

**Translation and Literary History: Considering Early Translations
from English into Kannada (1847-1930) - A Study**

*A Thesis Submitted to the University of Hyderabad in Partial Fulfilment for the
Award of*

DOCTOR OF PHILOSOPHY

In

TRANSLATION STUDIES

By

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I, **Shashi Kumar G K** hereby declare that this thesis entitled “**Translation and Literary History: Considering Early Translations from English into Kannada (1847-1930)- A Study,**” submitted to the University of Hyderabad in partial fulfilment of the requirements for the award of the Degree of Doctor of Philosophy in Translation Studies is a record of the work done by me under the guidance and supervision of Prof. Bhimrao Panda Bhosale and Prof. Shivarama Padikkal, Centre for Applied Linguistics and Translation Studies, School of Humanities, University of Hyderabad, Hyderabad. It is a bonafide research work which is also free from plagiarism. I also declare that the dissertation, in part or in full, has not been submitted previously for the award of any degree or diploma in this or any other University or Institution to the best of my knowledge. I hereby agree that my thesis can be deposited in Shodhganga/INFLIBNET.

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CERTIFICATE

This is to certify that the thesis entitled **“Translation and Literary History: Considering Early Translations from English into Kannada (1847-1930) - A Study,”** submitted by Shashi Kumar G K bearing the Reg. No. 15HAPT05, in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy in Translation Studies, is a bonafide work carried out by him under our supervision and guidance. The thesis is free from plagiarism and has not been submitted in part or in full to this University or any other University or Institution for the award of any degree or diploma to the best of our knowledge.

Parts related to this thesis have been:

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-Shashi Kumar G K

DEDICATION

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A Note on Translation and Transliteration

All translations from Kannada into English in this thesis are mine unless otherwise mentioned. I have accepted the most frequently used names of novels, plays, poems, short stories, biographies, characters and places while transliterating them. I have followed the convention generally used in literary texts and not any standard linguistic transliteration methods. However, I retained already accepted and well-known transliterations of titles of books.

A Note on Citation of Names of Kannada Authors in Works Cited

While citing Kannada authors, I have used their first name, as in Kannada, the first name is the most commonly known. Still, I used the surnames if the author is well-known by it.

Chapter 1

Introduction

This chapter provides the background of the current study. It discusses various literary activities responsible for developing the modern Kannada language and literature in the nineteenth and the early twentieth century. It provides a critical note on early Kannada translations from English into Kannada, specifically between 1847 and 1930. Further, it presents the issues that have been taken up for the study in the context of translation and literary history. It also takes an in-depth review of translation and literary history, leading to the research framework and specifies research questions, objectives and methodology.

The practice of translation in its different forms has a long history in India as a means of communication between Indian languages. The latter half of the nineteenth and the early decades of the twentieth centuries are extraordinary and remarkable periods for Indian literatures and Kannada literature. The encounter with the West resulted in the inter-cultural assimilation of Indian literatures. When the Indian English-educated middle class acquired English education, English became the primary source language for translating European texts into modern Indian languages. Drastic changes took place in Indian and Kannada languages and literature through contact with the Western world. New literary genres entered into Indian languages through English literature and language.

The Kannada writers started writing prose, poetry, novels, plays, and so forth, in the Western writing style and modifying them to suit local needs. Indian translators in general, and Kannada translators in particular, started translating texts from English into Indian languages as well within the Indian languages. In the latter half of the nineteenth and the early decades of the twentieth century, Indian languages, including Kannada, began to modernize. Many changes occurred in Karnataka during the period when the British established colonial control

over different regions of Karnataka. The introduction of English education and the emergence of modern Kannada language and literature has resulted in what we today call the *Hosagannadada Arunodaya*¹ (The New Dawn of Kannada Literature) in Kannada literature. Interestingly, in constructing the idea of a new Kannada, the translations from English, played a significant role in Karnataka during the period under study, that is, 1847 to 1930.

During this period, when the modern Kannada literary field was constituted, the emergence of a modern prose form was a sign of change from the old to the new, and the modern prose played a significant role in the formation of the modern Kannada literary field. Literary forms such as plays, novels, short stories, and modern poetry were also featured during this period in the Kannada literary tradition. Therefore, in these writings, we noticed social and cultural changes taking place in Karnataka. This study aims to find a way to approach the early translations from a location inside modern Kannada literature to write a history that sets these early translations in their context. The Indian English-educated middle class who began acquiring English education started bringing into the Indian context Western liberal ideas and the new ways of writing literary genres instead of producing genres around the traditional forms of writing.

The first English text translated into Kannada was *The Pilgrim's Progress*² in 1847, from where the rendering of English texts started in the Kannada language. In the modern Kannada literary context, as we noted earlier, starting from 1847 till 1930, we observe that there have been many novels, prose writings, poetry, short stories, biographies, and plays

¹ The term *Hosagannada* (New Kannada) is used in the nineteenth century because during this century new Kannada developed as a literary and written language. *Halegannada* (Old Kannada) existed till the eighteenth century. *Hosagannadada Arunodaya* is referred by Srinivasa Havanur in his book, *Hosagannadada Arunodaya* (Mysore: The Institute of Kannada Studies, University of Mysore, 1974).

² John Bunyan, *The Pilgrim's Progress* (1678), *Yatrasthana Sancharavu*. trans. G.H. Weigle (Mangalore: Basel Mission Press, 1847).

translated from English into Kannada.³ In this sense, the latter half of the nineteenth century and the early decades of the twentieth century may be called the “age of translation.” This proposed study intends to analyse and discuss translations from English into Kannada during this period, which is considered the first phase of modern Kannada literature, and which is also called the *Arunodaya* (The New Dawn) period in Kannada literature.

The first translation of English text starts with translating John Bunyan’s *The Pilgrim’s Progress* under the Kannada title *Yatrasthana Sancharavu* (An Emigrant’s Travels) (1847) into Kannada by G.H. Weigle.⁴ Then, from 1847 onwards, the British officers, Christian missionaries, and Kannada writers started translating English texts into Kannada, and we see that there were plenty of translations that took place till 1930, which was an age of translation in Kannada literature.⁵ Hence, there are no comprehensive research studies on these early translations, particularly on the issues related to their emergence, features, and their evolution in Kannada academia. It is also important to consider the historical condition of the translated literature from English into Kannada of the period under consideration. We shall consider and discuss the Kannada translators’ background, their translations, the publication history of the translations, and the reading public of the translated literature in this thesis. The historical background of English literature in Kannada translation in the latter half of the nineteenth and the early decades of the twentieth century are discussed in the following section.

The Introduction to translations from English into Kannada provides a brief survey of the significant literary works translated from English during the period 1847 to 1930, followed by, in the second chapter, a statistical analysis of the early translations in Kannada. The related scholarly works on early translations by various Kannada scholars have been discussed in the

³ For more details of the early translations from English into Kannada, see the Appendices, I–V, 267-284.

⁴ Bunyan, *Yatrasthana Sancharavu*, trans. G.H. Weigle.

⁵ See all the translations included in the Appendices, I–V, 267-284.

next section of the literature review. We gratefully acknowledge them as we learned a great deal from them, draw upon them, agree with their views in most cases, but also contest a few assumptions and conclusions of these studies. However, the study has gone further into the details and tried to construct a history of English literature in Kannada translation as part of the history of modern Kannada literature during the period 1847–1930. In this study, I shall argue that a history of this kind attempted in this chapter is very significant for our understanding of modern Kannada literature.

First, one of the goals of this study is to argue that despite a few significant works on translations, their overall importance to literary history has been overlooked by literary historians. Second, I shall try to establish that the history of translation is significant for our understanding of literary history and our writing of literary historiography. We can look at the literary histories of modern Indian literatures in general and the literary histories of modern Kannada literature in particular that were produced in the nineteenth and twentieth centuries. The books on the literary history of modern Indian literature and the literary history of modern Kannada literature are mentioned below. It may be noticed that not much attention has been paid to the translations and historians have overlooked the translations from English into Kannada.

The works are: Sisir Kumar Das's two seminal volumes, such as *A History of Indian Literature-Western Impact: Indian Literature Vol. III (1800–1910)* published in 1991 and *A History of Indian Literature-Struggle for Freedom: Triumph and Tragedy Vol. IV (1911–1956)* published in 1995.⁶ The Kannada books that deal with literary history and the book history of Kannada literature are also considered in this study. They are such as Edward P. Rice's *A History of Kannada Literature* (1982), *Hosagannadada Arunodayada* (The Beginnings of

⁶ Sisir Kumar Das, *A History of Indian Literature 1800–1910*, Vol. No. III (New Delhi: Sahitya Academi, 1991); *A History of Indian Literature 1911–1956*, Vol. IV (New Delhi: Sahitya Academi, 1995).

Modern Kannada) (1974) by Srinivasa Havanur, R. S. Mugali's *History of Kannada Literature* (1975), *Hosagannada Sahityada Udayakaala* (A History of Modern Kannada Literature) (1975) by R. Y. Dharawadakar, *Hosagannada Sahitya Charitre* (A History of Modern Kannada literature) (1999) by Sheshagiri Rao, T. S. Shamaraya's *Kannada Sahitya Charitre* (The History of Kannada Literature) (2010), and *Kannada Sahitya Samskruti Kosha* (A Collection of Articles on Kannada Literary Works) (2010) by C. S. Ninganna.⁷ What makes the latter half of the nineteenth century and the early decades of the twentieth century unique in Kannada literary history is if these works would have been considered as the translations that occurred in the period. The importance of these translations, of bringing new ideas and a new style of writing instead of old forms of writing to the construction of modern Kannada literary tradition, is significant. We have considered the period beginning from 1847 to 1930 for the present study. As it indicates, 1847 is the year of publication of the first translation of John Bunyan's *The Pilgrim's Progress* as *Yatrasthana Sancharavu* in Kannada.⁸

Srinivasa Havanur and Shivarama Padikkal have designated 1930 as the end of *Arunodaya* period of modern Kannada literature and the beginning of *Navodaya* (The Renaissance) literature in Kannada, and we have accepted that periodization. We understand that the periodization of literary history is problematic, but for the sake of focus and convenience, we have limited the period. Moreover, 1847 is the year that surely marks the emergence of modern Kannada prose through translation, and 1930s onwards, we observe a

⁷ The most prominent of the literary histories of modern Kannada literature are: Edward P. Rice, *A History of Kannada Literature*, 2nd rev. ed. (New Delhi: Asian Educational Services, 1982); Srinivasa Havanur, *Hosagannadada Arunodaya* (Mysore: Institute of Kannada Studies, University of Mysore, 1974), Srinivasa Havanur, *Hosagannadada Arunodaya*, 3rd rev. ed. (Bangalore: Kannada Pustaka Pradhikara, 2011); R. S. Mugali, *History of Kannada Literature* (New Delhi: Sahitya Academi, 1975); R. Y. Dharawadakar, *Hosagannada Sahityada Udayakala* (Bengaluru: Kannada Sahitya Parishattu, 1975); Sheshagiri Rao, *Hosagannada Sahitya Charitre* (Bangalore: Ankita Pustaka, 1999); T. S. Shamaraya, *Kannada Sahitya Charitre* (Mysore: Talukina Venkaniah Smaraka Granthamale, 2010); C. S. Ninganna, *Kannada Sahitya Samskruti Kosha* (Gulbarga: Sri. Siddalingeshwara Prakashana, 2008).

⁸ Bunyan, *Yatrasthana Sancharavu*, trans. G.H. Weigle.

shift in the nature of Kannada writings. While the writers after the 1930s were inspired by Romantic literature in English, it was not the case before. The *Navodaya* movement had the publication of significant works such as *English Geetaganu* (English Lyrics) (1921), *Honganasugalu* (Colourful Vision for the Future), *Kannadigarige Olleya Sahitya* (Good literature for Kannada people) by B. M. Srikantaiah,⁹ *Sanna Kathaganu* (Short Stories) (1924), *Chikkaveera Rajendra* (Historical novel about the last King of Kodagu) by Masti Venkatesh Iyengar,¹⁰ *Chomana Dudi* (Drum of Choma) (1933), *Marali Mannige* (Back to the Soil) (1941), and *Mookajjiya Kanasugalu* (Dreams of a Silent Granny) (1968), by Shivarama Karanth,¹¹ *Raktaakshi* (1932), *Kanuru Heggaditi* (Proprietress of Kanuru) (1936), *Shudra Tapaswi* (Shudra Saint) (1944), and *Malegalalli Madumaganu* (Bride in the Rainy Mountains) (1967) by Kuvempu,¹² and many others.

Before discussing the early translations, we shall briefly discuss the issues involved in forming the identity of modern Kannada literature during the period and give a brief introduction to the early translations. We shall also review some of the seminal works related to translation and literary history and the scholarly works on the translations published in the nineteenth and twentieth century in Kannada. Then, we shall move on to discuss the methodology and theoretical framework of the study.

⁹ D.K. Rajendra, ed, Sri Sahitya: *Complete Works of Professor B. M. Srikantaiah* (1884–1946), (University of Mysore: The Kuvempu Institute of Kannada Studies, 1st edition 1983; Revised 2nd edition, 2002), 55–122, 123–152, 243–404.

¹⁰ Masti Venkatesh Iyengar, *Sanna Kathaganu* (Bangalore: Masti Venkatesh Iyengar Jeevana Karyalaya Trust, 2011). Masti Venkatesh Iyengar, *Chikkaveera Rajendra* (Bangalore: Masti Venkatesh Iyengar Jeevana Karyalaya Trust, 2011).

¹¹ Shivarama Karanth, *Chomana Dudi* (Bangalore: Sapna Book House, 2018); Shivarama Karanth, *Marali Mannige* (Bangalore: Sapna Book House, 2015); Shivarama Karanth, *Mookajjiya Kanasugalu* (Bangalore: Sapna Book House, 2018).

¹² Kuvempu, *Kanuru Heggaditi* (Bangalore: Udayaravi Prakashana, 2015); Kuvempu, *Shudra Tapaswi* (Bangalore: Udayaravi Prakashana, 2012); Kuvempu, *Malegalalli Madumaganu* (Bangalore: Udayaravi Prakashana, 2015).

1.1. Socio-cultural Background of Modern Kannada Literature

Pre-modern Kannada literature has been characterized by verse and mostly written in what we today recognize as *Halegannada* (Old Kannada). The literary style was highly literary, and most of the writings comprised of religious stories, mythologies from the *Puranas*, and epics. This situation changed in the nineteenth century. The secular texts in prose began to replace religious verses and epics during this time around. Western literature and translations of the same played a significant role in this transformation. English education introduced by the British in India brought new forms of literature and knowledge to the Kannada language. Modern writing in all the modern Indian languages and Kannada was influenced by Western literature. The period had seen efforts of European missionaries not only in spreading Christianity but also in the areas of language and literature. It also witnessed the advent of colonialism, the consolidation of British rule, and the call for independence. The fashioning of modern Kannada literature was influenced by all the above developments.

The new era, or the *Arunodaya*, was started in Kannada literature in the latter half of the nineteenth and early decades of the twentieth century. The period saw the different parts of Karnataka, that is, Kannada-speaking regions, brought under British rule. Kannada-speaking regions such as South Canara, specifically Mangalore, were brought under the Madras Presidency. The northern parts of today's Karnataka, mainly Hubli, Belgaum, and Dharwad, were brought under the Bombay Presidency. Some of the northern parts were under the Nizam of Hyderabad. The Mysore Princely State and the Nizam were not directly under British rule, but there was a colonial influence on them.

We find that many Europeans were interested in the study of Kannada language and literature and started producing several literary works during the period. The selfless service of such European scholars in India in general and Karnataka in particular and the impact of Western thought and literature heralded the literary renaissance in Indian literatures and

Kannada literature. The Christian missionaries established printing presses, schools, hospitals, and worked in the field of language and literature. Modern institutions have indeed pushed ahead the development of modern Indian literatures and Kannada literature. Educational or literature-related institutions were established in Calcutta, Madras, Bangalore, and Bombay (now Mumbai) by the British colonial government in the nineteenth century, such as the Auxiliary Society and School and the Tract Book Society. The Native Education Society and Bombay Education Societies were also established by the British. The prominent three educational institutions established in India were the University of Mumbai, the University of Calcutta, and the University of Madras in 1857.¹³

Let us consider how the Christian missionaries had worked towards the development of modern Kannada literature. The Basel Christian Mission (1834), established in Mangalore, was extremely active in promoting the Kannada language and literature. Despite the fact that the Christian missionary's intention was to disseminate Christian values, their work in the areas of language and literature and their literary activities contributed to the promotion of the Kannada language and literature. The missionaries had compiled dictionaries, grammar books, textbooks, edited and reprinted the *Halegannada* epics. Hermann Moegling, Ferdinand Kittel, G. H. Weigle, and other scholars of the Basel Mission were prominent names among them. The other prominent missions, such as the Catholic Wesleyan Methodists, also contributed to the development of modern Kannada literature. Christian missionaries introduced printing presses in India and different parts of Karnataka in the nineteenth century. They brought out journals, books, and periodicals, which heralded the new beginnings of the Kannada language and literature. Bellary became the centre of literary activity after a printing press was established in 1826 in Karnataka when John Hands of the London missionary took charge in

¹³ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 19–22.

the Bellary region of Karnataka State. They printed Bible, text books, translations, journals, periodicals, and so forth.

Havanur points out that the English text of John Bunyan's *The Pilgrim's Progress* was published from the Bellary printing press under the Kannada title *Deshantriya Prayana* (An Emigrant's Travels) by the British officer W. Beyann but the year of publication has not been mentioned.¹⁴ Even in the recent book entitled *Mishanarigala Kannada Vruttantavu* (The Christian Missionaries' Kannada Endeavours) by A.V. Navada, the author mentions that the said translation was published between 1825 and 1870.¹⁵ The Wesleyan Methodists established a printing press in Bangalore in 1840 and in Mysore in 1890, and the Catholic missionaries brought a printing press in Bangalore in 1852. These missionaries published works in Kannada and English, such as Christian tracts, small Bibles, pamphlets, translations, and so forth. The Bombay education society also established a printing press in 1848. Venkata Rango Katti's Kannada translation of the English text of the *Arabian Nights* (1863)¹⁶ was an essential publication from this press. We can notice through the above discussion that the establishment of printing presses under the Presidency governments and Christian missionaries in Karnataka led to the development and modernization of the Kannada language and literature. The period under our study is marked by Western contact, cultural encounter, and the rigorous process of development and modernization of the Kannada language and literature.

Havanur identifies that the literary productions produced by the Christian missionaries were more in terms of numbers than the literary works produced by the Kannada writers between 1810 and 1860 in Kannada.¹⁷ Therefore, the Christian missionaries' contribution was

¹⁴ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 97.

¹⁵ A.V. Navada, *Mishanarigala Kannada Vruttantavu* (Mangalore: Shodhana Prakashana, 2017), 70.

¹⁶ *The Arabian Nights* (1705), *Arab Basheya Surasa Kathegalu* part-1 and 2, trans. Venkato Rango Katti (Bombay: The Bombay Education Society, 1863, 1865).

¹⁷ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 27.

enormous in the development of the Kannada language and literature. Other significant historical issues that were also responsible for the development of modern Kannada literature can be traced back to the period under discussion. For example, English education was another major issue that helped in the revival of the Kannada language and literature. The beneficiaries of English education were the upper castes, particularly the Brahmin community, which produced literary works in Kannada. These writers also translated English texts into Kannada during the period. The language of Kannada literature had to move out of the court and spread among the common people because it was a period of social and religious reform, and Kannada writers wished to cater to the needs of the new reading public in Kannada-speaking regions rather than literary patrons.

In the course of the above-mentioned developments, we see three significant shifts that took place. The writing form in verse gave rise to prose, that is, *Halegannada* (Old Kannada) was replaced by new or modern Kannada, *Hosagannada* (New Kannada), and themes of the writing shifted from the religious to the historical and secular perspectives. Third, translations played a crucial role in shaping the modern Kannada literary genres. Regarding the practice of translation in nineteenth-century colonial Karnataka, C. P. Krishnakumar, known as CPK in Kannada, very rightly observes that the concept of translation in the nineteenth century in Kannada was influenced by the British colonial rule, and the Christian missionaries have done much work on the translation activity for religious and political reasons.¹⁸ However, we cannot rule out the indirect impact of such activities on the Kannada language and literature. As we have discussed above, there was a change in the writing from the verse form to prose and the standardization of the Kannada prose. The impetus to modern literature came from a Western-style education, that is, the modern age began with English education and the teaching of

¹⁸ C. P. Krishnakumar, *Bhashantara Bharati* (Mysore: Lalitha Book Bureau, 2007), 136.

English literature. Ferdinand Kittel's *Kannada-English Dictionary* was a remarkable work in Kannada that was published in 1893.¹⁹

In the latter half of the nineteenth century, the prose form in Kannada initially gained momentum through translations from Sanskrit and English, for instance, *Yatrikana Sanchara* (1847), the first translation into Kannada of the English work, *The Pilgrim's Progress*.²⁰ The early dramatic literary tradition was influenced by the translations from Sanskrit, such as *Shakuntala* (1869) and English Shakespearean plays such as *King Lear* (1606), *Macbeth* (1606), *Romeo and Juliet* (1597), and so forth. Modern plays in Kannada were drawing upon many aspects of Sanskrit plays and the English plays available in the period. Those who did not have access to these languages read them in translation in Kannada and produced literary works along the lines of translation. The shift from old *Halegannada* to the new *Hosagannada* style of writing gained through translations, which have played a significant role in making this shift or the changes possible. Gulvadi Venkata Rao's *Indira Bai* (1899)²¹ paved the way from the highly stylized modes of writing of prior Kannada literary works to the modern writing of prose. It established the modern genre of the novel in Kannada. Translation of literary works from Sanskrit and English continued during the period.

In the early decades of the twentieth century, B. M. Srikantaiah, who was regarded as the father of modern Kannada literature, gave the call for a new era of writing original works in modern Kannada, emancipating the Kannada language from the ancient classical forms and stressing the need for the influence of English literature. This paradigm shift gave rise to modern Kannada literature. B. M. Srikantaiah's *English Geetaganu* (English Lyrics) (1926)²²

¹⁹ Rev. F. Kittel, *Kannada English Dictionary* (New Delhi: Asian Educational Services, 2011).

²⁰ Bunyan, *Yatrasthana Sancharavu*, trans. G.H. Weigle.

²¹ Gulvadi Venkatara Rao, *Indira Bai Athava Saddharama Vijayavu*, rev. ed. (Bangalore: Vasanta Prakashana, 2013).

²² B. M. Srikantaiah, *English Geetaganu* (Bangalore: B. M. Sri. Smaraka Prathisthana, 1985).

set the tone for more translations and new forms of writing in Kannada. *English Geetaganu* set the trend for the *Navodaya* (Renaissance), a period of awakening, and drew extensively from native and folk traditions of Kannada. Further, Srikantiah gave a significant gift, “the blank verse”, to the Kannada literary domain. We can describe his adaptations of English lyrics in Kannada as the manifesto for modern Kannada literature, in a similar manner to how the *Lyrical Ballads* formed the manifesto of the Romantic Movement in English literature. His collections of English poems in Kannada translation are discussed in the sixth chapter.

Notable Kannada writers such as S. G. Narasimhachar, Panje Manjesh Rao, Hattiyangadi Narayana Rao, and others have also contributed significantly to modern Kannada literature. While Govinda Pai published his modern poetry collection in the *Kavitavatara* (1916),²³ Panje Mangesh Rao wrote modern short stories in Kannada in the early decades of twentieth century. He is considered a pioneer in the field of short stories.²⁴ Kannada writers started experimenting with several forms of English literature—novels, short stories, plays, and poetry. Galaganatha, B. Venkatacharya, Gulvadi Venkata Rao, M. S. Puttana, Kerur Vasudevacharya, and others produced novels, short stories, and also translated literary works from English as well as other Indian languages into Kannada to produce forceful, realistic modern Kannada novels and short stories. Kerur Vasudevacharya and M. S. Puttanna are the novelists who have brought remarkable insights into Kannada literature. Social idealism is clearly evident in their fiction. The distinctive character of these writers accounts for the changes wrought in Kannada literature. R. S. Mugali rightly points out:

Social idealism is clearly manifest in Kannada short story and novel of the early period.

The common man occupied the centre of the stage. His joys and sorrows and his

²³ S. Shivaji Jois, *Govinda Pai Samagra Kavitegalu* (Mysore: Kavyalaya Publisher, 2008).

²⁴ He is credit with the creation of *Navodaya* (Renaissance) literature in Kannada and wrote poetry, short stories, and he was known as a translator.

problems provided the themes for the writers. Preceded by Panje, and Kerur proved to be an unrivaled master of the art of the short story, though his method of narration was homely and straightforward without any technical intricacy. His greatness lies in his perception of the uncommon in the life of the common man. He has upheld the social ideals and life values which have influenced Indian society by narrating stories concerning ordinary people as if they were accounts of actual happenings.²⁵

The novels and short stories of the late nineteenth and the early twentieth centuries paved the way for a nationalist consciousness and social idealism with relation to the political scenario of the time. To summarize, the section needs to mention the works on the history of Kannada or Karnataka written in English by B. L. Rice,²⁶ John F. Fleet,²⁷ Robert Sewell,²⁸ and others. These works were intended to rekindle pride among the Kannadigas about their glorious past and bring awareness about the great rulers, poets, and saints who had originated from Karnataka, its traditions, and its heritage, arts and architecture. The above-mentioned Kannada writers and translators are some of the most prominent figures in the Kannada literary domain responsible for the *Navodaya* of the Kannada language and literature. The *Arunodaya* period ended in 1930, as suggested by Havanur, and this *Arunodaya* led to the foundation of the *Navodaya* period, which marks a different socio-political scenario in Karnataka.

²⁵ R. S. Mugali, "National and Social Idealism in Kannada Literature (1900-1930)", *Indian Literature* 20, no. 3 (1977): 74-79. <https://www.jstor.org/stable/24157490>.

²⁶ "B. L. Rice", *Wikipedia*, Accessed August 10, 2020. https://en.wikipedia.org/wiki/B._Lewis_Rice. Rice's researches were published as the voluminous *Epigraphia Carnatica* which contains translations of about 9,000 inscriptions he found in the Old Mysore area of the present day Karnataka.

²⁷ John F. Fleet, *The Dynasties of the Kanarese Districts of The Bombay Presidency from the Earliest Historical Times to the Musalman Conquest of AD 1318*. (New Delhi: Asian Educational Services, 1988).

²⁸ Robert Sewell, *A Forgotten Empire (Vijayanagara-Hampi) A Contribution to the History of India* (Chennai: The Asian Publications, 2017).

1.2. A Note on the Early Translations from English into Kannada

As English education was introduced in India by the British in 1835,²⁹ the English-educated middle class in Karnataka was influenced by Western liberalism, humanism and the universal values embedded in English literature. Havanur identifies that the first English novel *Robinson Crusoe* was translated into Kannada in 1857 by S. B. Krishnamaswamy Iyengar.³⁰ However, before that, the allegory, *The Pilgrim's Progress*, was translated into Kannada in 1847.³¹ The Western or colonial rulers have also contributed significantly to the development of modern Kannada literature. The British brought the printing press, wrote and documented ancient Indian history, published dictionaries in regional languages, and explored many inscriptions.

There are some essential surveys of the book production of printed books related to the Kannada language and literature. We have drawn upon the descriptive bibliographies of translated literature of the latter half of the nineteenth and the early decades of the twentieth centuries for the present study. These include *A Catalogue of the Kannada, Badaga, and Kurg Books in the Library of the British Museum* (1910) compiled by L. D. Barnett,³² Havanur's *Hosagannadada Arunodaya* (1974), R. Y. Dharwadakar's book *Hosagannada Sahityada Udayakala* (1975), *The Kannada Granthasuchi* (Descriptive Bibliography of Books printed in Kannada³³ 1817–1968) published in 1984 by the Mysore University Press, Sisir Kumar Das's seminal two volumes such as *A History of Indian Literature-Western Impact: Indian Literature*

²⁹ “English Education Act 1835”, *Wikipedia*, Accessed August 10, 2020, https://en.wikipedia.org/wiki/English_Education_Act_1835.

³⁰ Havanur, *Hosagannadada Arunodaya*, 1st ed, 533.

³¹ Mugali, *History of Kannada Literature*, 208.

³² L. D. Barnett, *A Catalogue of the Kannada, Badaga, and Kurg Books in the Library of the British Museum* (London: Longman & Co., 1910).

³³ Nayak H. M., K.S. Deshpande, Prabushankara, et al., ed., *Kannada Granthasuchi-Anuvaada Sahitya Vol VII* (Descriptive Bibliography of Books Printed in Kannada, 1817–1968) (Mysore: University of Mysore, 1984), 2–21.

(1800–1910) and *A History of Indian Literature-Struggle for Freedom: Triumph and Tragedy* (1911–1956)³⁴ both published in 1995 and 1991, respectively, H. S. Sujatha's *Puttanna Ondu Adhyayana* (1981), and Harikrishna Bhat Bharanya's *Hosagannada Saahityada Ugama Mattu Vikaasa* (1990).³⁵ The *Kannada Granthasuchi*, a well-documented bibliography of translated works in Kannada, was a valuable resource. We can see that during the period between 1847 and 1930, the interest of translating Western texts, that is, from English into Kannada, by the British officers, the Christian missionaries, and by the Kannada translators. One can also notice the features of early writing in modern Kannada through these translations till 1930. Translations, especially from English literature, played a significant role in the development of modern Kannada literature, and it cannot be denied that independent Kannada literary works have also contributed to it. The period from 1847 to 1930 is the *Arunodaya* (The Beginning of the Modern Era) period in Kannada.

In this period, the English literature in Kannada translation emerged mainly from the three regions of Karnataka, that is, from the South Canara, Mysore region, and the northern part of Karnataka. Hattiyangadi Narayana Rao was from South Canara, M. S. Puttanna, Srikantesha Gowda, B. Venkatacharya, and B. M. Srikantaiah were from the Mysore region, and from North Karnataka we have Deputy Chennabasappa, Kerur Vasudevacharya, Shesho Ramachandra Churumuri, Venkata Rango Katti, G. H. Honnapura Matt, Jevaaji Vishnu Gote, and others. It is a known fact that most of these translators from these regions were from the Brahmin communities who accessed English education for the first time and benefitted from the developments of British rule during the period. Interestingly, the British literary personalities such as G. H. Weigle, Rev. Herman Mogling, Rev. B. Rice, Christanuja Vasta

³⁴ The details of the books are given already in the pages, 4-5.

³⁵ H.S. Sujatha, *Puttanna Ondu Adhyayana* (Mysore: G.K. Ananthram for IBH Prakashana, 1981), Harikrishna Bhat Bharanya, *Hosagannada Saahityada Ugama Mattu Vikaasa* (Bangalore: Sapna Book House, 1990).

and others also translated English texts into Kannada.³⁶ The socio-political background of Kannada translators is important to understand them better. There are around 160 texts translated into Kannada from English literature, including novels, plays, short stories, biographies, and so forth between 1847 and 1930.³⁷

Havanur points out that Kalidasa, Harsha, Shakespeare, and the stories of the *Arabian Nights* have appeared in Indian languages as well as in Kannada. The Indian English-educated middle-class writers translated whatever came in handy from English to them. In this context, we can see Kusumavati Deshpande's observation as very apt. She says, "They plowed the barren furlough of imitation, and translation of tenth-rate English works."³⁸ While discussing early Kannada literature and the role of translations from English into Kannada, E. P. Rice says that "a modern period is now in its early stages, which has been brought into being by the impact of Western thought and the influence of English literature".³⁹ Hence, in the next chapter, we shall discuss how this change has been brought in Kannada literature through translations.

It is worth noticing that the Kannada translations did not copy or follow the English texts literally. Instead, they initially followed the Kannada epic style and then a mixed style, which means that the resources for translations drawn upon were both English and Kannada. The poems in translation initially followed the Kannada meter, especially by Hattiyangadi Narayana Rao. But B. M. Srikantaiah composed poems entirely in a new style which was followed by other poets of the time. The translation of *The Pilgrim's Progress* also reads like a Kannada text as the intention was to attract Kannada readers.

³⁶ For their translations from English into Kannada, see the Appendices, I–V, 267-284.

³⁷ Nayak, Deshpande, Prabushankara, et al., *Kannada Granthasuchi-Anuvaada Sahitya*, 2–21.

³⁸ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 18.

³⁹ Quoted in Dharwadakar, *Hosagannada Sahityada Udayakala*, 41.

The other translation from English literature, that is, from the father of the English novel, Daniel Defoe's *Robinson Crusoe*, was translated as *Robinson Crusoeena Ashcharyakaravada Sancharadi Vruthantagalu* (Amazing News of a Journey of Robinson Crusoe, 1854) by Krishnamaswamy Iyengar.⁴⁰ It is considered to be the first translation of a novel in Kannada literature. Shivarama Padikkal identifies this as the first novel which was translated from English into Kannada language and literature.⁴¹ The novel had been well-received worldwide for its realistic narration, the first of its kind in the English literary world. In the novel, one can identify a harmony between the ethical beliefs of Christianity and the rationality of the middle class. The novel tells a story about Robinson, who acquires social status by going through the difficulties of modern society. By reading the text, we understand the balanced life of the old and new beliefs of changing life, which the author maintained throughout the novel. We can also look at the novel's setting. The novel was set in the mid-seventeenth century, coinciding with the rise of capitalism in Europe. Therefore, having looked at the modern themes of the novel, the Kannada translator translated it into a work of Kannada literature.

M. L. Srikantesha Gowda was a lawyer and translator from the Mysore region who translated Maria Edgeworth's novel *Little Merchants* and Sir Henry Taylor's novel *A Sicilian Summer* into Kannada as *Chikka Banajigaru* (Little Merchants) (1895) and as *Kanyavitantu* (The Virgin Widow) (1895), respectively.⁴² The main themes of these two novels are moralities

⁴⁰ Daniel Defoe, *Robinson Crusoe* (1719), *Robinson Crusoeena Ashcharyakaravada Sancharadi Vruthantagalu*, trans. Krishnamaswamy Iyengar (Bangalore: Wesleyan Mission Press, 1854).

⁴¹ Shivarama Padikkal, *Naadu Nudiya Rupaka: Rastra, Adunikate Mattu Kannadada Modala Kadambarigalu* (Metaphor of Land and Language: Nation, Modernity, and Early Novels in Kannada) (Mangalore University: Prasaraanga, 2001), 163.

⁴² Maria Edgeworth, *Little Merchants* (1863), *Chikka Banajigaru*, trans. M. L. Srikantesha Gowda (Mysore: G.T.A Press, 1895); Sir Henry Taylor, *Sicilian Summer* (1850), *Kanyavitantu*, trans. M. L. Srikantesha Gowda (Mysore: G.T.A Press, 1901).

in human life and truthfulness as the best policy to conduct human dignity as well as the welfare of any society. The central theme of the novel *Chikka Banajigaru* in Kannada is that any person in a society who is socially moral and truthful to his/her life would undoubtedly gain prosperity in life than being miserable. The two characters in the novel are Rama and Krishna. Rama, who is an honest man and does not lie to people, becomes successful in his life, while Krishna, who is cleverer than Rama but not as honest, was an unsuccessful person in his life.⁴³ These are the awareness or the morals the translator wanted to evoke in Kannada readers through these novels.

M. R. Annaji Rao translated Edward Bulwer-Lytton's *Harold, the Last of the Saxons* as *Ullasini* (The Cheerful) (1902), and Henry Fielding's *Tom Jones* as *Sharanagata* (The Surrendered) (1893)⁴⁴ into Kannada. The main aim of the novel *Ullasini* is to bring social morality as well as individual moral uprightness. In this translation, the protagonist Satyavrata represents the ideal man who encounters difficulties but at the end of his life gains happiness by doing good things for others in the novel.⁴⁵ The novel *Sharanagata* in Kannada literature is different from the original text, as the translator domesticated the novel for Kannada sensibilities. The original text is about the class origins of a person and a mistakenly perceived illegitimate child. But in the translation, the foundling is supposedly from a lower caste, which was not true. *Sharanagata* is a simple moralistic story of how changes occur, that is, in the relationships between two groups.⁴⁶

⁴³ M. L. Srikantesha Gowda, *Srikantesha Gowdara Kritigalu* (Literary Works of Srikantesha Gowda) (Mysore: M.L. Srikantesha Gowda Memorial Committee, Institute of Kannada Studies, 1974), 301–477.

⁴⁴ Henry Fielding, *Tom Jones* (1749), *Sharanagata*, trans. M. R. Annaji Rao (Mysore: G.T.A Press, 1893).

⁴⁵ Edward Bulwer-Lytton, *Harold, the Last of the Saxons* (1848), *Ullasini* trans. M. R. Annaji Rao (Mysore: G.T.A Press, 1902).

⁴⁶ Fielding, *Sharanagata*, trans. M. R. Annaji Rao.

The other translations of novels from English into Kannada in the period are as follows: Shakespeare's *Romeo and Juliet* turned into a story as *Kamalaksha Padmagandhiya Kathe* (The Story of Kamalaksha and Padmagandhi) (1881) by Venkatesh Bhimrao Bhadivad, James Joyce's *Ulysses* as *Charitamruta* (Biography) (1897), by M. R. Annaji Rao, Maria Edgeworth's *Murad the Unlucky* as *Nirbhagya Muraada* (Murad the Unlucky) (1899) by Bapu Subharaya, Oliver Goldsmith's *The Vicar of Wakefield* as *Primeraja Vijayam* (The Victory of Primeraja) (1913) by S. G Govindaraja Iyengar, Samuel Johnson's *Rasselas, Prince of Abyssinia* as *Rasselas* (1905) by Jevaji Vishnu Gote, along with a few other novels.⁴⁷ The Western impact on Kannada novel-writing, modernity, and the politics behind these novel translations in Kannada are discussed in the fourth chapter under the title "Colonialism and Colonial Modernity: English Novels Translated into Kannada".

Several Shakespearean plays were translated into Kannada during the period. Tharakeshwar V. B. identifies that Shakespeare was the first playwright to be translated from English to Kannada. Shakespearean translations were rendered into Kannada as prose narratives as well by Deputy Channabasappa as *Nagadavarannu Nagisuva Kathe* (A Story of Laughter) in 1870. Twelve out of 36 Shakespearean plays have been translated into Kannada and both the comedies and the tragedies translated till today for almost 135 times.⁴⁸ The early translations of Shakespearean plays were published from 1870 to 1930. Even after 1930, several translations of the same author and same plays were published. Translators such as Deputy Channabasappa, Srikanthesha Gowda, M. S. Puttanna, Subharao, Gundu Krishna

⁴⁷ Barnett, *A Catalogue of the Kannada, Badaga, and Kurg Books*. The details of the Kannada translations, see the Appendices I–V, 267–284.

⁴⁸ Mohan Kuntar, *Adunika Kannada Sahitya Charitre-Anuvada Sahitya* (History of Modern Kannada-History of Translations in Kannada) (Bengaluru: Kannada Sahitya Parishat, 2015), 451.

Churamuri, Anandaraya, Kerur Vasudevacharya, and others have translated Shakespearean plays into Kannada during the period between 1847 and 1930.⁴⁹

In Kannada, the term “*Kannadisu*” (Kannadize) is used for translation. This term is virtually true as early translations were what we refer to as “*rupantara*” or adaptations of English plays. The names of the characters and the environment of the plays were transformed into a Kannada context to suit new readers and audiences. This translation strategy of domestication is very conspicuous in these translations. These early translations of Shakespearean plays in Kannada were mostly adaptations because the translators rendered them for theatrical purposes and not academic or reading purposes. While reading these translations, it is evident that Kannada translators employed the medium of prose narratives. In this regard, it is significant to mention A. N. Murthy Rao, who describes the early translations of Shakespearean plays in Kannada as follows:

The earliest translations (they were a cross between translation and adaptation) of Shakespeare came from theatre lovers rather than academic men. The first translation I know of *Macbeth* appeared sometime before 1881, and more than a dozen translations appeared before 1900. The “Palace Company” came into existence in 1881 under the patronage of the Maharaja of Mysore, and it was in response to his desire to see some English plays rendered into Kannada that plays like *Othello* (“Surasena Charitre”), *The Merchant of Venice* (“Panchali Parinaya”), and *Romeo and Juliet* (“Ramavarma-Lilavati”) were translated. These early translations were primarily meant for the stage. Outlandish names would affect box-office receipts adversely, and so Indian names were substituted. This naturally necessitated a change in setting.⁵⁰

⁴⁹ For more details of the translations of Shakespearean plays in Kannada, see the Appendix-II, 271-275.

⁵⁰ A. N. Moorthy Rao, “Shakespeare in Kannada”, *Indian Literature* 7, no. 1 (1964): 63–72.
<https://www.jstor.org/stable/23329680>.

We shall discuss these ideas, considering the views of Murthy Rao on Shakespearean plays in Kannada translations, in detail in the fifth chapter, along with a discussion of prefaces written by translators and others to their Shakespearean translations in Kannada. For example, M. S. Puttanna, in his version of *King Lear* called *Hemachandra Rajavilasa* (The Grace of King Hemachandra) (1899),⁵¹ and Srikantesha Gowda, in his rendering of *Macbeth* (*Prataparudra Deva*) (1895), have defended their adaptations by suggesting cultural appropriateness as justification for the liberties taken by them. The translators domesticated the characters, plots, environments, dialogues, and so forth to suit the Kannada language and culture. Srikantesha Gowda deliberately used modern *Sarala Ragale* meters (a type of meter used in Kannada poetry), which corresponds to the English blank verse.⁵² T. S. Satyanath, one of the most significant Kannada scholars who worked on the early Shakespearean plays in Kannada translations, says in his essay “How Does Shakespeare Become Sekh Pir in Kannada”:

Translations before the 1920s could be called adaptations and that of the post-1920s period may be said to be literal translations suggesting their closeness to the originals. It should be noted that the pre-1920 period is the period of precursors for modern Kannada literature, whether the case is novel, drama, or poetry. The interesting aspect of Shakespearian translations in Kannada is the way the genre drama has been conceived in terms of indigenous genres. Accordingly, we can see that the titles have been translated as “*nataka*” (drama), “*charite/charitre*” (life-story), and *kathe* (story). The comedies are usually given a title that ends with “*vijaya*” (victory), “*vilasa*” (grace/charm), and “*parinaya*” (marriage). Such titles were frequently used both in folk

⁵¹ M. S. Puttanna, *Hemalatha Rajakumara Charitre* (A History of King of Hemalatha), ed. H. S. Sujatha (Mysore: Suhasa Prakatanegalu, 2009), iii–xiv.

