at the comfort of the readers. Contrarily, Mini Krishnan is of the opinion that footnotes should be used despite their numbers. Because readers are distracted greatly when they leave the book and hunt for the meaning. In her words:

I'm very cautious and traditional. Never mind what the worldwide trend is. But if you are using up resources and printing x number of copies of a translation, and the author and translator are hoping to see their child run, you shouldn't cripple that child, tie its hands and say, now let's see you run. If words like '*irrikapindam*' or '*shaligramam*' appear, you darn well tell your reader what they are. How can we destroy the pleasure and flow of reading by expecting a reader to break off and check the net for information which may not even be right or complete? Let us gloss or die. I think it is both laziness and arrogance to leave words tucked so deeply into a text that one cannot extract their meaning as one reads. Who is important in the exercise of reading? Is it not the reader? So when there are so many other distractions competing for attention, you have to make the road comfortable, not strew it with stones. ("Why Not Live More")

Readability and fidelity are two opposing pulls (Vanamala Viswanatha 47). A translator must know where to posit the translation. If the translator is being strict to the principal of 'fidelity', then the other concern 'readability' is affected and vice versa. This is where an editor is required. She is the first reader for a translator. She will be able to tell whether or not the meaning is coming across, or is able to ask what the translator mean by a particular word or a sentence, or is able to appreciate the translator of the beautiful line

or section, or the lyricality of the poem. An editor not only finds mistakes in the text but also senses something extraordinary or brilliant. The benefit of having an editor is that she will be able to judge the readability of the text, which translator cannot do. Therefore editors are absolutely important part of texts more so of a translated text.

While talking about the success of the translation, OLN asserts that, a translation should be strong and powerful enough so that the readers will like it. The success of the translation depends on how it is received by the reading community. He differentiates between two types of translations, one that is prescribed as a text book or used for academic purpose, and the other that is read for entertainment. He quotes Walter Benjamin, “if a translation is successful it is a transparent glass, if there are fault lines you find bubbles here and there.”

What we see as translation today excludes how it has come into being, who all contributed to it? Whose role is prominent? It is so happening that the translator’s names appear in a barely visible font in a corner of the cover. Whereas the authors names, whose contribution to the translation is less or nothing at all, appear in big font and surprisingly prefaces and introductions often talk about the character development and plot construction in the original text. They can write an article on that, why praising the author in someone else’s work? But, Manavalli includes an introduction which talks completely about translation. An absolute mastery over two languages and being creative with those languages is important. According to Manavalli, how much creative a translator is with both the languages, and the kind of ease and felicity and linguistic and cultural experiences that she has with those languages is utmost important. When ‘*hajara*’ or ‘*padasale*’ (terms related to a hut) are translated as ‘veranda’, it is linguistic as well as contextual failure.

There is an editor, who is informed about these aspects, works with the translator to see how contextual equivalence is achieved using language. She also presses on the issue that, since we are living in a digital era, readers should reach out to the text and understand the meaning. Her text does not travel at the convenience of the reader, the reader should put efforts to comprehend the translation.

## VI

This section deals with the various defining characteristics of language editors. It encompasses different meanings of language editing given by different translators. It discusses the qualifications of language editors, the limitations of language editing considering her knowledge of two languages viz. SL and TL. It talks about the policies and guidelines provided to them by the publishers and translators along with their manuscripts.

The Translation helps mutual learning. A translator realizes that there could be somebody who can convince her and say this could be bettered this way. Susheela Punitha is comfortable if her translations are sent to a specialist. She says that a translator can learn from her editor, and if there is a chance why would a translator deny? There are also instances where a language editor may not understand the essence in terms of the intention of the story. Then the translator explains her of the intention of the book and it should not be disturbed when translated and edited. This is how both of them work in a synchronized way.

An editor, for Deepa Ganesh, is someone who is familiar with SL and TL. She can understand the structure and expressions of both languages. Therefore language editing is to make the source text look like target language text, without the loss of cultural nuances

(77). An editor is one who has the right mix of both native speaking capability and a competent user of a language. A translation may technically sound good, but a language editor works towards bettering the text. She often understands the structure and the expression of both the languages and make SL sound like target language. Talking about the importance of language editor for a translator, Deepa Ganesh opines that, “language editor makes sure that a text works in the target language. For instance, translations of Tolstoy and Marquez. One cannot believe that they are works of translation. They read like an original text. It is language editor who ensures that (80).” One of the problems of translatability is the accommodative power of the target language. It is language editor who is competent enough in mounting it to present the meaning from the source text.