⁵² Srikantesha Gowda, *Srikantesha Gowdara Kritigalu*, 21–118.

and professional theatres during the early modern phase of Kannada theatre. Similarly, dramatic, prosaic, blank verse, and classical styles have been used frequently in these translations.⁵³

We shall discuss these ideas, keeping in mind Satyanath's views on the Kannada translations of Shakespearean plays, in detail in the fifth chapter under the title "Fashioning the Social : The Position of Shakespearean Translations in the Kannada Literary Polysystem". The other translations are poetry, short stories, biographies, and autobiographies translated into Kannada from English. The short stories translated in this period were "Tales of William Morrison," "Samuel Johnson Tales", and the "Shakespearean Tales". Poetry translations were mainly from William Wordsworth's "Lyrical Ballads", Palgrave's "Golden Treasury of English Songs and Lyrics", Matthew Arnold's "Sohrab and Rustum", Oliver Goldsmith's romantic ballad "The Hermit", "Shakespearean Sonnets", and "English Lyrics"⁵⁴ by B. M. Srikantaiah and others.⁵⁵ S. G. Narasimhachar, S. G. Govindacharya, Hattiyangadi Narayana Rao, Panje Mangesh Rao, Govinda Pai, and D. V. Gundappa translated English poetry into Kannada. Hattiyangadi Narayana Rao was from the South Canara district of Karnataka who translated English poems into Kannada. In Hattiyangadi Narayana Rao's *Anglakavitavali*⁵⁶ (The Garland of English Poems) (1919), he maintained all the metrical forms of old Kannada poetry. Panje is considered a pioneer in the field of short stories. He translated the English songs into Kannada, "Marali ni Tammana Kareyappa" (O Call My Brother Back to Me), and

⁵³ T.S. Satyanath, "How Does Shakespeare Become Sekh Pir in Kannada", *Translation Today* 1, no. 2 (2004): 45-77.

⁵⁴ Srikantaiah, *English Geetaganu*.

⁵⁵ Barnett, *A Catalogue of the Kannada, Badaga, and Kurg Books*. Also, see the translations in the Appendices I-V, 267-284.

⁵⁶ Hattiyangadi Narayana Rao, *Anglakavitavali*, ed. M. N. V. Panditaradhya (Mysore: Prabodha Pustakamale, 1985), 1-148.

“Uttama Rajya” (The Better Land) (1896) in the journal *Satyadeepike*. Govinda Pai was a poet from the Mangalore region who translated some episodes of Shakespearean plays into Kannada. The stories of Christ for children, *History of Little William* (1838), *Little Henry and His Bearer* (Chikavanada Henry Avana Boyi Ivara Kathegalu) (1849), and *the Aya and the Lady* (Doresaniyannu Daadiyannu Kuritanta Kathegalu) (1840) written by Mary Sherwood were also translated into Kannada. Sherwood was the wife of a British army officer, and these stories were also translated into other Indian languages. Theophilus Smith Boosy’s *Last Days of Boosy* (Busiya Kade Dinagalu) was also translated into Kannada.⁵⁷

With the turn of the early decades of the twentieth century, B. M. Srikantaiah is generally believed to have laid the foundation of modern Kannada by translating *English Lyrics* into Kannada. *English Geetaganu* became the model for later writers in Kannada to discard the old writing conventions and produce literary works on modern themes. Through the transcreation of English poetry into the Kannada language and culture, he seems to emphasize the need to follow English literature. Many Kannada critics think that his adaptations of lyrics from English were effective in Kannada, and this seminal work set the trend for *Navodaya* in Kannada poetry. Several research works have been conducted on *English Geetaganu*. It is noteworthy to mention Shivarama Padikkal, who critically analysed it in his article “Always in the Limelight: Critical Response to *English Geetaganu*”, where he says:

B. M. Srikantaiah worked on Kannada songs, in actuality, he standardized them in his translations. His attempt was to create a standard Kannada that can be spoken and written by women, men, children, elders, Brahmins, and Vokkaligas, who are the new reading public. B. M. Srikantaiah’s project of cultural regeneration is very clearly related to the idea of the construction of a normative Kannada sensibility and

⁵⁷ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 461. See also for more information, the Appendices, I–V, 267–284.

Kannadaness. This normative Kannada subject is the English-educated, rooted in tradition but an open-minded humanist. He also represents a refined literary sensibility. In fact, Srikantaiah's own generation of English-educated Kannadigas represents the kind of secular self he was trying to give voice to through translations. Hence, *English Geetaganu* acquired fame immediately after its publication.⁵⁸

By studying the translation scenario of Kannada literary tradition and systems discussed earlier, the impact of Western thought and literature on it in modern times is clearly perceptible. We shall discuss the above-mentioned collection of poems and short stories from English into Kannada in the sixth chapter in detail with regard to the translation and literary history of modern Kannada literature. Very rare biographies and autobiographies of historical figures of the Western world like Christopher Columbus, Duke of Alburcerk, Joseph Marquis Duple, and Nelson Mandela were also rendered into Kannada.⁵⁹ In brief, the influence of modern thought was manifested in the Kannada translations of English literature in the latter half of the nineteenth and the early decades of the twentieth centuries. We will understand it in-depth in the next chapter on the "Statistical Analysis of the Early Translations from English into Kannada".

As mentioned earlier, most of the literary works during this period were not merely imitative but were creative learnings from translations and adaptations from English. This study investigates and shows mainly how these crucial translations of English novels, plays, poetry, biographies, and short stories have contributed to the development of modern Kannada literature in general and the evolution of modern genres in Kannada in particular. The study's main objective is to consider the most significant translations to investigate the most general trends of Kannada literature from 1847 to 1930.

⁵⁸ Shivarama Padikkal, "Always in the Limelight: Critical Response to *English Geetaganu*", *Translation Today* 5 no. 1 and 2 (2008): 69–70.

⁵⁹ For more details of the Kannada translations of English biographies, see the Appendix-V, 282-284.

1.3. The Review of Literature

This section presents an overview of the literature available on translation and literary history. We intend to review a few available works relevant to the study as we feel that such a detailed discussion on translation and literary history is required to understand for a more effective analysis of the early translations that constitute the corpus of this study. This part comprises two sections. The first section discusses the available literature on translation and literary history, and in the second section, we try to elaborate on the scholarly works on the early translations from English into Kannada. These two sections are crucial for the present study. First, we review some of the critical scholarly works on the concept of modern literary history in the Western world and Indian literary history. Then we move on to specifically discuss the place of translations in literary historiography.

The writing of modern literary history was started in the West in the early nineteenth century out of the ideas of Friedrich Schlegel, August Wilhelm, and others.⁶⁰ In his book *Is Literary History Possible?*, David Perkins explains the significant modes of literary history such as the Hegelian, naturalist, positivist, Marxist, formalist, sociological, and postmodernist approaches. Darwin, Spengler, Weber, Adorno, Foucault, Bloom, Geertz, and many others in contemporary times have discussed the writing of literary history. Literary history has enjoyed its popularity in the West until the nineteenth century.⁶¹ The above discussion gives us some inputs for discussing the translation and literary history of modern Kannada literature as well as modern Indian literatures. There were many debates and discussions on literary history in the West, which we shall briefly summarize in the following section.

⁶⁰ “History of Modern Literature”, *Wikipedia*, Accessed January 15, 2020, https://en.wikipedia.org/wiki/History_of_modern_literature.

⁶¹ David Perkins, *Is Literary History Possible?* (Baltimore: The Johns Hopkins University Press, 1993), 1.

Ralph Cohen explains literary history as “a study of a series of works arranged in a chronological order as an integral part of the historical process.”⁶² What that suggests is that literary works in chronological order correlate the socio-cultural aspects with the literary event. David Perkins points out that literary history began in the West and shaped a new sensibility towards understanding the importance of the past and preserving their cultural identity, and the literary past has to be preserved and passed down to the next generation.⁶³ In current times, literary history has widened the scope of its study and has attained a wider meaning. David Perkins proposes the scope of literary history as follows:

The discipline includes works on the literature of nations, periods, traditions, schools, regions, social classes, political movements, ethnic groups, women, and gays, and these studies may focus on the genesis or production of texts, on their impact on society or subsequent literature, or their reception, or on all these moments synthetically.⁶⁴

Hence, it is clear that the contemporary genre of literary history is diverse. I. A. Richards sees literary history as the study of the uniqueness of the individual writer. Similarly, Richard Manifold Brookes refers to literary history as “a study of the background and genesis of a literary work or the genesis and development of a literary work.”⁶⁵ The essay “Rethinking Literary History-Comparatively” by Mario J. Valdes and Linda Hutcheon describes literary history as follows:

Literary history is inevitably the history of the past as read through the present. It cannot be simply a cumulative record of all that has been written or performed or even a

⁶² Ralph Cohen, On a Decade of "New Literary History", *The Bulletin of the Midwest Modern Language Association* 12, no. 1 (1979), 4. <https://www.jstor.org/stable/1314955>.

⁶³ Stuart Blackburn and Vasudha Dalmia, eds. *India's Literary History: Essays on the Nineteenth Century* (New Delhi: Permanent Black, 2010), 1.

⁶⁴ David Perkins, ed, *Theoretical issues in Literary History* (Massachusetts: Harvard University Press, 1991), 1.

⁶⁵ Wendell V. Harris, “What Is Literary ‘History’?” *College English* 56, no. 4 (April 1994): 437. <https://www.jstor.org/stable/378337>.

compilation of themes or forms. The literary past that is the past of both literature's production and its reception is unavoidably interpreted in the light of the present, and present knowledge of it will therefore be partial and provisional but not insignificant for all that.⁶⁶

Further, they suggest that economic, political, broader cultural and social perspectives on issues such as race or gender in the construction of any literary history today are different from the older ways of writing literary history. Some literary texts in any particular literary history occupy significant positions, and some will be omitted, which may be because of their non-availability or their perceived insignificance. Literary histories depict literary traditions, socio-cultural, political, and economic conditions, and historical significance of the time the literary texts were written. Therefore, literary history in the contemporary world should consist of diversified subjects, including the mainstream and the marginalized literary works such as translations, folk literature, women's writing, Dalit literature, children's literature, and so forth.

Now let us briefly consider the literary history of the various languages of the Indian subcontinent. Ganesh N. Devy is an Indian critic, thinker, cultural activist, and best known for the *People's Linguistic Survey of India* and the Adivasi Academy. He argues that the practice of writing literary history in India is ancient, but it was from the perspective of pre-colonial times. One may find literary history embedded in the classical tradition of Sanskrit literature as well. But such literary history was not fact-oriented and chronological, and Orientalist scholars thought that Indians did not have a sense of history. It is a problem of definition rather than about the presence and absence of literary history or any history for that matter. He further says that the institutionalization of literature itself positions literature as an apparatus of power and domination. From the point of view of institutionalization, the first exposure to classical

⁶⁶ Linda Hutcheon and Mario J. Valdes, "Rethinking Literary History- Comparatively," *New York: American Council of Learned Societies, ACLS Occasional Paper* 27 (1994): 4. <http://hdl.handle.net/1807/4355>.

Indian literature, in the sense of a historical investigation, was started in India during the colonial period by Orientalist scholars.⁶⁷ Devi's arguments are validated, in a way, by Sheldon Pollock, in his *Literary Cultures in History: Reconstructions from South Asia*, when he observes that the literature and languages of South Asia have been given only a marginal place in the colonial discourse on literature, and in this process of marginalization, the South Asian languages and literatures were affected by the ideology of colonial discourse.⁶⁸ We shall further argue that literary histories, in their celebration of the original "creative" works, have marginalized the role of translations in the literary history of any language. In this case, we observe that India's literary historians have completely ignored translations from English or other languages into Indian languages while writing literary history. This is also true for the Kannada language and literature.

E. V. Ramakrishnan points out that Sujit Mukherjee's "Towards a Literary History of India", Sisir Kumar Das's several essays, and the two seminal volumes on the history of Indian literature, and Devy's *Of Many Heroes: An Indian Essay in Literary Historiography* have opened up a self-reflexive paradigm in Indian literary historiography.⁶⁹ Devy provides an insight into the sociology of literature, which he explains as follows:

Literary history is an apparatus of canon formation, which is a process of drawing and re-drawing the boundaries of fields of literary production in terms of what is socially acceptable or unacceptable. Literary history reflects the values of the society in which the historian lives, or for which he writes. A history of literature without these values

⁶⁷ Ganesh N. Devy, *Of Many Heroes: An Indian Essay in Literary Historiography* (Mumbai: Orient Longman, 1998), 1–4.

⁶⁸ Sheldon Pollock, ed., *Literary Cultures in History: Reconstructions from South Asia* (New Delhi: Oxford University Press, 2004), 2.

⁶⁹ Quoted in Dhara Krantibhai Chotai, "Literary Historiography in Gujarati in the 19th Century: Issues in Ideology, Identity and Representation." (PhD diss., Central University of Gujarat, 2016), 11.

and the judgments implicit in them is as impossible as a state without power structures. Justification of the authority wielding power is in fact the main purpose of the canon.⁷⁰

As Devy rightly points out, literature occupies a powerful position in society. He shows that:

Socio-cultural issues are reflected in the narrative of literary history through the writers. Moreover, as literature gets institutionalized, it charts the course of its history, which would suit the questions of identity formation at national and regional levels. In this context, as it happened in Europe, literary history as a discipline is said to be, by and large, shaped by a nationalist discourse in India. Literary history carried the burden of fulfilling the aspirations of national histories and therefore contributed towards the making of national identities. Such literary histories, as Devy notes, aimed at canon formation. Such canonical histories often tend to exclude and sideline the cultural productions of minorities and also minor cultural productions. As mainstream canonical literary history has little regard for oral traditions, it marginalizes them too.⁷¹

Therefore, these nationalistic literary histories do not have space for translations in the mainstream idea of literary history, which we shall explore in the third chapter when discussing the literary histories of modern Indian literatures and the literary histories of Kannada literature. The two recent essential publications in the discipline of literary history, which reflect the anxiety and share the concerns stated above, are Sheldon Pollock's *Literary Cultures in History: Reconstructions from South Asia* and *India's Literary History: Essays on the Nineteenth Century* edited by Stuart Blackburn and Vasudha Dalmia. They propose different models of literary historiography that are inclusive of South Asia and India. Pollock states that

⁷⁰ Devy, *Of Many Heroes*, 5.

⁷¹ Devy, *Of Many Heroes*, 5.

the project was designed to implement a new practice of scholarship in the service of new historiographical and theoretical objectives. The model experiments with conventional practices and does not work on the demarcated boundaries of regions, as political entities, in the Indian context. It seems to be premised on the cultural studies model of New Historicism, where the text and context are studied side by side. It also interrogates the very nature of the literary shift in defining the concept of literature instead of relying on the given formations of the term. It also questions the notion of mainstream literature and considers the marginal forms and oral traditions to understand the interface between literature and culture.⁷²

Stuart Blackburn and Vasudha Dalmia's *India's Literary History: Essays on the Nineteenth Century* proposes a new discourse of nineteenth century in India. The essays suggest alternative practices for literary historiography in India and explore the social dimension and production aspect of the concepts of literature in the nineteenth century.⁷³ Having understood and explained the true nature of literary histories in the West and India, we now turn to discuss the relationship between translation and literary history. In a way, the most important and one of the foundational essays for the present study related to translation and literary history is Ganesh N. Devy's "Literary History and Translation: An Indian View", which discusses the issues related to translation and literary history in the Indian context. According to Devy:

Literary history has always treated literary translation as a branch of non-canonized or para-literature. In the Indian literary tradition, translation has had a place of crucial importance since most literary traditions in modern Indian languages originate in some pioneering work of translation. All traditions of literature originate in [the] act of

⁷² Pollock, *Literary Cultures in History*, xv.

⁷³ Blackburn and Dalmia, *India's Literary History*.

translation. An act of translation holds two or sometimes more different traditions momentarily together for cross-fertilization, and in that sense, all translations are Sahitya (literature).⁷⁴

Devy differentiates between literature, para-literature, and non-literature, and he refers to para-literature as middle-space literature. Translations and adaptations are not part of mainstream literature, and they have not canonized texts in conventional literary histories. The essay explains para-literature, which includes obscure traditions, marginal styles, and non-canonized texts that form an important corpus of literature with multilingual historical contexts. Therefore, Devy argues that these forms have great political significance in societies where the people have experienced colonial domination and gender discrimination. Considering his views on para-literature, non-canonized texts, particularly translations and adaptations, have been chosen for this study to look at them, keeping in mind the concept of colonial domination suggested by Devy. Further, the essay elaborately discusses translations and literary history and how translations play a significant role in any literary tradition. In this respect, Devy observes:

Considering the fact that most literary traditions originate in translation and gain substance through repeated acts of translation, it would be useful for a theory of literary history if a supporting theory of literary translation were available. However, since translations are popularly perceived as unoriginal, not much thought has been devoted to the aesthetics of translation. Most of the primary issues too have not been settled in relation to translation: issues related to the form and meaning of translation. No critic has taken any well-defined positions about the exact placement of translation in literary history. Do they belong to the history of target languages, or do they belong to the

⁷⁴ Ganesh Devy, "Literary History and Translation: An Indian View," *Meta: Journal des traducteurs/Meta: Translators' Journal* 42, no. 2 (June 1997): 402. <https://id.erudit.org/iderudit/002560ar>.

history of source languages? Or do they form an independent tradition all by themselves? This ontological uncertainty which haunts translations has rendered translation studies a haphazard activity which devotes too much energy to the discussion of problems of the original meaning in the altered structure.⁷⁵

Devy brings out the significant issues related to translations of literature in a literary tradition. After the act of translation, the original text remains in the source language, and translation is an attempt to revitalize the original text in another language. He points out that like literary texts that continue to belong to their original periods and styles and also continue to exist through successive chronological periods, translations at once approximate the originals and transcend them. While some of the English texts in Kannada translations are close to the source texts, representing the source language and culture, some other translations are close to the target language representing the recipient culture. Further, he argues that if originality is made a criterion of literary excellence, most Indian texts will fail the test. He suggests that the true test is the writer's capacity to transform, translate, restate, and revitalize the original. Considering the above in the Indian context, Devy opines that Indian literary traditions are essentially traditions of translation. It is worth noticing that most of the pre-colonial writings in the Bhasha literature are indeed translations or "re-tellings" of the Ramayana and the Mahabharata.

In his essay "Literary Theory and Translated Literature", André Alphons Lefevere discusses how translated literature plays a vital role in the target literary canon. Certain translated texts become important based on a certain competence that can be accepted as literature in the target culture. Many translations that were given priority in the past are now considered insignificant, and, in the same way, many works of literature which used to belong

⁷⁵ Devy, "Literary History and Translation: An Indian View", 403.

to the canon in the past have now been completely neglected or forgotten. The point is whether translated literature or literature are considered good only regarding a certain place, situation, and time. The other important aspect in the essay is Lefevere's notion of refracted literature, which refers to texts brought out for certain readers or audiences. When he refers to "refracted" literature, he argues that a writer's work is mostly understood through certain "refractions" or "misunderstandings and misconceptions", and that translations are no exceptions. When a text is translated into a very different society, culture, or language, and especially when a translated text passes through certain ideologies of the receiving culture, it may be called refracted literature. The texts are adapted or translated according to a certain ideology in a given literary tradition, and the refracted literature may play a very significant role in the development of that literary system.⁷⁶ If we consider his views, the corpus of English literature in Kannada translations must have played a significant role in the development of modern literature in Kannada.

Considering the above views for the present study, we notice that in the latter half of the nineteenth century and the early decades of the twentieth century, Kannada translators translated whatever they found useful in English literature, such as plays, novels, poems, and short stories, and so forth, to bring in new ways of writings or new genres. In other words, the translations and adaptations created new thinking and scripted Western rationality and the values of liberal-humanism in the Kannada literary world, which have laid the foundations of the "modern" in Kannada literature as well as Kannada-speaking areas along with other historical, social, economic, educational, institutional and material developments. Therefore,

⁷⁶ Andre André, "Literary Theory and Translated Literature," (Centre for Latin American and Caribbean Studies, University of Michigan, *The Art and Science of Translation* 7, no. 19/21 (1982): 3–22. <http://www.jstor.org/stable/41491223>.

the notion of refracted literature helps us to understand the translations and adaptations during the period.

The following section is a brief review of a few research works that discuss literature in Kannada during the late nineteenth and early decades of the twentieth century, particularly on the early translations from English into Kannada. Shivarama Padikkal, T. S. Satyanath, Tharakeshwar V. B., Ramachandra Deva, and others have worked on the early translations from English to Kannada. Padikkal's important doctoral thesis in Kannada, *Naadu Nudiya Rupaka: Rastra, Adunikate Mathu Kannadada Modala Kadambarigalu* (Metaphor of Land and Language: Nation, Modernity, and Early Novels in Kannada: 1800–1930),⁷⁷ theoretically analyses the origin, growth, and concept of the novel in Indian literatures in general and Kannada literature in particular. This study also looked at the few translations of novels from English into Kannada.

Padikkal characterizes translations between the period 1800 and 1930 into three types: The translations that are rewriting the “tradition”, the translations are scripting the Western rationality, and the nationalistic agenda of translations. The first type of translations is from Sanskrit to Kannada, which represents the traditional ethics of Indian society. The second type of translations are religious texts from English into Kannada, which represent the scripting of Christian ethics and Western rationality. The third type of translations are from Indian languages to Kannada, which is nationalistic. The second type of translation from English into Kannada falls under the present study. These translations from English into Kannada are categorized as translations based on Western rationality and inventing modernity in the Kannada public sphere. Padikkal argues and explains why these English texts were translated into Kannada. The novels related to Christianity's teaching were translated into Kannada. The

⁷⁷ Padikkal, *Naadu Nudiya Rupaka*.

novels of the eighteenth-century Western world indicate the changes, the new perspectives between the people and society were translated into Kannada. He also observes that the moralistic stories depicting modern themes related to individualism, individual morality, and individual ethics were also translated into Kannada.⁷⁸

Padikkal's research has also suggested that further research areas may include translations from English in the latter half of the nineteenth and the early decades of the twentieth century and their central role in Indian literary tradition in general and Kannada literary tradition in particular. His book makes a meaningful connection between translations from English, adaptations and colonialism, the rise of modern literature in Kannada, and the world view of the English-educated middle class. We have taken up the above question in the present study. From such a perspective, we have compared the translations of novels from English to Kannada and the rise of the modern novel in Kannada

Another significant research work is "Colonialism, Nationalism, and the Question of English in Early Modern Kannada Literature" by Tharakeshwar V. B.⁷⁹ This thesis elaborately discussed the cultural transactions of the colonial period concerning early modern Kannada literature, focusing on the works and translations of B. M. Srikantaiah, M. L. Srikantesha Gowda, and others. The study mainly discussed the practice of translation in the Princely Mysore region of Karnataka and looked at how modernity was fashioned in Karnataka and Kannada literature. The study discussed B. M. Srikantaiah's three translations of Greek tragedies as well the translations and adaptations of *English Poems (English Geetaganu)* by him. The present study accepts and agrees with the arguments made by Tharakeshwar V. B.

⁷⁸ Padikkal, *Naadu Nudiya Rupaka*, 158–183.

⁷⁹ Tharakeshwar V. B., "Colonialism, Nationalism and the Question of English in Early Modern Kannada Literature" (PhD diss., University of Hyderabad, 2002).

Further, this study looks at the issues raised by him and correlates how the early Kannada translations play a significant role in the literary history of modern Kannada literature.

T. S. Satyanath is another scholar who has worked on the translations of Shakespearean plays in Kannada. In his paper entitled “How Does Shakespeare Become Sekh Pir in Kannada”,⁸⁰ he documented the translations of Shakespearean plays in chronological order from the colonial to the post-colonial period. The study points to the pattern of selection and avoidance of Shakespearean texts for translation into Kannada. The popularity of certain texts are revealed by multiple translations of texts, transformations in the title of translations, deviations in translation, and so forth. The chronological order of the Shakespearean translations in Kannada and their discussion help us consider their significance in writing the literary history of modern Kannada literature.

Ramachandra Deva is another Kannada scholar who worked on Shakespearean plays in Kannada. In his book entitled *Shakespeare: Eradu Samskritigalalli* (Shakespeare in Two Cultures) (1993), he explains about the translations of Shakespearean plays. He says, “In my study of early translations of Shakespearean plays, I found the close relationship between Kannada literature and the literature of Shakespeare.” Kannada literature has tried to assimilate his literary works for 120 years.⁸¹ Kannada translators have made many efforts to modernize Kannada literature. Therefore, the corpus of Shakespearean plays in Kannada translations play a crucial role in modernizing Karnataka’s theatrical tradition.

The present study considers the above issues raised by scholars and translation theorists to fulfil the study’s objectives. Though there are a few research studies on the early Kannada translations, but there are none on translation and literary history, considering all the

⁸⁰ Satyanath, “How Does Shakespeare Become Sekh Pir in Kannada”, 45–77.

⁸¹ Ramachandra Deva, *Shakespeare: Eradu Samskritigalalli* (Shakespeare in Two Cultures) (Bangalore: Granthavali, 1993), 105.

translations of novels, plays, poems, short stories, and so forth collectively from English into Kannada of the latter half of the nineteenth and the early decades of the twentieth centuries. In this proposed research, an attempt has been made to analyse the early translations from English into Kannada during the period and their role in fashioning the modern Kannada literary genres.

1.4. Objectives of the Study

- To describe historically what the understanding of translation was in the colonial era in what we today call Karnataka, and to study the impact of colonialism on Kannada translations.
- To describe and analyse translations done from 1847 to 1930 from the perspective of literary history.
- To examine the translator's role in translating literary genres like plays, novels, short stories, prose, poetry, and so forth while translating from English into Kannada.
- To probe into the relations of power among the languages and cultures involved in the colonial period and to understand how important the literature of the Western world has been in the shaping of modern Kannada literature.
- To examine the literary functions of translations in the Kannada literary polysystem and their role in constructing the literary culture of modern Kannada.
- To explain the structure of textual choices and transformations of English texts made by the translators for bringing them into Kannada.

1.5. Research Questions

- Why did translations from English into Kannada start to appear in a big way between 1847 and 1930?
- What are the impetus and impact of colonialism and modernity on the Kannada translations?

- What are the reasons, support, and consequences behind repeated attempts to translate the same English texts into Kannada, especially the plays of William Shakespeare?
- What are the strategies, issues, and limitations of translations done during this period?
- Why have some English source texts been made into alien texts in the target language, Kannada, in terms of plot, characterization, language, and environment while others are made familiar?
- How have English literary genres such as poetry, prose, plays, novels, short stories, and their style, themes, and literary principles been Kannada-ized?
- What literary functions did the early Kannada translations play in the Kannada literary polysystem during the period under study, and what was their role in constructing modern Kannada literature, Kannada identity, and culture?

1.6. Methodology and Theoretical Framework

The study considers the primary and secondary sources to fulfil the objectives mentioned above. The research depends on the texts available in English and Kannada of the latter half of the nineteenth and the early decades of the twentieth century, which constitute the main body of the sources. It involves archival research of collection, documentation, and discussion of rare translations published in this period, which is an important and challenging task, given the fact that many of these texts are not readily available. English originals and their important Kannada versions have been taken up to ascertain how translations fashioned the modern Kannada literature in its early phase. The study considers a qualitative and exploratory research method to explore the relationship of the English texts in Kannada translations and their socio-cultural and political aspects. This method provides a deep understanding of the translation phenomena in the Kannada literary world under consideration.

The selection and methodology of the history of the Kannada translation activity need some clarification. The study attempts to map the early translations from English into Kannada but has not given a comprehensive account of all translations from English into Kannada. Instead, the study offers a selective overview of some of the translations in the discussion, which have been significant in altering the Kannada language and culture. In other words, the discussion is focused on those texts that have shaped the Kannada literary field in a significant way. However, such a selection in no way underrates the texts that are not discussed in the thesis. We tried to find certain patterns to theorize and certain texts that represent the discussed pattern. There are quite a few other translations that may fall under the same pattern, and we are aware of them. The mapping of all translations done in the period is not based on any fixed criteria, such as whether they are popular, well-received, and so forth. We have documented almost all the translations of the period chosen for the study. Also, in our discussion, we have not attempted to compare the Kannada translations with the original English texts. Instead, the study tries to look at the act of translation and the reasons and cultural politics of translation. Special attention has been given to prefaces, introductions, or translators' notes written by the Kannada translators.

While considering the localization of the English texts in Kannada translations and their socio-cultural and political strategies, we drew upon frameworks of major translation approaches such as Skopos and Polysystem theories. Translation strategies suggested by Lawrence Venuti, such as Domestication and Foreignization, are useful as most of the translations during the period under study are adaptations or what is called *rupantara* (Changing the Form) in Kannada. The general meaning of the two terms, Domestication and Foreignization are:

Domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, and

Foreignization means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original.⁸²

In the process of Foreignizing the target text, the translator brings the target readers closer to the author and the original text. In domesticating the text, the translator brings the author closer to the readers of the target text. In either case, the translator tries to bring the author and the reader closer together. In the first case, the translation tries to conform to the source language's norms and the source text. It retains the original contours, sometimes even breaking the culture of the language to which the text is being translated. In domestication, translation adheres to the culture of the language being translated into. It conforms to the literary and cultural traditions of the target language and culture.

Foreignization cannot be confused with either the source or target text. In using the foreignization strategy, the translator thinks that translating a text is to convey the message as it is in the source text to a target text. In other words, the foreignizing method would resist the domestication of cultural values represented by the source text, language, and culture. However, the domestication strategy gives priority to readability and communication. Domesticating translation is easier for the target readers to understand and accept because, in translating, alien characters, plot, events, narrative styles, places, and so forth would transform into a familiar environment of the language and culture of translation. In domestication, the message of the foreign text will be replaced by the target text.

Both domestication and foreignization have their advantages and disadvantages. Domesticating translation is easier for the target readers to understand and accept any source texts in the target language and culture. The naturalness of the target texts is often achieved at the expense of the source text's cultural and stylistic message. Foreignizing translation keeps

⁸² M. Shuttleworth and M. Cowie, *Dictionary of Translation Studies* (Manchester, UK: St Jerome Publishing, 1997), 59.

the source text's formal features and, in turn, informs the readers of the source language culture, but the strange cultural images and linguistic features may cause an information overload to the reader. Both translation strategies are important in translating a text from one language and culture to another.

It is interesting to know why Kannada translators choose one translation strategy over the other. We may not pinpoint the reasons behind the translator's choices and decisions but can draw broad conclusions. The early translations from English to Kannada between 1847 and 1930 considered in this study are mostly domestications or adaptations in which the Kannada translators took much liberty to cater to their imagined Kannada readers. We shall discuss these translations, bearing in mind the domestication strategy in detail in the following chapters.

This study considers the Skopos theory, which was introduced by Hans J. Vermeer (1978), to look at the functions of the early translations of English texts in the Kannada literary domain. The word "Skopos" is a Greek word that means purpose or aim. This theory gives an overview that the principle of determining any translation process is the purpose of the overall translation action. In this, there are three possible purposes in the field of translation. First, it is a general purpose aimed at by the translator in the translation process; second, the communicative purpose is aimed at by the target text in the target situation. Finally, the purpose is aimed at by the particular translation strategy. In Vermeer's words, "it is an aim, an intention, and a function". According to Katharina Reiss and Hans J. Vermeer, "the top-ranking role for any translation is the Skopos rule".⁸³ Vermeer explains the Skopos rule as given below:

Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your

⁸³ Katharina Reiss, Hans J. Vermeer "Skopos and Commission in Translational Action", in *The Translation Studies Reader*, 2nd ed. Lawrence Venuti (New York: Routledge, 2004), 227.

text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function.⁸⁴

The Skopos theory does not pay attention to the source texts and their authors; instead, it pays more attention to the target texts. The translations of English texts into a specific language, Kannada, can be studied through the Skopos theory. The theory explains that a target text offers information in a target culture and target language concerning an offer of information in a source culture and source language. The Skopos theory describes the source culture and target culture as follows:

As its name implies, the source text is oriented towards, and is in any case bound to, the source culture. The target text, the *translatum*, is oriented towards the target culture, and it is this which ultimately defines its adequacy. It therefore follows that source and target texts may diverge from each other quite considerably, not only in the formulation and distribution of the content but also as regards the goals which are set for each, and in terms of which the arrangements of the content is in fact determined.⁸⁵

Therefore, from this theory, we can understand that the translator is the key player in the process of intercultural communication and the production of the target text. The function of the target text in its target culture is not necessarily the same as in the source culture, as the translator can change the source culture according to the target culture or the literary tradition of that language. In this study, there are novels, plays, poetry, short stories, and so forth, translated from English into Kannada. The same texts were translated differently by several translators at different points in time, especially Shakespearean plays. The reasons differ according to the purpose if we go by the Skopos theory. Skopos theory offers us an in-depth

⁸⁴ Christiane Nord, *Translating as a Purposeful Activity: Functionalist Approaches Explained* (Manchester: St Jerome Publishing, 1997), 29.

⁸⁵ Hans J. Vermeer, "Skopos and Commission in Translational Action," 229.

insight and understanding of the characteristics, similarities, differences, and goals of translating English texts to the Kannada language and culture. It also allows us to discuss strategies, cultural differences, and expressions of the early translations in the Kannada language.

Another prominent theory that we depend upon in this study is the Polysystem theory introduced by the Israeli scholar Itamar Even-Zohar in the 1970s to Translation Studies. Drawing upon Russian formalists' ideas, he developed the theory to deal with the dynamics, diversity, and changes that occur in any culture. This theory offers a comprehensive theoretical framework about how literary systems function. The theory looks into how translated literature affects the national literature, and it also stresses much on language, economics, politics, and culture. It highlights the complicated relationship between literary systems and translated literature. Even-Zohar describes translation as an activity that is dependent on the relations within certain cultural systems in which the target text culture is important. Even-Zohar coined the term "Polysystem" to refer to:

The entire network of correlated systems—literary and extraliterary within society, and developed an approach called polysytem theory to attempt to explain the function of all kinds of writing within a given culture from the central canonical texts to the most marginal non-canonized texts. The term "polysystem is thus a global term covering all of the literary systems, both major and minor, existing in a given culture."⁸⁶

What we observe from the idea of the Polysystem is that it is linked with other systems such as other literary, social, and cultural systems in a society. The Polysystem theory has sub-systems that interact with each other. Even-Zohar explains that translated literature may occupy

⁸⁶ Edwin Gentzler, *Contemporary Translation Theories*, 2nd revised ed. (England: Multilingual Matters, 2010), 114–115.

a central or peripheral position in any literary tradition.⁸⁷ He outlined three significant social circumstances enabling a situation in which translation would maintain a primary position:

When literature is “young,” or in the process of being established; when literature is “peripheral,” or “weak” or both; and when literature is experiencing a “crisis” or turning point. In the first case, as is characteristics of the Israeli situation, and as seems to be characteristics of nineteenth-century Czech culture, translation fulfills the need of a young literature to use its new language for as many different kinds of writing as possible. Since it cannot create all forms and genres, translated texts may serve as the most important for a certain amount of time. In the second situation, when a weak literature, often of a smaller nation, like Israel, cannot produce all the kinds of writing a stronger, larger system can—thus its inability to produce innovations and subsequent dependency upon translation to introduce precedent-setting texts. In such circumstances, translated texts serve not only as a medium through which new ideas can be imported but also as the form of writing most frequently imitated by “creative” writers in the native language. In the third situation, perhaps analogous to the cultural situation in North America in the sixties, established literary models no longer stimulate the new generation of writers, who turn elsewhere for ideas and forms. Under such historical circumstances, both established and avant-garde writers produce translations, and through the translated texts new elements are introduced into a literary system.⁸⁸

Also, a few other questions are raised by the polysystem theory about translation. The first question is why some texts get translated into a particular language? The answer to this

⁸⁷ Itamar Even-Zohar, “Polysystem Studies in Poetics Today”, *International Journal for Theory and Analysis of Literature and Communication* 11, no. 17 (April 1990), 73–78. www.tau.ac.il/~itamarez/works/books/ez-pss1990.pdf.

⁸⁸ Gentzler, *Contemporary Translation Theories*, 116–117.

question, according to the polysystem theory, is that the receptor culture's socio-literary conditions are the deciding factors in the choice of texts to be translated. If the receptor language lacks certain forms or genres, it is likely to fill up that space through translations. The second question is, What is the influence of translated literature on the receptor culture? Even-Zohar writes:

It depends on whether its position is central or peripheral in the receptor culture. If it occupies a central position, then the translation can be as an original text therefore since the purpose of the translation is to introduce something new to the receptor culture, the translation will retain the qualities of the original.⁸⁹

So, the purpose of using the polysystem theory in the present study is to explore whether the early translated texts from English to Kannada have occupied a primary or a secondary position in the receptor Kannada culture. Or was the receptor Kannada culture lacking in certain forms or styles or genres, and whether translating English texts time and again was an attempt to fill the gap, that space. Then, the question is raised: What was the influence of these translated texts on the receptor Kannada culture? Did these translations of the latter half of the nineteenth and the early decades of the twentieth century play a primary role and change the literary relations in Kannada to bring freshness? If the early Kannada translations play a crucial role in Kannada, does it suggest that the literary history of modern Kannada literature may be rewritten considering these early translations?

The study is also using the notion of functional equivalence. This theory was introduced by the famous American translation theorist Eugene A. Nida in 1969. Nida's theory of functional equivalence has much influence on translation, and the term functional equivalence

⁸⁹ Itamar Even-Zohar, "Polysystem Studies in Poetics Today", 45.

impacts the message on the target language and the reader of the source language. Nida explains that:

In general, it is best to speak of functional equivalence in terms of the range of adequacy, since no translation is ever completely adequate. A number of different translations can in fact represent varying degrees of equivalence.⁹⁰

Earlier theories focused on the verbal comparisons between the source and target languages. However, Nida's theory explains that sometimes changes in the form of the source text may be necessary. However, one has to preserve the message of the source language in the target language. That means that the translator can make some changes in the form to achieve the "closest natural equivalence".⁹¹ This present study intends to go by these insights of Nida to see the early translations from English to Kannada and their literary benefits in the Kannada literary domain.

The study also pays attention to thematic interpretation, a theoretical framework on the subject of adaptation suggested by Lawrence Venuti in his article "Adaptation, Translation, and Critique,"⁹² which we will consider to explore the reasons or the politics behind the adaptations, or *rupantara* in Kannada, of English literary texts in Kannada translations during the period under consideration. The study also considers the views and ideas on translation and adaptations from Translation Studies scholars such as Susan Bassnett, Marry Snell-Horny, Theo Hermans, and others.

⁹⁰ Quoted in Ni Shiwei, "On C-E Translation of Relic Texts in Museums from a Functional Equivalence Perspective: A Case Study of Hubei Provincial Museum", *English Literature and Language Review* 5, no. 6 (2019), 83. <https://doi.org/10.32861/ellr.56.82.88>.

⁹¹ Eugene A. Nida, *Language, and Culture: Contexts in Translation* (Shanghai: Shanghai Foreign Language Education Press, 2001), 130–135.

⁹² Lawrence Venuti, "Adaptation, Translation, Critique", *Journal of Visual Culture* 6, no. 1 (2007): 25–43.

1.7. The Structure of the Thesis

The thesis consists of seven chapters. The first chapter introduces the entire research project, its scope, objectives, research questions, methodology, and theoretical framework. It explains the socio-cultural background of modern Kannada literature. It also introduces the Kannada translations of the latter half of the nineteenth and the early decades of the twentieth century. Further, the chapter presents a detailed literature review that discusses the works so far produced in a similar line of thought and the existing scholarship on translation and literary history. It also explains the significance of the research.

The second chapter is entitled “Statistical Analysis of the Early Translations from English into Kannada”. It looks at the translations collectively from English into Kannada during the period under consideration. The early translations of English texts have directly been translated into Kannada from English literature, and some of them were translated from other Indian languages, but the chapter focuses on the translations from English into Kannada. Generally, we face many difficulties when trying to record a history of translations of English texts into Kannada. I had come across some facts while collecting early translations when I visited various libraries and universities to document the history of early translations from English into Kannada. This chapter is written to show my observations for the documentation of the early translations that have come from English literature. This chapter offers an account of the translation activity in Kannada in the period chosen for the study. A detailed list of literary works translated from English into Kannada from 1847 to 1930 is prepared based on which the chapter analyses the early translations statistically.

The third chapter is entitled “Translations and Adaptations: The Shaping of Modern Kannada Literature”. The chapter provides a brief background on English education in colonial India, which provides a context, and the role of English education in kindling the interest in

English literature and translation. Then we briefly discuss the practice of translation in colonial India. Translations play a significant role in any literary history, bearing in mind the modern way of writing poetry, plays, short stories, novels, biographies, and so forth. Therefore, the study explores mainly how literary historians have overlooked the translations and adaptations while writing the literary history of modern Indian literatures, including the literary history of modern Kannada literature.

The chapter aims at examining the modern Indian and Kannada literary histories in view of the translations and adaptations that have come from English literature into Indian languages during the period under study. The chapter investigates the main concerns of modern Indian literary histories in general and modern Kannada literary histories in particular, considering the translations and adaptations through which we can see how translations have shaped modern Indian literature. At the end of the chapter, we notice the translations' literary functions and their significant role in the making of modern Kannada literature, which will give us a better understanding of the relationship between translations and literary history. The chapter's main aim is to explore and analyse the cultural politics of translations to understand the modernization of the Kannada language and literature and the literary aspects that have shaped modern Kannada literature. By discussing the above issues, we can understand Karnataka's socio-cultural scenario to describe historically what the understanding of translation was in the colonial era in what we today call Karnataka.

The fourth chapter, entitled "Colonialism and Colonial Modernity: English Novels Translated into Kannada", deals with colonialism, modernity, and the translations of English novels to Kannada. It probes into the relations of power among the languages and cultures involved in the colonial period to understand the cultural transaction between English and Kannada in general and the translation of novels in particular. We believe that discussing genre translation allows us to understand the role of translations in fashioning modern literature in

Kannada. Further, the chapter elaborates and discusses modernity and the modernization process initiated by the translations of novels from English into Kannada. The literary functions of translated texts in Kannada are explained. It also draws attention towards the purpose the translated novels serve in the Kannada literary tradition, and it shows that the Kannada translations of English novels were a part of the literary histories of modern Kannada literature.

The fifth chapter is entitled “Fashioning the Social: The Position of Shakespearean Translations in the Kannada Literary Polysystem”. It provides an introduction to the emergence of modern theatre and the new English plays in the Kannada literary tradition. It discusses the transition from company plays to the proscenium theatre, social reform, and plays as social criticism and tools of social reform. The chapter attempts to argue that the English textual practices in the Kannada language, primarily the translations of English plays, have influenced mainly multiple ways of practising literary activities in the Kannada language during the modern period. As a result, it explains how the traditionally practised theatrical tradition in Kannada has drastically changed into the modern one.