Like translator, language editors also have strategies of editing translations. They are first readers of translations, they read like the target readers, they expect like the latter, they switch their preferences like target readers. As opposed to translators, editors read like insiders, that brings them close to the reader, they analyze translations keeping the ideal reader in their mind. As Mini Krishnan, while talking to K. Satchidanandan, says that:

I keep reading translations into English from languages other than ours to see how they achieve their rhythms. I equip myself before I start the day's work. Then I put down that book and read a contemporary work published in the UK. Then I read something published 50 years ago. Then I read a page or two of Macaulay, then Nehru's Glimpses of World History, switching from simple to literary, to a non-native speaker's use of the language in letters to a young girl. Call it a sort of tuning! I discourage the use of other foreign words and terms (usually French) and encourage the translator to stay with formal language in the narration and

experiment but to take risks when it comes to dialogue. I often think of what Frances Pritchett once said: “I want to give the reader an agreeable double experience.”

(“Why Not Live More”)

Editing does not require one to go through line by line. Few editors prefer to give very minimal advice to their translators. For instance, when Viswanatha sent her manuscript to David Shulman he said, ‘now it is time to time to look at it and attempt to compress it.’ So, sometimes editors make translators to find out mistakes in the text by giving hints. Viswanatha had to go through the text and see where all she could compress the text. For example:

Description of a forest: in Kannada.

Giligalaragili navilu sogenavilu

Aa kolam tiligolum, thumbi marithumbi

Mavu immavu, kulina sheetalakulina

Tengu chendengu, kedageyalla hongedage

In translation:

Every sentient being in that grow was unsurpassed.

Aragili the prettiest of parakeets

Sogenavilu, the most colorful of peacocks

Immavu, the tastiest of the mangos

Bakkevalasu the most succulent of jackfruit

Chendengu, the most delicious of coconuts

Kitteele, the sweetest of lemons. (50, 51)

Two words of Kannada will be four words in English, the first line is not there in the source, but she had to add it. Whether to add or delete or to compress is the call that the translator to take here. She said she didn't compress the above poem, because she learnt that the editor's advice does not apply to the entire text.

## **Chapter 4**

### **Conclusion...**

Translation is a dialogue between two languages viz. source language and the target language, and two cultures viz. source culture and the target culture. Whatever is transferred has to go through a medium or a way through which this culture travels all the way to be consumed by the people of that culture. Now, translation is an endeavor dealing with language. Of course, for few, what is transferred is culture, but it is transferred through language. Language is then the primary element that is being used to transfer the culture. There is a particular way of using a language. There are rhetoric and figurativeness of the language, if applied carefully, meaning of any culture can better received than using it in a non-comprehensible way. Therefore, language has to be fine-tuned, for culture is deeply embedded in the language. Translation is a transaction of culture or political aspects, or scientific material using two languages. Not every translation enjoys success. There are as many bad/mistranslations as there are successful translations. Success and failure of a translation is complex to understand, because the parameters are unstable. They are always flexible. To try and understand what makes a translation successful, first, the reputation of the author; if the author of the text is best received there are possibilities that the translation will be received accordingly. Second, who is translating it; an award winning and an established translator? Third, the editor's involvement; a well edited text wherein all the errors are removed wisely. Forth, who is publishing the work? Yes, it is very much important who the publisher is. A well-known and a trusted publisher also adds to the success of a translation. The nature of a bad or failed translation is the other way round. If the grammar is incorrect, if there are lengthy passages, and meaning is conveyed in a

roundabout way, lagging, and which does not read well. If the author is less known, if the translator is amateur, and the text not been edited well, if there are faulty lines and passages everywhere, if the publisher is infamous- all these impact the translated text. Now, the job of the language editor is almost equal to the translator. Translators and editors alone can make a translation successful. They sit together to amend and improve the text. They cut off all the grammatically incorrect, loosely constructed sentences and passages, replace them with polished and well-constructed sentences, and include passages, use glossaries and interpolation wherever necessary. Finally, they bring out a translation, devoid of all the junks, to its final production. However an editors' job does not begin or end there. There is a commissioning editor in the beginning of the process who makes a valid selection of the text keeping in mind the guidelines provided by the publishers. If his selection goes wrong, the final product cannot be saved but, will be termed as bad translation. Because of all these reasons an editor is central in the translation process and thus becomes the heart of the translation without whose contribution a text will not survive.

There are publishers with international market who perceive editing as a serious endeavor. Here, several editors are native speakers of English, they suggest changes to the source text, and they ask the writers to change few parts of the text or climax to fit the text in the target language. Few publishers give more importance to their editors, for instance Seagulls, where they give respect, and importance to the work editors are doing (Manavalli 68). An editor, for Manavalli, should have the linguistic ease with the different Englishes that we are functioning today. She should be aware of the language variations, cultural differences and the diversity which comes in terms of linguistic and cultural choices made. She should have creativity and imagination (68). When publishing a work it becomes a

collaborative work between the translator and her editor. Language editing is extremely necessary, because the editor deals with the book's market, and the larger policies of the publisher and how much national and international marketing they are doing, where they are placing the book? But, many Indian publishing houses with Indian markets do not encourage copy editing especially for literary translations. The reasons are untold. They send the text/manuscripts for reviewing, based on which they publish a work of translation. A reviewer comes into the picture here. Translation process is an exclusive activity. Sometimes a translator alone translates and edits, if she is good at both the languages, many a times an editor will be in picture, less frequently a reviewer is invited. A reviewer is someone who checks for an overall understanding of the text. Whether a, b, and c are translated well or not, she does not dive into the womb of a text. She is a superficial reader, for whom surface becomes important than the intricate details of the text.