Further, this chapter explains how these translations played a significant role in societal changes; it also argues how they brought modern thought into the Kannada literary tradition. The chapter critically explains the trajectory of Western textual influences through translations on the literary activities of Kannada. It explains the translations and explores how the very understanding of translation in Kannada has changed by the influences of the Western thought of modernity. The chapter also discusses the position of translated Shakespearean plays within the Kannada literary polysystem, by considering Even-Zohar’s theoretical concepts of the polysystem theory.

The sixth chapter is “Inventing a New Genre: Translations of English Poetry into Kannada”. It provides a brief note on the Kannada *Navodaya* (Renaissance) and the *Navodaya* writers’ idea of good literature that involves the projection of high cultural values in the

Kannada context, their enthusiasm to enrich the Kannada language and literature by translating good texts from the world over, and the like. This chapter also attempts to find out why Kannada translators tried to translate English poetry and why they thought the new way of writing poetry was important. It also discusses their translation strategy in terms of plot, language, environment, and so forth. Along with poetry translation, we have also discussed the translations of a few short stories and biographies from English into Kannada, as these too are popular genres in modern Kannada literature.

The last seventh chapter is in the form of a conclusion. This chapter explains the role of translations and adaptations in the process of constructing modern Kannada literature, arguing that translations of English texts into Kannada introduced modern thoughts, genres, styles, and such modes of writings into the Kannada literary tradition. The practice of translating in different ways had indeed constituted the structure of modern Kannada literature. It is from this perspective that Kannada literary history has to seriously take cognizance of the role of translations in its fold. Finally, the chapter takes note of the limitations of the present study and the scope for further research.

Chapter 2

Statistical Analysis of the Early Translations from English into Kannada

To better understand the history of early translations in Kannada, the chapter looks at the translations collectively from English into Kannada during the latter half of the nineteenth and the early decades of the twentieth century. The early translations of English texts into Kannada were direct translations of significant English works, selected by translators for their literary merit, for familiarity, for prescribing them as textbooks etc. Along with translations from English, works were rendered from other Indian languages too, mainly from Bengali, Tamil, Malayalam, Marathi, and Telugu. However, the focus here is limited to the translations from English into Kannada. The chapter offers an account of the translation activity in Kannada in the period chosen for the study. A detailed list of literary works translated from English into Kannada from 1847 to 1930 is prepared based on which it analyses the early translations statistically.

Generally, we know many difficulties when recording a history of translations of English texts into Kannada. While collecting early translations from English into Kannada, some facts have also been noted. It aims to record the observations by documenting the early Kannada translations. Translations from English into Kannada and translations from other Indian languages into Kannada have a long and continuous tradition therefore they are integral parts of Kannada's literary and cultural life. Literary tradition in the Kannada language owes a great deal to translations. There are approximately 160 literary works. A detailed list of literary works translated from English into Kannada in the chosen period is provided at the end of this thesis in appendices. These translations rendered into Kannada not only enriched and refined the Kannada language and culture but also modernized them. They introduced new ways of writings to the Kannada literary world.

As we have already mentioned in the introductory chapter, the history of contact between English and Kannada begins with Christian missionaries' arrival in colonial Karnataka. As mentioned in the previous chapter, the Basel Missionaries were engaged in education, economic and literary activities mainly in the Mangalore and Dharwad regions of Karnataka. These activities resulted in the shaping of the Kannada literary public sphere in the coastal region as well as other parts of Karnataka. The then newly-English educated Indian authors read new literature in English and rendered plays, novels, short stories, modern poetry, etc. into Indian languages. These efforts not only modernized Indian languages but also resulted in a spurt of new literary activity in them. Translation indeed played a crucial role in fashioning and inventing new genres in Indian languages and the modern Indian languages. Hence, we may safely call the latter half of the nineteenth century and the first half of the twentieth century as the “age of translation”, characterized by “genre translation” in several Indian languages including Kannada.⁹³ Let us put the data available on translations from 1847-1930 in a table and graphic form to have an overview of the same.

⁹³ I acknowledge Shivarama Padikkal for these observations. Elsewhere, he has called the nineteenth century literary context in Kannada as the “age of translation.”

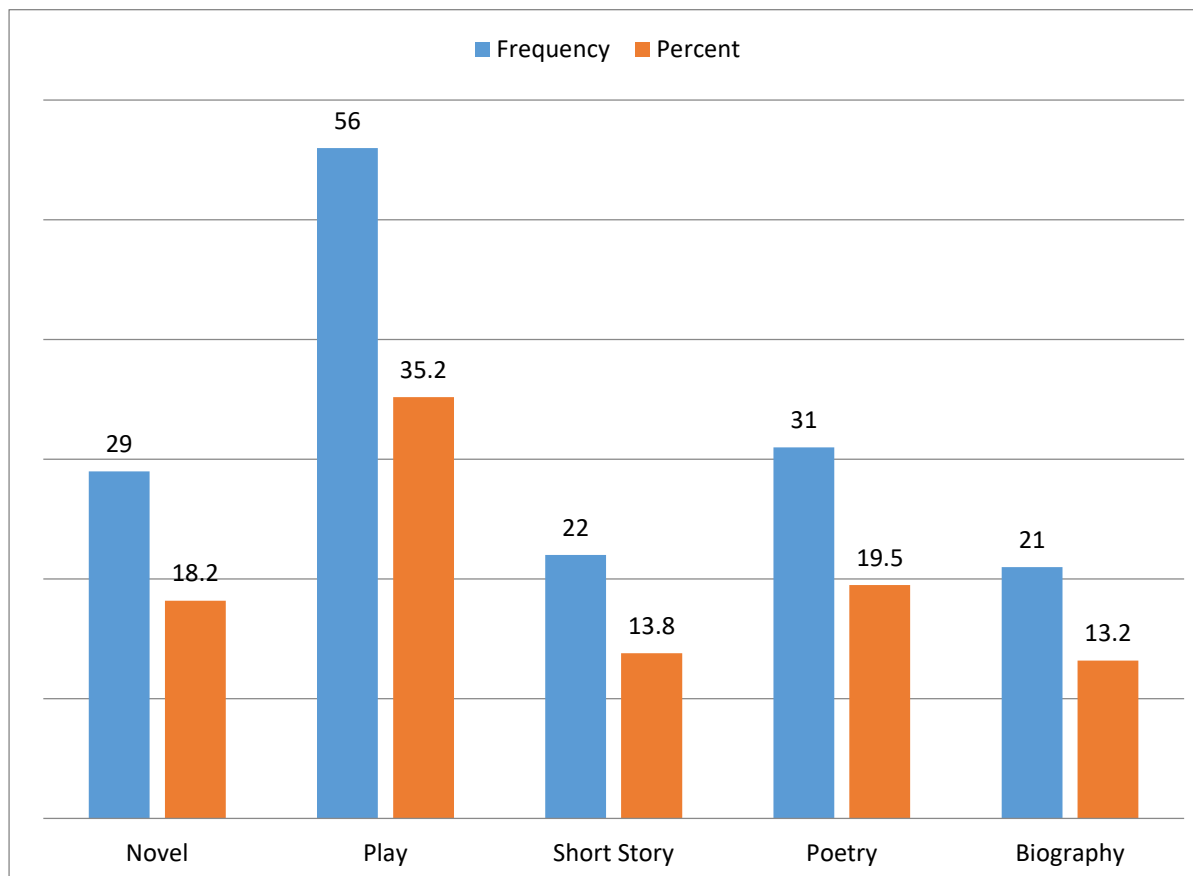
2.1. Documenting Genre Wise Early Translations from English into Kannada

Genre	Number of Translated Texts	Percentage-wise
Novels	29	18.2
Plays	56	35.2
Short Stories	22	13.8
Poetry	31	19.5
Biographies	21	13.2
Total Translations	159	100

Table No.1 shows the Number of Translations from English into Kannada during the period between 1847 and 1930

According to studies and surveys of libraries, and book stores, and based on secondary sources, and bibliographies, 159 texts have been translated into Kannada from English during this period. Out of these 159 texts, there are multiple versions of the same texts, as explained in this chapter. Next, in terms of the quantity of translations, the highest number of translations is of Shakespearean plays (56), followed by poetry. There are two collections of English poems. Hattiyangadi Narayana Rao's *Anglakavitavali* (1919) consists of 40 poems. The second one is B.M. Srikantaiah's *English Geetaganu* (1926), (English Lyrics) consisting of around 60 poems. The other poems are scattered in many books, magazines, and periodicals, consisting of 29 poems. In the above table, we have considered the two collections of poems as two in number for data analysis. If we consider the two collections and calculate the poems one by one, this comes to around a 100 poems. Together with the other scattered 29 poems, collectively the

number of poems translated from English into Kannada are 129. Novels are 29; short stories number 22, and biographies are 21.



Graph-1 shows the Genre-wise Kannada Translation of English Texts

The translations mentioned above are represented in a graphical form. The blue column represents the number of texts, and the yellow column represents the percentage of texts in the total number of translations from English into Kannada. The graph indicates that 159 texts have been translated from English into Kannada between 1847 and 1930. Shakespearean plays and a few of other plays constitute 35.2% of the total translations and form a major component. The reasons for Shakespeare's popularity shall be discussed in the fifth chapter on Shakespearean translations. After the plays, the translations of poems constitute 19.5% of the total translations while translations of novels constitute 18.2%. Translations of short stories constitute 13.8%, and the translations of biographies constitute 13.2% of the overall number of

translations. However, it should be noted that translation of poetry comes next to translation of plays as we have counted the individual poems and not anthologies of poems. Hence, we may safely conclude that if plays, that too Shakespearean plays, top the list of translations to Kannada from English, after them novels were the most popular among Kannada translators and readers.

2.1.1. Translations of Novels

During the period, 29 novels were translated from English into Kannada. The first translation was *The Pilgrim's Progress*, which was translated into Kannada four times, the first of which was titled *Yatrasthana Sancharavu* (An Emigrant's Travels) (1847).⁹⁴ The second one was translated as *Deshantriya Prayana* (The Pilgrim's Progress from This World to That Which Is to Come in Canarese) (1861) by G. H. Weigle and Rev. Dr. Moegling, and was edited by R.B. Rice.⁹⁵ The third one was translated as *Yatrikana Sancharavu Munduvarida Bhaga* (Pilgrim's Journey continued) (1908) by Christanuja Vasta.⁹⁶ According to Havanur, "before this translation, there was a Kannada translation of the same text published in Bellary as *Deshantriya Prayana* by the British officer W. Beyann. George Cathcart, who was working for East India Company, paid 900 Rupees for the printing cost of the Kannada translation. However, the year of publication has not been found".⁹⁷ In his book, *Mishanarigala Kannada Vruttantavu* (2017), A.V. Navada observes that *Deshantriya Prayana* was published between

⁹⁴John Bunyan, *The Pilgrim's Progress* (1678), *Yatrasthana Sancharavu*, trans. G.H. Weigle (Mangalore: Basel Mission Press, 1847).

⁹⁵John Bunyan, *The Pilgrim's Progress* (1678), *Deshantriya Prayana*, trans. G. H. Weigle and Rev. Dr. Moegling (Mangalore: German Mission Press, 1861)

⁹⁶ John Bunyan, *The Pilgrim's Progress* (1678), *Yatrikana Sancharavu Munduvarida Bhaga-part-ii*, trans. Christanuja Vasta (Mangalore: Basel Mission Press, 1908).

⁹⁷Havanur, *Hosagannadada Arunodaya*, 3rd ed, 97.

the years 1825 and 1870.⁹⁸ Therefore, according to this data, *The Pilgrim's Progress* has been translated into Kannada four times.

The second novel is Daniel Defoe's (1660-1731) *Robinson Crusoe*. It was translated into Kannada twice, as *Robinson Crusoeena Ashcharyakaravada Sancharadi Vruthantagalu* (Amazing News of a Journey of Robinson Crusoe (1854) by Krishnamaswamy Iyengar.⁹⁹ The second was *Robinson Crusoeena Kathe* (A Story of Robinson Crusoe) (1928) by P. Ramachar.¹⁰⁰ This is considered to be the first novel to be translated into Kannada on the suggestions of Kannada critics, and based on the novel's literary merits. M. L. Srikantesha Gowda was a lawyer by profession and a translator by passion from the Mysore region. He translated Maria Edgeworth's (1768-1849) novel, *The Little Merchants* and Sir Henry Taylor's (1800-1886) novel, *The Virgin Widow or A Sicilian Summer* into Kannada under the titles *Chikka Banajigaru* (The Little Merchants) (1895)¹⁰¹ and as *Kanyavitantu* (The Virgin Widow) (1901)¹⁰² respectively. M. R. Annaji Rao translated Edward Bulwer-Lytton's (1803-1873) *Harold, the Last of the Saxons* as *Ullasini* (Cheerfulness) (1902) and Henry Fielding's *Tom Jones* as *Sharanagata* (Refugee) (1905)¹⁰³ respectively.

Samuel Johnson (1709-1784) was not an essential novelist in English, but he produced significant works in all the literary genres. His novel, *The History of Rasselas, Prince of Abyssinia*, originally titled *The Prince of Abyssinia: A Tale*, was translated into Kannada as

⁹⁸Navada, *Mishanarigala Kannada Vruttantavu*, 70.

⁹⁹ Daniel Defoe, *Robinson Crusoe* (1719), *Robinson Crusoeena Ashcharyakaravada Sancharadi Vruthantagalu*, trans. Krishnamaswamy Iyengar.

¹⁰⁰ Daniel Defoe, *Robinson Crusoe* (1719), *Robinson Crusoeena Kathe*, trans. P. Ramachar (Bangalore: G.K. and Brothers, 1854).

⁹ Maria Edgeworth, *The Little Merchants* (1863), *Chikka Banajigaru*, trans. M. L. Srikantesha Gowda.

¹⁰² Sir Henry Taylor, *Sicilian Summer* (1850), *Kanyavitantu*, trans. M. L. Srikantesha Gowda.

¹⁰³ Edward Bulwer-Lytton, *Harold, the Last of the Saxons* (1848), *Ullasini* trans. M. R. Annaji Rao, Henry Fielding, *Tom Jones* (1749), *Sharanagata*, trans. M. R. Annaji Rao.

*Rasselas*¹⁰⁴ (1905) by Jevaji Vishnu Gote. The other translations of English novels into Kannada are as follows; William Shakespeare's (1564-1616) *Romeo and Juliet* translated in prose under the title *Kamalaksha Padmagandhiya Kathe*¹⁰⁵ (A Story of Kamalaksha and Padmagandhi) (1881) by Venkatesh Bhimrao Bhandivada, his short story is considered to be a novel. Charles Lamb's *The Adventures of Ulysses on His Return from Troy of His Native Land* (A Children's Version of the Odyssey) translated as *Charitamruta*¹⁰⁶ (Biography) (1897) by M. R. Annaji Rao. The story is about Ulysses, a legendary Greek king of Ithaca and the hero of Homer's epic poem, *the Odyssey*. Ulysses is the Roman equivalent of Odysseus; therefore, it is not the novel *Ulysses* written by James Joyce.

Maria Edgeworth's (1768-1849) novel, *Murad the Unlucky* was translated as *Nirbhagya Muraada*¹⁰⁷ (Murad the Unlucky) (1899) by Bapu Subharaya. Oliver Goldsmith's (1730-1774) *The Vicar of Wakefield* is a famous novel, and it had deeply attracted the Kannada translators as well as readers. The novel was translated as *Primeraja Vijayam*¹⁰⁸ (Victory of Primeraja) (1913) by S. G. Govindaraja Iyengar. The importance of the novel can be seen as it was translated twice after 1930; B. V. Khale translated it as *Nanna Gruhini* (My Housewife) (1937) and Ramachandra Kottalagi translated it as *Wakefieldna Paadri Mahaashaya*¹⁰⁹ (Great Priest of Wakefield) (1967). Another important novelist, Thomas Day (1748-1789), is well-

¹⁰⁴ Samuel Johnson, *The History of Rasselas, Prince of Abyssinia* (1759), *Rasselas*, trans. Jevaji Vishnu Gote (Dharwad: Vidhyavardhaka Sangha, 1905).

¹⁰⁵ William Shakespeare, *Romeo and Juliet* (1597), *Kamalaksha Padmagandhiya Kathe*, trans. Venkatesh Bhimrao Bhandivada (Belgaum: Publication Press, 1881).

¹⁰⁶ Charles Lamb, *The Adventures of Ulysses on His Return from Troy of His Native Land* (1808), *Charitamruta*, trans. M. R. Annaji Rao (Mysore: G.T.A Press, 1897).

¹⁰⁷ Maria Edgeworth, *Murad the Unlucky* (1818), *Nirbhagya Muraada*, trans. Bapu Subharaya (Mysore: G.T.A Press, 1899).

¹⁰⁸ Oliver Goldsmith, *The Vicar of Wakefield* (1766), *Primeraja Vijayam*, trans. S. G. Govindaraja Iyengar (Mysore: G. T. A. press, 1913).

¹⁰⁹ Mohan Kuntar, *Adunika Kannada Sahitya Charitre-Anuvada Sahitya* (History of Modern Kannada-History of Translations in Kannada) (Bengaluru: Kannada Sahitya Parishat. 2015), 401-402.

known for his novel, *The History of Sandford and Merton*, which is a collection of short stories for children. The text was translated as *Sumati Madana Kumarara Charitre* (History of Sumati and Madana Kumar) (1922) in Kannada by M. S. Puttanna¹¹⁰. Sir Walter Scott (1771-1832) was a Scottish historical novelist. His novel, *The Talisman*, was translated as *Rakshakavacha*¹¹¹ (The Armor) (1924) by Deshabandhu. The same novel was also translated into Kannada twice after 1930; Subbhurao translated it as *Dharma Jeevana* (Religious Life) in 1952, and Ananda translated it as *Rakshakavacha* in 1963.¹¹² Another essential writer, Miguel de Cervantes (1547-1616), was a Spanish writer and best-known for his novel *Don Quixote* which is often quoted as the first modern novel in the English literary world. The novel was translated into Kannada as *Madeyana Rajyabhara*¹¹³ (The Rule of the Fat-head) (1928) by C.V. Ramakrishna Jeti.

Harriet Beecher Stowe's (1811-1896) *Uncle Tom's Cabin* had a profound effect on attitudes towards African-Americans and slavery in the United States. It was translated into Kannada as *Mavana Jopadi*¹¹⁴ (The Uncle's Hut) (1930) by B.V. Ramana. Another significant novelist, Charles Dickens (1812-1870), his best-known novel, *Oliver Twist or The Parish Boy's Progress* was translated maintaining the same English title in Kannada by M.R. Annaji Rao.¹¹⁵ Sir John Lubbock's (1834-1913) novel, *The Pleasure of Life* was translated as *Samsara Sukha*

¹¹⁰ Thomas Day, *The History of Sandford and Merton* (1780), *Sumati Madana Kumarara Charitre*, trans. M. S. Puttanna (Mysore: Kavyalaya, 1922).

¹¹¹ Sir Walter Scott, *The Talisman* (1825), *Rakshakavacha*, trans. Deshabandhu (Mysore: Sadhwi Karnataka Nava Grantamala-2, 1924).

¹¹² Kuntar, *Adunika Kannada Sahitya Charitre-Anuvada Sahitya*, 402.

¹¹³ Miguel de Cervantes, *Don Quixote* (1605), *Madeyana Rajyabhara*, trans. Ramakrishna Jeti (Mangalore: Saraswati Printing Works, 1928).

¹¹⁴ Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852), *Mavana Jopadi*, trans. B.V. Ramana (Mangalore: U. R. Shanay and Sons, 1930).

¹¹⁵ Charles Dickens, *Oliver Twist or The Parish Boy's Progress* (1838), trans. M. R. Annaji Rao (n.p: n.d).

(Happy life) (1915)¹¹⁶ by Hanamantarao Govinda Deshpande. Other novels have also been translated into Kannada from English literature during the period.¹¹⁷ These translations from English have provided a model for a new way of writing novels in Kannada. The novels translated from English into Kannada have been discussed in detail in the fourth chapter titled “Colonialism and Colonial Modernity: English Novels Translated into Kannada.”

2.1.2. Translations of Poetry

Kadekar Rajagopalakrishnarao, S. G. Narasimhachar (1862-1907), S. G. Govindacharaya, Hattiyangadi Narayana Rao, M. D. Alasingacharaya, Panje Mangesh Rao (1874-1937), B. M. Srikantiah, Govinda Pai (1883-1963), M. N. Kamath (1883-1940), Kerodi Subharao (1863-1928), D.V. Gundappa (1887-1975), and others translated poems from English into Kannada during this period. The Kannada translations of English poems are spread across various journals, magazines, and books. Let us consider a few translations just to have a bird’s-eye view of poetry translation into Kannada. Kadekar Rajagopalakrishnarao translated two English poems. The first poem was from William Cowper (1731-1800) who was one of the influential poets in his time in England. Kadekar translated his poem “The Solitude of Alexander Selkirk” as “Selkirkas Yekaki Pralapa”¹¹⁸ (Grief of a Lonely Person) (1894). The second one is Sir Henry Wotton’s (1568-1639) poem, “The Character of a Happy Life” translated as “Nijayogi”¹¹⁹ (A True Yogi) (1914). The study has not found the above-translated poems.

¹¹⁶ Sir John Lubbock, *The Pleasure of Life* (1887), *Samsara Sukha*, trans. Hanumantarao Govinda Deshpande (Dharwad: Karnataka Grantha Prasarak, 1915).

¹¹⁷ For more details about all the novels translated from English into Kannada, see the Appendix-I, 268-270.

¹¹⁸ William Cowper, “The Solitude of Alexander Selkirk” (1782), “Yekaki Pralapa”, trans. Kadekar Rajagopalakrishnarao (n.p: Vignanadipike Patrike 2/11, 1894).

¹¹⁹ Sir Henry Wotton, “The Character of a Happy Life” (1651), “Nijayogi”, trans. Kadekar Rajagopalakrishnarao (n.p: Srikrishna Sukti Pathrike, 1914).

S. G. Narasimhachar and Panje Mangesh Rao, influential early writers in Kannada, translated English poems into Kannada, mainly for children. S.G. Narasimhachar translated, Felicia Herman's (1793-1835) "The Better Land" (1914) as "Uthamarajya" (Good State), William Edward Hickson's "Try, try, try again" as "Marali Yathnava Madu," (Try Again and Again,) Jane Tylor's "The Star" (1806) as "Nakshatra," William Wordsworth's "To the Cuckoo" (1807) as "Kogile," Oliver Goldsmith's romantic ballad, "The Hermit" (1765) as "Preshita Priya Samagama" (Person Who Meets Loved One)¹²⁰ and other poems. These poems are scattered in various books and magazines. It appears that they were published before 1907. Panje Mangesh Rao (1874-1937) translated Jane Tylor's "The Star" as "Nakshatra," Mary Howitt's "The Spider and the Fly" (1829) as "Jedanu Nonavu" (Spider and Fly), Wordsworth's "The Last of the Flock" (1798) as "Kadekanji," William Howitt's "The Wind in a Frolic" (1850) as "Tenkanagaliyata" (The Wind in the South), Felicia Heman's "Oh Call My Brother Back to Me" (1828) as "Marali Tammana Kareyappa" (Call My Brother Back to Me)¹²¹ and others. All these translated poems were published in 1919 in the monthly magazine *Suhasini* and other magazines.

Kannada translators also rendered some of the poems from Shakespearean plays into Kannada. S. G. Narasimhachar translated two poems from the play, *The Tempest*. They are, "Full fathom five thy father lies" and "Where the bee sucks, there suck I."¹²² The Kannada translations of these two poems are not available. Hattiyangadi Narayana Rao, one of the

¹²⁰ For more information about the translations of poems from English into Kannada, see the Appendix-IV, 279-282.

¹²¹ Jane Tylor, "The Star" (1806), "Nakshatra", trans. Panje Mangesh Rao (n.p: Sathyadepike Paper, 1919), Mary Howitt, "The Spider and the Fly" (1829), "Jedanu Nonavu", trans. Panje Mangesh Rao (n.p : Sathyadepike Paper, 1919), William Wordsworth, "The Last of the Flock" (1798), "Kadekanji", trans. Panje Mangesh Rao, (n.p : Sathyadepike Paper, 1919), William Howitt's, "The Wind in a Frolic" (1850), "Tenkanagaliyata", trans. Panje Mangesh Rao (n.p : Sathyadepike Paper, 1919), Felicia Heman, "Oh Call My Brother Back to Me" (1828), "Marali Tammana Kareyappa", trans. Panje Mangesh Rao (n.p : Sathyadepike Paper, 1919).

¹²² Shakespeare, "Full fathom five thy father lies" and "Where the bee sucks, there suck I" in *The Tempest* (1611), trans. S. G. Narasimhachar (n.p : n.d)).

important translators in Kannada, translated English poems into Kannada in the early twentieth century. His *Anglakavitavali* (1919)¹²³ is a collection of translations of the selected English poems. Tharakeshwar V. B., states that “Narayana Rao started writing poems around 1900, but the translated poems in *Anglakavitavali* began to be published in various journals from 1918. Some of the poems appeared under the name *Anglakavitasara* in the 1918 edition of the *Vagbhushana* Newspaper. A few other poems were published as part of his articles, such as “Karnataka Kaviteya Bhavitavya” (The Future of Kannada Poetry) and “Kavitavardhana” (The Growth of Poetry) in the magazine of the *Karnataka Sahitya Parishat* (Kannada Literary Council). However, the entire collection of his translated poems came out in 1919”.¹²⁴ As this collection of poems was published in 1919, Narayana Rao’s poems are discussed in the sixth chapter.

Govinda Pai (1883-1963) is another important writer in Kannada. He translated Percy Bysshe Shelly’s “To a Skylark” as “Banakkige”, William Wordsworth’s “To a Butterfly” as “Chittege,” and a few episodes from the Shakespearean play, *The Tempest*. These translated poems and his original poems were published in the magazine *Suhasini* and an anthology *Gilivindu* (A Flock of Parrots) in 1909.¹²⁵ S. G. Govindacharaya translated Thomas Gray’s “Elegy Written in a Country Churchyard” as “Smashana Shoka” (The Graveyard Mourning)¹²⁶ for which the year of publication has not yet been found. Another early writer in Kannada, M. D. Alasingacharaya, translated a poem, “The Seven Stages of a Man’s Life” from the

¹²³ Narayana Rao, *Anglakavitavali*.

¹²⁴ Tharakeshwar V. B., “Colonialism, Nationalism,” 151.

¹²⁵ Percy Bysshe Shelly, “To a Skylark” (1820), “Banakkige”, trans. Govinda Pai (n.p: Gilivindu, 1919); William Wordsworth, “To a Butterfly” (1807), “Chittege”, trans. Govinda Pai (n.p: Gilivindu, 1919); Shakespeare, *The Tempest* (1611), “Shakespeareana Tempestna kela Padyagalu”, trans. Govinda Pai (n.p: Gilivindu, 1919).

¹²⁶ Thomas Gray, “Elegy Written in a Country Churchyard” (1751), “Smashana Shoka”, trans. S. G. Govindacharaya (n.p:n.d)).

Shakespearean play, *As You like It* as “Manushyana Saptavayovyavastegalu” (1908).¹²⁷ M. N. Kamath translated “The Seven Stages of a Man’s Life” from *As You like It* as “Jevanasaptanka” (Seven Sides of Life) and Alfred Tennyson’s “Crossing the Bar” as “Sangamatarana” (Confluence).¹²⁸ D.V. Gundappa’s two translations are J. G. Whittier’s “My Soul and I” as “Jevageete” (The Song of Life) and Walt Whitman’s “Song of Myself” as “Atmageete” (The Song of Soul).¹²⁹

A significant early translator of English poems is B. M. Srikantaiah. His *English Geetagalu* (1926) comprises translations of selected English poems in Kannada. The collection consists of around 60 poems. The entire collection was published in 1926 by the Karnataka Sangha of the Central College. Before that, three poems were published in the *Vidyadayini* magazine, a magazine started by Bapu Subharaya (1867-1921) at Mysore in 1919. Twelve more poems were published in *Karnataka Grantamale Pathrike*¹³⁰ in 1921, and D.V. Gundappa published 24 poems in *Karnataka Jana Jeevana* newspaper in 1924. The publication date in *Grantamale* is taken as the date of publication of the collection, though the complete collection came out in 1926.¹³¹ B. M. Srikantaiah states that he translated English poems to Kannada to introduce the English poems to Kannada people and culture. He endeavoured to provide a ‘model’ for modern Kannada poetry. The translations mentioned above have been found in

¹²⁷Shakespeare, “The Seven Stages of a Man’s Life” in *As You Like It* (1623), “Manushyana Saptavayovyavastegalu”, trans. M. D. Alasingacharaya (n.p: Srikrishna Sukti, 3/11-12, 1908), 322.

¹²⁸ Shakespeare, “The Seven Stages of a Man’s Life” in *As You Like It* (1623), “Jevanasaptanka”, trans. M. N. Kamath (n.p: Swadeshabhimani 22/11, 1912), 6; Tennyson, “Crossing the Bar” (1889), “Sangamatarana”, trans. M. N. Kamath (n.p: Swadeshabhimani 22/11, 1912), 6.

¹²⁹ J. G. Whittier, “My Soul and I” (1892), “Jevageete”, trans. D V Gundappa (n.p: Vasanta Kusumanjali, 1922); Walt Whitman, “Song of Myself” (1855), “Atmageete”, trans. D.V Gundappa (n.p: Vasanta Kusumanjali, 1922).

¹³⁰ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 288. Karnataka Granthmale Pathrike is an important magazine started by L. Jayarao, M. Shamarao, Bapu Subbharaya, and Appanna Shetty in the Mysore region of Karnataka State. This magazine published translations from English, Bengali, and Sanskrit into Kannada during the period.

¹³¹ Tharakeshwar, “Colonialism, Nationalism,” 172.

various books, bibliographies, articles, and other sources.¹³² The available translated poems from English into Kannada have been discussed in the sixth chapter.

2.1.3. Translations of Short Stories

The translations of short stories from English appeared in Kannada from 1840 onwards. Moral stories, stories for children, comedy, and other stories were translated into Kannada. *Aesop's Fables* and *the Arabian Nights* were translated several times during the period. *Aesop's Fables* were translated four times into Kannada. Sir Walter Elliot translated *Aesop's Fables* keeping the original title in 1840. G. A. Wurth translated it as *Aesopana Nitikathegalu* (The Moral Stories of Aesop) (1860), Laxminarayana K. translated it as *Aesopana Sachitra Nitikathasara* (The Moral Stories of Aesop) (1903) and Maben C. translated it as *Aesopana Nitikathegalu* (The Moral Stories of Aesop) (1907).¹³³

The Arabian Nights was translated six times into Kannada during the period. Venkata Rango Katti had translated it as *Arab Basheya Surasa Kathegalu* part-1 and 2 (The Beautiful Stories of Arab Language) in 1863 and in 1865 respectively. U. Dakshina Murti Sastri translated "The Brilliant Island Story of Aladiya" as "Aladiya Adbhuta Dipa Stambhada Kathe" in 1890. P. Veda Mitra translated *The Arabian Nights* as *Yavana Yamini Vinoda Kathegalu* (The Fun Stories of Yavana Yamini) in 1905. Nagasharma translated it as *Yavana Yamini Yemba Arabian Nights Kathegalu* (Foreign Night Stories called Arabian Nights) in 1915. The sixth translation is *Arabian Nights Kathegalu* (The Stories of Arabian Nights) by B.

¹³² For more information about the translations of poems from English into Kannada, see the Appendix-IV, 279-282.

¹³³ Aesop, *Aesop's Fables*, trans. Sir Walter Elliot (Madras: Asylum Press, 1840); Aesop, *Aesopana Nitikathegalu*, trans. G.A.Wurth (Mangalore: Basel Mission Pres, 1860); Aesop, *Asopana Sachitra Nitikathasara*, trans. Laxminarayana K (n.p: 1903); Aesop, *Aesopana Nitikathegaluin*, trans. Maben C (Mangalore: Basel Mission Press, 1907).

Subramanya Achar in 1916.¹³⁴ These translations of *Arabian Nights* rendered the stories into Kannada for children. The publication of these translations have brought out from three regions of Karnataka; Mangalore, Bangalore, and Dharwad.

There are also short stories that were translated from English plays. The first few short stories were renderings of English plays. Some Kannada translators translated Shakespearean plays as short stories in Kannada. Deputy Channabasappa translated *The Comedy of Errors* as *Nagadavarannu Nagisuva Kathe* (A Story of Laughter) in 1871. M.S. Puttanna and M.B. Srinivasa Iyengar translated *Cymbeline* as *Jayasimharaja Charitre* (A History of Jayasimharaja) in 1881. Bhandivada translated *Romeo and Juliet* as a story titled *Kamalaksha Padmagandhi* (A Story of Kamalaksha and Padmagandhi) into Kannada in 1881. Narasimhashastri translated *Tales from Shakespearean Plays*, adapted from those written by Charles and Mary Lamb, as *Shakespeare Mahakaviya Nataka Kathanuvada-Yentu Nataka Kathegalu* (Eight Stories from the Plays of the Great Poet Shakespeare) and these were published by the Mysore Christian Literature Society in 1909.¹³⁵

There are a few novels that were rendered as stories in Kannada. They are as follows: H. Moegling translated Sherwood's *The History of Little Henry and His Bearer* as "Chikkavanada Henry, Avana Boyi Ivara Katheyu" (The Story of Little Henry and His Assistant) in 1849. Theophilus Smith's *The Last Days of Boosy* (A sequel to Mrs. Sherwood's *Little Henry and his Bearer*) was translated as *Bosiya Kadedinagalu* by Christanuja Vatsa in 1869. Campbell C. translated Sherwood's (Mary Martha) *The Ayah and Lady* as

¹³⁴ *The Arabian Nights* (1705), *Arab Basheya Surasa Kathegalu* part-1 and 2, trans. Venkata Rango Katti (Bombay: The Bombay Education Society, 1863, 1865); *The Brilliant Island Story of Aladiya* (1814), *Aladiya Adbhuta Dipa Stambhada Kathe*, trans. U. Dakshina Murti Sastri (Bangalore: 1890), *The Arabian Nights, Yavana Yamini Vinoda Kathegalu*, trans. P. Veda Mitra, (Bangalore: 1905); *The Arabian Nights, Yavana Yamini Yemba Arabian Nights Kathegalu*, trans. Nagasharma (Bangalore City: Kalanidhi Mudranalaya, 1915); *The Arabian Nights, Arabian Nights Kathegalu*, trans. B. Subramanya Acharin (n.p: 1916).

¹³⁵ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 550.

“Doresaniyannu Dadiyanu Kuritanta Kathe” (The Story of a Princess and a Nurse) in 1844. Harriet translated “A Voyage to Lilliput” from *the Gulliver’s Travels* as “Galivara Yembuvanu Lilliput Deshakke Hoda Kathe” (The Story of Gulliver who went to Lilliput) in 1873. The other short stories translated in this period are “Tales of William Morrison”, “Samuel Johnson Tales”, Maria Edgeworth's “Murad and Unlucky”, *The Stories of Christ for Children*, and “History of Little William”.¹³⁶ The available English short stories translated into Kannada are discussed in the sixth chapter.

2.1.4. Translations of Biographies

In the nineteenth century, English was the source language wherein enormous literature was available in the form of biographies. The English-educated middle class of Karnataka read this literature and started translating biographies into Kannada. The reason for translating biographies from English into Kannada was to share their knowledge with others. Around 30 biographies, including the history of England, were translated into Kannada between 1847 and 1930. The name Ramachandra Hanamanta Deshpande is important in translating biographies of the Western world for the Kannada people. He translated the biographies of the Western world's historical figures.¹³⁷ He also translated *Biographies of Twenty-five Great Personalities, Including Francis Bacon* as *Francis Bacon Olagondante Ippataidu English Vyaktigala Jevana Charitre* in 1892.¹³⁸

One can find five biographies of Queen Victoria that have been translated into Kannada in the period. Christanuja Vasta translated *The Queen of Great Britain and Ireland, the life of her Majesty Queen Victoria* as *Victoria Jevamanada Vrutantavu* in 1897; B. Suryanarayana

¹³⁶ For more details of the English short stories in Kannada translations, see the Appendix-III, 276-278.

¹³⁷ For more details of the English biographies in Kannada translations, see the Appendix-V, 282-284.

¹³⁸ *Francis Bacon Olagondante Ippataidu English Vyaktigala Jevana Charitre*, trans. Hanamanta Deshpande (Dharwad: Jnanavardhaka Chapa Khane, 1892).

Rao translated *The Biography of Queen Victoria* as *Shrimadindiya Chakravartiyavarada Victoria Maharaniyavara Charitre* in 1898. A. Anandarao translated *The Biography of Queen Victoria* as *Maharani Gruhashelein* in 1911 while Shrirama translated it as *Victoria Rani* in 1915. The fifth and the last one was by Ramakrishnaiah Sajepa, who translated it as *Victoria Raniya Charitre*.¹³⁹ There are four translations of a biography of George Washington in Kannada. Ramarao Anavatti translated *The Biography of Napoleon, George Washington, Socrates, Shakespeare, and others* as *Mahaneyara Charitre Napoleon, George Washington, Socrates, and Shakespeare Mattu Itararu* in 1909; M. R. Annaji Rao translated it as *George Vashigtannana Jevana Charitre* in 1905. The last two are by M. Venkatakrishnaiah, who translated it as *Washingtonna Charitre-1* and *Washingtonna Charitre-2*.¹⁴⁰

M. S. Puttanna translated the *Biography of Confucius*, maintaining the same English title in Kannada in 1898. *The Biography of Abraham Lincoln* was translated twice as *Abraham Lincolnra Charitre* by C.S. Krishnaswamy Rao and G. H. Honnapura Matt in 1922.¹⁴¹ The other biographies translated into Kannada include that of Shakespeare, Benjamin Franklin, William Ewart Gladstone, Napoleon, and Duke of Wellington.¹⁴² The available biographies shall be discussed in the sixth chapter.

¹³⁹ *The Queen of Great Britain and Ireland, the life of her Majesty Queen Victoria, Jevamanada Vrutantavu*, trans. Christanuja Vasta (Mangalore: Basel Mission, 1897); *The Biography of Queen Victoria, Shrimadindiya Chakravartiyavarada Victoria Maharaniyavara Charitre*, trans. B. Suryanarayana Rao (Madras: Christian Literature Society, 1898); *The Biography of Queen Victoria, Maharani Victoria Gruhashele*, trans. A. Anandarao (n.p : 1911); *The Biography of Queen Victoria, Victoria Rani*, trans. Shrirama (Bangalore: Karnataka Pustakalaya, 1915 & 1918), *The Biography of Queen Victoria, Victoria Raniya Charitre*, trans. Ramakrishnaiah Sajepa (n.p : n.d).

¹⁴⁰ *The Biography of Napoleon, George Washington, Socrates, Shakespeare and others, Mahaneyara Charitre Napoleon, George Washington, Socrates, and Shakespeare Mattu Itararu* trans. Ramarao Anavatti (Mysore: General Agency, 1909); *George Washintonna Jevana Charitre*, trans. M. R. Annaji Rao (Mangalore: Basel Mission Book and Deposit, 1905), *Washingtonna Charitre-1* and *Washingtonna Charitre-2*, trans. M. Venkatakrishnaiah (n.p : 1919).

¹⁴¹ *Biography of Confucius*, trans. M. S. Puttanna (n.p; 1898); *Abraham Lincolnra Charitre*, trans. C.S. Krishnaswamy Rao (Mysore: G.T.A Press, 1922); *Abraham Lincolnra Charitre* trans. G. H. Honnapura Matt (Dharawada: Shree Vagdevi Grantamale, 1922).

¹⁴² For more details of the English biographies in Kannada translations, see the Appendix-V, 282-284.

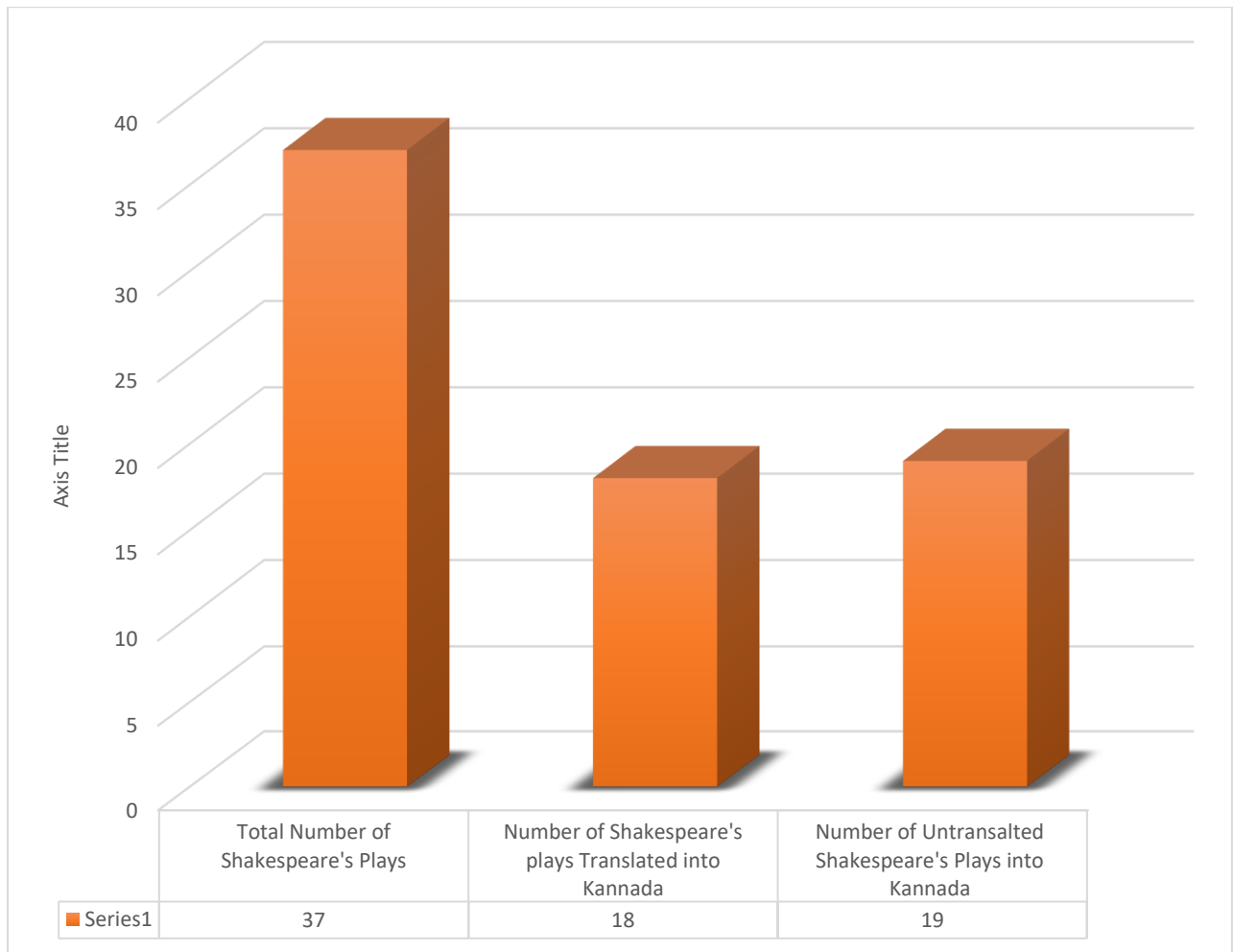
2.1.5. Translations of Plays

The genre of dramatic literature, especially Shakespearean plays entered Kannada through translation. A new dramatic tradition was inaugurated in Kannada literature and society through Shakespearean plays. Shakespearean plays were popular in Indian languages, including Kannada, in the latter half of the nineteenth and early decades of the twentieth centuries. Like in other languages, Shakespearean plays inspired many Kannada translators. The main concern of some of Shakespearean translated texts was to do with their stage adaptability and performance. Translations of Shakespearean plays were beginning to appear in Kannada in the 1890s. However, the bulk of his plays were rendered into Kannada after 1930.¹⁴³

The notable features of some of the translated plays are as follows: The translators kept in mind the stage adaptability of the translated work. As already mentioned that the notable feature is that in the beginning, Shakespearean plays were translated into Kannada as stories and not directly as plays. Another notable factor is that some of the translators who translated Shakespearean plays were notable writers in Kannada. They are Deputy Chennabasappa, A. Anandaraya, Basavappa Shastri, M. L. Srikantesha Gowda, M. R. Annaji Rao, M. S. Puttanna, Kerur Vasudevacharya, G. H. Honnapura Matt, Bapu Subbaraya, and others. A few early translations of Shakespearean plays entered into Kannada via Indian regional languages. For instance, B. Venkatacharya translated *The Comedy of Errors* from Bengali into Kannada as *Bhrantivilasa* (Pleasure of Illusion) in 1876.¹⁴⁴ The contribution of Shakespeare's plays are immense and the diversity of his plays can be appreciated through the Kannada translations.

¹⁴³ Kuntar, *Adunika Kannada Sahitya Charitre-Anuvada Sahitya*, 451.

¹⁴⁴ William Shakespeare, *The Comedy of Errors* (1594), *Branti Vilasa*, trans. B. Venkatacharya (Bangalore: Karnataka Press and Mysore: G.T.A. Press, 1876).



Graph 2 shows the total number of Shakespearean plays, the number of translated Shakespearean plays in Kannada, and the number of plays not translated into Kannada¹⁴⁵

The above graph shows the representation of Shakespearean plays in Kannada during the period. The graph shows that 18 of the total 37 Shakespearean plays were translated into Kannada during the period under study. The other 19 Shakespearean plays have been translated into Kannada after 1930. Even today, in the twenty-first century, Kannada translators continue

¹⁴⁵ For details of the translations, see the Appendix-II, 271-275.

to translate Shakespearean plays over and over again. For instance, Kannada translators like K.S. Nisar Ahmad, H. S. Shivaprakash, K.V. Akshara, K. S. Bhagawan,¹⁴⁶ and others have translated Shakespearean plays in the twenty-first century.

¹⁴⁶ Kuntar, *Adunika Kannada Sahitya Charitre-Anuvada Sahitya*, 458-461.

Number of Shakespeare plays in Kannada	Name of Shakespeare's plays translated into Kannada	Number of times Shakespearean plays translated into Kannada
1	Hamlet	06
2	As You Like It	02
3	The Taming of the Shrew	05
4	Othello	05
5	Romeo and Juliet	08
6	The Merchant of Venice	05
7	Macbeth	03
8	The Tempest	03
9	The Winter's Tale	03
10	The Comedy of Errors	01
11	The Two Gentlemen of Verona	01
12	Pericles	01
13	King Lear	01
14	All's well that ends well	01
15	Cymbeline	01
16	Julius Caesar	01
17	A Midsummer Night's Dream	02
18	Antony and Cleopatra	01
Total number of Translations		50

Table 2 shows the total Shakespearean plays rendered into Kannada and their multiple translations¹⁴⁷

Shakespeare's plays can generally be classified as tragedies, comedies, and historical plays. As per the data available, 17 popular Shakespearean plays were translated into Kannada.

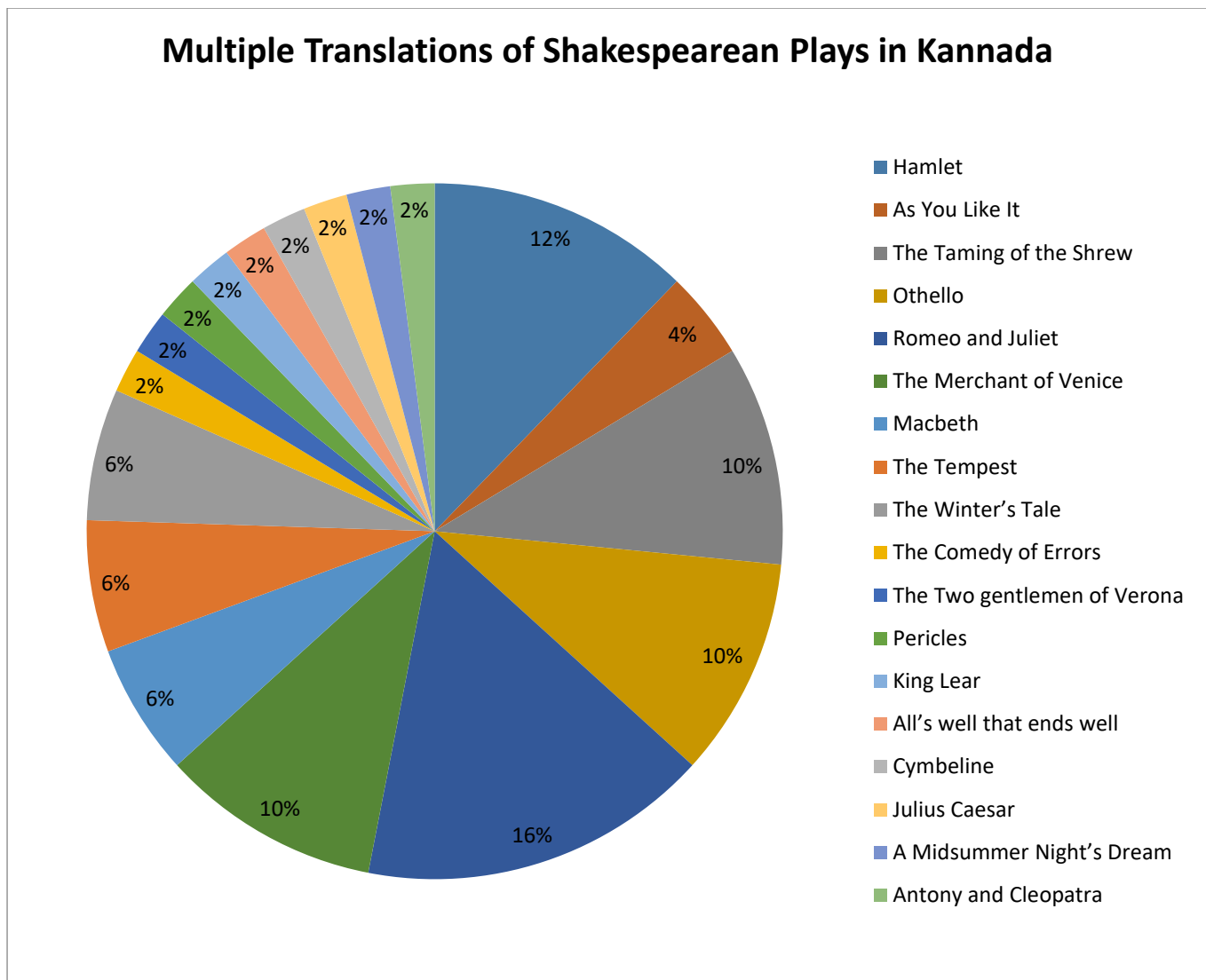
¹⁴⁷ See the data on Shakespearean plays in Kannada translations documented in the Appendix-II, 271-275.

Of these, eight were comedies and nine, tragedies. They were mainly translated for the stage, keeping their performability in mind. It is worth noting that in the period under study, only one historical play, *Pericles*, was translated as *Parikalabyudaya* in 1897 by M. R. Annaji Rao.¹⁴⁸

Out of the eight comedies, *The Merchant of Venice* and *The Taming of the Shrew* seem to have attracted the Kannada translators, as they were translated five times each. *The Winter's Tale*, which has been translated thrice, occupies the second position and is followed by *As You Like It*, *A Midsummer Night's Dream* which were translated twice. The other comedies such as *The Comedy of Errors*, *The Two Gentlemen of Verona*, and *All's Well that Ends Well* were translated only once during this period. Among tragedies, *Romeo and Juliet* occupies the first place, as it was translated into Kannada eight times. The second position is occupied by *Hamlet*, which was translated six times, followed by *Othello*, five times, *Macbeth*, thrice, and the tragicomedy *The Tempest*, thrice. The other tragedies such as *King Lear*, *Julius Caesar*, *Cymbeline*, and *Antony, and Cleopatra* were translated only once into Kannada.¹⁴⁹

¹⁴⁸ For more details, see the Appendix-II, 271-275.

¹⁴⁹ Shakespearean plays in Kannada translations, see the Appendix-II, 271-275.



Graph- 3 The pie-chart depicts the percentage-wise share of translated Shakespearean plays, it accounts for multiple translations of each play¹⁵⁰

The above pie chart shows the eighteen plays of Shakespeare translations in Kannada percentage-wise. Nine plays of Shakespeare have been translated multiple times. Out of the nine, five are tragedies and four are comedies rendered multiple times. They are as follows: *Romeo and Juliet*, *Hamlet*, *Othello*, *Macbeth*, *The Tempest*, *The Merchant of Venice* and *The Taming of the Shrew*, *The Winter's Tale*, and *As You like It*. Other English plays were also translated into Kannada during the period of literary history under study.¹⁵¹ For example, Henry

¹⁵⁰ For the details of the translations, see the Appendix-II, 271-275.

¹⁵¹ For the details of the other translations, see the Appendix-II, 271-275.

Fielding's (1707-1754), *The Modern Husband* was translated as *Sundara Nataka* (A Beautiful Play) by Sheshagiriraya Churamuri in 1882.¹⁵² Tharakeshwar notes that "as per known records, the above mentioned play was the first to be translated into Kannada. In the beginning, Shakespearean plays were translated into Kannada as stories, not as plays. It was after *The Modern Husband* was translated that Shakespearean plays began coming into Kannada as plays.¹⁵³ *A Drama in Five Acts*, founded on the English story "Lady Hutton's Ward" was translated as *Charu Sile Charitre* by M.B. Rama Rao in 1896. The play titled *The Cup* was translated as *Kanakaluka Athava Kamalini Charitam* (A History of Kamalini) by D.V. Gundappa in 1911.¹⁵⁴

Richard Brinsley Sheridan's (1751-1816) *The School for Scandal* was translated as *Mohini Athava Nindakara Nadavali* (Abusive Behaviour) by G. H. Honapura Matt in 1911.¹⁵⁵ This play was written in English in 1777, and it was most popular among the comedy of manners in English. According to Tharakeshwar "the Vidhyavardhaka Sangha in Dharwad used to organize a competition for writing new literature. Honnapura Matt's translation was published in the magazine *Vagbushana* from Dharwad after it received a prize for the best play and it was published as a book in 1911".¹⁵⁶ Sir John Vanbrugh's (1664-1726) *The Mistake* also translated as *Pramadakara Natakam* (A Play of Mistake)¹⁵⁷ by S. N. Naraharaiah B.A. in 1915.

¹⁵² Henry Fielding, *The Modern Husband* (1732), *Sundara Nataka*, trans. Sheshagiriraya Churamuri (Dharawada: Jnanavardhaka Mudrakshara Shale, 1882).

¹⁵³ Kuntar, *Adunika Kannada Sahitya Charitre-Anuvada Sahitya*, 462.

¹⁵⁴ *A drama in 5 acts, founded on the English story Lady Hutton's Ward, Charu Sile Charitre*, trans. M.B. Rama Rao (Mysore: Published in the Family Story-teller, 1896); *The Cup, Kanakaluka Athava Kamalini Charitam*, trans. D.V. Gundappa (Bangalore: Sumati Granthamala, 1911).

¹⁵⁵ Richard Brinsley Sheridan, *The School for Scandal* (1777), *Mohini Athava Nindakara Nadavali*, trans. G. H. Honapura Matt (Dharawada: Shree Vagdevi Grantamale, 1911).

¹⁵⁶ Kuntar, *Adunika Kannada Sahitya Charitre-Anuvada Sahitya*, 464.

¹⁵⁷ Sir John Vanbrugh, *The Mistake* (1705), *Pramadakara Natakam*, trans. S. N. Naraharaiah (Udupi: Sri Sadananda Mudrakshara Shale, 1915).

Oliver Goldsmith's (1728-1774) *She Stoops to Conquer* was important among the English plays in the eighteenth century, and has been adapted as a film. The play was translated twice into Kannada as *Nirmale* (Nirmala) by Shrirama in 1918, and as *Pativashikarana* (Enticing the Husband)¹⁵⁸ by Kerur Vasudevacharayain in 1928. We shall discuss the translations of Shakespearean plays in the fifth chapter.

The discussion so far was aimed at providing a brief translation scenario of Kannada language and literature in the period between 1847 and 1930. It also focuses on the interaction of two languages, cultures, and ethos during the colonial period. The chapter also intended to demonstrate the fact of translations played a major and crucial role in fashioning not only the modern Kannada language but also the Kannada culture. The facts presented so far show that the history of translation is an inextricable part of the history of literature in any language. The early translations from English into Kannada have widened the horizons of the Kannada readers and presented a taste of English literature. The reason for documenting the early translations is to preserve the knowledge of Kannada literature's the heritage of the period under study. These translations of English literary works paved the way for modernizing the Kannada language and literature.

In the same period, other than literary works, there were non literary works related to other disciplines such as science, economics, and history that were translated from English into Kannada.¹⁵⁹ There had been no attempts to write the history of early translations from English

¹⁵⁸ Oliver Goldsmith, *She Stoops to Conquer* (1771), *Nirmale*, trans. Shrirama (Bangalore: Karnataka Pustakalaya, 1918); Oliver Goldsmith, *She Stoops to Conquer*, *Pativashikarana*, trans. Kerur Vasudevacharaya (Dharwad: Manohar Grantamala, 1928).

¹⁵⁹ Refer these books for other translations; L. D. Barnett, *A Catalogue of the Kannada, Badaga, and Kurg Books in the Library of the British Museum* (London: Longman & Co., 1910); Nayak H. M., K.S. Deshpande, Prabushankara, et al., ed., *Kannada Granthasuchi-Anuvaada Sahitya*, Vol. VII (Mysore: University of Mysore, 1984), 2–21.

into Kannada for various reasons. The Kannada literary world has to ponder over a new way of writing a modern literary history of Kannada literature, taking into consideration these early translations. As we know, the nineteenth and the early twentieth centuries are very important to understand contemporary Indian/ Kannada literature.

To conclude, the chapter has tried to set the chronology of the early translations between 1847 and 1930 in Kannada. The conventional sources such as literary histories, archival documents, and digital resources available on internet were consulted to draw the chronology. It is an attempt and a first step towards establishing the chronology of early translations and their historiography. A list of the early Kannada translations, which would help future researchers as a readymade reference to the historiographical work in translation studies and to carry out a further in-depth analysis of a focused area, is provided at the end (in appendices). Such documentation would also help future research on the Kannada literature of the nineteenth and twentieth centuries. The next chapter discusses how the early Kannada translations have been represented by the literary histories of modern Indian literature in general and modern Kannada literature in particular.

Chapter 3

Translations and Adaptations: The Shaping of Modern Kannada Literature

This chapter provides the background of English education in colonial India to understand its importance and nature and the significance of early translations from English literature. Then it deliberates on the practice of translation in colonial India. Translations play a significant role in any literary history with respect to the modern way of writing poetry, plays, short stories, novels, biographies, etc. Therefore, the chapter explores mainly how literary historians have overlooked the translations and adaptations while writing the literary history of modern Indian literatures on one hand and the literary history of modern Kannada literature and the place of translations in them on the other hand.

To specify further, it investigates the main concerns of modern Indian literary histories in general and modern Kannada literary histories in particular by considering the translations and adaptations, which help understand how translations have shaped modern Indian literatures. Here, the emphasis is laid to explore and analyse how translations' cultural politics and literary functions have modernised the Kannada language and literature. By going through the above aspects, one could visualise erstwhile Karnataka's socio-cultural scenario and the translations in the colonial era.

3.1 English Education in Colonial India and the Role of Translation

India is a multilingual and culturally diverse country. Sanskrit language and literature influenced the Indian languages and literatures till the end of the nineteenth century. We shall briefly discuss the practice of translation in India in this section. Earlier, the practice of translation existed amongst the Indian languages, that is, many of the Sanskrit texts were translated into Indian languages because Sanskrit was the language of literature. Sanskrit was

considered a religious language for a long time. For instance, Panchatantra, the Ramayana, the Mahabharata, *the Bhagavad-Gita*, and other texts¹⁶⁰ were translated into Indian languages. When Sanskrit declined in the medieval period, the Persian language became the dominant language under the Mughal rulers. The earliest translations seem to have happened between Pali, Arabic, Sanskrit, Prakrit, Persian, Italian, and other languages, which we are not discussing in detail here because it is not within the scope of this study.

Let us now briefly look at English education and the practice of translation in colonial India. The English language became the dominant language in the middle of the nineteenth century in India. The British rule in India wanted the English language and literature to be considered superior to the Indian languages. Lord Macaulay's decisive proposal on the promotion of English was discussed in his famous *Minutes* of 2 February 1835. Macaulay insisted on the spread of Western knowledge by translating English texts into Indian vernaculars. He stated that:

Neither Arabic nor Sanskrit suitable for the transmission of scientific and technological knowledge. Rather, Indians acquainted with Western knowledge and science would surely have the inclination and the ability to exhibit European knowledge in the vernacular dialects and would eventually help to develop vernacular literature in the country within 20 years.¹⁶¹

In the middle of the nineteenth century, English became the language of administration under the British rule in India. The nineteenth century witnessed many changes in the Indian social, political, and cultural environment. Notably, the British rule established three universities in Calcutta, Madras, and Mumbai in 1857 to provide Western education to Indians. There was a new change in Indian literature and languages through the influence of English. The

¹⁶⁰ The texts have been translated into major Indian languages time and again.

¹⁶¹ As quoted in B. M. Shankadher, *Encyclopaedia of Education System in India: James Buckingham to Revolt of 1857* (New Delhi: Deep and Deep Publications, 1999), 195.

translations and adaptations of the texts started rendering English into Indian languages. The British colonial rule and colonial modernity wrought changes in Indian society by introducing new perspectives of looking at the world. English education brought in Western ideas of liberty, rationality, and humanistic ideas into Indian society and its literatures. Indian writers adapted Western ideas to suit the Indian languages and literatures. Therefore, the English language was given a new or unique status in Indian society in the nineteenth century. Sisir Kumar Das in his book, *A History of Indian Literature: 1800–1910*, observes that:

The impact of the British rule in India was quite strong on certain sections of the people. A small section of people who learnt English and came in contact with English literature, and through it was exposed to European humanism and liberalism, pioneered various movements leading to social and religious reformations and a cultural regeneration.¹⁶²

The literary developments in India were possible because of the Christian missionaries, British administrators, native intellectuals, and others. The Christian missionaries not only established educational institutions and printing presses but also engaged in various literary activities such as compiling dictionaries for Indian languages, writing grammars of Indian languages, collating and editing texts, preparing school textbooks, writing histories of Indian literatures, and the like. Though they engaged in literary activities only as a part of their religious purpose, these literary activities contributed to the changes in Indian society and its literary field. The Christian missionaries also started translating *the Bible* to suit the Indian languages, which could then be understood by India's ordinary people. The Christian missionaries contributed vastly to literary activities. They contributed to the development of regional Indian languages, translations of *the Bible*, production of school textbooks, compilation of dictionaries,

¹⁶² Das, *A History of Indian Literature 1800–1910*, Vol. No. III, 356–357.

translation and publication of classical Indian texts, and other literary activities in the nineteenth century.

Westernization started with English education that was spread by the Christian missionaries or by the country's government institutions. For instance, the Bombay Native Education Society was established in 1827 by the governor of the Bombay Presidency. This society started several English schools where the focus was on spreading Western science and knowledge.¹⁶³ Their primary concern was to translate their religious texts, philosophy, history, science, and other texts into Indian languages and vice versa, which meant that they patronized translation activities in India for administration to establish their complete rule over India. It is worth noticing that in the nineteenth century, people were quick to recognize the potential of the English language and were willing to learn it as it was the gateway to job opportunities in the colonial government. These English-educated Indian middle classes were active in the arena of language and literature as well. Having read English literature and hitherto genres of Indian languages, they were quick to translate them into their respective languages. This means that the English language and literature had influenced the major Indian languages by the end of the nineteenth century.

The Indian languages, in terms of style, form, and structure, started changing under the influence of the English language and literature. English became the new vehicle of communication. In the light of postcolonial scholarship, we know that English education was introduced to control India socially and politically. As a result, the establishment of English education in India and the natives' exposure to English language and literature led to fundamental changes in the literary sensibility of Indian writers and readers. All the major Indian languages moved towards new ways of writings by abandoning the old traditional forms

¹⁶³ Das, *A History of Indian Literature 1800–1910*, 102.

of writing.¹⁶⁴ It may be relevant here to quote a statement from Wood's Despatch, *The Educational Matters by The East India Company* (1854). It stresses the urgency of the translations from Western literature into Indian literature by saying that:

The vernacular literatures of India will be gradually enriched by translations of European books or by the original compositions of men whose minds have been imbued with the spirit of European advancement, so that European knowledge may gradually be placed in this manner within the reach of all classes of the people.¹⁶⁵

The significance of translating Western literature into the major Indian languages was realized at the end of the nineteenth century. Therefore, we may call the nineteenth century “the era of translations” in India. Translation in colonial India was a medium through which knowledge acquisition took place from the West into Indian languages. It may be relevant here to quote M. K. Gandhi's views on translation:

I consider English as a language for international trade and commerce, and therefore it is necessary that a few people learn it.... And I would like to encourage those to be well-versed (in English) and expect them to translate the masterpieces of English into the vernaculars.¹⁶⁶

M. K. Gandhi even felt that the adoption of English as the medium of education might prevent the growth of Indian languages. It is mostly India's upper castes who received English education for the first time during this period and benefited from the reforms implemented by the British colonial rule. Most of the writers and the translators were from this

¹⁶⁴ Most of the Indian writings were in verse form till the nineteenth century as observed by the Indian scholars.

¹⁶⁵ Shankadher, *Encyclopaedia of Education System in India*, 132.

¹⁶⁶ The quotation has been taken from the *Preamble of National Translation Mission*, Central Institute of Indian Languages, Mysore, Karnataka, India. See for more information, https://www.ntm.org.in/languages/english/preamble_ntm.aspx.

English-educated Indian middle-class community, which we can notice by looking at India's literary academia from that period. Sisir Kumar Das explains:

English language being the language of the new rulers of the country, promised better economic prospects and better social status to many Indians. The small section of people, almost exclusively the Hindus, realized the English language's potentiality and took the initiative to learn and educate their children in that language. This caused a split in the Indian population, between a new class of people educated in English and the rest of the population who had either traditional education or no education at all.¹⁶⁷

We can perceive that the English-educated Indian middle class played an essential role in developing and modernizing the Indian languages and literatures by translating Western literary texts into Indian languages. Colonial officers and Indian writers started translating eighteenth- and nineteenth-century English literary texts into Indian languages. Therefore, the latter half of the nineteenth and early decades of the twentieth century belonged to translators, translations, and adaptations in Indian languages. The literary scenario was almost the same in the context of Karnataka and Kannada literature too. The advancement of English education, the creation of an English-educated bureaucratic class, establishment of the printing presses, compilation of dictionaries and grammars, translation of literary and discursive texts from English into Kannada, the invention of new genres of literature, formation and solidification of the notion of Kannada identity, and the fashioning of the Kannada public sphere characterize the nineteenth and early decades of the twentieth century linguistic state of the Kannada language. The following observation by E. P. Rice is relevant here to understand the changes that took place in the nineteenth century in Kannada literature. He says:

With the nineteenth century begins an entirely new period of Kanarese literature, brought about by the influence of English rule in India, the impact of European

¹⁶⁷ Das, *A History of Indian Literature 1800–1910*, 358.

civilization, and the introduction of Western scientific methods of research and ideals of scholarship. The reorganization of the education of the country on Western lines has largely increased the reading public and extended the knowledge of and desire for literature, which now takes the form almost entirely prose.¹⁶⁸

The literature in Kannada produced until the nineteenth century had been in mostly verse and mainly for the court audience of Kings. Folk songs, narratives, and performances were abundant but very different from the Western genres that were translated into Kannada. It seems that the common mass of Kannadigas could not understand the great epics in the language till the nineteenth century.¹⁶⁹ English education and exposure to English literature played an essential role in shaping the Kannada writers' literary sensibility or Kannada literature. This can be seen in this period through the experiments of Kannada writers and translators in translating new literary genres from English into the Kannada tradition. In the following section, we will look at early Kannada translations and adaptations from English literature and how they played a significant role in shaping modern Indian literatures. We will mainly concentrate on modern Indian literary histories in general and Kannada literary histories in particular, read in the light of translation and literary history and how modern literary histories have overlooked the early translations from English literature into Indian literatures.

3.2 The Main Concerns of Modern Indian Literary Histories and the Translations and Adaptations from English Literature

Having acknowledged the role of translations and adaptations from English into Indian languages in shaping the new literary realm in these languages, now the task is to explore how

¹⁶⁸ Edward P. Rice, *A History of Kannada Literature*, 2nd ed, 99.

¹⁶⁹ The literary works produced till the nineteenth century in Kannada was in verse form and mostly the early Kannada writers wrote in old Kannada mixed with Sanskrit.

literary histories have treated translations in their literary historiography. The other project is to explore the main concerns of modern Indian literary histories. A few such important questions were raised by Ganesh N. Devy in his article and book, “Translation and Literary History: An Indian View” (1997) and *Of Many Heroes: An Indian Essay in Literary Historiography* (1998), respectively. The other essays and texts also considered here for a better understanding of literary history are Sheldon Pollock’s *Literary Cultures in History: Reconstructions from South Asia* (2004), David Perkins’s *Theoretical Issues in Literary History* (1991), Stuart Blackburn and Vasudha Dalmia’s *India’s Literary History: Essays on the Nineteenth Century* (2010), and others.¹⁷⁰ We have discussed these books and related articles on literary history regarding this present study in the literature review section in the introductory chapter.

The first literary histories of India are older literary histories that foreign scholars wrote in the nineteenth century. They are the following: Albrecht Weber’s *History of Indian Literature* (1852), which is in volumes written originally in German and translated into English in 1974; Frederich Max Muller’s *A History of Ancient Sanskrit Literature* (1859); M. Garcin de Tassy’s *History of the Literature of Hindu and Hindustani* in two volumes (1839–47); Robert Frazer’s *A Literary History of India* (1897); G. A. Grierson’s *Modern Vernacular Literature of Hindustan* (1889); and Maurice Winternitz’s *A History of Indian Literature* (1907–1922).¹⁷¹ These literary histories of Indian literature depict the writings of mythology, writings from the Vedic period, and epics, and are mainly concentrated on Sanskrit literature.

¹⁷⁰ Ganesh Devy, “Literary History and Translation: An Indian View,” *Meta: Journal des traducteurs/Meta: Translators’ Journal* 42, no. 2 (June 1997), 395-406. Devy, *Of Many Heroes: An Indian Essay in Literary Historiography* (Mumbai: Orient Longman, 1998), Sheldon Pollock, ed. *Literary Cultures in History: Reconstructions from South Asia* (New Delhi: Oxford University Press, 2004), David Perkins, *Is Literary History Possible?* (Baltimore: The Johns Hopkins University Press, 1993), Stuart Blackburn and Vasudha Dalmia, eds. *India’s Literary History: Essays on the Nineteenth Century* (New Delhi: Permanent Black, 2010).

¹⁷¹ Carol A. Breckenridge and Peter van der Veer, ed., *Orientalism and the Postcolonial Predicament: Perspectives on South Asia New Cultural Studies* (University of Pennsylvania, 1988/1989), 162.

E. V. Ramakrishnan rightly observes that almost all of the above-mentioned literary histories find no merit in contemporary India's literary productions. Besides, such literary histories generally equate classical Sanskrit writings with Indian literature.¹⁷² He further argues that the conventional and factual literary histories that deploy the methods of chronology and objectivity represent the hegemonic or the dominant literature as the only literature and exclude literatures of the marginalized, works of folktales, translations, and other different forms of literature.¹⁷³

We now turn our attention to an examination of the two important literary histories of modern Indian literature. They can be seen as modern instances of the literary historiography of Indian literature as well. Sisir Kumar Das's two seminal volumes, *A History of Indian Literature 1800–1910*, Vol. III and *A History of Indian Literature 1911–1956*, Vol. IV, were published in 1991 and 1995, respectively. These two volumes were part of the unique and ambitious project of writing a nine-volume history of Indian literature from the ancient to the modern by India's foremost comparativist, the late Sisir Kumar Das for Sahitya Akademi. Apart from a history of literature documenting the significant literary texts, recording authors and literary events from all the scheduled languages of modern India was a unique and important feature of these volumes. Sisir Kumar Das, with the help of an eminent panel of experts from different languages, published the above-mentioned two volumes. This monumental project could not continue due to the unfortunate death of Sisir Kumar Das, however. Das wrote that:

This work is one of the first attempts towards the creation of a model of a history of Indian literature-their inter-relations and independence, their proximities and distances,

¹⁷² E.V. Ramakrishnan, "Conceptual Note for Symposium." *Literary Historiography in India: Contemporary Perspectives*. Organized by Sahitya Akademi New Delhi & Central University of Gujarat, Gandhinagar, January 10, 2014.

¹⁷³ Ramakrishnan, "Conceptual Note for Symposium."

their differences in quantity and quality. Since I did not have any model of multi-lingual, multi-literature history before me, except the “additive” one (by which I mean a sequence of isolated literature) I had to create my own model.¹⁷⁴

Another interesting note written in the preface of the volumes by Das is as follows:

It is necessary to emphasize that the present essay differs from the nationalists’ construction of Indian literature as “one though written in many languages”. It strongly defends the uniqueness of each literature in the country, and looks at each one of them as distinct expression of the experiences of each community. No attempt has been made to subordinate the uniqueness of anyone of them either by a hegemonic construction, nor by the imposition of “values” claimed to be exclusively Indian. It recognizes, both from the ideological position of the author as well as from the methodological compulsions, the plurality of Indian life. On the other hand it also contests the idea of “heterogeneity” that completely subordinates the commonalities in cultures and the relationship between the self and the other.¹⁷⁵

These two volumes cover the literary productions of India from 1800 to 1956. There are many chapters in these two volumes, and, in each chapter, there is a section that is mainly devoted to translations. The translation sections discuss translations from Sanskrit, Persian, and English, and the translations that were carried out within Indian languages. A particular reference is made to the early translations from English into Indian languages as the volumes mention some of them. However, since “literary history” is the main focus of these volumes, they just indicate translations and move forward. We do not find a profound discussion of translations and their impact on Indian literatures. Like most literary histories, these volumes, too, fail to consider translations as a part of literature and the literary history of a language. Though the said

¹⁷⁴ Das, *A History of Indian Literature 1911–1956*, xv.

¹⁷⁵ Das, *A History of Indian Literature 1911–1956*, xiv.

volumes mention major translations from English to different Indian languages—for example, literary works such *Aesop's Fables* that were translated several times and *The Pilgrim's Progress* that is one of the most translated works in all major Indian languages¹⁷⁶—they do not engage with these texts in a meaningful way to show the extent of translation's contribution to literary history. Das explains the following concerning dramatic literature:

Since mid-nineteenth century, a new dramatic literature began to develop in Indian languages on the Western drama. The coexistence of different dramatic traditions, the classical and the regional, as well as the European, created a tension within the creative psyche of the Indians, which was never reconciled completely even in the beginning of the twentieth century.¹⁷⁷

As we know, Shakespeare is the most widely translated author from that period into Indian languages, and the volumes mention some of the names of the plays of Shakespeare that were translations in Indian languages.¹⁷⁸ One can notice that there is no explanation given regarding the early translations of dramatic literature. Das also mentions the translation of indigenous literary works, religious texts, and discursive literature. He says:

Among the translations of this period, which deserve special notes, are those done by Ram Mohan Roy. Between 1815 and 1819, he translated the *Vedanta Granta* (1815) and five Upanisads—*Isa*, *Kena*, *Mandukya*, *Katha*, and *Mundaka*. These translations were prompted by the spirit of reform, to present the monotheistic doctrines of the ancient Hindus as against popular Hinduism. Besides the impact these translations made on the religious movements that originated in Bengal in the period, and soon

¹⁷⁶ Das, *A History of Indian Literature 1800–1910*, 75.

¹⁷⁷ Das, *A History of Indian Literature 1911–1956*, 150.

¹⁷⁸ Das, *A History of Indian Literature 1800–1910*, 109 and 229.

spread in other parts of the country, they gave a momentum to the newly emerging prose of intellectual discourse.¹⁷⁹

Das explains that the translations in that period were done mainly from Sanskrit, Persian, and English, and occasionally from one Indian language to another.¹⁸⁰ One can also notice the importance given to the Ramayana, the Mahabharata, the Gita, the *Puranas*, Kalidasa's *Sakuntala*, and others. In the same way, novels occupy more space, such as the novels of Bankim Chandra with a discussion of his first- and second-phase novels.¹⁸¹ The volumes also contain a discussion of novels in Gujarati, Tamil, Kannada, Urdu, and others. Das also mentions short stories produced during the period. The explanation given about Indian short stories is as follows:

During this period works like *Nitidarpan* (1837), a collection of didactic stories in Marathi, by Vishnushastri Bapat, or *Vatasaraci Gosta* (1838), a collection of Marathi stories exposing the social evils of contemporary life by Ragho Narayan Devale. Similarly there was a *dastan*, entitled *Fasana-e-Ajaeb*, in Urdu by Rajab Ali Baig Sarur in 1842, it is a story of adventures of Princes Jam-a-Alam in love with Anjuman Ara, a princess. The prince wins her hand after braving many dangers. Similarly, the collection of Oriya tales *Niti Katha* (1843) by A. Sutton, the Bengali cycle of stories *Betal Pancavimsati* (1847) by Vidyasagar, *Kata Cintamani* (1847), a collection of Tamil stories by Virapatra Chettiyar and others...¹⁸²

The point to be made here is that the above-mentioned native short stories occupy more space in the volumes than the translations and other marginalized literatures. Das says regarding the

¹⁷⁹ Das, *A History of Indian Literature 1800–1910*, 76.

¹⁸⁰ Das, *A History of Indian Literature 1800–1910*, 108.

¹⁸¹ Das, *A History of Indian Literature 1800–1910*, 197–204.

¹⁸² Das, *A History of Indian Literature 1800–1910*, 114.

translation of English poetry into Indian languages that all modern poetry or all poetry identified as modern is invariably a product of Western inspiration, imitation, or appropriation.¹⁸³ It is rightly identified that modern poetry has emerged from Western influence through translations or a direct imitation of Western poetry. Furthermore, he mentions translations among and between Indian languages to demonstrate their role in the development of Indian literatures. He writes:

The translations from one Indian language into another played a more crucial role in the development of Indian literature than those from English and Sanskrit, as they brought different linguistic regions closer to one another and helped the writers in one language know about literary experiments in other languages of the country.¹⁸⁴

Hence, modern literary genres such as poetry, short story, drama, and biographies did not emerge only through translating texts from one Indian language to other Indian languages. One may observe that during this period, there was an influence of English literature on the Indian literatures while translating new literary genres. Therefore, there has to be an elaborate discussion on the early translations of the English texts and their literary merits in modernizing the Indian languages. We are not arguing that *A History of Indian Literature* does not take note of translations. That would be an unfair assessment. Das is one of the tallest scholars of Bengali literature, Indian literatures, comparative literature, and linguistics. As said earlier, he did mention translations in these volumes and also discussed them. However, the attention to translations as an integral part of literary history is somewhat inadequate in them. The very nature, historiography, and methods of writing literary history keep translations at bay and treat them as a secondary order of discourse on literature. It is worth recalling here Itamar Even-Zohar's distinction between the "primary" and the "secondary" positions occupied by

¹⁸³ Das, *A History of Indian Literature 1911–1956*, 185.

¹⁸⁴ Das, *A History of Indian Literature 1800–1910*, 231.

translations in a literary polysystem. Behrouz Ebrahimi, in his discussion of children's literature, draws our attention to the significance and role of translation in shaping the literary polysystem as discussed by Even-Zohar. He writes:

Even-Zohar (1978) points out; it seems that there is neither awareness of the function of translated literature for a literature as a whole or of its position within that literature, nor awareness of the possible existence of translated literature as a particular literary system. The prevailing concept is rather that of "translation" or just "translated works" treated on an individual basis.¹⁸⁵

He further writes:

Sometimes the primary position is occupied by original writings and sometimes by translated ones. But what would happen if the translated works are in the primary position of the polysystem literary in a country? Even-Zohar (1978) admits that if translated literature maintains a central position in the literary polysystem it means that it participates actively in shaping the center of the polysystem. Thus, if translated literature assumes such a situation it would be by large an integral part of innovatory forces; and in this case, it would play a major role event in literary history of a country. Consequently, this implies that in this situation no clear-cut distinction is maintained between "original" and "translated" writings.¹⁸⁶

¹⁸⁵ Behrouz Ebrahimi, "The Polysystem Theory. An Approach to Children's Literature", *TranslationDirectory.com*. Accessed November 15, 2020. [https://www.translationdirectory.com/articles/article1320.php#:~:text=Even%2DZohar%20\(1978\)%20admits,the%20center%20of%20the%20polysystem,3](https://www.translationdirectory.com/articles/article1320.php#:~:text=Even%2DZohar%20(1978)%20admits,the%20center%20of%20the%20polysystem,3).

¹⁸⁶ Ebrahimi, "The Polysystem Theory", 3.

We believe that the conventional historiography that informs literary histories in general are found wanting in giving their due to translations. Let us now consider the place of translations in general and translations from English into Kannada, in particular, in Das's volumes. As we have discussed earlier, one may notice that more attention was paid to original works in Kannada in these two volumes. Kempunarayana wrote a prose work *Mudrarakshasa* (1823), which was adapted from the Sanskrit play of Vishakhadatta. Kempunarayana wrote a kind of prose that evolved out of the indigenous tradition and bore the stamp of individuality. Lakshmana Rao's novel, *Surya Kanta* (1892), is about a poor family in the eighteenth-century Karnataka. The other novel mentioned happens to be the first social novel in Kannada, *Indira Bai* (1899), by Gulvadi Venkata Rao, which is an important novel in Kannada.¹⁸⁷ The explanation given about the novel is as follows:

Indira Bai presents a virtuous heroine who is a victim of the inhumanity of traditional customs. The heroine, Indira Bai was married to an elderly person at a very young age according to the customs of the day. Denied all happiness by her old and debauched husband she is expected only to obey the rules prescribed for her. The husband dies soon leaving Indira Bai to struggle on her own against poverty and face indignities, but the best in Indira Bai comes out through her sufferings.¹⁸⁸

The point is that there should have been a discussion on the important Kannada novels that were translations from English in a short section, which is overlooked in the two volumes. Novels such as *The Pilgrim's Progress*, *Robinson Crusoe*, *Rasselas*, and others have brought literary sensibilities into Kannada.¹⁸⁹ We also observed that Shakespeare's plays that were

¹⁸⁷ Das, *A History of Indian Literature 1800–1910*, 289 and 298.

¹⁸⁸ Das, *A History of Indian Literature 1800–1910*, 298.

¹⁸⁹ We have discussed these Kannada novels from English in the fourth chapter.

translated by different authors and in different regions of Karnataka were not mentioned in this literary history either. It only mentions two of Shakespeare's plays in Kannada translation, namely *Surasena Charita* (Othello) by Basavappa Shastri, and *Prataparudra Deva* (Macbeth) by Srikantesha Gowda. However, the other 11 Shakespearean plays translated into Kannada between 1885 and 1910¹⁹⁰ are not mentioned. The short stories based on the Ramayana, the Mahabharata, *Panchatantra*, *Hitopadesh*, and the *Puranas*, which have gained attention, are discussed. The translations of English short stories such as *Arabian Nights* and *Aesop's Fables* have been mentioned, but there is no discussion of them. There are translations of poetry from English into Kannada, such as *Anglakavitavali* (1919) by Narayana Rao and *English Geetagalu* (1926) by B. M. Srikantaiah. Out of these two collections, a brief note has been made on the *English Geetagalu*. The note on English lyrics in Kannada acknowledges the significance of the *English Geetagalu*. It reads:

One of the noted exceptions is the Kannada work *English Geethagalu* (1921) by B.M. Srikantayya containing translations and adaptations of several English lyrics. This work made a profound impact on modern Kannada poetry initiating a new movement known as "navodaya."¹⁹¹

These poems inaugurated a new age—an age of romanticism in Kannada. These lyrics in Kannada were very important for modernizing the language and the literature. In our opinion, the *English Geetagalu* deserves more attention in terms of its themes, literary merits, translation strategies, popularity, and contribution to Kannada literature. However, it seems that original works written in Kannada and other Indian languages till 1930 and the poems that came after

¹⁹⁰ We can find all of Shakespeare's plays in Kannada translation in L. D. Barnett, *A Catalogue of the Kannada, Badaga, and Kurg Books in the Library of the British Museum* (1910); Mysore University, *The Kannada Granthasuchi-1817-1968* (Catalogue of Kannada Printed Works) (Mysore University Press, 1984).

¹⁹¹ Das, *A History of Indian Literature 1911–1956*, 55.