As it is mentioned in the first chapter, writing is a difficult exercise, which we learn through practices. Therefore, editing requires both writing and reading skills. Every writer needs an expert, i.e. language editor, to go through her work. Language editors mainly check for errors from the point of view of readability and acceptability. Readability is decided on the basis of who is going to read this particular translation? As it is mentioned in the chapter second and third that readership is a complex phenomenon to understand. It is a herculean task to decide who is going to be the reader of translation, what are her preferences, what should be eliminated and included in order to interest the reading community. Therefore, language editors are required for translation editing, because they have knowledge about reading community, they have target readers in their mind for whom she is shaping the translation. Mini Krishnan expresses about her ideal reader:

My ideal reader is a committed and emotional person, who is willing to take a flight from her armchair. My primary target reader is the Indian language orphan who can speak, may be even function well, in the language and culture, but cannot read her language. It is worthwhile getting a headache and damaging my eyes for that reader. I also always, always hope that I will catch the eye of the researcher and academic reader who might take that text into an Indian classroom. The non-Indian reader is welcome to the feast, but I'm not going to reduce the chili for him!

(“Why Not Live More”)

Acceptability, on the other hand, includes what is called grammatically and idiomatically correct by a native speaker. The criteria of language editing are the acceptability of the use of language and intelligibility of expression. They also look for repetitions, incorrect references, and inadequate descriptions and suggest the translators to include glossary if there are many cultural specific terms. They even suggest omissions and additions of chapters of the not-so famous writers. Here an editor's job hardens depending upon the authors. If it is a famous author then editors are asked to be lenient and vice versa.

A competent or a sincere language editor is referred to “the leech, friend, and teacher” by G.K. Adiga (qtd. by Ramachandran 55). A translator often dislikes the language editor for her changes and suggestions, because translators' freedom of expression is restricted by the editor, but the former knows the fact that those suggestions make the translation better. A language editor need not know both SL and TL, although it used to be a criteria, but now she should only be a competent user of target language, who can understand the expressions and the structure of TL. Rules are so changing that, even the translator is not necessarily know the source language.

OLN compares the equation between translator and language editor to the relationship between the evaluator and the student (59). It is so happens that the evaluator, sometimes, do not understand the intentions of the student who has written that answer. On the other hand, language editor treats translation as a final product and attempts to modify the text based on the policies and guidelines of the publisher, but she may not know the reason behind translating a particular work in this fashion. So, a dialogue should be established between language editors and translators where they sit together and discuss, and overcome the faults and mistakes in the translation.

In a situation where the translator is an amateur or unprofessional, language editing becomes a difficult job. An editor should be as competent as the translator or the original writer. According to OLN, what best a language editor can do, for example, is to look for consistency of spellings of names, places, and some obvious grammatical errors (60). He says that most of the translators are not confident of their grammar or spellings, or connotations. So, the language editor is important from the point of view of grammatical structure, removing the unnecessary ambiguities and standardization of language usage. But, the ultimate choice will be of translator's. Whereas, Vanamala Viswanatha, places language editors quite above translators in hierarchy and says that the former is sympathetic, because they suggest very minimalistic changes in a positive tone. No matter who is up in the hierarchy they have to work in harmony, collaborating and cooperating each other to bring out a better product at the cost of their disagreements and differences. Editing is never a one way path. The translator is always present with the editor. As Shashi Kumar points out once the commissioning editor forwards manuscripts to the desk-editors

they establish a connection with translator. Editing is not as much a work in isolation as the work of translating.

The readers read translations and do not think of how it has come into their hands. They often know how a play is written, what are the parameters of writing a play viz. plot construction, characters development, storyline, theme, so on and so forth. Similarly they know why a piece of writing is called poetry? Because of its rhythm, rhyme scheme, a particular structure and length and there are many theories and criticism written on that. Likewise, translation has its own craft. It is built by applying skills and strategies, and abiding by the rules and guidelines of the publishers. There is an editor who is present all the way from selecting a text, choosing professional translator, obtaining copyrights, sending it to the desk editors, to printing and distribution. Unfortunately, the scholars of Translation Studies have failed to incorporate language editors into the theoretical discussions. They discuss the tasks of the translators, fidelity and equivalence of the translation to the source text, and what purpose should the translation serve in the target culture etc. but, very little known and thought about language editing.