1930 were privileged over translations. Let us now consider the discussion on the playwrights in Kannada and their works. To quote Das:

T. P. Kailasam and Adya Rangacharaya were both educated in England and yet deeply rooted in the Indian tradition. Kailasam and Rangacharaya were among the first dramatists in the century to be influenced by the tradition of the Western stage and the plays of Shaw and Henry Ibsen...¹⁹²

It should be noted here that before these Kannada playwrights, there were other Kannada translators who translated English plays into Kannada, thus, laying the foundation for modern plays, a fact that has not been discussed in the volume. One may also notice that the literary works focused on in the volumes are the Kannada writers who came from dominant castes, such as the Brahmins and Lingayats, who dominated the Kannada literary field of that period. The one exception is M. L. Srikantesha Gowda, who belonged to a Shudra caste from the Mysore region and was one of the important translators during the period under study. Das's second seminal volume, *A Literary History of India*, covers literary works from 1911 to 1956. There is a chapter on the construction of the past and myths and modern Indian literatures that discusses Indian historical figures such as Ashoka, Chandragupta, Chanakya, Shivaji, Rana Pratap, Durgavati, Rani of Jhansi, and others that garnered as much attention as that paid to mythical heroes and heroines such as Sita, Savitri, Chitrangada, Draupadi, Ahalya, Rama, Ravana, Karna, Krishna, and others.¹⁹³

It is observed that Jyotirao Phule, Savitribai Phule, and their literary works are overlooked in the volume. Jyotirao Phule or Mahatma Jotiba Phule (1827–1890) was one of the most significant personalities who rebelled against Brahminism. He was an Indian social activist, thinker, anti-caste social reformer, and writer from Maharashtra. His literary works

¹⁹² Das, *A History of Indian Literature 1800–1910*, 167.

¹⁹³ For more details, see Das, *A History of Indian Literature 1911–1956*, 112–140.

focused on women's education and the eradication of untouchability, the caste system, and other social ills. Among his notable literary works are; *Chatrapati Shivajiraje Bhosle Yancha* (Life of Shivaji) in 1869, which written in a poetical metre. *Gulamgiri* (Slavery) (1879), *The Whipcord of the Cultivators* (1881), and others. He also founded the *Satyashodhaka Samaj* (Truth Seekers' Society) that was open to all castes and religions of India.¹⁹⁴ Savitribai Phule (1831–1897) was the wife of Jyotirao Phule and she is regarded as the first female teacher of India. She played a significant role in women's education and fought for their rights. She was also a prolific author and poet. Her important poems are “Kavya Phule” (1854), “Bavan Kashi Subodh Ratnakar” (1892), and “Go, Get Education”, in which she encourages those who are oppressed to free themselves by obtaining an education.¹⁹⁵

We know that after 1930, the two important figures in Indian history are M. K. Gandhi (1869–1948) and Dr. B. R. Ambedkar (1891–1956). They made significant contributions to India's development. These two great names will be remembered forever in Indian history. One notices the discussion on M. K. Gandhi in this volume—his struggle for freedom, the abolition of untouchability, Gandhi as a character represented in many of the Indian literary works. We can also notice Savarkar, the Hindu Mahasabha, Tilak, and the discussions on nation, nationalism, partition, and others that have gained particular attention in the volume.¹⁹⁶ In this volume, there should have been a discussion on the works of B. R. Ambedkar as well, whose works were published in 21 volumes in English from 1979 to 2003 by the Ministry of Social Justice and Empowerment, Government of India, and the Government of Maharashtra. His writings depict a wide range of topics and thoughts—from the egalitarian revolution to the making of the Indian Constitution. He was the prime architect of free India's Constitution. He

¹⁹⁴ “Jyotirao Phule”. *Wikipedia*. Accessed November 15, 2020. https://en.wikipedia.org/wiki/Jyotirao_Phule.

¹⁹⁵ “Savitribai Phule”. *Wikipedia*. Accessed November 15, 2020. https://en.wikipedia.org/wiki/Savitribai_Phule.

¹⁹⁶ For more details see Das, *A History of Indian Literature 1911–1956*, 350–385.

also ran three journals—*Bhahishkrut Bharatha* (India Ostracized), *Mook Nayak* (The Leader of the Dumb), and *Janata* (The People).

Ambedkar's seminal volumes include books such as *Annihilation of Caste*, *Hindu Code Bill*, *Pakistan or Partition of India*, *Thoughts on Pakistan*, *On Linguistic Provinces*, and others.¹⁹⁷ There is no information or discussion in Das' volume about these works, and Ambedkar's name is mentioned only where his name is mistakenly spelt on page numbers 22 and 304. It is mentioned as Dr. B. M. Ambedkar and B. S. Ambedkar, respectively. There should have been some discussion on the writings of Ambedkar, which is overlooked in the volume. The question is: Why did the Phule couple and Ambedkar get no mention? The introductions to Das's volumes show that the main aim of the project and central concern, as explained by Das:

The history of Indian literature as presented here is going to be an external history, that is, an account of forms and themes as created by a community and how they have been replaced by another set of forms and themes, of the conditions under which they were produced and the possible reasons of the decline of some of the forms and of the preference to others. In other words, it is going to be an account of the literary activities of a people. We are not going to attempt the internal history of the Indian literature, not because we are not aware of its importance, but because we are yet to develop a critical apparatus to apprehend its complexities.¹⁹⁸

¹⁹⁷ B.R. Ambedkar, *Writings & Speeches of Dr. Babasaheb Ambedkar*, Vol. no. I–XVII, ed. Vasant Moon et al. (New Delhi: Ministry of Social Justice and Empowerment, Govt. of India, 1979–2003). <https://www.mea.gov.in/books-writings-of-ambedkar.htm>.

¹⁹⁸ Das, *A History of Indian Literature 1800-1910*, 13.

Das further explains that:

This history of literature does not claim to be a complete account of the literary activities of the whole people, but only of a more articulated group, more favourably placed within the contemporary power structure. The genres that gave the new Indian literature its distinct character, became slowly naturalized and by the end of the last century they became powerful medium of new thoughts and sensibilities.¹⁹⁹

We may observe that two things actually determine the methodology of these volumes. First, the romantic conception of literature that privileges “creative literature” and the “genius author” and keeps non-fiction and translations out of the realm of literary history. Second, the nationalistic perspective and the idea of “national literature”, which is also the basis of comparative literature. In this nationalistic agenda, it is always the cultural elites and the *savarnas* (Upper Castes) who get prominence as it is they who define the nation. Others are pushed to the periphery from the centre of the nation. Third, this work was planned, funded, and published by the Sahitya Akademi, India’s national academy of letters, which is also a significant point.

Except one work by Phule, others are discursive texts and Das’ history of Indian literature considers only the so-called creative works. Savitribai Phule has written poems that could have been a part of this literary history. However, we can understand from the “Preface” to the volumes by Das that he was asked to record a certain number of “best” works, authors, literary events, and so on, from each language as it is practically impossible to cover everything. The Marathi member of the panel might not have considered Savitri’s work as one among the best. However, both Phule and Ambedkar should have been mentioned as anti-caste leaders of the depressed classes of the country. Let us now take up the question of why Ambedkar and

¹⁹⁹ Das, *A History of Indian Literature 1911–1956*, xiii.

his writings were overlooked in this literary history. If we look at his writings and speeches, they are no less than any literature and also they draw upon his true nature as a nationalist and patriot. It is explained in the “Forward” written to the book, *Reprint of Pakistan or The Partition of India* (1990):

The book here reprinted reads well and beyond doubt is a piece of literature and of historical relevance. As William Hudson says in his “Introduction to the History of Literature” that “One essential characteristic of any piece of literature is, as we said at the outset, that whatever its theme, it yields aesthetic pleasure by the manner in which such theme is handled. Beyond its intellectual and emotional content, therefore, and beyond its fundamental quality of life, it appeals to us by reason of its form. This means that literature is a fine art and that like all fine arts, it has its own laws and conditions of workmanship.” One would treat the book as a fine piece of literature and there are many passages in it that one may commit to memory to learn the secrets of elegant style that Ambedkar learnt from Burke, Gibbon, Carlyle, etc.²⁰⁰

Saroj Kumar Mahananda, in his book *Towards Dalit Historiography*, observes that:

Unlike Phule, Ambedkar did not write poetry or short stories but communicated mainly through speeches. Yet, his spirit of revolt, rationalism and modernism provided powerful impetus to the growth of a special kind all literature in Maharashtra. It was unsparing in its approach and carried with it a sense of identity and conviction which was never seen before. Earlier, despite their hard work and sincerity of purpose, the predecessors of Ambedkar across the country had not been able to solidify the anger of the lower castes into a unified movement; they worked within their respective

²⁰⁰ B.R. Ambedkar, “Reprint of Pakistan or The Partition of India” in *Dr. Babasaheb Ambedkar Writings and Speeches*, Vol. 8., ed. Vasant Moon (Bombay: Education Department Government of Maharashtra, 1990), iii.

geographical limitations and were too scattered to make common cause with their brethren in different parts of the country.²⁰¹

In his “Introduction” to the book *Poisoned Bread* (2009), Arjun Dangle considers Ambedkar as the Father of Dalit Literature who is to be credited with “taking the brilliant, aggressive ideology of Mahatma Phule one step further and rendering it even more brilliant.”²⁰² Let us also shed light on nation and nationalism as explained by Ambedkar. He explained, “My belief is that we are not a nation. But my confident hope is that we can be a nation provided proper processes of social amalgamation are set forth.”²⁰³ Furthermore, he comments on the slogan of nationalism, saying that it was being raised not to sacrifice anything but to reinforce the nationalists’ own traditional and ascriptive privileges.²⁰⁴ What we understand as the Indian nationalist movement was only among the Brahmins and other upper castes of India. The nationalist movement pushed the large mass of backward castes and lower castes out of the realm of the nationalistic movement as if it is the upper castes only who define Indian nation and nationalism. G. Aloysius describes “this as “communal nationalism” where nationalism (may have) succeeded but the nation failed to emerge.”²⁰⁵ Ambedkar defines who is a great nationalist. He writes in his seminal volume, *Ambedkar and his Egalitarian Revolution, Socio-political, Religious Activities*:

²⁰¹ Saroj Kumar Mahananda, *Towards Dalit Historiography: Imaging the Gandas through Various Narratives* (New Delhi: Archive Press, 2017), 56.

²⁰² As quoted in Mahananda, *Towards Dalit Historiography*, 58.

²⁰³ Mahananda, *Towards Dalit Historiography*, 58.

²⁰⁴ As quoted in G. Aloysius, *Nationalism without a Nation in India* (New Delhi: Oxford University Press, 2017), 242.

²⁰⁵ As quoted in Mahananda, *Towards Dalit Historiography*, 16.

He considered the country greater than any individual howsoever great he might be. He also said that one could be a great nationalist without being a Congressman and added that he was a greater nationalist than any Congress leader.²⁰⁶

We also understand that when Ambedkar advocated the annihilation of caste, it was primarily to save Hinduism and the nation from dissipation. The text reads: “You cannot build anything on the foundations of caste. You cannot build up a nation, you cannot build up a morality. Anything that you will build on the foundations of caste will crack and will never be a whole”²⁰⁷ In the light of these discussions, we say that the history of Indian literature is written with the perspective of the nationalistic agenda or so-called creative writings, whereas Ambedkar played a prominent role in building an egalitarian nation, proof of which is in his writings and speeches. His important writings should have been a part of the literary history of Indian literature, which is neglected. Linda Hutcheon very rightly observes that:

Any monolithic construction of a national literary history risks marginalizing or even excluding the literary creations of even those working within those borders, in other languages or other cultural traditions.²⁰⁸

We understand that any literary historian will have to go beyond the mainstream literature to “see” the merits of the literatures of marginalized and minority communities—their writings, their life, and culture—and to include them in literary histories with the dignity they deserve and due respect. After examining these two modern literary histories of India in general and

²⁰⁶ B.R. Ambedkar, “Dr. B.R. Ambedkar and his Egalitarian Revolution, Socio-political, Religious Activities” in *Dr. Babasaheb Ambedkar Writings and Speeches* 17, no. 2, ed. Hari Narake et al., (New Delhi: Ministry of Social Justice and Empowerment, Govt. of India, 2014), 249.

²⁰⁷ As quoted in Mahananda, *Towards Dalit Historiography*, 57.

²⁰⁸ Linda Hutcheon and Mario J. Valdes, “Rethinking Literary History- Comparatively,” New York: American Council of Learned Societies, *ACLS Occasional Paper* 27 (1994): 3. <http://hdl.handle.net/1807/4355>.

Kannada in particular, it is relevant here to quote Sujit Mukherjee's observations about these two volumes of *A History of Indian Literature*, which is as follows:

These volumes treated by Sisir Kumar Das without paying much attention to any central or common concerns of translations. A curious feature of these volumes is devoted to the original literary works of Indian literatures. For instance, the literature of Bengali, Malayalam, Kannada, Telugu, and some other languages occupy the special space, and all the major literatures produced by the Indian languages are not represented.²⁰⁹

What we can understand from the observation made by Mukherjee is that literary historians need to revere literatures of the minor traditions of the margins and minorities, as well as translations while writing literary histories. Translation is a significant part of any literary history, which involves much more insight into the past. Translations should be given, by literary historians, their due share in the making of national and world literatures. It is observed that literary histories generalize literary works of any literature and pay more attention to the literary works produced by the dominant groups prohibiting other minor and marginalized literatures from being highlighted.

The main concerns of the two above-mentioned seminal literary histories are focused on indigenous literary works that were produced in major Indian languages by writers from dominant communities. Hence, "minor" languages, regions, literary communities, as well as translations do not figure prominently in them. The two seminal volumes cover the literary works produced between 1800 and 1956, which is in itself and within its methodological parameters, a comprehensive and important document on the literary history of modern Indian literature. The two volumes remarkably put forth the 156 years preceding the new age, stretching from the eighteenth century and mapping the new century's literary productions, institutions, libraries, literary associations, journals, periodicals, and newspapers with a

²⁰⁹ Sujit Mukherjee, *Towards a Literary History of India* (Shimla: Indian Institute of Advanced Study, 1975), 13.

systematic representation of the changing landscape of Indian literary productions and the profound social and cultural representations under British colonial conditions. There were no prior attempts of such a magnitude to write a history of Indian literature therefore, the two seminal texts on a history of Indian literature are unique and important in the modern Indian literary field.

Still, how translations, adaptations, and other literature produced by the marginalized communities have been treated in such an important endeavour is a significant question to ponder over. It seems clear that translations and adaptations have not been considered an account of literary history by any literary historians in India. Ganesh N. Devy rightly points out:

Literary history has always treated literary translation as a branch of non-canonized or para-literature. In the Indian literary tradition, translation has had crucial importance since most literary traditions in modern Indian languages originate in some pioneering work of translation. All traditions of literature originate in act of translation. An act of translation holds two or sometimes more different traditions momentarily together for cross-fertilization, and in that sense, all translations are Sahitya (literature).²¹⁰

The central concerns of the two literary histories by Das do not consist of all the literary works, as Devy suggests. Devy notes that obscure traditions, marginal styles, and non-canonized texts are of utmost importance to literature with multilingual historical contexts. Dalit literature, folk literature, and other minor literatures, including translations, did not have space in these literary histories. In literary histories, generally, the plurality of literary works is absent, but any literary history should be written in the light of plurality. Therefore, we feel that there should have been a separate section or a critical survey of the translated literature from English to Indian

²¹⁰ Devy, "Literary History and Translation", 402.

languages because the translated literature was important in making modern Indian languages and literatures. The literary histories have only covered details such as the translations' names and have not analysed the translations in detail. One may notice that there is merely a passing reference to the early translations. There is no explanation made on the subject matter of the translations and the influences for translating them and the target audience of the translation literature.

As discussed above, it cannot be said that these two seminal volumes were not trying to write literary history, including that of early translations, minor forms of literature, and so on. These texts can be seen as an attempt to retrieve the literary past by bringing together an overall idea of Indian literature, where it is difficult to bring in all the Indian literature written from the eighteenth century to the middle of the twentieth century. However, we need to note that in today's context, it is crucial to analyse modern literary histories through their views on periodization, their influence, their reception, representation, literary formation, and ideology considering marginalized literatures. Now let us analyse and discuss the available literary histories of modern Kannada literature in order to show how they have ignored the early Kannada translations, minor, and marginalized literatures.

3.3 Translations and Adaptations: The Main Concerns of Modern Kannada Literary Histories

Kannada scholars such as Srinivasa Havanur, R. Y. Dharwadakar, Prabhushankara, S. Ananthanarayana, Keshavan, Ramachandra Deva, H. S. Sujatha, Krishnamurthy Kittur, Harikrishna Bharanya, Shivarama Padikkal, T. S. Sathyanath, Tharakeshwar V. B., and others have discussed the issues related to modern Kannada literature in their research works. We have briefly discussed their works related to the present study in the review of literature in the introductory chapter. There has not been any research work carried out mainly on the early Kannada translations from English in the context of literary history. Therefore, the primary

focus of this study is on early Kannada translations. We will try to analyse the diversified socio-cultural scenario of these early translations.

The early translations emerged from the three different regions of Karnataka. First, the South Canara region was the first place to translate English texts into Kannada. Second, was the Mysore region in the southern part of Karnataka, and third, the Northern part of Karnataka, where translations took place during the period under study.²¹¹ In the following section, Kannada literature from the latter half of the nineteenth and the early decades of the twentieth century will be reviewed to contextualize the nature of literary history and its relation with the early translations to explain the formation of the literary historiography of modern Kannada literature. A realistic picture of the past may act as a foundation for the present Kannada literature. Therefore, this section aims to reflect on the views and achievements of the early Kannada translations and adaptations from this period and their influence in creating modern Kannada literature.

We now turn our attention to discuss the modern Kannada literary histories and their main concerns. In Kannada, literary historiography existed, as it did in the other Indian languages, in the form of hagiography that existed until the nineteenth century. It is observed in A. V. Navada's book, *Mishanarigala Kannada Vruttantavu* that the first one to write about Kannada literature is G. H. Weigle, who wrote an article on *The Canarese Language and Literature* (1848), which was published in the magazine of the German Oriental Society (ZDMG). The article has two sections. The first section is about the Kannada language, its language family, and the origin of the Kannada language, explaining that Kannada did not originate from Sanskrit but belongs to the Dravidian language family. The second section is about the starting era of Kannada literature, the writers, poets of the period, and their literary

²¹¹ The Kannada translators who have translated the early translations from English into Kannada during the period have come from three different regions of Karnataka.

works. Weigle wrote the article when he was travelling from Europe to India and while returning to Europe.²¹² Weigle further says that his effort will be fruitful in writing this article if the German readers get an interest to know and introduce themselves about the Kannada language and literature.²¹³ Therefore, it is considered the first piece of writing on the history of Kannada literature.

The second person to write on the history of Kannada literature was Reverend Ferdinand Kittel. His article, “The poets of Ancient Kannada”, was published in the *Indian Evangelical Review* (1873). His other essay is “Canarese Literature” (1875), which explains Jaina, Veerashiva, Shiva, Adhvita, Vaishnava, and other literatures. In this essay, one can find the Kannada writers from medieval Kannada literature instead of the ancient writers and their literary works. B. L. Rice wrote about Jaina literature, particularly explaining the two epics of Pampa—the *Adipurana* and the *Vikarmarjuna Vijaya*. The next Kannada literary history can be found in the first volume of the *Manual of Administration of the Madras Presidency* (1885) carried out by the Madras Presidency. The manual discusses the Kannada script, Kannada language, and literature. These earliest literary histories of Kannada literature were written in non-Kannada languages—in English and German languages.²¹⁴ We can observe that colonial officers and Christian missionaries wrote about Kannada language and literature in other languages before Kannada literary historians started producing literary histories of Kannada literature in the Kannada language.

Havanur identifies some of the early essays on the history of Kannada language and literature written in Kannada. He discusses *Karnataka Bhasha Vyakaranopanyasa Manjari* (Lectures on Kannada Grammar) (1894), which is a collection of lectures delivered by R.

²¹² Navada, *Mishanarigala Kannada Vruttantavu*, 31.

²¹³ Havanur, *Hosagannadada Arunodaya*. 3rd, 468.

²¹⁴ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 468–470.

Raghunatharaya. These lectures discuss grammatical aspects and the prosody of old Kannada (*Halegannada*) literature. The other essay is Valabha Mahalinga Tatti's *Kannadigara Janma Sarta* (The Meaningful Life of Kannada People), which gives an idea of the Kannada people, language, literature, and the work that needs to be done for the development of the Kannada language and literature. This essay insists on bringing the necessary literary works from Sanskrit and the works related to modern themes from English into Kannada.²¹⁵ Its focus is also on the literary works from the ancient period to the nineteenth century in Kannada literature.

Apart from the above, there are nine texts that have been found on the history of modern Kannada literature. They are Edward P. Rice's *A History of Kannada Literature* (1982), Srinivasa Havanur's *Hosagannadada Arunodaya* (1974, 2011), R. S. Mugali's *History of Kannada Literature* (1975), R. Y. Dharwadakar's *Hosagannada Sahityada Udayakala* (1975), L. S. Sheshagiri Rao's *Hosagannada Sahitya Charitre* (1999), T. S. Shamaraya's *Kannada Sahitya Charitre* (2010), and *Kannada Sahitya Samskruti Kosha* (2008) by C. S. Ninganna. Apart from this, there are texts that exclusively discuss the Western influence on Kannada poetry. They are S. Ananthanarayana's *Hosagannadada Kaviteya mele English Kavyada Prabhava* (A Critical Treatise in Kannada) (1962) and Prabhushankara's *Kannadadalli Bhavageethe* (Lyrics in Kannada) (1966).²¹⁶

These literary histories of modern Kannada literature were produced in the nineteenth and the twentieth century. It would be instructive here to examine the socio-literary activities that concerned the early translations of the nineteenth and the early decades of the twentieth century. We consider here for discussion the first seven literary histories of modern Kannada literature mentioned above. Let us take up Edward P. Rice's *A History of Kannada Literature*

²¹⁵ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 470–474.

²¹⁶ S. Ananthanarayana, *Hosagannadada Kaviteya mele English Kavyada Prabhava* (Mysore: D.V.K. Murthy Prakashana, 1962); Prabhushankara, *Kannadadalli Bhavageethe* (Mysore: D.V.K. Murthy Prakashana, 1966).

(1982), which discusses more elaborately the literatures of Jaina, Lingayat, Vaishnava, and Brahman communities from the ancient period to the nineteenth century. Regarding modern Kannada literature, the text provides very little scope for explaining, in only 11 pages, modern Kannada literature in short. It is not only short but also there is no explanation or critical view on the translations rendered from English into Kannada and the other minor literature from the period. In other words, it touches upon only the epics and the *Puranas*. Rice describes Kannada literature as follows:

It will be noticed that the interest of Kanarese writers is almost entirely religious. If we exclude grammatical and linguistic works, there is, until the nineteenth century, extremely little that is not connected with religion. The history is mostly sacred history or hagiology; the works of imagination center around puranic and mythological subjects; and every book opens with a lengthy invocation of all the gods and saints of the author's sect. Secular history, except as represented in the records contained in sasanas on stone or copper, begins to appear only at a later period.²¹⁷

Therefore, this literary history accounts for adopting the conventional periodization following religious literary works, as we can see in the documentation of literary works from Jain, Lingayata, and Vaishnava literatures by different court poets and others. In fact, it is E. P. Rice who periodized Kannada literature on religious ground. While such a categorizing helped him discuss and analyse the past history of Kannada literature in terms of discreet and named blocks, it did not allow him to see the secular aspects and beauty of the same. However, we may say that religion is indeed one of the aspects of Kannada literature till the nineteenth century.

²¹⁷ Rice, *A History of Kannada Literature*, 105.

One of the important literary histories of modern Kannada literature is Havanur's *Hosagannadada Arunodaya* (1974). In this text, the Kannada translations of English novels such as *The Pilgrim's Progress*, *Robinson Crusoe*, and *Sandford and Marton*²¹⁸ have been mentioned. However, no explanation of the themes or notes on the significance of the translations have been provided. This is far different from the kind of importance given to the local novels. For instance, the novels such as *Kalavatiparinaya* (1815) by Yadava, *Sougandhikaparinaya* (1821) by Mummadi Krishnaraja, and *Mudramanjusha* (1823) by Kempunarayana occupy more space as well as the discussions on the Ramayana, the Mahabharata, and other religious texts.²¹⁹

As we already know, a bulk of Shakespearean plays was rendered into Kannada. However, we do not find any elaborate discussion or individual analysis as they are marked collectively in this literary history. The book provides a brief note on some of the Shakespearean plays in Kannada translation. Srikantesha Gowda's translation of *Macbeth* as *Prataparudra Deva* and *Midsummer Night's Dream* as *Pramilarjunyam* are mentioned. Havanur informs us that the second play depicts the realistic social situation of the time. Srikantesha Gowda received much criticism for his translations. Another translator, Anandaraya, was influenced by the Sanskrit dramatic stage and translated *The Merchant of Venice* and *Romeo and Juliet* into Kannada as *Panchali Parinaya* and *Ramavarma Leelavati Charitre* for the Kannada stage. M. S. Puttanna's translation of *King Lear* was rendered into Kannada as *Hemachandra Rajavilasa*, which was done using a prose narrative structure. It was a new kind of translation into Kannada. Deputy Chennabasappa rendered Shakespearean plays into Kannada for the first time in the form of stories. He translated *Macbeth* and the *Comedy of Errors*. Another translator, Gundo Krishna Churamuri, translated *Othello* as

²¹⁸ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 562–563.

²¹⁹ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 168–190.

Raghavendrarao Nataka, which was in the natural flow of speech.²²⁰ We do not find any analysis or critical note on these translations. We shall discuss the translations of Shakespearean plays in Kannada in the fifth chapter.

Concerning poetry and short stories, the literary historian Havanur points out that S. G. Narasimhachar translated lyrics from English into Kannada for the first time, but the translations are scattered throughout the textbooks written in those days.²²¹ In the same way, as in the other literary histories, this literary history mentions Panje Mangesh Rao's translations from English such as "Oh, Call My Brother Back to Me" and "The Better Land,"²²² Hattiyangadi Narayana Rao's translation of English poems, and B. M. Srikantaiah's translation. However, there is no discussion about these poetry translations. Regarding the short stories, such as *Arabian Nights*, *Little Henry and His Bearer* (1849), *The Aya and the Lady* (1840), there is no discussion about the literary merits or the purpose of rendering them into Kannada.²²³ One does find references to early translations in this literary history. It should be mentioned that Havanur collected and documented some of these translations for the first time. The information about the translations came to be known to the Kannada literary world through this literary history.

Havanur's literary history is mainly concerned with documenting the history of Kannada literature. Hence, he documents local and original literary works, religious works, and so forth, excluding marginalized literature. The book is a survey of the literary works produced during the period and it is reduced to only recording source materials for a book history, which forms an essential document on the literary history of modern Kannada

²²⁰ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 424–433.

²²¹ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 291.

²²² Havanur, *Hosagannadada Arunodaya*, 3rd ed, 301.

²²³ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 460–462.

literature. In this book remarkably, the ninety years preceding the new age, stretching from the ancient literature are given 75 pages altogether, while the description of the new age fills 300 pages. The literary production and institutions of the new century, libraries, literary associations, journals, periodicals, and Kannada newspapers are well documented and a systematic presentation of the changing landscape of Kannada literary productions is given. The relationship between these and the profound social and cultural representation under conditions of British colonialism are well explained. This literary history provides more data, classification, and indexing of all Kannada literature rather than a critical view or an aesthetic literary history of modern Kannada literature of the time. It is relevant here to mention the views expressed in the essay entitled *Rethinking Literary History-Comparatively* by Mario J. Valdes and Linda Hutcheon that:

Literary history is inevitably the history of the past as read through the present. It cannot be simply a cumulative record of all that has been written or performed or even a compilation of themes or forms. The literary past that is the past of both literature's production and its reception is unavoidably interpreted in the light of the present, and present knowledge of it will therefore be partial and provisional but not insignificant for all that.²²⁴

Similarly, Havanur's literary history of modern Kannada literature is an essential document. No attempts were made single-handedly to write a literary history of modern Kannada literature from its beginning to the nineteenth century for an extended period. Therefore, this literary history of Kannada literature is unique and it has been useful in the recent days of the modern Kannada literary field. Simultaneously, one notices that it has not enunciated the method in evaluating and analysing the literary productions and the reception of the marginalized

²²⁴ Hutcheon and Valdes, "Rethinking Literary History- Comparatively," 4.

literature and the translations and adaptations in the socio-cultural and political environment of colonial Karnataka.

The next book that will be discussed is R. S. Mugali's *History of Kannada Literature* (1975). It explains modern Indian literature, in general, and Kannada literature, in particular. Mugali explains that "as in other Indian languages, modern literature in Kannada arose due to the powerful impact of English education and the new mode of thinking. This impact is visible in the theme, content, form, and style of the literature which has come up during the last 40-50 years."²²⁵ It clearly shows the influence of Western literature on Indian and Kannada literature. However, there could have been an explanation about translations and adaptations and their contribution in laying the foundation of new ways of writing and literary genres in Kannada; instead, this book pays more attention to the original literary works in Kannada.

Mugali believed that nineteenth-century Kannada literature was dominated by translators and translations and he also mentions some of these translations, but he does not discuss the themes or literary merits of the translations or the question of why these works were translated into Kannada. One can notice in the section on drama in the book that only Kannada's original writings have been discussed. For instance, the plays written originally in Kannada by T.P. Kailasam, Sriranga, Karanth, Samsa, Kuvempu, and others are talked about in detail. For reference, we can see the explanation provided about the Kannada play *Iggappa Heggadeya Vivahaparihasana* (1887) written by Venkataramana Shastri:

It is remarkable in the field of Kannada drama. The play is a farcical comment on the social evil of girls' sales in the marriage market. It is written in the spoken language of Havyaka, which is a dialect of Kannada. It made history because it turned out to be the first social play in modern Karnataka with a keen sense of realism.²²⁶

²²⁵ Mugali, *History of Kannada Literature*, 97.

²²⁶ Mugali, *History of Kannada Literature*, 100.

The section on novels talks about many literary works and the writers' achievements. It discusses novels such as *Mudra Manjusa* (1823) by Kempunarayana, Gulvadi Venkata Rao's *Indira Bai* (1897), and writers such as Masti Venkatesh Iyengar, D. R. Bendre, V. K. Gokak, and others. Translated novels such as *The Pilgrim's Progress*, *The Life and Adventures of Robinson Crusoe*, *A Sicilian Summer*, and others have not been discussed in this literary history.

In the chapter on modern poetry, the book focuses on Panje Mangesh Rao's original poems explaining that they are remarkable and mostly written for children. The book also briefly mentions B. M. Srikantaiah's *English Geetaganu* saying that B. M. Srikantaiah experiments with a new rhythm, patterns and evolves a simple Kannada style based on pure Kannada words. He is described as one of the masters who inspired modern poetry and set it on the right course. As we notice, there is no in-depth discussion on B. M. Srikantaiah's *English Geetaganu*, but at the same time, there is an elaborate discussion of his original poem *Honganaganu* (Golden Dreams). *English Geetaganu* is an essential collection of modern poetry from which no poem has been discussed. In the same way, discussing Govinda Pai's poem *Golgotha*, the writer explains that it is about a very vivid picture of the events of the day Christ was crucified and so the story goes on. He takes up the poems of D. V. Gundappa, Masti Venkatesha Iyengar, Bendre, and others and explains their literary works.²²⁷ It should be noted that discussions of English translations by Govinda Pai, Panje Mangesh Rao, S. G. Narasimhachar, M. N. Kamat, Hattiyangadi Narayana Rao, and others are absent. We shall discuss the early Kannada translations of English poems to Kannada in the sixth chapter.

We observe from the above discussion that Mugali's literary history surveys Kannada's old, medieval, and modern literature. It is a brief outline of the history of modern Kannada

²²⁷ Mugali, *History of Kannada Literature*, 107–108.

literature throughout the book only discusses significant literary works and only some of the early translations and their details but not with a critical view. Therefore, this rapid survey of modern Kannada is incomplete without a critical reference to the poets, novelists, and playwrights who made a remarkable contribution by translating Western literary texts into Kannada. As Ralph Cohen explains, literary history is a study of a series of works arranged in chronological order as an integral part of the historical process.²²⁸ It means literary works in chronological order correlate the socio-cultural aspects with the literary event. Therefore, this literary history was written without correlating the early translations and the socio-cultural aspects of other marginalized literature in Kannada. It excludes the translations and adaptations from English into Kannada.

One of the significant literary histories of modern Kannada literature is Dharawadakar's *Hosagannada Sahityada Udayakala* (1975), which extensively records the literary history of modern Kannada literature, particularly the literary works published from Northern Karnataka²²⁹ during the period between the latter half of the nineteenth and the early decades of twentieth centuries. The literary history represents the socio-cultural and spiritual scenario of the region of the time. Dharawadakar's literary history focuses on each writer and their literary work. Therefore, we can say that Dharawadakar's literary history of modern Kannada literature is a biography of the writers and their literary works from North Karnataka. Dharawadakar believed that the literary works produced in North Karnataka were not included in the book *Hosagannadada Arunodaya* written by Havanur.

Dharawadakar expresses his opinion about early Kannada translations by saying that Kannada writers or translators filled the Kannada treasure house by translating literary texts,

²²⁸ Ralph Cohen, On a Decade of "New Literary History", 4.

²²⁹ As quoted in the preface in Dharawadakar, *Hosagannada Sahityada Udayakala*, ii.

especially from English into Kannada.²³⁰ He made a list of translations from English literature, including plays, novels, short stories, poetry, and biographies.²³¹ The list consists of the translations starting from the first translation of *The Pilgrim's Progress* as *Yatrasthana Sancharavu* (1847) by G. H Weigle to Narayana Rao's *Anglakavitavali*.²³² There could have been a discussion on each translation explaining the purpose of translating them and the literary themes or characteristics that they have contributed to modern Kannada literature. Most Kannada critics believe that Kannada translators translated whatever English texts were available in that period. However, one may notice that meaningful translations brought prose writings into Kannada by doing away with the verse form of writing. One can look at the translations of *The Pilgrim's Progress* and *Robinson Crusoe* during the period and see how they changed the old Kannada mode of writing into prose writing.²³³ Poetry and novel translations from English led to the foundation of modern Kannada literature. Prose writings gained importance at the end of the nineteenth and early twentieth centuries in Kannada. E. P. Rice explains how prose was introduced to Kannada as follows:

It is evident that the bulk of the literature will henceforth be in prose instead of in verse and that a vocabulary and style intelligible to all readers of ordinary education will more and more take the place of archaic words and forms.²³⁴

As Dharwadakar states, the new literary genres started in Kannada under the influence of English literature. The prose form was inculcated into Kannada and it was the beginning of the prose form of writing fiction, short stories, and plays²³⁵; however, we cannot find any analytical

²³⁰ Dharwadakar, *Hosagannada Sahityada Udayakala*, 39.

²³¹ Dharwadakar, *Hosagannada Sahityada Udayakala*, 41–45.

²³² Dharwadakar, *Hosagannada Sahityada Udayakala*, 39.

²³³ See the discussion on novel translations in the fourth chapter, 137-144.

²³⁴ Rice, *A History of Kannada Literature*, 103.

²³⁵ Dharwadakar, *Hosagannada Sahityada Udayakala*, 64.

explanations of these in literary histories. There are only passing references regarding the translations. For instance, Venkata Rango Katti's translation, *Arabian Nights*, was published by the Mumbai Education Society and is a fabulous translation into Kannada. We notice an elaborative description of the biographical sketch of the translator Venkata Rango Katti rather than a discussion of his translations of English biographies into Kannada.²³⁶ We can also find no explanation for one of the most significant translators of English biographies, R. Y. Deshpande. Apart from this, there is a brief explanation of the translations done by Narayana Rao, Kerur Vasudevacharya, G. H. Honnapura Matt, Gundo Krishna Churamuri, Jevaji Vishnu Gote, and others.²³⁷ Other than this overview, we find no critical reviews of the early Kannada translations.

We can see that Dharwadakar's literary history does not concern the broader framework of the literary history of modern Kannada literature. It seems to provide a biographical account of the writers who produced literary works from the Northern part of Karnataka, and, in doing so, the book intends to create a history of modern Kannada literature. What the theorist of literary history, Mario Valdés, says is relevant here to quote:

The kind of literary history that is separated from the general history and simply collects books and authors in chronological order, is no longer literary history but only an inventory for literary studies. Rather, writing about the development of a specific literature, literary historians should search for structures of meanings or symbolic goods.²³⁸

²³⁶ Dharwadakar, *Hosagannada Sahityada Udayakala*, 224–244.

²³⁷ Dharwadakar, *Hosagannada Sahityada Udayakala*, 370–621.

²³⁸ Linda Hutcheon and Mario J. Valdes, *Rethinking Literary History: A Dialogue on Theory* (Oxford: Oxford University Press, 2002), 64.

Therefore, this literary history involves merely authors from a particular region whose books have been listed chronologically with some familiar and subjectively critical views. According to I. A. Richards, “literary history is the study of the uniqueness of an individual writer.”²³⁹ That means a biographical study of writers should intend to provide the background for understanding the writers’ literary works. In the same way, Dharwadkar’s literary history of modern Kannada literature has been written considering the writers who belonged to a particular region of Karnataka. This literary history may not qualify as a literary history in the modern sense, but it partakes in literary history discourse in a broader framework.

The interesting issue about the literary histories discussed above is that they were written when not much information was available about early translations. There was no work on compiling the early translated literature because the translations were scattered across newspapers, magazines, periodicals, and other books. In 1910, L. D. Barnett compiled a catalogue of the Kannada translations of English texts,²⁴⁰ which was kept in the library of the British Museum and was not readily available for the literary historians of Kannada in that period. In 1984, Mysore University compiled the translations in a volume called *Anuvada Sahitya* (Translation Literature, Vol. No. VII),²⁴¹ as part of its *Kannada Granthasuchi* (Catalogue of Kannada Printed Works). These bibliographies cover translations rendered from other languages into Kannada, including English, and those translated between 1817 and 1968. Even after these two compiled bibliographies on translations published in 1910 and 1984, it seems the Kannada literary historians have not considered them while writing literary histories of modern Kannada literature. Literary historians are yet to realize the plethora of these

²³⁹ V. Harris, “What Is Literary ‘History’”, 437.

²⁴⁰ Barnett, *A Catalogue of the Kannada, Badaga, and Kurg Books*.

²⁴¹ Mysore University, *The Kannada Granthasuchi-1817-1968*.

translations that were done in the colonial period and made a significant contribution towards the modernization of the Kannada language and literature.

Another important literary history of modern Kannada literature is L. S. Sheshagiri Rao's *Hosagannada Sahitya Charitre* (1999), which covers the history of modern Kannada literary works of the latter half of the nineteenth century and the twentieth century. Rao says that, naturally, Kannada gained influenced towards English literature that took place through translations and adaptations at the end of the nineteenth century. This literary history documents only some of the translations, just as we have seen in other literary histories discussed above. However, like in other literary histories, here too original works get more attention than translations and the place and role of translations in shaping Kannada literary history is not discussed. Rao, too, mentions three indigenous Kannada prose works published before the English translation of novels and considers them as novels. The novels of Gulvadi Venkata Rao, Bolara Baburaya, Kerur Vasudevacharaya, and M. S. Puttanna's works, such as *Indira Bai* (1899), *Vagdevi* (1905), *Indire* (1908), and *Maadidunno Maharaya* (1915), respectively, have been given much space and explanation. One can also notice elaborate discussion on the novels written after 1930 in Kannada.²⁴² There could have been a discussion on the first three translations of novels from English that we have discussed while analysing the other modern literary histories of Kannada literature.

As we have seen in the other literary histories of modern Kannada, similarly, there is not much discussion about the translations of poetry from English. However, Rao discusses profoundly how these lyrics led to the foundation of the *Navodaya* (Renaissance) movement in Kannada literature.²⁴³ Apart from this, there is a brief discussion on English poetry translations such as S. G. Narasimhachar's "Twinkle Twinkle Little Star" and Panje Mangesh Rao's "Frolic

²⁴² Rao, *Hosagannada Sahitya Charitre*, 141–180.

²⁴³ Rao, *Hosagannada Sahitya Charitre*, 41–50.

in the Wind” as “Tenkana Galiyata” (1919) and Felicia Hemans’s “O Call My Brother Back to Me as Annana Vilapa”.²⁴⁴ There are also discussions on the original works of these above-mentioned writers.²⁴⁵ The book mentions in passing the translations of dramatic texts just as in the other literary histories.²⁴⁶

One can find a brief discussion on Shakespearean plays that M. L. Srikantesha Gowda, Gundu Krishna Churamuri, and others have translated Shakespeare’s plays into Kannada. However, there is no discussion on how Shakespearean plays in Kannada translations helped construct the modern theatrical tradition or why they are being translated into Kannada even today.²⁴⁷ Nonetheless, the discussion on original works in Kannada produced after 1930 by prominent Kannada writers such as B. M. Srikantaiah, Kailasam, Sriranga, Kuvempu, and others receives detailed attention..²⁴⁸ We know that the genre of biography was first introduced into Indian languages from the West. There are English biographies that have been translated into Kannada too. However, this aspect does not get the attention it deserves and only the details of original biographies written in Kannada gain attention in this literary history.²⁴⁹ We also observe that importance has been given to elite Kannada writers who came after 1930. For instance, the literary works of Shivarama Karath and the contemporary writer S. L. Byrappa have been discussed thoroughly, but Dalit and women writers of Kannada literature have been given less space in this literary history.

²⁴⁴ Rao, *Hosagannada Sahitya Charitre*, 29–31.

²⁴⁵ Rao, *Hosagannada Sahitya Charitre*, 30.

²⁴⁶ Rao, *Hosagannada Sahitya Charitre*, 28.

²⁴⁷ Rao, *Hosagannada Sahitya Charitre*, 195.

²⁴⁸ Rao, *Hosagannada Sahitya Charitre*, 195–224.

²⁴⁹ Rao, *Hosagannada Sahitya Charitre*, 241–241.

There have been many prominent Dalit writers in Kannada. For instance, D. R. Nagaraj was an Indian cultural critic, and his significant literary works are *The Flaming Feet: The Dalit Movement in India* (1993), *Listening to the Loom: Essays on Literature, Politics, and Violence* (2014), *Amrutha Mattu Garuda* (Marxist analysis of Modern Kannada literature) (1983), *Shakti Sharadeya Mela: Adhunika Kannada Kavyada Adhyana* (Modern Kannada Poetry and Poetics), and others.²⁵⁰ Devanur Mahadeva is a novelist and one of the prominent Dalit writers in Kannada. His significant works are *Kusuma Baale*, *Odalaala*, *Edegebidda Akshara*, and others.²⁵¹ Siddalingaiah is a poet, playwright, and an important Dalit writer in Kannada. His significant literary works are *Holemadigara Haadu* (Songs of the Holey and Madiga) (1975), *Saaviraaru Nadigalu* (Thousands of Rivers) (1979), *Kappu Kaadina Haadu* (The Song of the Black Forest) (1982), his important autobiography *Ooru Keri* (Neighbourhood) (1997), and others.²⁵² Another vital poet and Dalit writer, Aravind Malagatti's autobiography *Government Brahmana* (1994) is monumental as his other literary works.²⁵³ Kotigenahalli Ramaiah, K. T. Chikkana, Ranjan Darga, B. T. Lalita Naik, Kalegowda Nagawara, and other Dalit Bandaya²⁵⁴ (Progressive Literary Movement in Kannada) writers and their literary works have been overlooked or neglected.²⁵⁵ It is relevant here to mention Even-Zohar's views. He explains that "in any pluralistic society, what has been, is, or should be canonized for those who represent power has not been, is not, and cannot be representative

²⁵⁰ "D.R. Nagaraj". *Wikipedia*. Accessed November 16, 2020. https://en.wikipedia.org/wiki/D._R._Nagaraj.

²⁵¹ "Devanur Mahadeva". *Wikipedia*. Accessed November 16, 2020. https://en.wikipedia.org/wiki/Devanur_Mahadeva.

²⁵² "Siddalingaiah." *Wikipedia*. Accessed November 16, 2020. [https://en.wikipedia.org/wiki/Siddalingaiah_\(poet\)](https://en.wikipedia.org/wiki/Siddalingaiah_(poet)).

²⁵³ "Aravind Malagatti". *Wikipedia*. Accessed November 16, 2020. https://en.wikipedia.org/wiki/Aravind_Malagatti.

²⁵⁴ "Dalit Bandaya Movement". *Wikipedia*. Accessed November 16, 2020. https://en.wikipedia.org/wiki/Bandaya_movement.

²⁵⁵ For more details, see Rao, *Hosagannada Sahitya Charitre*, 176–271.

of marginalized communities.”²⁵⁶ The literature produced by marginalized communities has been excluded from this literary history.

This literary history discusses the beginning of modern Kannada literature and the influences on modern Kannada’s development in the first part. The second part elaborates on the different modern literary genres such as novels, poetry, plays, biographies, summaries, categorization of books, manuscripts, and so on. Being a renowned professor of English, Rao perceives literary history as a rational and logical way of writing. Hence, the central concern of the book is not a focus on all the literary works produced. Dalit literature, folk literature, and other minor literatures have not gained space in the book. The text discusses more about poets, playwrights, novelists and their literary works from the latter decades of the twentieth century. It seems that the historian thinks that poets, novelists, and other writers created a meaningful past but the plurality of the literary works has not been observed. If this literary history would have included and explained all the literature, including translations and minor literature, it would have been a better literary history of modern Kannada.

T. S. Shamaraya’s *Kannada Sahitya Charitre* (2010) discusses more the original texts written in Kannada than translated literature as it is in most of the literary histories of modern Kannada literature, which is evident from this study. Shamaraya’s views regarding Western English education and translations is that:

Western English education is the primary influence in the development of modern Kannada, which has happened through the act of translating English texts into Kannada. Western English education impacted writing prose narratives (Gadya Sahitya) in Kannada. Therefore, whatever modern literary genres were available in English have

²⁵⁶ Itamar Even-Zohar, “Polysystem Studies in Poetics Today,” 11.

been translated into Kannada, such as novels, short stories, biographies, plays, essays, travel literature, scientific literature, criticism, children literature, etc.²⁵⁷

Though he has explained the significant contributions of the translations, we observe that in the section discussing novels, the book mentions a few of the novels translated from English but there is no explanation about them; instead, we find a discussion of the original works produced in Kannada.²⁵⁸ As he describes it, the short story was borrowed from the West. However, in the section on short stories, more attention is paid to Kannada short stories and Kannada short story writers such as Shivarama Karanta, K. Gopalakrishnaraya, C. K. Venkataramaiah, M. V. Seetaramaiah, S. G. Shastri, A. R. Krishnashastri, D. R. Bendre, Kuvempu, P. T. Narasimhachar, and others. As in the previous literary histories, the English translations of short stories in Kannada have not been mentioned in this text. Translations by Panje Mangesh Rao, Kerur Vasudevacharaya, M. N. Kamath, and others have not been discussed. However, original writings have gained much attention.²⁵⁹

Concerning Shakespeare's plays in Kannada, as the book mentions, some of the Kannada plays have followed the original, some have been translated for theatrical purposes, and some plays have been adapted into Kannada. A few details of the translations are mentioned in the book.²⁶⁰ In the poetry section concerning translations, only B. M. Srikantaiah's *English Geetaganu* has been discussed on one page. We notice that much of the discussion deals with poems written after 1930. Those are the original literary works of Kannada literature.²⁶¹ That means the literary text accommodates novels, poetry, plays, and

²⁵⁷ T. S. Shamaraya, *Kannada Sahitya Charitre*, 201. Translation mine

²⁵⁸ Shamaraya, *Kannada Sahitya Charitre*, 216–229.

²⁵⁹ Shamaraya, *Kannada Sahitya Charitre*, 230–243.

²⁶⁰ Shamaraya, *Kannada Sahitya Charitre*, 261.

²⁶¹ Shamaraya, *Kannada Sahitya Charitre*, 271–286.

other genres, whereas the early translations are excluded. We also notice that while modern literary works occupy 96 pages, the remaining 190 pages are dedicated to pre-modern and early modern writers from Pampa to Muddanna.

Let us now take up the last text under discussion, which is *Kannada Sahitya Samskruti Kosha* (2010) by C. S. Ninganna. The book provides a short note on each modern writer and their literary works regarding modern Kannada literature. It discusses briefly the pre-modern era, the influences on modern Kannada, and modern literary genres in which it mentions Kannada writers Panje Mangesh Rao, S. G. Narasimhachar, Jayaramacharya, Hattiyangadi Narayana Rao, B. M. Srikantaiah, and M. N. Kamath. Ninganna shows how the above-mentioned writers have experimented with new techniques in their writings to bring new ways of writing modern Kannada poetry. Deputy Chennabasappa, Venkata Rango Katti, who worked for the modern Kannada, Basavappa Shastri, Ayya Shastri, and Srikantesha Gowda were involved in translations through which English texts started coming into Kannada in the period that is known as *Anuvadakala* (The Era of Translation). It was a cultural awareness and an attempt to experiment with new ways of writing in Kannada; therefore, this pre-renaissance era was an experimental era.²⁶² Other than this explanation, there is no discussion or information on the early Kannada translations or on the other literature. One also notices that at the beginning of the section, the historian states that the English language influenced Kannada literature, but there is no demonstration of the same. The Kannada writers were inspired to bring in and create Western rationality, freedom, new ways of writing, and literary merits into Kannada, which were brought into Kannada through translations. After mentioning the translations' names, there could have been a discussion on some of the crucial translations and how they brought changes into modern Kannada literature. We can understand from this

²⁶² C. S. Ninganna, *Kannada Sahitya Samskruti Kosha*, 68–175.

literary history that literary histories must depict literary traditions, socio-cultural, political, and economic conditions, and historical significance of the time under which the literary texts have been written, which we do not see in this literary history of modern Kannada literature.

We observe from the above discussion that literary historians have not paid much attention to Dalit and other marginalized literatures. The probable reason may be that historians think that Dalit literature or other minor literatures do not have aesthetic sensibilities. In this regard, one of the pioneers of Dalit literary movement in Kannada and the founder president of Dalit Sangarsha Samiti of Karnataka (Radical Dalit Advocacy Group), B. Krishnappa (1938–1997), says:

Dalit literature has a different stand on creativity and literary excellence. It is inappropriate to look for refinement in a movement's revolutionary literature. That kind of art can only be found in a literature written in luxury. Refinement cannot be the mainstay of a literature that has revolution as its goals.²⁶³

Similarly, one of the important Marathi Dalit writers, Sharankumar Limbale, writes:

If pleasure is the basis of the aesthetics of Marathi savarna literature, pain or suffering is the basis of the aesthetics of Dalit literature.... It is a literature that is intended to make readers restless and angry. How can the aestheticism in discussions of beauty be reconciled with the "Dalit consciousness" in Dalit literature?.... Dalit literature is a new literary stream of the post-independence period. Not only is it new, its form and purpose too are different from those of savarna Marathi literature. Therefore, it cannot be appraised using traditional aesthetics.²⁶⁴

We know that Dalit literature raises its voice against the caste system, oppression, and discrimination in all spheres of life. Dalit literature deals with actual life rather than abstract

²⁶³ As quoted in Mahananda, *Towards Dalit Historiography*, 114–115.

²⁶⁴ As quoted in Mahananda, *Towards Dalit Historiography*, 114.

forms such as god, beauty, and so on. It particularly sheds light on freedom, equality, and justice for emancipation and, therefore, Dalit literature is unique in itself. We say that Dalit literature, women's literature, folk literature, and other minor literatures play their own role in shaping the socio-cultural and political development of our country; therefore, they are also part of literary histories.

What we can observe from the above discussion on the modern literary histories of Kannada is that it is a known fact that it is not possible to write a literary history of modern Kannada literature without a framework that accommodates not only the diverse literary traditions of Kannada literature but also its complexities of diverse literary genres. According to the concept of modern literary history, any modern literary history should not miss out on the marginalized literature, including translations and other literatures. In this context, the chapter tries to answer the question of the representation of the above-discussed early translations in the context of modern literary history. According to Itamar Even-Zohar's polysystem theory, the question is always why some texts are translated into a particular language while others are not? The answer to this question is that the receptor culture's socio-literary conditions are the deciding factors in the choice of texts to be translated. If the receptor language lacks certain forms or genres, it is likely to fill that space through translations. Further Even-Zohar explains that:

When a Polysystem has not yet been crystalized, that is to say, when literature is "young," in the process of being established; when literature is either "peripheral" or "weak," or both; and when there are turning points, crises, or literary vacuums in a literature, in the first case translated literature simply fulfils the need of a younger literature to put into use its newly founded (or renovate) tongue for as many literary types as possible in order to make it serviceable as a literary language and useful for its emerging public. Since a young literature cannot immediately create texts in all types

known to its producers, it benefits from the experience of other literatures, and translated literature becomes in this way one of its most important systems.²⁶⁵

Therefore, the purpose of translating texts from English into Indian languages was to fill those gaps that the receptor Indian languages lacked in specific literary genres. It was the fundamental reason for translations of the English texts into Indian languages time and again. It can be said that the contemporary genre of literary history is diverse, but considering the above discussion, modern literary histories have not paid much attention to translations, including those of Shakespearean plays. There has not been any discussion on the literary or theatrical merits of translations. As we know, any nation has its sense of national identity in its literature. The translated literature is also a part of it; there is a connection with it. Translated literature and other forms of minor literatures constitute pluralism by situating themselves in literary history. Without them, any literary history is just monolithic or hegemonic. David Perkins proposes the scope of literary history in the contemporary period:

The discipline includes works on the literature of nations, periods, traditions, schools, regions, social classes, political movements, ethnic groups, women, and gays, and these studies may focus on the genesis or production of texts, on their impact on society or subsequent literature, or their reception, or on all these moments synthetically.²⁶⁶

Therefore, it is a challenge that mainstream Indian literature should take up, to showcase minor literature and to preserve its relevance in the contemporary milieu. Any literature produced by different groups in any country holds a vital role for its people. One can find in translations aesthetic pleasure and an impact on human society that awakens human consciousness. While reading translations, one realizes that there was an attempt to look forward and think about the ideal and the real, individualism, free expression, rationality, and so on. These are notions that

²⁶⁵ Itamar Even-Zohar, "The Position of Translated Literature within the Literary Polysystem," in *The Translation Studies Reader*, ed. Lawrence Venuti, (New York: Routledge, 2004), 192–197.

²⁶⁶ Perkins, *Theoretical issues in Literary History*, 1.

have come into Indian languages through Western contact, particularly via the window of English language and literature. It is clear that the latter half of the nineteenth century and early decades of the twentieth century witnessed the emergence of new forms of literature and they were borrowed from the West. However, this cultural transaction was a complex negotiation between two cultures. Hence, when we use the term “borrowed” we do not mean to say that Indian languages have just “copied” the Western genres. Instead, they were appropriated according to the requirements of the linguistic cultures of the Indian subcontinent. Shivarama Padikkal rightly argues that the unfolding of the Western genres in Indian contexts is neither “merely imitative” nor “derivative”. According to him:

The reception of a literary form is certainly not such a simple process, being a complex historical transaction rather than the decision of an individual author. Every language has its own specific narrative culture. When a writer tries to borrow a new form, by virtue of the fact that s/he is borrowing into a language and culture of narrativity, the form undergoes many subtle changes.²⁶⁷

Hence, in this thesis, we consider the above-mentioned translations as genre translations in the Walter Benjaminian sense that essentially involves transformation. According to Benjamin:

No translation would be possible if in its ultimate essence it strove for likeness to the original. For in its afterlife—which could not be called that if it were not a transformation and a renewal of something living—the original undergoes a change. Even words with fixed meaning can undergo a maturing process.²⁶⁸

²⁶⁷ Shivarama Padikkal, “Inventing Modernity: The Emergence of the Novel in India”, in *Interrogating Modernity: Culture and Colonialism in India*, ed. Tejaswini Niranjana, Sudhir, and Vivek Dhareshwar (Calcutta: Seagull, 1993), 222.

²⁶⁸ Walter Benjamin, “The Task of the Translator,” in *The Translation Studies Reader*, ed. Lawrence Venuti, (New York: Routledge, 2004), 77.

Literary endeavours to “reform”, “rejuvenate”, and “re-equip” Indian languages and cultures through cultural values of the West in the cultural realm characterizes the period under study in this thesis. There was a radical change in the content and form of literatures in Indian languages in this period. We also observe that some of these early Kannada translations were prescribed as school textbooks. Translated biographies of famous English writers, English kings and queens, and the history of England were added in native Indian languages to school textbooks. English language or the translations provided plenty of resources for preparing school textbooks for the humanities and also for other disciplines such as grammar, mathematics, science, and technology.²⁶⁹ The early translations show a few trends; among them is the massive increase in writing novels along the lines of Western novels. As we have already discussed, the other trait is the practice of translating the verse form into prose. Another trait is the development of dramatic literature with a special interest in translating the plays of Shakespeare into Indian languages.

As we noticed, there is no space for minor literary forms such as folk literature, women’s writings, Dalit literature, and others. We also observe that among the historians of the literary histories written by all men, there is no single women writer who has written any literary history of modern Indian literatures in general and literary history of modern Kannada literature in particular. There is also no literary history written from the perspective of feminism or considering the marginalized literature. The mainstream literature does not have any concerns towards marginalized literature and translations. The literary concerns were more about the aesthetics of good literature. Social issues were raised, especially in social novels, but from an upper-caste perspective. Therefore, the literature of the times was somewhat monolithic and not pluralistic. As we discussed, the modern literary histories of Kannada have recorded people’s pasts and documented the dominant cultural identity for preservation, which

²⁶⁹ For instance, the *Aesop’s Fables* and *Arabian Nights* were part of the school curriculum.

is evident. English translations are interconnected with the making of modern Indian literature and modern Kannada literature in this period. These two aspects have contributed to the standardization of Indian literatures and languages. This chapter discusses how these aspects helped to bring in new literary genres or newness. Das observes:

The growth of prose, then it can be taken as a watershed in the history of Indian literature. It can also be considered with justification as the beginning of modernization. Social and economic historians emphasized the significant changes in the social institution or in the mode of production to determine the phases of change. The emergence of prose as a powerful medium brought a kind of change that coincided with the process of modernization. The modernization in Indian literature entails Indian endeavors towards adjusting itself with a foreign civilization. It is not westernization, as it is commonly believed, but a response to the West. This response was not felt in the poetry of the nineteenth century but prose was its direct outcome.²⁷⁰

The translation of English texts into Indian languages was connected with the socio-cultural contemporary problems of the time such as women's education, widow remarriage, English education, individualism, liberal humanist values, victorian morality, and so on. Therefore, this period from 1847 to 1930 is distinctive from any other period of Indian literary history. The moot question is why did literary histories pay only scant attention to translations? How can one locate the list of early translations in modern Kannada literary histories? If we take the case of Kannada, Kannada's literary historical research depends fundamentally on setting the chronology, sequence, and timeline of the literary works that we have been looking at while analysing the literary histories of modern Kannada literature. We have noticed in the discussion that the history of translations, unfortunately, does not seem to figure prominently in any of the projects. Moreover, these works are not available in one place but scattered over different

²⁷⁰ Das, *A History of Modern Indian Literature 1800–1910*, 78.

sources. This is one of the reasons why Kannada literary historians have not looked at these translations and have not taken into account the historical details of the translations. Hence, the role of translations in constituting literary histories and their place in the making of Indian literatures has not yet been fully ascertained. As Devy observes:

No other society in the world is, and was, perhaps, is that the more fragmented, stratified and torn with strife than Indian society. It is divided linguistically, regionally, in terms of caste, income, faith and profession. What is true, perhaps, is that the tendency towards dissention is counter balanced by a political and social organization based on consensus. It is for this reason that a careful study of the exchange between literature and para-literature becomes all the more vital to a proper understanding of India's literary past and thereby the literary present.²⁷¹

Further, Devy explains that:

Literary history as a discipline is said to be, by and large, shaped by nationalist discourse in India. Literary history carried the burden of fulfilling the aspirations of national histories and therefore contributed towards the making of national identities. Such literary histories, as Devy, notes aimed at the canon formation. Such canonical histories often tend to exclude and side-line the cultural productions of minorities and also minor cultural productions. As the Mainstream canonical literary history has little regard for the oral traditions, it marginalizes them too.²⁷²

This overview of what constitutes Indian literature, including Kannada literature and its literary history, illustrates the complex nature of the phenomenon, and still, we struggle with the problematic concepts of caste, gender, and social inequality. Therefore, one has to realize that

²⁷¹ Devy, "Translation and Literary History", 400.

²⁷² Devy, *Of Many Heroes*, 5.

translated literatures, along with other marginalized literatures, are a part of Indian literature and reflect the Indian political, economic, and cultural aspects of the given period. In this context, Devy's other observation is also relevant:

No critic has taken any well-defined positions about the exact placement of translations in literary history. Do they belong to the history of target languages, or do they belong to the history of source languages? Or do they form an independent tradition all by themselves?²⁷³

Indeed, we do not find any theoretical stand on the location of the translations. As we discussed that the translations are part of the literary histories of that particular language and literature. Devy has raised an important question about locating the translations, but in order to address this question, first, we require the documentation of the translations, which is yet to take place in India. Once a complete picture of the translation scenario is available, we will be able to discuss it in the light of the literary histories of India as well as literary histories of particular Indian languages. Thus, writing a history of translations in Kannada from 1847 to 1930 is relatively easy and not impossible, which we have done in this study. About the literary achievements of these translations carried out in this study, Sujit Mukherjee perceives that:

Taken together all the translations and adaptations and the period and integrated into a chronology frame, they will provide the basis for an account that fulfills the minimum requirements we have set for a literary history of translations in modern Indian literature. We can bring out the best achievements of the translations and adaptations of literature.²⁷⁴

We can understand from the discussion that the literary histories of modern Indian literature or the literary histories of modern Kannada literature are mainstream and aimed at establishing a

²⁷³ Devy, "Literary History and Translation: An Indian View", 403.

²⁷⁴ Sujit Mukherjee, *Some Positions on a Literary History of India* (Mysore: Central Institute of Indian Languages, 1981), 58.

monolithic and hegemonic tradition. That means the view of Indian literature or Kannada literature written by these historians is incomplete without including a pluralistic idea of literature. In the light of this context, it is necessary to revisit the site of cultural productions of translations from English and other languages and understand the importance of translated literature. It would be apt to argue that translated literature is essential and plays a significant role in forming modern Indian literature and modern Kannada literature. E. V. Ramakrishnan observes that:

Indian literary history gets entangled in the history of translations which become part of networks of religious and political transactions. Translations, thus, are deeply implicated in the history of social and political formations as well as in narrative identity. During the colonial period translation becomes the site where the politics of domination and subversion, assertion and resistance gets played out. We need a new paradigm of Translation Studies, a new way of looking at translation as an act to understand this complex network of textual and cultural relationships.²⁷⁵

Now we may summarize the chapter, Any literary history is not just a matter of the chronological arrangement of literary texts at a given point in history. The need of the contemporary times is to bring in the minor forms of literature, oral traditions, translations, and other neglected literatures into the purview of modern Indian literary histories in order to make the literary histories as comprehensive as possible. This will enable us to transform the very nature and scope of literary histories. It will also allow us to bring in translations as part of literary histories. This aspect is very crucial in the context of the formation of modern literature in Indian languages in the nineteenth century and early decades of the twentieth century. This

²⁷⁵ E.V. Ramakrishnan, "Mapping Indian Traditions in Translation: Concepts, Categories and Contestations", *Translation Today* 3 no. 1 and 2 (2006), i–ii.

was a time when local and alien ideas, values, and the beauty of Western literature came in contact and this resulted in a significant break from the old conventions of Indian literature.

The early translations and adaptations are also a reminder of the literary movements of the period. Modern literary culture did not take place only through indigenous literature. The simultaneous presence of indigenous literary works as well as translations constitute modern literature; therefore, any new model of literary history we hope to construct ought to be able to accommodate translations with an elaborative discussion so that modern literary histories provide a sense of a heterogeneous notion. Considering the above discussion, it could be said that early translations attempt to create a sense of the literary past of Kannada literature. Along with the other literatures, these translations set the tone for the discourse on modern Kannada literature. New genres such as Western poetry, plays, biographies, and essays were regarded as the first step of literary innovation in Indian languages. Therefore, the translations of literary texts from English into Indian languages could be considered partly responsible for the changes observed in Indian literature. The chapter recommends that the translations, adaptations, and other minor literature may be discussed elaborately and to be included in the literary history of modern Indian literature as well as literary histories of modern Kannada literature.

Devy has rightly suggested that translated literature surely belongs to the mainstream Indian literary canon and it deserves to be part and parcel of literary histories. In the formation of modern Indian literary histories, such perceptiveness of representation of translated literature is most needed in contemporary times. At least on some points, modern literary histories should be rewritten and altered because literary histories differ on ideological perspectives, which means that each historian writes from his or her own ideological perspective and, therefore, they may be criticized by comparing their literary histories from a very different perspective. This would enable us to consider India's diverse castes, classes, gender, and culture while

writing the history of literature. As Sheldon Pollock has rightly pointed out in his essay entitled “Literary History, Indian History and World History”:

One of the great challenges of a history of literary cultures in South Asia, as elsewhere, is to exhume the conditions that make possible and desirable the creation of new literature and to understand more subtly what other choices, social, political, religious, are being made when a given language is chosen for literature; what new communities have come into being-or must be brought into being-that need to be addressed.²⁷⁶

Similarly, Linda Hutcheon rightly points out:

What has come to be called the literary institution-that field in which literary experience occurs-is therefore as much a put of this history as is the development of genres or thematic motifs. For this, economic, political and broader cultural and social perspectives on issues like race or gender must be brought to the construction of any “literary” history today in a different way than they might have in the past.²⁷⁷

To conclude, based on the above discussion, which was carried out after a critical reading, this chapter firstly claims that the literary histories of Kannada have not considered translations seriously. Secondly, it proposes a necessity for a new way of writing literary history, inclusive of the translations.

²⁷⁶ Sheldon Pollock, “Literary History, Indian History and World History” *Social Scientist* 23, no. 10/12 (Oct–Dec 1995): 129. <https://www.jstor.org/stable/3517886>.

²⁷⁷ Hutcheon and Valdes, “Rethinking Literary History- Comparatively”, 2.

Chapter 4

Colonialism and Colonial Modernity: English Novels Translated into Kannada

This chapter looks into how the Novel took its roots in Kannada as a genre through translations of English novels. Then it addresses the questions relating to the unequal power relations between English and Kannada in fashioning the Novel. Considering the adaptation or the *rupantara* strategy used by a few translators, it also discusses the issue of cultural transplantation of literary texts. Further, it investigates the role and functions of translated novels in Kannada by closely understanding the available early Kannada translations of English novels and describing them. Such descriptions are part and parcel of any good literary history. Such descriptions are part and parcel of any good literary history. The aim is to introduce English novels translated into Kannada to understand their role in modernizing and shaping modern Kannada literature. It discusses how modern literary genres unfolded in Kannada to elucidate their specific characteristic features and demonstrate that translated literature is an essential part of the literary history of any language.

Translation activities in colonial Karnataka were mainly taken up by the Christian missionaries and a few Kannada translators who translated literary works from English into Kannada. Colonial administrators, officers, Kannada scholars, as well as missionaries translated English novels into Kannada. The missionaries' motivation for translation was to use it as a tool to spread Christian values, liberal humanism, and Western rationality apart from their general interest in knowing alien languages and other cultures. Their efforts in compiling dictionaries, grammars, printing presses, and producing and publishing classical works of Kannada literature have been explained in detail in the "Introduction" to this thesis. These activities, in a way, gave way to the modernization and modernizing of Kannada language and literature and to the rise of modern Kannada literature. The translation of the Bible and

translations of English novels by the Christian missionaries inaugurated the moment of *Hosagannada* (Modern/New Kannada)—a new dimension of Kannada language and literature.

The Kannada writers, especially the English-educated Indian middle class, started writing in *Hosagannada* under the influence of missionary works and English education during this period. Until the first half of the nineteenth century, Kannada writing was mostly in the form of verse with a couple of exceptions and written in what we today treat as *Halegannada* (Old Kannada), which was literary rather than the spoken language of the Kannada people. For instance, the *Halegannada* literature consisted of religious works such as the Ramayana, the Mahabharata, stories of *Yakshagana*,²⁷⁸ folk literature, mythological stories, and so on. Kannada literature started renovating itself in the latter half of the nineteenth century and translating English literary genres was a part of this transformation. The new translations and linguistic works produced by missionaries and the newly English-educated intelligentsia.

Therefore, the nineteenth and early twentieth centuries occupy a special place in modern Kannada's past and present accounts. When British colonial rule took control over Karnataka, many changes took place in the socio-cultural sphere of Kannada literature. The introduction of English education, the establishment of the printing press, and the influence of English literature led to the foundation of modern Kannada language and literature that took place in the periods of the *Navodayapurva* (Pre-Renaissance) and *Navodaya* (Renaissance) movement²⁷⁹ in Kannada literature. In constituting the renaissance idea, new writings show an overwhelming focus on changes in the social domain that began in Karnataka in the latter half of the nineteenth and the early decades of the twentieth centuries. These periods, specifically the early decades of the twentieth century, played a significant role in modernizing the Kannada

²⁷⁸ *Yakshagana* is a theatre tradition that consists of stories from the epics and the *purana* (mythological) texts which was immensely popular in eighteenth century. New texts were composed in this genre during and after that.

²⁷⁹ The Kannada writers mark the Pre-Renaissance (1870–1920) and the Renaissance (1920–1945) periods for study purposes. See, Ninganna, *Kannada Sahitya Samskrti Kosha*, 71.

literary field. For instance, the emergence of prose was an important sign of changing old Kannada writings to new Kannada. The emergence of prose forms such as novels, short stories, plays, and other literary genres started gaining importance during this period. The prose form of novels is closely linked to the idea of modernity in Kannada literature.

The novels written during this period were secular in their character. The narrative structure that opened for the modern expression of a new subjectivity and the individual consciousness that enabled the establishment of new writings was linked to the genre of the novel in this period of the Kannada literary domain. These writings shaped the Kannada language and literature in a significant way. In the following sections, we shall explain that through these writings, the socio-cultural changes were framed by modernity (*Adunikate*) in Karnataka. The early Kannada novels and the translations from English into Kannada have remained an important site for the historical exploration of the issues mentioned above.

The two aspects that are important here about Karnataka's past is its transition into modernity and how the early translated novels were part of the change. As mentioned already, this chapter aims to find a way to approach the early translated novels in the context of modern literary history so as to be able to define them historically in their context. We shall also consider the implications of writing a history of early translated novels in Kannada in our understanding of modernity in the latter half of the nineteenth and the early decades of the twentieth centuries of Kannada literature. This period of Kannada literature is an important era that scholars often revisit to make sense of the past and present of Kannada literature. Padikkal points out that "the English-educated middle class of Karnataka was behind the production of early novels in Kannada and these novels depicted the ideological concerns, social aspirations, and anxieties of the English-educated middle class."²⁸⁰ Considering his views, we shall explore

²⁸⁰ Padikkal, "*Naadu Nudiya Rupaka*", 113.

the early translated novels from English into Kannada to better understand all the questions raised above.

New writings and techniques mainly entered Kannada through the influence of English education, English literature, literary endeavours of missionaries, and cultural contact with Bengali, Marathi, and Telugu works of literature, which shaped the practice of translation into Kannada during the period. B. Venkatacharya,²⁸¹ a prominent writer and translator of Kannada, was influenced by Bengali literature during this period. Similarly, Gangadhara Madivaleshwara Turamari (1827–1877), Ramanuja Iyengar M. A. (1862–1937), and several others were interested in rewriting the classical Sanskrit texts into Kannada. Harinrayana Apte (1864–1919) and Baba Padamanji (1831–1906) were attracted by the historical fiction in Marathi. B. Ramarao (1876–1943) translated texts from Telugu to Kannada. M. S. Puttanna, M. L. Sreekanthesha Gowda, S. B. Krishnamaswamy Iyengar, Jivaji Vishnu Gote, and M. R. Annaji Rao, among others, rendered English novels into Kannada.²⁸² Jayasrinivasa Rao observes that:

Due to the influence of English literature, Bengali literature had changed its old forms into new ones. Therefore, Venkatacharya insists that the Kannada language and literature have not developed compared to the other Indian languages and literatures. His concern is that English-educated Kannada writers must use their knowledge to develop Kannada language and literature as the other Indian writers did in their languages. Venkatacharya translated Bengali novels into Kannada which were influenced and inspired by English literature.²⁸³

²⁸¹ He has translated 40 literary works from Bengali, and most of Bankim Chandra's novels were translated by him into Kannada language.

²⁸² Padikkal, *Naadu Nudiya Rupaka*, 155–187.

²⁸³ S. Jayasrinivasa Rao, "Translation and Transformation: The Early Days of the Novel in Kannada" (PhD diss., Central Institute of English and Foreign Languages, 2001), 97.

It is worth acknowledging that the English language and English literary works have played their role in shaping all modern Indian languages and literary productions as they were modernized during the colonial period and in the colonial context. In Kannada writings from this period, we may observe some sense of anxiety amongst Kannada writers and translators about “other” Indian languages moving ahead while Kannada remained behind as far as creative literature was concerned. This anxiety was the result of the presence of a good number of translations from English in other languages and the lack of them in Kannada. The new genre of the novel that was already popular in other Indian languages, especially in Marathi and Bengali, inspired the Kannada writers. They, too, wanted their language to prosper and “progress” like the sister languages of Kannada. They were also mesmerized by the English novels they were reading in their schools and colleges as part of their curriculum or even outside. Hence, the educated Kannadigas too endeavoured to translate novels from English to Kannada. However, the Kannada translators did not stick to English alone but translated novels from major Indian languages such as Bengali, Marathi, Telugu, and others as well.

The English novels that were translated into Kannada flourished during the colonial rule. They were mainly from three regions of Karnataka—coastal Karnataka, the Mysore Princely State, and North-western Karnataka.²⁸⁴ S. B. Krishnamaswamy Iyengar, M. R. Annaji Rao, M. L. Srikantesha Gowda, M. S. Puttana, S. G. Govindaraja Iyengar, Jevaji Vishnu Gote, Deshabandhu, and other Kannada intellectuals, as well as the English intellectuals associated with Christian missionaries such as Hermann Moegling, B. L. Rice, G. H. Weigle, Christanuja Vasta, and others, engaged in translations. Padikkal classifies the early phase of Kannada novels into three categories. The first category is translations from Sanskrit that rewrote

²⁸⁴ South Canara was the district of Madras Presidency of British India. It covers the districts of present-day Dakshina Kannada and Udupi of Karnataka and Kasaragod district belongs to Kerala. Mysore Princely State is the present-day Mysore district of Karnataka, and the North-western Karnataka was part of Bombay Presidency of British India; in the present-day it is North Karnataka.

“tradition”. The second category writes modernity and introduces Western rationality. The novels that come under the third category are translations from other Indian languages that promote nationalism.²⁸⁵ The novels translated from English into Kannada fall under the second category.

In the following section, we shall briefly discuss writings related to early Kannada novels, particularly the novels translated from English into Kannada and involved in the making of the modern Kannada language and literature of the period. We will describe, briefly, the available early translated novels from English into Kannada to show how they could be understood from the perspective of the literary history of modern Kannada literature. Then we shall return to discuss the related issues of colonialism and modernity by considering the early translated novels into Kannada.

The first literary text translated into most Indian languages, including Kannada, was John Bunyan’s (1628–1688) *The Pilgrim’s Progress* (1678). The text has been credited as the first novel written in English. This text became one of the most published books in English and has seen 1,300 editions and is still a famous work in the literary world. The text’s significance is that it has been translated into more than 200 languages.²⁸⁶ It was translated into Kannada as *Yatrasthana Sancharavu*²⁸⁷ (An Immigrant’s Journey) (1847) by G. H. Weigle. Weigle worked for the Basel Mission in the Mangalore region of Karnataka. He was well versed in Indian philosophy and Kannada literature, and there was no one who could compare to his knowledge of the current disciplines amongst the London and Wesleyan Christian missionaries. He also translated the Bible (1555) into Kannada. He studied Dravidian languages and translated

²⁸⁵ Padikkal, *Naadu Nudiya Rupaka*, 158.

²⁸⁶ “John Bunyan”, *Wikipedia*, Accessed February 10, 2020. https://en.wikipedia.org/wiki/John_Bunyan.

²⁸⁷ John Bunyan, *The Pilgrim’s Progress* (1678), *Yatrasthana Sancharavu*, trans. G.H. Weigle (Mangalore: Basel Mission Press, 1847).

literary works from Kannada into German and wrote an article called “The Canarese Language and Literature” (1848), which was published in the magazine of the German Oriental Society (ZDMG). This was the first attempt to write the history of Kannada literature before Kittel wrote the *History of Kannada Literature* in 1875. He was also a poet and researched the Kannada language and literature in particular.

The same novel was translated into Kannada as *Deshantriya Prayana*,²⁸⁸ part-I, by G. H. Weigle and Hermann Moegling, and this was edited by B. L. Rice in 1861. Hermann Moegling also worked for the Basel Mission in the Mangalore region of Karnataka. He served in the regions of Dharwad, Mangalore, and Kodagu of present-day Karnataka. Moegling was a great scholar, an idealist, and a dreamer of dreams. According to the Franciscan ideal, he was determined to live a life of poverty, a life of asceticism, and celibacy.²⁸⁹ He was credited for being the founder-editor of the first Kannada newspaper *Mangalore Samachara* (The News of Mangalore)²⁹⁰ and his contributions to early Kannada journalism, including finding the printing press, Kannada literature, and education, were significant. He extensively translated Kannada literary works into German and produced several literary works in Kannada. He composed poetry in Kannada and translated the Kannada songs of Kanakadasa and Purandaradasa into German in 1894.

His significant contribution to Kannada literature is the *Bibliotheca Carnataca*²⁹¹ in six volumes edited and published by him between the period 1848 and 1853. *Bibliotheca Carnataca* covers the traditional Kannada literary works for which he was given an honorary

²⁸⁸ John Bunyan, *The Pilgrim's Progress* (1678), *Deshantriya Prayana*, trans. G. H. Weigle and Rev. Dr. Moegling (Mangalore: German Mission Press, 1861).

²⁸⁹ Dharwadkar, *Hosagannada Sahityada Udayakala*, 587.

²⁹⁰ Dharwadkar, *Hosagannada Sahityada Udayakala*, 591.

²⁹¹ “Hermann Mogling”, *Wikipedia*, Accessed January 18, 2021, https://en.wikipedia.org/wiki/Hermann_M%C3%B6gling.

doctorate considering his literary contributions to Kannada literature. The honour conferred on him by the German University of Tübingen was the first honorary doctorate given by a foreign university for a work in Kannada. The other translator, B. L. Rice, was born in India and is best known for his pioneering work in analysing inscriptions, especially those in Kannada that were related to the Kannada linguistic region, including Sanskrit inscriptions in the Princely State of Mysore. He was a historian, education officer, inspector of schools, and editor of several literary works of Kannada. He worked in various fields such as Kannada language, literature, culture, and education. He extensively worked on the ancient history of Karnataka. He translated the Bible into Kannada and composed Kannada songs on Purandaradasa and Haridasa. He was the first person who wrote *A History of Kannada Literature* in English to benefit non-Kannada readers. His contributions to the education sector in his time were significant, and he gave importance to girls' education.²⁹²

For the third time, the same novel was translated as *Yatrikana Sancharavu Munduvarida Bhaga* (Pilgrim's Journey Continued),²⁹³ part-ii, into Kannada by Chritanuja Vasta in 1908. Chritanuja Vasta was a professor of theology at the Basel Mission in Mangalore. He was a translator and produced literary works in Kannada such as the *Kannada-English Dictionary* (1913) for school children, *English-Kannada Communicative Language* (1879), *Kannada Panchatantra*, and *Kannada Panchanga* (1878). He ran a newspaper called *Sabhapatra* in Mangalore and translated *A Sequel to Martha Sherwood's History of Little Henry and His Bearer* written by Theophilus Smith in 1874 and *Victoria Chakravatiya Jeevamaanada Vrutantavu* (The Biography of Queen Victoria) in 1897.²⁹⁴

²⁹² "B. L. Rice", *Wikipedia*, Accessed January 15, 2021, https://en.wikipedia.org/wiki/B._Lewis_Rice.

²⁹³ John Bunyan, *The Pilgrim's Progress* (1678), *Yatrikana Sancharavu Munduvarida Bhaga-part-ii*, trans. Chritanuja Vasta (Mangalore: Basel Mission Press, 1908).

²⁹⁴ Venkatesha Sangali, *Granthakartara Charittrakosha* (A Dictionary of Kannada Writers) (Bangalore: Kannada Pustaka Pradhikara, 1999), 22.

Whether *The Pilgrim's Progress* can be called a novel or not is still a matter of debate in the West. However, we must look at the merits of the Kannada translations. It was also widely translated into many Indian languages during the period. It is marked as one of the most significant works of English literature. This novel depicts Christian allegory and presents the gospel in a different form, but readers can recognize the practical truth behind the theological complexities. As it acquired canonical status, it was translated into many major world languages. The novel allegorizes Christian's journey, who is the novel's protagonist, into the Celestial world, which is heaven. In the journey, obstacles such as temptations, both tangible and intangible, are faced by Christian. People mock him throughout his journey; some decide to follow him, and some help him overcome his difficulties. The Kannada text seems simple and straightforward, but we can notice deeper meanings throughout the text. We observe that the novel serves two good purposes—first, the message and the plot in the book are significantly focused on a singular goal; and second, a non-believer can learn about Christianity and it is probably is the best book outside of the Bible.²⁹⁵

The text was rewritten four times into Kannada by Christian missionaries, and a movie was made in Kannada based on the novel, which can be found on the internet.²⁹⁶ *The Pilgrim's Progress* is the first long narration translated into Kannada from English. This work presents the reflections or thoughts of Christianity in an allegorical manner. This work further reflects through allegory the struggles of Jesus Christ to attain deliverance. In the context of Kannada, Christian religious texts are the first works of translation. The Kannada translations have two parts and contain 20 chapters. In the translations, many Christian songs speak of one's salvation.

²⁹⁵ John Bunyan, *The Pilgrim's Progress: From this World to That Which is to Come*. Vol. 1 (London: Cassell & Co Publishers, 1863).

²⁹⁶ Christian Cinema, 2000. "Pilgrim's Progress Kannada Version." You Tube, December 23, 2013, 1:09. <https://youtu.be/eezEuUpGt0>.

The characters in the translations represent diverse people from the various communities of India. In it, we see the criticism of the irrational beliefs, traditions, and idol worship observed in India by various creeds and castes. For instance, human beings created gods and goddesses for worship, and they believe that worshipping idols is a way to attain salvation. Further, the translation describes how to protect one's soul and humanity from destruction, evil conduct, and hypocrisy. According to *The Pilgrim's Progress*, all the solutions are in Christianity.²⁹⁷ On the one hand, the simple and effective allegorical prose style, then new to not only Kannada readers but also pan-Indian readers, made it immensely popular in all Indian languages. Apart from that, fiction was a very new literary device in Kannada that emerged only in the nineteenth century. On the other hand, *The Pilgrim's Progress* is a perfect example of Lawrence Venuti's formulation of "domestication"²⁹⁸ or Eugene Nida's notion of "dynamic equivalence"²⁹⁹ in Kannada. We would hardly find this prose style in premodern Kannada literature; therefore, this novel is remarkable for breaking the conventional style of writing and moving towards prose writings. In the nineteenth century, a movement towards prose style in original was initially gained through translations from English literature and the novel *Yatrikana Sancharavu* and the like.

The next translation for consideration is a work by Daniel Defoe (1660–1731), who is considered the father of English novels. His most famous novel, *Robinson Crusoe* (1719), was the first English novel to be translated into Indian languages, including Kannada. His popular novel, *Robinson Crusoe*, has been translated across the globe. The novel's significance is that it is credited to be second to the Bible due to its number of translations into different languages.³⁰⁰ It was translated as *Robinson Crusoe na Ashcharyakaravada Sancharadi*

²⁹⁷ John Bunyan, *Yatrasthana Sancharavu*, trans. Christanuja Vasta, 107.

²⁹⁸ Susan Basnett, *Translation Studies*, 3rd ed. (London and New York: Routledge, 2013), 34.

²⁹⁹ Basnett, *Translation Studies*, 33.

³⁰⁰ "Daniel Defoe", *Wikipedia*, Accessed February 10, 2020, https://en.wikipedia.org/wiki/Daniel_Defoe.