An editor has the ability to change the genre of a work. She can bring about structural changes resulting in a text falling into a different genre. Publishers also have this freedom of changing a text's genre while translating it. They give poetry and ask translators to bring out prose from it. They give a novel and editor makes an epic out of it. For example, the editor made Devanooru Mahadeva's *Kusumabale* a '*mahakavya*', later publishers wanted it as novella. Likewise, editors work keeping the style manual in mind. If they are freelance editors they do not go by any guideline, unless they are asked.

We see that there are many individuals working in the editorial body. There is commissioning, associate, and assistant editors. All of them perform various duties from selecting a text, choosing the translators and to the publishing of the books. They take care of copyright issues. They work hard behind the scene in order for the translator to begin translating. Shashi Kumar says that, the entire translation process gets affected if there is a faulty selection of the text. Therefore one need to pay utmost attention while selecting a text and a translator. In the case of *Kusumabale*, there were many complications for getting it published. On the other hand, *Malegalalli Madhumagalu* by Kuvempu also faced critical issues in getting the copyrights. What is noticeable here is that translating a book is not a simple or an easy task. Editors are present throughout the process of translation. The desk editors, on the other hand, check for mainly two aspects viz. readability and acceptability, where they fix errors related to style and syntax, dialects, region, language versions and cultural expressions etc.

Book covers are the embodiment of the politics of translation. They stand as a proof for the politics of names in translation texts. Authors' names are being printed on the translation cover in a big font, and translator's names in a barely visible format, and editor's names being invisible, not been mentioned at all, if not on cover, anywhere in the book. This is the real issue. C.N. Ramachandran says that it is the professional courtesy towards the writer which stops the language editors from talking about their contribution (57). It could affect the professional writers, and is against the ethics of the publishing houses. But, how far it is justifiable is the question here. Translators also have professional ethics and courtesy, why wouldn't they talk about their editors? The ethics and policies of the publishing houses stop anyone from talking about the contribution made by the editors. For

example, OUP treats its editors as its employees who are paid for what they do. Translators and authors are also paid, publishers get profit by selling translations, but that does not stop them from mentioning authors (highlighted) and translators (barely visible format) on the book jacket. How is it ethically wrong to acknowledge and/or appreciate the enormous contribution made by language editors, without whom there cannot be a successful translation? An editor makes the reader forget that a text is a translation. Readers will soon come to know that a text is translation if it does not read well to them. An editor has the ability to make a translator a better writer, she might not know creative writing like translators, but she knows where the mistakes lie in a creative work. Thus, appreciating the role of editors and incorporating them in the theoretical discussions in Translation Studies is what is required of the writers and scholars of Translation Studies.

The present study is paused at this point where it made it clear that language editors work behind the scene, and are invisible even though they are inevitable part of translation process and therefore they should be included in the theoretical discussions in Translation Studies. It argued that Translation Studies should become more inclusive endeavor to incorporate, so far invisible and neglected entities, in its process of producing a translation. It briefly touched on the readership and its intricacies and complexities. It also looked into regional language editing vs. English language editing, equations between translators and language editors, how much importance do translators give to their editors. It was found that all the translators, who have been interviewed, acknowledged and gave credit to their editors by giving examples from their workplace, and noted how much editors were responsible and how sensitive they were when suggesting changes. C.N. Ramachandran says, they in fact suggest changes to the source text and get it translated, H.S. Shivaprakash

says they sacrifice what is written in source in order to look more artificial in English. Deepa Ganesh says a text may sound better, but language editors work to make it best. Susheela Punitha says that she would not miss a chance to learn from her editors. Vanamala Viswanatha expresses how precise and difficult her editor's suggestions were. From there it focused on Language Editing in the Indian context. What is the nature and scope of language editing among Indian publishers, and it problematized the very understanding and qualifications of language editors by referring to Harish Trivedi's afterword to the book *Survival: An Experience and an Experiment in Translating Modern Hindi Poetry*: "Translating Together: An Experience and an Experiment." From here it can be taken further and discuss commissioning editing, and its procedure and politics behind selecting texts and translators, and publishing the translation. It will also incorporate desk-editors to understand the nature and scope of assistant and associate editors, their role and relationship between translators. A study of the similarities and difference between editorial body among selected publishers of different languages, keeping in mind the policies, ethics and guidelines of publishers, scope, workspace and the extent of freedom given to the commissioning editors and desk-editors. It will then scrutinize the politics of ethics of translating, editing, and publishing in Translation Studies, and how ethics are applied and played in order to conceal various stages involved in translation process.

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# The Role of Language Editors in Literary Translations from Indian Languages into English (Focusing on Kannada)

*by* Tharesha K C

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