Vruthantagalu (Amazing Chronicle of a Journey of Robinson Crusoe)³⁰¹ into Kannada by S. B. Krushnaswamay Iyengar. Iyengar (1872–1920) was born in Bangalore, where he taught himself Sanskrit. He was an expert in Ayurveda, and he ran an Ayurveda clinic in Mysore. During his time, he enacted in Kannada plays such as *Ratnavali*, *Shakuntala*, and other plays in drama companies such as Chamaraja Wodeyar Drama troupe and the Mysore Varadacharya Drama Company.³⁰² He was a government servant and worked in the Department of Excise and Municipal Court. The same novel was also translated as *Robinson Crusoeena Kathe*³⁰³ (The Story of Robinson Crusoe) into Kannada by P. Ramachar. It was the first English novel rendered into Kannada, keeping in contact with Western novel traditions.³⁰⁴

The novel tells the story of a person and how he acquired social status in modern society. The novel was set in the mid-seventeenth century during the rise of capitalism, which impacted the novel. The translation was well-received in Kannada. We know that it is a famous work in the literary world and often marks the beginning of the genre of the realistic novel. The common theme of the novel is the individual versus society. In the novel, Robinson, the protagonist, goes against his family's wishes and leaves his family to become a rich man keeping out middle-class moralities. In a way, this is in the conformation of the values of the Empire of the day as he wants to be a sailor. He joins an expedition to bring slaves from Africa, lands on an island, and tries to create a replica of the Empire and England there with a couple of people like Man Friday and so on. This is why the novelist James Joyce considered Crusoe as the true symbol of the British Empire. Joyce writes:

³⁰¹ Daniel Defoe, *Robinson Crusoe* (1719), *Robinson Crusoeena Ashcharyakaravada Sancharadi Vruthantagalu* trans. Krishnamaswamy Iyengar (Bangalore: Wesleyan Mission Press, 1854).

³⁰² Sangali, *Granthakartara Charittrakosha*, 82.

³⁰³ Daniel Defoe, *Robinson Crusoe* (1719), *Robinson Crusoeena Kathe*, trans. P. Ramachar (Bangalore: G.K. and Brothers, 1854).

³⁰⁴ Havanur, *Hosaganndada Arunodaya*, 3rd ed, 561.

He is the true prototype of the British colonist....The whole Anglo-Saxon spirit in Crusoe: the manly independence, the unconscious cruelty, the persistence, the slow yet efficient intelligence, the sexual apathy, the calculating taciturnity.³⁰⁵

Defoe depicts the human connection with nature in the novel in a picturesque account of personal growth and empowerment in loneliness. In this novel, Robinson becomes the universal representative, the person for whom all readers substitute themselves. All of the problems arise due to the non-acceptance of the moral principles that have been depicted in the novel. The structure of the novel propagates the necessity of inculcating the moralistic elements suggested by Defoe. Defoe believes that nature is the machine made by God, and it is a natural machine; hence, it cannot be destroyed. The probable ill lineage caused by the natural machine is destructed that can be seen in *Robinson Crusoe*.³⁰⁶ Robinson's severe and first sin was that he violated his duties towards God and his father. These are the opening lines of the Kannada translation:

Being the third son of the family, and not bred to any trade, my head began to be filled very early with rambling thoughts. My father, who was very ancient, had given me a competent share of learning, as far as house-education and a country free school generally goes and designed me for the law; but I would be satisfied with nothing but going to sea; and my inclination to this led me so strongly against the will, nay, the commands, of my father, and against all the entreaties and persuasions of my mother and other friends, that there seemed to be something fatal in that propension of nature tending directly to the life of misery which was to befall me.³⁰⁷

³⁰⁵ "James Joyce", *Wikipedia*, Accessed January 28, 2020.
https://en.wikipedia.org/wiki/Robinson_Crusoe#Interpretations.

³⁰⁶ Daniel Defoe, *The Life, and Adventures of Robinson Crusoe* (London: University of Hertfordshire, 1995).

³⁰⁷ Daniel Defoe, *Robinson Crusoe*na Ashcharyakaravada Sancharadi Vruthantagalu, trans. Krishnamaswamy Iyengar, 8.

The same can be seen in the English novel.³⁰⁸ Robinson's father, who was a gentle person, taught him truthfulness. He also taught him that a man's happiness lies in the middle path and not the extreme, and a person should not abandon his native place. To gain wealth at the earliest or desire to get rich soon, Robinson discards his father's advice to follow the middle path. He departs from his native place. During the journey filled with unfortunate events, Robinson realizes his mistakes, which is the kernel of the novel. As soon as he realizes his mistakes, he prepares himself to surrender to God's will. He suffers for his sins, but his sufferings lessen. Throughout his journey, Robinson realizes the ineffectiveness of his unusual desire. It is interesting that Robinson becomes rich only after leading half of his life trying to build a small society around him at the cost of leading a family-less life and also leading the life of a fakir. If the readers wish to not go through the pain in their life that Robinson went through, they should follow his advice. The moral of this piece of literature is to maintain a balance between the social order and one's personal needs.

The same intention can be seen in the Kannada translation too. The English novel's translation is of a new kind in Indian languages and in the Kannada language because it portrays individuality, individual freedom, thought, and so on. It depicts the social, cultural, and economic status of the time. Unlike the translation of *The Pilgrim's Progress*, the Kannada translation of *Robinson Crusoe* does not try to localize the cultural ethos of the British and presents them as intending to introduce the classic novel and imperial values as well as a modern genre to the Kannada reading public. The translator hopes that the translation may improve the taste of the "native" readers. Iyengar's translation, thus, wants the children reading it to learn about sea voyage, how it is important to be obedient to one's parents, and most

³⁰⁸ Defoe, *The Life, and Adventures of Robinson Crusoe*, 1.

importantly, to believe in the almighty God.³⁰⁹ This story, which propagates obedience and belief in God, invokes sympathy amongst the readers towards Robinson Crusoe, who goes against the basic principle. The balance between orthodox beliefs and new changes can be seen in the translation. The translation is remarkable for its narrative technique. Therefore, it is an important novel translation in Kannada. If *The Pilgrim's Progress* is a classic example of “domestication”, *Robinson Crusoe* is an example of foreignization. It brought the distinct style of Victorian puritan novels into Kannada.

Another novel that deals with the question of social order and personal desire is Samuel Johnson's *The History of Rasselas, Prince of Abissinia* (1759). It has been translated into most of the Indian languages keeping the original title as it is. It was translated into Kannada as *Rasselas*³¹⁰ by Jevaji Vishnu Gote. Gote (1878-?) was born in the Dharwad region of Karnataka. He started working as a clerk in the training college at Dharwad, and later on, he worked in the Urdu school inspector's office at Dharwad. He produced Kannada works such as *Matru Prema* (Mother's Love), *Vishva* (The World), *Hennumakkala Arogya Vichara* (Girls' Health Issues), and others.³¹¹ His important translation of *Rasselas* consists of 208 pages, and the Vidhyavardhaka Sangh published it in Dharwad. This Kannada translation is dedicated to Malcolm Cooper Gib, the collector of Dharwad at the time, for his interest in the welfare of the Kannada people and their language.³¹²

On the one hand, the novel depicts societal norms, and on the other hand, it portrays the personal desires or happiness of an individual. The protagonist of the novel is Rasselas, a

³⁰⁹ Defoe, *Robinson Crusoe* Ashcharyakaravada Sancharadi Vruthantagalu, trans. Krishnamaswamy Iyengar, 8.

³¹⁰ Samuel Johnson, *Rasselas* (1759), trans. Jevaji Vishnu Gote (Dharwad: Vidhyavardhaka Sangha, 1905).

³¹¹ Sangali, *Granthakartara Charittrakosha*, 86.

³¹² Dharwadakar, *Hosagannada Sahityada Udayakala*, 487.

son of the king of Abyssinia, who questions his life choices and finds new opportunities to achieve happiness in life. He leaves his kingdom and travels to places along with Nekayah and her attendant Pekuah and a philosopher, Imlac. While travelling, they encounter and examine human suffering to know the root of happiness and the root cause of human sufferings. The novel is an attempt to show whether humanity is inherently capable of attaining happiness.³¹³

On the one hand, we notice in *Robinson Crusoe* how Robinson quit his middle-class life to achieve salvation and gain wealth. Whereas on the other hand, Prince Rasselas, who had not experienced sorrow in his entire life, rejects the happiness and wealth of the happy valley. Relinquishing is not as easy for Rasselas as it was for Robinson. Therefore, half of Rasselas' effort was spent on leaving behind the luxuries of the happy valley. The prince ignored the words of Imlac that a pursuer of happiness should accept sorrow as the price for it. He proceeds on his journey by abandoning the happy valley accompanied by his sister, the princess, a servant, and Imlac. They encounter various difficulties. People like youngsters, happy people, saints, rich men, and people who live according to the world's rules meet him on his journey. Despite his rigorous and continuous efforts, he fails to find utmost happiness, which is not filled with sorrow. By the end of the translation, we understand that they realize that all the idealistic thoughts they imagined in their minds are far from becoming true. They think about their next move and decide to proceed back to Abyssinia once the furore of the river subsides.³¹⁴ Transgressing spaces and situations is the indomitable desire of both Robinson and Rasselas. The novels are structured around how both of them realize the mistakes caused by their transgression through their experiences.

³¹³ Samuel Johnson, *The History of Rasselas, Prince of Abissinia* (Canada: Broadview Press, 2008).

³¹⁴ Samuel Johnson, *Rasselas*, trans. Jevaji Vishnu Gote, 208.

The next important novel is by Henry Fielding (1707–1754), who was a dramatist and English novelist and is best known for his humour and satire in his literary works. His most significant novel is *Tom Jones* (1749), a picaresque and bildungsroman literary piece. The novel received appreciation as Fielding's most remarkable novel and as an influential English novel. The novel was widely translated into Indian languages. Samuel Taylor Coleridge described the novel *Tom Jones* as one of the perfect plots ever planned, and the novel was mentioned in the book *Great Novelists and Their Novels* as among the ten best novels of the world in 1948. Fielding also wrote several other novels and produced more than 20 plays.³¹⁵ This novel was translated into Kannada by M. R. Annaji Rao as *Sharanagata*³¹⁶ (Refugee/Surrenderer). Annaji Rao (1850-?) worked as a superintendent at the controller office in Bangalore. He has translated novels and short stories from English into Kannada using the ordinary prose form. Charles Dicken's *Oliver Twist*, Henry Fielding's *Tom Jones*, and Edward Bulwer Lytton's historical romance *Harold, the Last of the Saxons Kings* are the novels rendered by him into Kannada. Shakespeare's *Pericles*, *The Two Gentlemen of Verona*, and *The Winter's Tale* have also been rendered as stories into Kannada by him. He also translated the *Biography of George Washington* into Kannada in 1905. We shall discuss these translations in the next chapter.

We discuss here the Kannada version of *Tom Jones*, called *Sharanagata*. Fighting against one's condition and mending one's behaviour according to one's natural desires can be seen in *Tom Jones*. In the Kannada translation, a rich man named Dhanapala raises a baby who was abandoned in his bedroom and names him *Sharanagata* (Refugee). *Sharanagata* gets his education along with Dhanapala's ugly sister's son named Chitranga. Through his behaviour, Chitranga becomes everyone's favourite. *Sharanagata*, compassionate and always helpful to

³¹⁵ "Henry Fielding", *Wikipedia*, Accessed February 10, 2020. https://en.wikipedia.org/wiki/Henry_Fielding.

³¹⁶ Henry Fielding, *Tom Jones* (1749), *Sharanagata*, trans. M. R. Annaji Rao (Mysore: G.T.A press, 1893).

the ones in need, often finds himself guilty in front of Dhanapala. When he falls in love with Satimani, the rivalry between him and the wealthy class becomes even more distinct. In the original novel, the struggle of Tom and Sophia forms the crux of the story. The Kannada translation, *Sharanagata*, is different from the original novel. In the original novel, Alaverdi and Tom represent two different classes, whereas in the translated work, Dhanapala and Sharanagata represent different castes. However, as a revolutionary character in the original novel, Tom goes against the values represented by Alaverdi and this completely disappears from the translated text *Sharanagata*. Similarly, Blefill's hypocrisy, opportunistic attitude, and discontent are not seen in Chitranga's character. Though Chitranga obstructs Sharanagata and Satimani's marriage, he lacks a villainous nature.

Therefore, *Tom Jones*, which represented the changing relationship between the classes in the English context, came out as merely a didactic story in Kannada. Satimani and Sharanagata, who are in love, are estranged because of their caste differences and Vishalaiah decides to marry Satimani to Chitranga and this is the important nucleus in the translation. This marriage is a conjecture wherein idealism and reality are confronted. At the end of the novel, *Sharanagata* is shown as the prince of Bhagyanagara, and through this gesture, the translator, Annaji Rao, resolves the issue. The reason for his act is explained by the translator as follows:

Tom Jones (Sharanagata) the hero of the novel is a foundling, brought up by all worthy, and Dhanapala to have a foundling as a hero of his work is unique in our Kannada literature. Therefore, I have introduced the matter of my imagination connecting the hero with the King at Bhagyanagra, the capital of an ideal country, a recipe to be followed by the Indian screen in the coming days for a long time. There is a link between the changes made and the morality of reconciliation.³¹⁷

³¹⁷ Fielding, *Sharanagata*, trans. M. R. Annaji Rao.

Instead of challenging the caste problems, the translator changes the original story itself. Annaji Rao has tried to build compatibility on the grounds of both societal and individualistic points of view. The novel is shaped as a simple moralistic novel because of its balancing between two circumstances.

The above-mentioned ethical and moral intentions can be seen in the following translations by M. L. Srikantesha Gowda and M. S. Putanna: Maria Edgeworth's *The Little Merchants* translated into Kannada as *Chikka Banajigaru* (The Little Merchants)³¹⁸ and Sir Henry Taylor's *A Sicilian Summer* as *Kanyavitantu* (The Virgin Widow)³¹⁹ by M. L. Srikantesha Gowda. Srikantesha Gowda (1852–1926) was from the Mysore region of Karnataka. Kannada literature, Sanskrit, science, arts, and English literature were his areas of interest during his college days at the Central College in Bangalore. He was attracted to Shakespearean plays and was deeply influenced by them. He was a famous lawyer and later worked as a magistrate at Mysore. He was a poet, writer, and translator by passion, and he intended to develop the Kannada language and literature by adapting the new literature produced in English. Therefore, he took the initiative to produce a new kind of literature in Kannada. He was very active in producing literary works in Kannada, and he established a theatre group called the Srikanteshwara Nataka Sabha in his time. He translated four Shakespearean plays into Kannada, out of which two are available. The translations of *Macbeth* and *A Midsummer Night's Dream* will be discussed in the next chapter. He has published and written several articles and books in Kannada that have contributed to the modern Kannada

³¹⁸ Maria Edgeworth, *The Little Merchants* (1863), *Chikka Banajigaru*, trans. M. L. Srikantesha Gowda (Mysore: G.T.A Press, 1895).

³¹⁹ Sir Henry Taylor, *A Sicilian Summer* (1850), *Kanyavitantu*, trans. M. L. Srikantesha Gowda (Mysore: G.T.A Press, 1901).

language and literature.³²⁰ His other two translations of *Romeo and Juliet* and *Othello* as *Ramavarma Leelavati* and *Surasena Charite*, respectively, in Kannada, are not available.³²¹

Let us now discuss his two translated novels. The simple message of the translation, *Chikka Banajigaru*, is as follows: a truthful man shall always succeed in life. The Chikka Banajigaru are always aware that fraud will finally end up in jail, and a thief's wife is destined to be a widow. The translator opines that the Chikka Banajigas are capable of more than merely making cow dung cakes on the fort walls of Srirangapattana.³²² The story of the translation is about the two boys Rama and Krishna. Rama, who was truthful person and hence succeeded in life, whereas Krishna, though intelligent, did not succeed in his life. The moral of the story is that it is possible to deceive one in the world, but it is impossible to deceive the whole world. The translation is intended to teach the value of hard work. We can find the same in the original novel *The Little Merchants* but the characters and the plot were transformed to suit southern Karnataka and the Kannada language around that region and culture.

The Little Merchants is part of Maria Edgeworth's first collection of short stories, *The Parent's Assistant*, volume-IV, published in 1796. Maria Edgeworth was one of the most influential writers of children's literature in the early nineteenth century. We can find liveliness and naturalism used to teach moral lessons using everyday life in her novel, *The Little Merchants*. Readers can easily imagine themselves with her settings of characterization and Edgeworth has depicted adults, girls, boys, rich, poor, urban, rural, and all members of the society in her novel.³²³ The *Little Merchants* claim to fame is that Queen Victoria was reading

³²⁰ H.K. Rajegowda, *Srikantesha Gowdara Mooru Natakagalu* (Three Dramas of M. L. Srikantesha Gowda) (Bangalore: Kannada Sahitya Parishat, 2010), 1–12.

³²¹ Rajegowda, *Srikantesha Gowdara Mooru Natakagalu*, 12.

³²² It is a town located near Mysore city of Karnataka.

³²³ "The Little Merchants", Accessed January 15, 2021. https://www.gutenberg.org/files/36132/36132-h/36132-h.htm#THE_LITTLE_MERCHANTS.

the collection of stories, *The Parent's Assistant*, in 1837, and it was just three months before her coronation. The same collection is also mentioned in the novel *Vanity Fair* by William Thackeray.³²⁴

Srikantesha Gowda's other translation, *Kanyavitantu*, is from Sir Henry Taylor's (1800–1886) romantic comedy *Sicilian Summer or The Virgin Widow* (1850) rendered as a novel into Kannada. Taylor was a prolific dramatist and poet in the eighteenth century in England. He produced the most pleasant romantic comedy, and people were pleased with it during this period. There is an English novel under the same title *A Virgin Widow* by Oliver Gray, which is available on the internet³²⁵ that we should not mistake with Taylor's play. Taylor's play *Sicilian Summer or the Virgin Widow* has wrongly been mentioned as *Silican Summer* in some of the modern literary histories of Kannada literature. A brief story of the Kannada translation, *Kanyavitantu*, is as follows: Ravi Verma, though a gentleman, behaves according to his will and is a pleasure seeker. How he rectifies his mistakes and changes his behaviour becomes the crux of the novel *Kanyavitantu*. These are the words of Ravi Verma to Padmini, "Yes I am indeed Ravi Verma. I resemble Ravi Verma the first in name and wealth. Nevertheless, in character, I am not Ravi Verma the first at all. You first objected to me saying that you are not interested in a spendthrift like me. It has been troubling me and in addition to that bad luck has changed my behaviour completely."³²⁶ Creating such awareness is the purpose of the translation in Kannada. The original novel's characters, plot, and environment have been changed in Kannada.

³²⁴ "The Parent's Assistant", *Wikipedia*, Accessed December 11, 2020, https://en.wikipedia.org/wiki/The_Parent%27s_Assistant

³²⁵ "A Virgin Widow", Accessed January 15, 2021, https://archive.org/stream/virginwidownovel03grey/virginwidownovel03grey_djvu.txt.

³²⁶ M.L. Srikantesha Gowda Memorial Committee, *Srikantesha Gowdara Kritigalu* (Complete works of M. L. Srikantesha Gowda: 1852-1926) (Mysore: Institute of Kannada Studies, 1974), 435.

Another important novel rendered into Kannada is Thomas Day's novel *The History of Sandford and Merton* (1789). Thomas Day (1748–1789) was a British writer and best known for this novel. The novel received significant recognition due to its merits for being written exclusively for children, which made Thomas Day a reputed novelist during his time. The novel was written based on Rousseau's educational ideas.³²⁷ M. S. Puttanna rewrote it in Kannada as *Sumati Madana Kumarara Charitre* (A History of Sumati and Madana Kumara).³²⁸ Puttanna (1854–1930) was born in Mysore and was credited as one of the founding members of the Kannada Sahitya Parishat. He was one of the Kannada writers who introduced colloquial language into Kannada. He began his career as a school teacher and, after that, went on to do his graduation. After his graduation, he left his teaching job and joined as a translator in the Chief Court of the Mysore Kingdom, where his job was to translate legal documents from English into Kannada and vice versa. Then he held the positions of administrator and lawyer in Mysore. He, later on, began producing Kannada literary works and his major literary works were *Madiddunno Maharaya* (1915), *Musuga Tegiya Mayangane* (1928), and *Niti Chintamani* (1884). He also translated Shakespeare's plays *Cymbeline*, *King Lear*, and *Hamlet*, and a biography of *The Adventures of Hatim Tai* into Kannada in 1920.³²⁹ We shall discuss these translations of English plays in the forthcoming chapter.

We shall now discuss the translated novel of M. S. Puttanna. *Sumati Madana Kumarara Charitre* is an assemblage of stories for children. It is the story of a pampered and ill-tempered prince, Madana Kumara, transforming into a virtuous gentleman. Madana Kumara, the six-year-old, was pampered and spoiled by his mother and their servants at the Kingdom of

³²⁷ “Thomas Day”, *Wikipedia*, Accessed February 10, 2020, https://en.wikipedia.org/wiki/Thomas_Day.

³²⁸ Thomas Day, *The History of Sandford and Merton* (1789), *Sumati Madana Kumarara Charitre*, trans. M. S. Puttanna (Mysore: Kavyalaya, 1922).

³²⁹ H.S. Sujatha, *M.S. Puttanna: Ondu Adhyana* (M.S. Puttanna: A Study) (Bangalore: G.K. Ananthram for IBH Publication, 1981), 1–12.

Banavasi³³⁰ ruled by Madana Kumar's father, king Anangaraja. Madana Kumara lacks the qualities of honesty and sensitivity to understand others' grief, pain, and problems. Sumati, a poor farmer's son, becomes Madana Kumar's friend and mentor, who, through his criticism of aristocracy and preference for simplicity, changes Madana Kumara through his philosophical thoughts and his actions. The story is a strong rejection of the pretentious and artificial aristocratic lifestyle and the assertion of honest, simple, and ordinary life. Puttanna used the local dialect of the Mysore region in the translation. This fact is important as the spoken language was rarely used in literary texts before this. The ethics of the stories in the novel belong to modernity. The translation depicts the most important issue of moral education for children to prepare them as future responsible citizens of the country and good human beings. The same can be observed in the original novel:

Thomas Day considered himself a disciple of Rousseau. In *The History of Sandford and Merton*, he describes a young aristocrat's education, Tommy Merton, who was taught to emulate the virtues of the "natural" child, Harry Sandford, the yeoman's son. Tommy had been indulged by a fashionable mother and corrupted by slavery during his early childhood in Jamaica. On his return to England, his father engaged a tutor who arranged little lessons designed to break Tommy's bad habits and train him in labour and self-denial, the "natural and most happy state" for man. Thus Day showed how eighteenth-century society might be reformed through the moral education of the individual child.³³¹

³³⁰ Banavasi is an ancient place located in Karnataka.

³³¹ Jacqueline S. Reinier, "Rearing the Republican Child: Attitudes and Practices in Post-revolutionary Philadelphia" *The William and Mary Quarterly: A Magazine of Early American History and Culture* 39, no. 1 (1982): 153–154. <https://www.jstor.org/stable/1923421>.

Oliver Goldsmith (1728–1774) was an Anglo-Irish novelist, playwright, and poet. His novel *The Vicar of Wakefield* (1766) was one of the most popular and widely read eighteenth-century novels among Victorians. This novel was translated into Kannada as *Primroja Vijayam* (The Victory of Primroja) by S. G. Govindaraja Iyengar.³³² Govindaraja Iyengar (1875–1946) was a prominent translator from the Mysore region who translated texts from Sanskrit and English into Kannada. He was the brother of the well-known Kannada writer S. G. Narasimhacharya. Iyengar worked as a clerk in the office of the resident in Bangalore. His literary works are *Ramayana Sangraham* (Stories of Ramayana), *Smashana Shokam* (An Elegy), *Tamasaprabhu Charitre* (History of Tamasaprabhu), and others.

The first-ever attempt to translate the English novel *The Vicar of Wakefield* into Kannada was made by Govindara Iyengar. It was published in 1913 and reprinted twice in 1924 and 1926. Oliver Goldsmith's only novel, *The Vicar of Wakefield*, was published in 1776. It is a unique novel that remains one of the most popular English literature classics and it is widely recognized as a masterpiece. It was much admired by Dr Johnson, who considered Oliver Goldsmith a genius. It was a favourite of such diverse literary stars such as Goethe, Thackeray, and Sir Walter Scott, and became the most acclaimed prose fiction of Sterne and Jane Austen.³³³ The plot of the original novel briefly is this:

The novel is a moral fable that illustrates virtue, contentment, and stoicism in a deliberately simplistic fashion. The story has all the charm of a fairy tale and a strong folk element. The story concerns a Vicar, Dr. Primrose, and his family, who move from prosperity to a series of difficulties, disasters, and disgrace. The novel's hero, Dr. Primrose, unites himself as the three most significant characters of human life. He is a

³³² Oliver Goldsmith, *The Vicar of Wakefield* (1766), *Primrosa Vijayam*, trans. Govindaraja Iyengar (Mysore: G. T. A Press, 1913).

³³³ Oliver Goldsmith, *The Vicar of Wakefield* (United Kingdom: Wordsworth Editions Limited, 1998), 5.

priest, a husbandman, and a father in the novel. Therefore, the protagonist of the novel, Dr. Primrose himself, is a remarkably rounded creation. He is drawn as ready to teach and ready to obey as simple in affluence and majestic in adversity. The prose is manifested throughout the novel, gripping the first-person narrative.³³⁴

The translation has been named *Primroja Vijayam* as the most appropriate and suggestive title for rendering Dr Primrose's domestic history into Kannada. It has the advantage of being brief through expressive and recalls to one's mind the hero who so valiantly and so successfully struggled to preserve virtue in his family under trial.³³⁵ The translation in Kannada is a superb social novel. The Kannada translator creates convincingly and easily a typical Kannada atmosphere and depicts the people of Great Britain's customs and traditions with a wealth of detail. As we mentioned, the story is of Dr Primrose, a young man who changes and matures through several life experiences. The name of the characters, places, and mode of expression of the original novel has been retained in Kannada to preserve the English air of the story and present to the Kannada readers the original's exact situations and surroundings. The translation resembles *The Vicar of Wakefield* and the atmosphere of the English society, their religious ideologies, superstitions, worship of God, and women's condition of the time, their customs, marriage, and family are well-drawn in the Kannada translation for the Kannada readers.

The other translation is from one of the most popular novels of the nineteenth century, *The Talisman* (1825), by Sir Walter Scott. Scott's (1771–1832) novel *The Talisman* was rendered into Kannada as *Rakshakavacha*³³⁶ (The Protective Cover) by the Kannada translator Deshabandhu. *The Talisman* is part of Scott's Waverley novels called the *Tales of Crusaders*,

³³⁴ Goldsmith, *The Vicar of Wakefield*, 5–6.

³³⁵ Goldsmith, *Primrosa Vijayam*, trans. Govindaraja Iyengar, i.

³³⁶ Sir Walter Scott, *The Talisman* (1825), *Rakshakavacha*, trans. Deshabandhu (Mysore: Sadhwi Karnataka Nava Grantamala, 1924).

which consists of two historical novels—*The Betrothed* and *The Talisman*. This second part has been translated into Kannada. The Kannada translation *Rakshakavacha* depicts the same English socio-cultural environment of the novel in Kannada. The Kannada translator has used the colloquial Kannada language to depict English life and culture to Kannada readers.

The summary of the translation is this: the story is set in a Crusaders camp and it is about Palestine politics and the illness of king Richard Lionheart of England. The main plot revolves around the main characters of Richard and Saladin. Saladin is the first sultan of Egypt and Syria and he has led the Muslim military campaign against the Crusade states. When king Richard of England is ill with fever, El-Hakim, a Muslim physician, is sent by Saladin to treat Richard as even though they were enemies, they respected each other's honour. The physician treats Richard and Richard is grateful for the treatment. However, he is furious with the messenger who passes messages between the two rulers. Then Richard realizes that he cannot fight anymore with his enemies using his army and his followers. The Dukes wanted to place their flag next to Richard's flag, but Richard, though weak, rises from his bed, resists it, and tears down the Dukes' flags. In the Kannada translation, the story reads like the story of virtues, romance, violence, and deceit.³³⁷ *The Talisman* has also been translated into French, German, Spanish, Italian, and Portuguese, including major Indian languages. In the preface of the original novel, it is mentioned that *The Talisman* is probably the first amongst English novels to praise Mohammedans.³³⁸ The Kannada translator uses the translation strategy of foreignization to retain the same English environment, the characters, and the plot of the original novel in the Kannada literary world.

³³⁷ Scott, *Rakshakavacha*, trans. Deshabandhu.

³³⁸ Sir Walter Scott, *The Talisman* (New York: Everyman's Library, 1825), ix.

M. R. Annaji Rao's other novel translation was Edward Bulwer Lytton's historical romance *Harold, the Last of the Saxons Kings* (1878), translated into Kannada as *Ullasini* (The Cheerful).³³⁹ Lytton was an English writer and he coined the famous phrase "The pen is mightier than the sword". This English novel depicts Harold's political and moral features as the last king of Saxons and it portrays the customs, culture, and manners of the Saxons. Lytton peels out his aim of writing a novel in the "Preface" to his novel:

To solve the problem of producing the greatest amount of dramatic effect at the least expense of historical truth. Lytton wanted to construct a plot for his work from the actual events themselves and place the staple of such interest as he could create to recite the struggles and delineate the characters of those who had been the living authors. The novel carries the reader and the author, fairly and truly into the time's authentic records. Therefore, he has turned his novel into a romance rather than extracting its natural romance from the actual history. He has shown in his novel the great characters more clearly.³⁴⁰

The historical romance, *Harold, the Last of the Saxons Kings*, consists of 12 books in which the eleventh book has been translated into Kannada by Annaji Rao. The original English novel's eleventh book has 12 chapters on the story of Harold, but we can find 13 chapters in the Kannada translation. The first 12 chapters are on the story of Satyavratha, the king of the Punganur region. The last thirteenth chapter is an extra chapter on morals, written by the translator to make the Kannada readers understand the story. As we have seen in other translations, similar ethical and moral intentions can be seen in this translation.

³³⁹ Edward Bulwer-Lytton, *Harold, the Last of the Saxon Kings* (1878), *Ullasini*, trans. M. R. Annaji Rao (Mysore: G.T.A press, 1902).

³⁴⁰ "Harold the Last of the Saxons," Accessed January 18, 2021. http://www.gutenberg.org/files/7684/7684-h/7684-h.htm#link2H_4_0075.

King Satyavratha and Ramani are the main characters in the translation who patiently wait for good things to come into their lives over time. Preserved wealth and food do not sustain for long; similarly, wise people should not depend upon their hereditary wealth. They must earn their livelihood. One should not react suddenly to their problems unless and until they succeed in their work. One should not blame his or her parents for not preserving the wealth for their children; instead, one should earn on his or her own with hard work and be happy with life. The above values form the moral essence of the Kannada translation. The translation also conveys another moral that living by deception, cheating, and insincerity are bound to fail in life.³⁴¹ It is worth noticing that though all these values existed in pre-modern Kannada society, the way they are depicted in the translation is closer to the emerging bourgeois values of the industrial society of Europe. The translator finds them crucial to the modern ways of living. One can observe that this translation is set in a Kannada atmosphere. It was important to make such changes though it required much effort because these Kannada translators were rewriting the English novels and making required changes in the original novels to suit the Kannada way of life or culture.

Mary Martha Sherwood's (1775–1851) novels were translated into Kannada. She was one of the most significant writers of children's literature in nineteenth-century Britain. Her two important novels, *The Ayah and the Lady: An Indian Story* (1822), and *The History of Little Henry and His Bearer* (1826) were translated as *Doresaniyannu Dadiyannu Kuritanta Kathe*³⁴² (Story of the Lady and the Maid), and *Chikkavanada Henry Mattu Avana Boyiya Kathe*³⁴³ (Story of Little Henry and the Bearer) by C. Campbell and by Hermann Moegling

³⁴¹ Bulwer-Lytton, *Ullasini*, trans. M. R. Annaji Rao.

³⁴² Mary Martha Sherwood, *The Ayah and the Lady: An Indian Story* (1822), *Doresaniyannu Dadiyannu Kuritanta Kathe*, trans. Campbell C. (Bangalore: Wesleyan Mission Press, 1844).

³⁴³ Mary Martha Sherwood, *The History of Little Henry and His Bearer* (1826), *Chikkavanada Henry Mattu Avana Boyiya Kathe*, trans. H. Moegling (Mangalore: Basel Mission Press, 1849, 1867).

respectively. Her most famous work, *The History of Little Henry and His Bearer*, portrays the story of a young man, Henry, who was on his death bed and an Indian man who took care of him in his childhood. The novel was immensely successful and saw 37 editions by 1850 in English. The novel has also been translated into world languages, including Indian languages. Sherwood believed that the British teaching materials did not attract India's children; therefore, she produced this novel.³⁴⁴ The other translation of Sherwood, *The Ayah, and the Lady: An Indian Story* was written for Indian servants of British people in the colonial period. The novel is meant for poor people of the time.³⁴⁵ However, unfortunately, we could not locate the Kannada translations of these English novels.

Theophilus Smith's *The Last Days of Boosy* (1842) has been translated into Kannada as *Boosiya Kade Dingalu*³⁴⁶ by Christanuja Vasta in 1869. It is a sequel to Marry Martha Sherwood's *History of Little Henry and His Bearer*. It depicts the real portrayal of an Indian, the protagonist Boosy, who converts to Christianity for which he is abandoned by his family and community, which is the heart of the novel.³⁴⁷ Kannada translation could not be found. From Sherwood's original novels, we can conclude that translating her famous and popular novels was very important for Kannada translators, probably because what we consider as "children's literature" was absent in Kannada literature despite the existence of hundreds of stories. Considering children as future "citizens" and grooming them for the tasks of the nation, country, and society was unknown to the Kannada community, the translators thought. As we

³⁴⁴ "The History of Little Henry and his Bearer," Accessed January 18, 2021.
https://archive.org/stream/historyoflittleh00sher/historyoflittleh00sher_djvu.txt.

³⁴⁵ "The Ayah and the Lady: An Indian Story," Accessed January 18, 2021.
https://archive.org/stream/ayahladyindianst00sher/ayahladyindianst00sher_djvu.txt.

³⁴⁶ Theophilus Smith, *The Last Days of Boosy* (1842), *Boosiya Kade Dingalu*, trans. Christanuja Vasta (Mangalore: Basel Mission Press, 1869).

³⁴⁷ "The Last Days of Boosy," Accessed January 18, 2021.
https://books.google.co.in/books?id=bJMvq6h9WV8C&pg=PA1&source=gbs_toc_r&cad=3#v=onepage&q&f=false.

know, Sherwood extensively wrote for children and was regarded as one of the most significant writers of children's literature in the nineteenth century. She also opened schools and orphanages for orphans, the malnourished, and the needy when she was in India for ten years. Therefore, themes such as poverty, homeless children, orphans, education, and so on constituted her literary works.

Hanumantarao Govinda Deshpande (1883–1943) translated Sir John Lubbock, *The Pleasures of Life* (1887) into Kannada as *Samsara Sukha*³⁴⁸ (Happy Life) in 1915. Deshpande graduated from Mumbai University and served in the education sector. He also served as the principal of the Graduate Training College of Dharwad, the centre of Kannada literary activity. The Kannada translation *Samsara Sukha* was published in the Karnataka Grantha Prasarak at Dharwad and the translation received a prize for its literary merit from the Dharwad Vidhyavardhaka Sangha, another centre of Kannada literary activity. Lubbock's book was one of the famous literary pieces that had seen 42 editions. The English text was culturally significant. It is about the changing modern times, the importance of science and its instructions, and about how to lead a pleasant life with good work, habits, and behaviour.

In the Western world, the book is an important piece of literary work that has to be preserved and passed on to the next generation. The text has 13 chapters consisting of 315 pages. All the chapters cover various aspects of life such as the duty of happiness, the happiness of duty, the blessings of friendship, the pleasure of travel, the value of time, the pleasure of home, science, education, ambition, wealth, health, love, art, poetry, music, the beauty of nature, the troubles of life, labour, rest, religion, the hope of progress, and the destiny of man.³⁴⁹

³⁴⁸ Sir John Lubbock, *The Pleasures of Life* (1887), *Samsara Sukha*, trans. Hanumantarao Govinda Deshpande (Dharwad: Karnataka Grantha Prasarak, 1915).

³⁴⁹ Sir John Lubbock, *The Pleasures of Life* (America: Henry Altemus, 1894).
<https://archive.org/details/pleasureslifeco00lubbgoog/page/n8/mode/2up>.

It is not surprising that such a significant work attracted the attention of the principal of the Graduate Training College and an educationist, Deshpande. He desired to introduce and highlight the new scientific values guiding modern Western societies to the Kannada readers.

We shall look at the “Prefaces” of the translations written by the translators in this section. They reveal the authors’ intentions of translating novels from English into Kannada during this period. The translator, M. R. Annaji Rao offers a fascinating insight about his Kannada translation when he writes that “*Tom Jones* which is the longest struck me as the best suited for oriental readers. The story, however, is in great detail, occupying double columns of over 350 pages. Therefore, I laid the book aside but have attempted to give a brief abstract of the story on these pages.”³⁵⁰ This Kannada translation is dedicated to the rising generation of Mysore by M. R. Annaji Rao. What we can draw from his “Preface” is that he rewrote the English novel in Kannada so that the characters and the environment of the plot of *Tom Jones* are domesticated in the translation *Sharanagata*.

M. S. Puttanna’s “Preface” to his translation explains the reasons for his choice of Thomas Day’s *Sandford and Merton* for translation and it is very interesting:

Three stories of great educational importance are well known to the literary world. One of them is “Hithopadesa” by Vishnusarma. The second is “Adventures of Telemachus” by the French writer Fenelon. The third is “The History of Sandford and Merton” by Thomas Day. It is not necessary to discuss the respective merits of the three great works. Specific facts and tradition supported by the internal evidence in the works themselves show that the first two works were intended for the training of princes. These works, coupled with the personal influence of these writers themselves, probably fulfilled the objective for which they were intended. But ‘Hithopadesa’ or its expanded form called

³⁵⁰ Fielding, *Sharanagata*, trans. M. R. Annaji Rao, i.

‘Panchatantra’ is all fables, where dumb animals are invested with the power of speech. ‘The Adventures of Telemachus’, which is classified by some writers of the eighteenth century among epic poems, has the drawback of the intervention of supernatural agency. “Why do not birds and jackals speak now?” “Why do not Gods come to the earth now?” are questions guilelessly and spontaneously asked by the little ones and are quite within the experience of men familiarly conversant with young minds during their plastic period. The third work is Thomas Day’s ‘History of Sandford and Merton’ was written in the eighteenth century. It is free from the above drawbacks. It narrates impressively only what transpires in our everyday life and imperceptibly educates young minds to higher ideals.

It is this last work that I took for my model writing the present treatise. Though the entire story is essentially Hindu and Carnatic in its nature, I adapted some of them to my requirements. The book is intended for the benefit of all boys and girls. As the ‘History of Sandford and Merton’ which is my ideal, deserves to be in the hands of all teachers and pupils, all parents and children, it is my prayer that this book written after the model of that immortal work, may not be thrown away without a calm perusal by all those interested in the cause of education. It is written in the simplest colloquial style so that it may be within the comprehension of all readers.³⁵¹

Puttanna retained the features of the English novel by rewriting (*rupantara*) it in Kannada. His “Preface” indicates his preference for depicting everyday life and language instead of the supernatural or the unnatural. He wanted to reach out to the young minds on their own terms and within the realm of their experiences. He intended to set a model for writing children’s literature in Kannada. He used the simple, colloquial language of everyday speech. He wished

³⁵¹ Day, *Sumati Madana Kumarara Charitre*, trans. M. S. Puttanna, i–ii.

that his story would be of real people, their experiences, and in their language. So, he took the freedom to modify the English novel according to the way of life in and around Mysore. Puttanna's other novels in Kannada demonstrate similar concerns as that of his translation. He has also written novels in Kannada that deal with the social issues of modernization and modernity. He is known for using spoken language and founding modern Kannada. The plots and themes of his novels deal not only with the day-to-day life in Princely Mysore, but also the inevitable advent of modernity.³⁵² His themes in *Madiddunno Maharaya* (1915), *Musugau Tegeye Mayangini* (1928), and *Avarilladuuta* (1956) were, in a way, histories of the Mysore of contemporary times. A. R. Krishnashastri called them real historical novels of the time, though they are social novels.³⁵³ He has also shown how nineteenth-century Kannada society was reformed through moral education for children through his translations.

Govindaraja Iyengar's statement in the "Preface" to his Kannada translation of *Primroja Vijayam* is a significant one:

This is the Kannada version of Goldsmith's *The Vicar of Wakefield*- a book needed the literary giant, Dr. Johnson but look into to see its merit and the great German poet, Goethe called a prose-idyll. No civilization gains in value until it is compared side by side with a different one to know the comparative merits of each other. Such a comparison would show some things in the one that are good, and some that are bad; some worth copying, and some to be avoided on all accounts. India has come to close touch with England, and it is right that the Indian should know the best as well the worst in English life, and either copy or avoid as may be good for him. It is for the Indian to decide what is good for Hindus and what is not. My object in translating this novel will

³⁵² Padikkal, *Naadu Nudiya Rupaka*, 103.

³⁵³ A.R. Krishna Shastry, as quoted in Padikkal, *Naadu Nudiya Rupaka*, 111–112.

have been attained if, in the pages that follow, the reader gets a glimpse of true English life in how-ever a small degree whatsoever.³⁵⁴

It seems that the translator is suggesting that his specific purpose for translating the novel was to enlighten Kannada readers and to let them glimpse modern English culture for comparative understanding and progress. The translator intended to show true English socio-cultural life of the eighteenth century to the Kannada people. Though his intention was not purely literary, he was impressed by the literary qualities of the English novel, *The Vicar of Wakefield*. He believed that high literature improves the mind and cultivates it by inculcating universal values.

Deshabandhu's reasons for choosing the novel, *The Talisman*, for translation are fascinating. According to him, if we want to bring meaningful changes in the Kannada language and literature, we must translate English literature into Kannada. The Western culture, its history, class system, the English people's respect towards work, efficiency, and their passion for producing novels, the kind of language, sentence structure, and literature they use in their literary works are important elements, and are worth learning to lead Kannada language and literature into a new era. He emphasizes that this novel's translation is rendered into Kannada for the people of Karnataka, especially students who should utilize this opportunity to read new books. He dedicated the translation to the people of Karnataka and students.³⁵⁵ The characters, places, and the mode of expression of the original novel have been maintained in the Kannada translation, *Rakshakavacha*, to preserve the English "linguistic air"³⁵⁶ of the original.

³⁵⁴ Goldsmith, *Primrosa Vijayam*, trans. Govindaraja Iyengar, i.

³⁵⁵ Scott, *Rakshakavacha*, trans. Deshabandhu, i.

³⁵⁶ Borrowed from Walter Benjamin, "The Task of the Translator," in *The Translation Studies Reader*, ed. Lawrence Venuti (New York: Routledge, 2004), 79.

The above-mentioned prefaces suggest and indicate that the English novel served as a model to write new Kannada literature. These early translated novels in Kannada depict the purpose of bringing new values, forms, and styles, and, thus, breathing fresh air into Kannada literature. The translations reveal how children should behave, obey their elders, what kind of education is good for them, and other aspects that help to nurture us as good human beings. The interesting point is that these translated novels do not depict social reform. We will not find direct criticism of tradition in them. Instead, they construct a new literary environment, a new world of imagination, a new discourse in Kannada. They also account for moral judgements in our everyday life as father, mother, wife, husband, teacher, and children and depict human consciousness and social realities for Kannada readers. Many translators did not prefer to write any introduction or preface. Reading the available translated novels, we observe that their intentions to introduce modern thinking, Western rationality, and the modern way of writing to Kannada via translations are very clear. The Kannada readers were to wait for “the first independent social novel”,³⁵⁷ *Indira Bai*.³⁵⁸

The above-mentioned discussion on translated novels provides us with exciting and important insights that we shall discuss in the following section. The general features or the literary merits of these translated novels during the period are as follows. One kind of novel has been translated with the sole purpose of disseminating Christianity. For instance, John Bunyan’s *The Pilgrim’s Progress* presents Christian values and the struggles of Jesus Christ to attain deliverance in an allegorical narrative. In Mary Martha Sherwood’s novels, *The Ayah and the Lady: An Indian Story*, *The History of Little Henry and His Bearer*, and *The Last Days of Boosy*, colonial and Christian themes are a constant presence. The Sherwood scholar M.

³⁵⁷ This is how *Indira Bai* has been described by most literary critics.

³⁵⁸ Gulvadi Venkata Rao, *Indira Bai*, 1889.

Nancy Cutt explains about *The History of Little Henry and His Bearer* that “the obituary tract which invariably stressed conversion and a Christian death had assumed the colouring of romance.”³⁵⁹ The crux of the novel, *The Last Days of Boosy*, is the protagonist Boosy’s determination to convert to Christianity despite his family’s displeasure about it and the subsequent abandonment of him by the family. Sherwood’s works, on the one hand, depict moral themes such as social reformation and, on the other hand, exclusively Christian themes.

The second type of translated novels interpret the relationship between the East and West from a fresh perspective. The Kannada adaptations from English fall under this category. They are the translations that try to re-equip Kannada culture with modern liberal values, morals, and ethics. We may consider Krushnamaswamay Iyengar’s *Robinson Crusoe*, *Ashcharyakaravada Sancharadi Vruthantagalu*, M. S. Puttanna’s *Sumati Madana Kumarara Charitre*, M. R. Annaji Rao’s *Sharanagata* and *Ullasini*, Jevaji Vishnu Gote’s *Rasselas*, M. L. Srikantesha Gowda’s translations of *Chikka Banajigaru*, *Kanyavitanu*, S. G. Govindaraja Iyengar’s *Primroja Vijayam*, and Deshabandhu’s *Rakshakavacha* are in this category. It would be beneficial to discuss the probable reasons for choosing the translation strategy of adaptation or “*rupantara*”, as we call it in Kannada, by these translators. Let us briefly discuss the concept of adaption in translation studies considering the above-mentioned Kannada translations. Lawrence Venuti’s views on adaptation are relevant here. He explains in his article that:

Translating rewrites a source text in terms that are intelligible and interesting to receptors, situating it in different patterns of language use, in different literary traditions, in different cultural values, in different social institutions, and often in a different historical moment.³⁶⁰

³⁵⁹ “Mary Martha Sherwood”, *Wikipedia*, Accessed December 25, 2020.
https://en.wikipedia.org/wiki/Mary_Martha_Sherwood#cite_note-Cutt1718-70.

³⁶⁰ Lawrence Venuti, “Adaptation, Translation, Critique”, 30.

Similarly, the *Routledge Encyclopaedia of Translation Studies* (1998) by Georges L. Bastin says:

A set of translative interventions that result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text. The term may embrace numerous vague notions such as appropriation, domestication, imitation, and rewriting. Strictly speaking, the concept of adaptation requires recognition of translation as nonadaptation, a somehow more constrained mode of transfer. For this reason, the history of adaptation is parasitic on historical concepts of translation.³⁶¹

It means that an adaptation is a translation that is loosely based on the source text, but that allows one to take liberty in additions and alterations to the source text according to the requirements of the receptor language and culture. Hence, Linda Hutcheon very rightly describes “adaptation as a creative and an interpretive act of appropriation.”³⁶² Therefore, the term adaptation is synonymous with adjustment, modification, suitability, fitness, and so on. We are not sure whether the Kannada translators were aware of the notion of adaptation but they knowingly or unknowingly practised it. Taking liberty with the source text is not very alien to the Kannada literary tradition. The Western/Christian notions of fidelity to the so-called original was not considered sacred in Indian languages as they have a very rich tradition of “tellings”. As we know, the pre-modern literary traditions of various Indian languages are constituted by hundreds of “tellings” of the Ramayana and Mahabharata. This is the reason why A. K. Ramanujan has used the word “tellings” instead of versions or epics in his discussion of *The Three hundred Ramayanas*. He says:

³⁶¹ Mona Baker and Gabriela Saldanha, ed., *Routledge Encyclopaedia of Translation Studies* (New York: Routledge, 2009), 3.

³⁶² Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006), 8.

Obviously, these hundreds of tellings differ from one another. I have come to prefer the world *tellings* to the usual terms, *versions*, or *variants* because the latter terms can and typically do imply that there is an invariant, an original, or *Ur-text*—usually Valmiki’s Sanskrit *Ramayana*, the earliest and most prestigious of them all. But as we shall see, it is not always Valmiki’s narrative that is carried from one language to another.³⁶³

Sujit Mukherjee argues that though it is a fact that Indian languages do not have translation theories, they have been practising translation for a long time. He argues that:

What we do not yet have in India is a theory or theories of translation. This may be because we have been practicing translation for so many years—so many centuries, in fact—that we forgot to stop and theorize.³⁶⁴

Mukherjee further comments upon the way Indians have acquired the English language:

That is how we learnt English—through translation and re-translation, through transcription in Hindi and annotation in Bangla, through learning grammatical rules by rote and English idioms by heart (the latter process popularly known as “by hearting”).

Out of such remembering and recording will come India’s theories of translation.³⁶⁵

Mukherjee is one of the greatest scholars of Indian literature and translation. His understanding of translation is thorough and dense. Elena Di Giovanni very rightly observes that the vivacity of Sujit Mukherjee’s thought is such that “he uses seven different words to refer to the vast and

³⁶³ A. K. Ramanujan and Attipat Krishnaswami “Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation,” in *The Collected Essays of A. K. Ramanujan*, ed. Vinay Dharwadker (New Delhi: Oxford University Press, 2004), 134.

³⁶⁴ Sujit Mukherjee, *Translation as Recovery* (New Delhi: Pencraft International, 2004), 36.

³⁶⁵ Sujit Mukherjee, “Personal Commitment: The Craft not Sullen Art of Translation”, in *Translation, Text and Theory. The Paradigm of India*, ed. Rukmini Bhaya Nair (New Delhi: Sage, 2002), 30.

varied number of translation-related activities in India”.³⁶⁶ We agree with Giovanni. As for Mukherjee’s observations on the role of translation in the learning of English in India, we wish to add that translation also played a pivotal role in fashioning a new language and literature in all Indian languages. There might not have been translation courses such as in the case of teaching the English language in classrooms, but translations from English into Kannada fulfilled that objective. A. K. Ramanujan and Sujit Mukherjee’s observations are proof of the fact that “rewriting”, “re-telling”, or adapting a text was not new to Indian languages, including Kannada. The Kannada translators must have found it easier to convey the beauty of English novels if they Kannada-ized them. The strategy of domestication was widely used in the translations of plays during this period. So, it is not surprising that the strategy of adaptation came very handy to Kannada translations. The above discussed early translated novels fit in the Kannada language and culture, despite representing English novels. The translated novels were modified in such a way that they could easily fit into and accommodate the new Kannada literary domain that was then being shaped.

It is interesting to note that Kannada novelists were either not aware of or did not choose to translate their contemporary English writers. For example, translations of great novels of literary geniuses such as Gustave Flaubert, George Eliot, Mark Twain, Herman Melville, Charles Dickens, William Makepeace Thackeray, the Brontë sisters, and Thomas Hardy are not found. Probably, quite a few novels by the above writers were not available in India. However, more intriguing is that even the famous novels of the Romantic period were not translated into Kannada. The early fiction produced in the seventeenth and eighteenth century that mark a “radical-rupture” with the old feudal and aristocratic ways of thinking influenced by the development of modern science and by the idea that man’s greatness does not lie in

³⁶⁶ Elena Di Giovanni. “Translation as Craft, as Recovery, as the Life and Afterlife of a Text: Sujit Mukherjee on Translation in India”, *Transcultural* 5, no 1–2 (2013): 100.

lineage or birth but what he achieves later in life through proper education and his hard work, the puritan values of simplicity and good family, the protestant values of individualism, hard work, thrift, and efficiency seems to have guided early translators in Kannada.³⁶⁷ Hence, Padikkal has very rightly discussed early translations from English into Kannada under the subtitle “fashioning the colonial-modernity” in his book *Naadu Nudiya Rupaka: Rastra, Adunikate Mathu Kannadada Modala Kadambarigalu*.³⁶⁸

The translations discussed above were not always determined by originals. Especially, adaptations are characterized by transformations, changes, gaps, supplements, and refractions. The Kannada translators were not hesitant to “violate” their source texts. The Kannada translators put great effort to translate the English novels into the Kannada environment. The emphasis was placed on individual works of importance. As we have already noted, if we look at the Kannada translations, they are mostly *rupantara*, changing the shape in the form and content of the English novels. *Rupantara*, or rewriting, was an important way in the colonial phase where translators saw the original texts keenly and brought them into the Kannada language according to the needs of Kannada culture. In other words, the attempt was to assimilate original texts into the Kannada language. According to Linda Hutcheon, what Walter Benjamin describes in his essay “The Task of The Translator” about translation is important. Benjamin says, “The translation is not a rendering of some fixed non-textual meaning to be copied or paraphrased or reproduced; rather, it is an engagement with the original text that makes us see that text in different ways, is a hallmark of good translations”.³⁶⁹

The practice of translation in the latter half of the nineteenth and the early decades of the twentieth century was a learning process that resulted in the emergence of the genre of

³⁶⁷ Padikkal, *Naadu Nudiya Ruupaka*, 180–183.

³⁶⁸ Padikkal, *Naadu Nudiya Ruupaka*, 162–170.

³⁶⁹ Hutcheon, *A Theory of Adaptation*, 16.

novel in Kannada. Towards that end, Kannada translators not only translated from English but also Bengali, Marathi, Malayalam, Tamil, Telugu, Tulu, and other Indian languages. The Kannada term for the novel, *Kadambari*, is based on Bana's prose narrative in Sanskrit. The interface between several languages and literary cultures enabled the appropriation and production of new forms. For example, the novels of Sir Walter Scott did not come through direct translations from English but through Kannada translations of the novels of Bankim Chandra Chatterjee by B. Venkatacharya. In Kannada, he is well known as the "Kannada Kaadambari Pitaamaha" or the father of the Kannada novel. It is one of the rarest recognitions and honours that any translator may dream of. Unlike Venuti's translator, Venkatacharya is very much "visible"! The translator's invisibility³⁷⁰ is not an issue in the dawn of modern Kannada literature.

As we have already mentioned, new genres of writings emerged in Kannada in the last two decades of the nineteenth century. A few Shakespearean plays were also rendered into Kannada as long stories or novels. For instance, Deputy Chennabasappa translated *The Comedy of Errors* as *Nagadavarannu Nagisuva Kathe* (A Story of laughter),³⁷¹ M. S. Puttanna and M. D. Srinivasa Iyengar translated Shakespeare's play *Cymbeline* as *Jayasimharaja Charitre* (A History of Jayasimha).³⁷² Venkatesh Bhimarao Bhandivada's *Romeo and Juliet* translation is named *Kamalaksha and Padmagandhiyara Kathe* (A Story of Kamalaksha and Padmagandhi).³⁷³ Havanur observes that Bhandivada's *Kamalaksha and Padmagandhi* is a

³⁷⁰ Lawrence Venuti, "The Translator's Invisibility", *Criticism* 28, no. 2 (1986): 179–212.
<http://www.jstor.org/stable/23110425>.

³⁷¹ William Shakespeare, *The Comedy of Errors* (1594), trans. Deputy Channabasappa (Dharwad, 1871).

³⁷² William Shakespeare, *Cymbeline* (1623), *Jayasimharaja Charitre* trans. M.S. Puttanna and M.D. Srinivasa Iyengar (Bangalore: City Press, 1881).

³⁷³ William Shakespeare, *Romeo and Juliet* (1597), *Kamalaksha and Padmagandhiyara Kathe* trans. Venkatesh Bhimarao Bhandivada (Belgaum, 1881).

novel in Kannada.³⁷⁴ Shrirama translated *She Stoops to Conquer* as *Nirmale* (1918).³⁷⁵ That apart, Srikantesha Gowda translated *A Sicilian Summer*, a romantic comedy as *Kanyavitantu* (1901).³⁷⁶ Maria Edgeworth's *Murad the Unlucky* translated by Bapu Subbaraya as *Nirbhagya Murad* (1899)³⁷⁷ into Kannada is a short story but he has called it a novel to probably attract readers. According to Kannada culture, the English source texts have been adapted into Kannada by modifying changes in the source texts and translating them to the novel form. E. P. Rice's views are relevant here on the early translations in Kannada:

Novels are becoming increasingly popular. Most of these hitherto published have been reproductions from English or Bengali. Several of Shakespeare's plays have been reproduced in this form, e.g., *Bhrantivilasa* (Comedy of Errors).³⁷⁸

One of the main features of the novel writings during the period was the development of prose writing and the use of “*aadu maatu*”, the spoken language or “*saamanya janara maatu*”, the language of the people. The following observation is again by E. P. Rice and is for understanding the changes that took place in Kannada literature in the nineteenth century:

The Language is undergoing rapid changes. It is evident that the bulk of the literature will henceforth be in prose instead of in verse, and that a vocabulary and style intelligible to all readers of ordinary education will more and more take the place of archaic words and forms. the reorganization of the education of the country on Western

³⁷⁴ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 550.

³⁷⁵ Oliver Goldsmith, *She Stoops to Conquer* (1771), *Nirmale*, trans. Shrirama (Bangalore: Karnataka Pustakalaya, 1918).

³⁷⁶ Maria Edgeworth, *A Sicilian Summer* (1850), *Kanyavitantu* trans. M. L. Srikantesha Gowda (Mysore: G.T.A Press, 1901).

³⁷⁷ Maria Edgeworth, *Murad the Unlucky* (1818), *Nirbhagya Murad* trans. Bapu Subbaraya (Mysore: G.T.A Press, 1899).

³⁷⁸ Dharwadakar, *Hosgannada Sahityada Udayakala*, 64.

lines has largely increased the reading public, and extended the knowledge of and desire for literature, which now takes the form almost entirely prose.³⁷⁹

The literature produced till the nineteenth century in Kannada revolved around mythological stories, religious narratives of deities, *yakshagana* in Kannada, and other such folk forms, and so on. Prose as a medium of expression started to emerge during the period under study due to several important factors, which were more or less direct outcomes of the encounter with the West. In this regard, Harikrishna Bharanaya, in his book, describes that “prose writings started emerging in the latter decades of the nineteenth century and the novel’s contribution to the development of prose in Kannada was enormous.”³⁸⁰ Therefore, one of the significant criteria for translating Western literary works was prose writings. Here we will give some examples of prose writings extracted from early Kannada translated novels. The conversation between a Christian and Suvartika in the Kannada translation, *Yatrikana Sancharavu*, translated from the English novel *The Pilgrim’s Progress* is as follows:

He has an excellent taste in teaching the world. He always goes to Niyamapura city to learn about incidents happening over there and was amused by the most because this place was ignorant about teachings of Jesus’s teachings.³⁸¹

The same Kannada translation describes the idol worship and blind beliefs in India through a character Vishwasaiah as follows:

³⁷⁹ Edward P. Rice, *A History of Kannada Literature*, 99, 103.

³⁸⁰ Harikrishna Bharanya, *Hosagannada Sahityada Ugama Mattu Vikasa*, 3.

³⁸¹ Bunyan, *Yatrasthana Sancharavu*, trans. Chritanuja Vasta, 18. Translation mine

Human beings have created gods and goddesses in this world for worshipping. They believe that worshipping idols is a way for one's salvation. It is the blind belief that the worshippers of the idols are in the wicked act.³⁸²

M. S. Puttanna used simple prose in his Kannada translations. The extracts mentioned below are from his two translations. The first extract is from his translation, *Sumati Madana Kumarara Charitre*, translated from the English novel *Sandford and Merton*. The conversation between three major characters in the novel, Sumati, Madanakumara, and Johisa is as follows. Sumati says "if people like me were there, I would have done something. Do you know how much I am a good person and liberal? Wealthy people who hold higher positions in society should wear jewellery and a nice dress that is necessary. Madan replies, what is the use of wearing jewellery and a nice dress? I was walking in a town where I met two people seems to be like you, and I gave way for them. However, they pushed me to a gutter, and they laughed looking at my condition. Then I stood up and bet them. They started crying and left the place. Johisa concludes, have you understood? Those who live in a palace, wearing jewellery and nice clothes only to show off. They are useful for nothing."³⁸³ The second extract is from his other Kannada translation *Hemalatha Rajakumara Charitre* of Shakespeare's play, *Hamlet*. "This was your husband. You look now what has happened; He is like an ear of diseased corn that spread the other ear of corn; Here is your husband. Do you have eyes?"³⁸⁴ The opening lines of *Robinson Crusoe* are as follows:

Being the third son of the family, and not bred to any trade, my head began to be filled very early with rambling thoughts. My father, who was very ancient, had given me a

³⁸² Bunyan, *Yatrasthana Sancharavu*, trans. Chritanuja Vasta, 107. Translation mine

³⁸³ Day, *The Sandford and Merton*, trans. M. S. Puttanna, 173–174.

³⁸⁴ William Shakespeare, *Hamlet* (1603), *Hemalatha Rajakumara Charitre* trans. M.S. Puttanna, ed. H. S. Sujatha (Mysore: Suhasa Prakatanegalu, 2009) 100.

competent share of learning, as far as house-education and a country free school generally goes and designed me for the law; but I would be satisfied with nothing but going to sea; and my inclination to this led me so strongly against the will, nay, the commands, of my father, and against all the entreaties and persuasions of my mother and other friends, that there seemed to be something fatal in that propension of nature tending directly to the life of misery which was to befall me.³⁸⁵

One may observe the stunning difference between the beginnings of Kannada epics and the new prose translations from English. Kannada epics generally begin with the “*pura varnane*” or the description of the place where future incidents of the plot would happen. However, the beginning of *Robinson Crusoe* is radically different. This aspect is important as even the early Kannada novels begin with an epic mode. For example, the first Kannada social novel begins as follows:

In the southern province of the Vindhya ranges, on the banks of the Rohini, there was a sprawling town called Kamalapura. Well known in history, this town is still resplendent with several grand halls, temples, *agraharas*, fortresses and courtrooms, green gardens and fruit-bearing trees, wide, royal roads, and bridges. People belonging to the four castes—Brahman, Kshatriya, Vaishya, and Shudra—lived in this town, while those from other religious communities lived around the town in different localities, practicing their inherited trades.³⁸⁶

It is exactly the epic style that informs this “realist” novel, though in the latter pages, it is very different from the epics. In his article “Two Sentences: A Speculation in a Genre in Early Marathi

³⁸⁵ Defoe, *Robinson Crusoe* in *Ashcharyakaravada Sancharadi Vruthantagalu* trans. Krishnamaswamy Iyengar, 8.

³⁸⁶ Gulvadi Venkata Rao, *Indira Bai*, trans. Vanamala Viswanatha and Shivarama Padikkal (New Delhi: Oxford University Press, 2019), 1.

Novels”, Aniket Jaaware has demonstrated how historical novels in Marathi follow the epic mode.³⁸⁷ The book *Early Novels in India* not only questions the old assumption that the novel in India is derivative, it explores and addresses questions of plural heritage and the socio-economic conditions responsible for the shaping of novels in India.³⁸⁸ What does this mean? The Indian novel is neither a copy of the English novel nor a copy of Sanskrit/Bhasha prose narratives. It uses resources from both in its making. Padikkal again has rightly argued this point:

Every language has its own specific narrative culture. When a writer tries to borrow a new form, by virtue of the fact that s/he is borrowing into a language and its culture of narrativity the form undergoes many subtle changes... What I am trying to suggest is that instead of looking at the Indian novel either as derived simply from a Western form or as merely continuing a pre-novelistic, pre-colonial culture of narrativity, we must instead explain why and how the novel emerged as a new literary genre in a particular historical context.³⁸⁹

In the light of the above-mentioned discussions, one may easily see the crucial role of translations in fashioning modern Kannada literature, especially the genre of the novel in Kannada. There is ample scope to do further research in this arena of genre translation. However, that is not the specific scope of this study. Das rightly observes that “the most important literary event in the nineteenth century was the emergence of literary prose in all the modern Indian languages,”³⁹⁰ and E. V. Ramakrishnan observes that “the mode of translation is integral to the novel as the novelistic discourses of the nineteenth century in several languages of India were attempts to

³⁸⁷ Aniket Jaaware, “Two Sentences: A Speculation on Genre in Early Marathi Novels”, in *Early Novels in India*, ed. Meenakshi Mukherjee (New Delhi: Sahitya Akademi, 2002), 73–81.

³⁸⁸ Meenakshi Mukherjee, *Early Novels in India*, Accessed on May 11, 2021.
https://books.google.co.in/books/about/Early_Novels_in_India.html?id=VPJ7jqVSI34C&redir_esc=y.

³⁸⁹ Padikkal, “Inventing Modernity: The Emergence of the Novel in India” 222.

³⁹⁰ Das, *A History of Indian Literature (1800-1910)*, 67.

approximate the language towards new modes of representation.”³⁹¹ In the same way, Kannada’s literary world was in transition and full of experiments. The novelists in Kannada appeared to be looking forward to writing and translations served their purpose. M. Asaduddin, in his essay, “Translation and Indian Literature: Some Reflections,” describes that:

The encounter with the West made available a whole new world of modern ideas and perspectives to Indians. Within a very short period of this contact, a section of writers and intellectuals emerged who showed great interest in English literature by not only reading it passionately but also translating it into Indian languages.³⁹²

Similarly, the Kannada translators tried to construct their identity by translating English novels into Kannada. These led to literary changes during the period produced by translating English novels adapted according to the socio-cultural elements and tradition of their Kannada locale. Modernity was part of colonization. There was a conflict between indigenous Kannada culture and Western culture, and from this cluster, the modern novel genre emerged in Kannada literature. The new movement was known as *Navodaya* in Kannada literature till 1940 and it shifted through the changes looking for what was valuable and what could inspire the construction of a new Kannada language and literature. We shall understand it better in the following chapters by considering other translations of English plays and poetry in Kannada.

In view of the above discussion, it may be safely said that the early novel translations played an essential role in modernizing the Kannada language and literature. Moreover, the English novels in Kannada translations also gave a new dimension to the Kannada language.

³⁹¹ E.V. Ramakrishnan, *Locating Indian Literature: Texts, Traditions, Translations* (Hyderabad: Orient Blackswan Private Limited, 2011), 160.

³⁹² M. Asaduddin, “Translation and Indian Literature: Some Reflections.” *Translation Today* 1, no. 2–3 (2006): 8.

Chapter 5

Fashioning the Social: The Position of Shakespearean Translations in the Kannada Literary Polysystem

The chapter discusses modern theatre's emergence and translations of English plays in the Kannada literary tradition. The facts of the transition from the traditional theatre, the emergence of the "company plays", and its transition to the proscenium theatre, social reform, and plays as social criticism and tools of social reform etc., are discussed. It attempts to show how the English textual practices have influenced Kannada theatre in multiple ways. Further, it explains how these translations played a significant role in societal changes, argues how they brought modern thought into the Kannada literary tradition, and critically traces the trajectory of the Western textual journey to Kannada through translations.

An understanding of the absence of the drama tradition in Kannada literature is necessary to understand the changes that took place during the nineteenth and the early decades of the twentieth century. Kannada scholars observe that there was no tradition of writing plays in Kannada and that a long-standing folk theatre existed in the oral tradition. Texts such as *Kumaravyasa Bharatha* (sixteenth century A.D.) or *Torave Ramayana* (seventeenth century A.D.)³⁹³, were used for folk performances. Episodes from the Ramayana, the Mahabharatha, the *Bhagavata*, and folk epics were performed. Meanwhile, a famous Parsi theatre company from Maharashtra visited the Royal Court of Mysore in 1881.³⁹⁴ The then king of Princely

³⁹³ "Medieval Kannada Literature", *Wikipedia*, Accessed December 10, 2021.
https://en.wikipedia.org/wiki/Medieval_Kannada_literature.

³⁹⁴ Parsi theatre or "Parsi Natak Mandali is a significant theatre tradition that flourished in India between 1850 and 1930s. The Parsi theatre companies were owned managed by the influential Parsi business community. These companies have extensively travelled, visited and performed in north, west and south India and Southeast Asia. The Parsi Companies blended the Marathi and the Gujarati folk traditions and songs with the proscenium style." Parsi Natak Mandali presented Indianized versions of Shakespeare's plays, by turning them into a blend of folk performances and the Western naturalistic theatre with dozens of songs. It is greatly responsible for the development of the Gujarati, Marathi, Kannada, Tamil, and Hindi proscenium theatre, and later the kind of Hindi cinema that we have. One of the Parsi companies, Bhalliwala Company, performed in the Mysore Palace in the

Mysore, Chamarajendra Wadiyar X, encouraged his court to start the Mysore Palace Company under his patronage. The Marathi theatre group, Kirloskar Nataka Mandali, the drama companies of Sangaliker, Icalakaranjiker, and the Tantupurastha Nataka Mandali of Dharwad were famous in the northern Karnataka region during the colonial period.³⁹⁵

The new theatrical drama tradition that emerged at the end of the nineteenth century enriched itself not only from the theatre drama traditions of Sanskrit and medieval Kannada but also from Western traditions, primarily through Parsi theatre. Subsequently, Kannada theatre was exposed to Western theatre, particularly Shakespearean plays. T. S. Satyanath observes that the first Kannada play, Singararaya's *Mitravinda Govinda* (1860), is a translation of Sriharsha's Sanskrit play *Ratnavali*. The first translation from Sanskrit was of Kalidasa and his play titled *Shakuntala Natakavu* (1870) by Shesha Ramachandra Churamuri. Although the evidence of Yakshagana plays, the folk plays from the coastal Karnataka region, is available from palm leaf manuscripts right from the sixteenth century A.D., the contact with the West and the English education system gave a new direction to theatre and drama in Kannada at the end of the nineteenth century.³⁹⁶ Chandrashekhar Kambar believes that:

We have an entire corpus of dramatic literature in Sanskrit with a surprising variety of forms and techniques. It is a bit surprising that no Indian language other than Sanskrit has any dramatic literature. As far as Kannada is concerned, not a single dramatic work is available until the beginning of the nineteenth century except *Mitravinda Govinda*

1880s. The Mysore King Chamarajendra Wadiyar was so impressed that he encouraged the beginning of the "Chamarajendra Karnataka Nataka Sabha," later called the Palace Company. The other companies performed in Mysore are the Kirloskar Sangli Companies.

³⁹⁵ Satyanath, "How Does Shakespeare Become Sekh Pir in Kannada", *Translation Today* 1, no. 2 (2004): 65–70.

³⁹⁶ Satyanath, "How Does Shakespeare Become Sekh Pir in Kannada", 48.

by Singararya in the eighteenth century. Several types of folk-dramas like Yakshagana, Doddada and Sannata have been prevalent for centuries.³⁹⁷

The Mysore Palace Company produced translated texts of Sanskrit plays such as *Sakuntalam*, *Rathnavali* and Shakespearean plays such as *Romeo and Juliet* (1597), *Othello* (1905), *Hamlet* (1603), and other plays into Kannada. A. Anandarao, C. Subbarao, Basavappa Shastry, Jayarayacharya and others translated English plays for the Mysore Palace Company. The first translation from English was Shakespeare's *The Comedy of Errors* by Chennabasappa, under the Kannada title *Nagadavarannu Nagisuva Kathe* (A Story of Laughter) published in 1871.

Shakespearean plays have been the most widely translated and adapted texts into Indian languages, including Kannada in the latter half of the nineteenth and early decades of the twentieth century. Vikrama Singh Thakur identifies that Shakespeare has been translated and adapted in Kannada for more than 100 years. According to the Indian National Library, Kolkata, the number of Kannada translations and adaptations of Shakespeare were 66 till 1964.³⁹⁸ These plays were translations and adaptations, and some of the Kannada translators wrote plays directly inspired by Shakespearean plays. By 1930, 18 plays of Shakespeare had been rewritten and transcreated into Kannada. They are called *rupantara*, or adaptations, because they were free renderings of the original plays. The modern Kannada dramatic tradition or the production of dramatic texts in Kannada began with the free rendering and recreation of Sanskrit and English plays and fiction into the dramatic form in the latter half of the nineteenth century and the early decades of the twentieth century. According to Ramachandra Deva:

³⁹⁷ Chandrashekhar Kambar, "Folk Drama: Its History and Hopes of Survival", in *The Tradition of Kannada Theatre*, ed. K. D. Kurtkoti (Bangalore: I.B.P. Prakashana, 1986), 106.

³⁹⁸ Vikram Singh Thakur, *Shakespeare and Indian Theatre: The Politics of Performance* (Delhi: Bloomsbury Publishing, 2020), 40.

The earliest literal translation of Shakespeare is that of *Macbeth* (1936) by D.V. Gundappa and all translations prior to that can be considered adaptations. If we accept this view, almost half of the Shakespearean translations in Kannada must be categorized as adaptations.³⁹⁹

Let us discuss the significance of Shakespearean plays in Kannada and how influential they were in the Kannada theatrical and drama tradition during the colonial period. We shall consider the large number of Shakespearean plays rendered into Kannada during the period under study to demonstrate their significance for the modern Kannada dramatic tradition. We have not discussed all Kannada translations for logistical reasons, and several of them are not available. However, we considered most of the plays available in different literary archives and those that were reprinted. We also consulted secondary sources to have a fair idea about the Shakespearean translation scenario in the nineteenth and twentieth centuries. The study is not about comparing the original and their Kannada counterparts. Instead, we approach translations to map and structure a literary history of translations in Kannada. We discuss translations and para-textual materials such as prefaces, dedications, discussions of these translations on other forums, responses, and the like.

A. Anandarao (n.d.-1910) worked as an assistant commissioner in the Princely Mysore State, and wrote books and translated English texts under the pseudonym of “Mysore Deshiya”.⁴⁰⁰ He translated *Romeo and Juliet* as *Ramavarma Leelavati Charitre*⁴⁰¹ (1889) into Kannada. It was the first translation under the genre of drama in Kannada. He also translated *The Merchant of Venice* as *Panchali Parinayam*⁴⁰² (1890). As it is evident from the titles of

³⁹⁹ Quoted in Satyanath, “How Does Shakespeare Become Sekh Pir in Kannada”, 52.

⁴⁰⁰ Sangali, *Granthakartara Charittrakosha*, 156.

⁴⁰¹ William Shakespeare, *Romeo and Juliet* (1597), *Ramavarma Leelavati Charitre*, trans. A. Anandarao (Mysore: Government Publishing Centre, 1889).

⁴⁰² William Shakespeare, *The Merchant of Venice* (1600), *Panchali Parinayam*, trans. A. Anandarao (Bangalore: Albion Press Mudrakshara Shale, 1890).

the translations, Anandarao adapted the plays into Kannada, changing the names of characters and the environment. His translations were based on Sanskrit dramatic literature, and it was his model for translating Shakespearean plays into Kannada.

Ramavarma Leelavati Charitre, the first translation of *Romeo and Juliet*, turned out to be a comedy in Kannada. In his strategy of translating foreign names, Anandarao used similar-sounding Kannada words. For instance, Madhura (Montague), Kapila (Capulet), Madana (Mercutio), Behari (Benovolio), Balachandra (Balthazar), and others. The ending of the target text is very interesting and funny. Since the Sanskrit tradition is to end the play with a happy ending, Anandarao changes the last act of *Romeo and Juliet*. Pujoyapada Yogishwara, or Friar Lawrence, prays to Lord Vishnu, who appears on the stage and brings Ramavarma and Leelavati to life! A Kannada critic, Shamaraya, calls this “the absurdity par excellence!”⁴⁰³ *Romeo and Juliet* was quite famous in Kannada because it was translated during the period under study five times by the different Kannada translators. The Kannada play was successfully staged by theatre groups such as Chamarajendra Nataka Sabha, Rathnavali Nataka Sabha, and Rajadhani Nataka Mandali of Mysore.⁴⁰⁴ Therefore, it was one of the significant translations of Shakespeare’s play in Kannada.

Basavappa Shastry (1843–1891), one of the popular court poets of Maharaja Krishnaraja Wodeyar III and Maharaja Chamaraja Wodeyar IX of the Mysore Princely State, wrote plays mainly for the Chamarajendra Nataka Sabha (Drama Troupe of Chamarajendra) established in 1882. He translated *Othello* as *Surasena Charitre* (1895)⁴⁰⁵ into Kannada. The plot of the play and the characters were domesticated in the Kannada translation. Characters

⁴⁰³ Shamaraya, as quoted in Satyanath, “How Does Shakespeare Become Sekh Pir in Kannada”, 58–59.

⁴⁰⁴ Havanur, *Hosagannadada Arunodaya*, 1st ed, 404.

⁴⁰⁵ William Shakespeare, *Othello* (1905), *Surasena Charitre*, trans. Basavappa Shastry and C. Subba Rao (Mysore: G.T. A. Press, 1895).

such as Surasena (Othello), Devadatta (Lago), Vijayadwaja (Michael Cassio), and others resembled Indian mythological characters. The Kannada translation used mixed tongues such as Sanskrit, old Kannada, and colloquial Kannada. Havanur observes that “the Kannada translation is incomplete, and that Shastry did not complete the translation, and that it was also inconsistent in the mixing of Sanskrit and local Kannada slangs, but his Kannada translations of Sanskrit plays are significant. However, it is surprising to note that Shastry did not know English and did not receive formal education in English, but with the help of his friend C. Subba Rao, B. A. translated *Othello* into Kannada. Shastry was commissioned by the Royal Court of Mysore to translate *Othello* and Sanskrit plays for the stage of the Palace Company, and he was known as Abhinava Kalidasa in Kannada”.⁴⁰⁶

He translated the most important Sanskrit texts into Kannada. The preface to the Kannada translation reveals that Shastry’s translation consisted of 18 pages, and due to his demise, it was not completed, but the final translation was completed by taking help from Shastry’s writings on the translation.⁴⁰⁷ Shastry explains in the preface that if Shakespearean plays are translated into Kannada, it would be helpful for the students of Karnataka. He says that it would also be helpful for the Kannadigas to understand English culture, their day-to-day life, and the socio-political scenario of England by translating English plays into Kannada.⁴⁰⁸ Mugali appreciates Shastry’s *Surasena Charitre* as it was the first *Hosagannada* (New Kannada) text in Kannada influenced by Western literature.⁴⁰⁹ The Kannada translation by Shastry can be appreciated because of his effort in translating the play into Kannada though he was not familiar with the English language.

⁴⁰⁶ Havanur, *Hosagannadada Arunodaya*, 3rd rev ed., 428.

⁴⁰⁷ Shakespeare, *Surasena Charitre*, trans. Basavappa Shastry and C. Subba Rao, i.

⁴⁰⁸ Shakespeare, *Surasena Charitre*, trans. Basavappa Shastry and C. Subba Rao, i.

⁴⁰⁹ Bharanya, *Hosagannada Sahityada Ugama Mattu Vikasa*, 118.

Kerur Vasudevacharya (1866–1921) was one of the prominent translators from the northern part of Karnataka during the colonial period. He was often called the Sir Walter Scott of Kannada. He wrote full-length plays and translated texts from Sanskrit and English into Kannada. He was influenced by Parsi theatre, possessed knowledge about contemporary reformist personalities in Mumbai during his study and English dramatists like Goldsmith, Sheridan, and others. Interestingly, he wanted to see independent plays similar to those in English and Sanskrit in modern Kannada literature.⁴¹⁰ Therefore, he produced new dramas by blending the dramatic techniques of Sanskrit and English plays. He translated four English plays into Kannada, namely *Vasantayamini Swapna Chamatkara* (1929)⁴¹¹ of *A Midsummer Night's Dream* and *Surathnagarada Shresthi* (1929) of *The Merchant of Venice* of Shakespeare, and *Pativashikarana* (1928) of *She Stoops to Conquer* by Oliver Goldsmith. His incomplete translation is *Ramesha and Lalitha*⁴¹² (1917) of *Romeo and Juliet*.

The translation of *The Merchant of Venice* as *Surathnagarada Shresthi*⁴¹³ was a successful adaptation in Kannada. Kerur safely domesticated the characterization and plot of the source text according to Indian/Kannada culture. Kerur introduced humorous elements into his translations by using Kannada characters such as Katora Malla (Shylock), Gobbi Sangha (Launcelot Gobbo), and Mudimalla (Old Gobbo); the amusing characters portrayed in his translations entertained the Kannada audience.⁴¹⁴

⁴¹⁰ Sangali, *Granthakartara Charittrakosha*, 66.

⁴¹¹ William Shakespeare, *A Midsummer Night's Dream* (1605), *Vasantayamini Swapna Chamatkara*, trans. Kerur Vasudevacharya (Bagalkote: Vasudeva Pustakalaya, 1929).

⁴¹² William Shakespeare, *Romeo and Juliet* (1597), *Ramesha and Lalitha*, trans. Kerur Vasudevacharya (Bagalkote: Vasudeva Pustakalaya, 1917).

⁴¹³ William Shakespeare, *The Merchant of Venice* (1600), *Surathnagarada Shresthi*, trans. Kerur Vasudevacharya (Bagalkote: Vasudeva Pustakalaya, 1929).

⁴¹⁴ Shakespeare, *Surathnagarada Shresthi*, trans. Kerur Vasudevacharya.

The characters of Kerur are quite rooted in the Kannada tradition for the natural setting of the plays. Kerur creatively used cultural meanings for the foreign text in the Kannada setting and was successful in that endeavour. His translation, *Pativashikarana* (1928) of *She Stoops to Conquer*, was also successful. In *Vasantayamini Swapna Chamatkara* (1929),⁴¹⁵ a translation of *A Midsummer Night's Dream*, except for the characterization, the rest is retained as it is in the source text. It is one of the exquisite and astounding adaptations rendered in the early decades of the twentieth century into Kannada. Like other translations mentioned earlier, Kerur's translations were meant for stage performance. By the end of the nineteenth century, the Kannada audience, including the newly educated people, had developed a taste for the new plays. Therefore, Kerur wanted to introduce good English plays to the Kannadigas. After seven years of his demise, his plays were staged by the Vasudeva Vinodini Sabha (Vasudeva Association of Entertainment), established in 1928 at Bagalkote.⁴¹⁶

Gundo Krishna Churamuri (1840–1920) worked as a clerk at a cotton factory in Hubli, Karnataka. His important translation is *Raghavendrarao Nataka*⁴¹⁷ (1885), which is an adaption of *Othello*. The translator informs the reader that he made a humble attempt as he felt that Kannada scholars mercilessly neglected their own language's development. This translation is interesting as it is set in the city of Gadag, in the region of northern Karnataka. The characters are exactly like the next-door neighbours one might meet in their daily life with very familiar names such as Thirumalarao, and Devajipanta Mutalik. In this translation, Othello becomes Raghavendrarao, and Desdemona becomes Venkubai. The conversations are also in the regional dialect of Kannada and very mundane and quotidian, unlike the high literary,

⁴¹⁵ Shakespeare, *Vasantayamini Swapna Chamatkara*, trans. Kerur Vasudevacharaya.

⁴¹⁶ H.K. Ranganath, *Karnataka Rangabhumi* (Bangalore: Kannada Pustaka Pradhikara, Government of Karnataka, 1978), 211.

⁴¹⁷ William Shakespeare, *Othello* (1905), *Raghavendrarao Nataka*, trans. Gundo Krishna Churamuri (Dharwad: Karnataka Book Depo, 1885).

stylized, old Kannada generally deployed in historical plays. However, Churamuri retains the tragic ending of the original. The Kannada translation attracted the Kannada audience.

Ramachandra Deva, a well-known scholar of Kannada, observes that “the adaptation of *Raghavendrarao Nataka* reflects the social changes of nineteenth-century Kannada society. It depicts how the Indian family institution collapses under the pressures of modern society. According to Churamuri, modernity advanced by the colonial power developed wickedness, meanness, envy, and rivalry among people, bringing sure destruction. Ramachandra Deva appreciates the Kannada adaptation as it is an essential text which was not given its due as a good adaptation and is significant for its literary merits”.⁴¹⁸ Churamuri, in his “Preface”, explains his reason for translating *Othello* into Kannada:

We have been witnessing the present condition of our Kannada language. The Kannada language is in a critical condition like a person who suffers from leprosy. But the most well-known scholars who are like expert doctors to the ailing language knowingly allow the death of the Kannada language. Therefore, though I am not a great scholar and a gifted doctor, I have done this translation without tolerating this situation. I believe that writing books or writing entertaining stories is one of the techniques to develop the Kannada language. It is for this reason that I have translated this English text. It is not an imaginary story but from one of the most significant playwrights’ play, *Othello*. I agree that this Kannada translation is not comparable with the source text. I have translated it to read and develop the Kannada language, as I have a love for the Kannada language.⁴¹⁹

⁴¹⁸ Ramachandra Deva, *Shakespeare: Eradu Samskritigalalli* (Shakespeare in Two Cultures) (Bangalore: Granthavali, 1993), 16.

⁴¹⁹ Shakespeare, *Raghavendrarao Nataka*, trans. Gundu Krishna Churamuri, 4.

M.S. Puttanna was also a prominent early translator of Shakespearean plays into Kannada. He translated three Shakespearean plays into Kannada: *Cymbeline* as *Jayasimharaja Charitre* (1881)⁴²⁰ along with M.B. Srinivasa Iyengar, *King Lear* as *Hemachandraraja Vilasa* (1899)⁴²¹ and *Hamlet* as *Hemalatha Rajakumara Charitre*⁴²² (1920). These three are adaptations of English plays. The first one is in the form of a story, not in the form of a play, and the endings of the other two translations were not changed as other Kannada translators turned them into comedies. Puttanna retained the last acts as they were in the source texts but adapted them to fit into Kannada cultural settings. These translations were examples of early adaptations of English plays rendered into Indian/Kannada cultural settings, and the medium employed was prose throughout the translations, representing Indian mythology and folklore. Puttanna also used Kannada characters such as Jayasimharaja (*Cymbeline*), Chitrlekha (*Imogen*), Kusheela (*Posthumus Leonatus*), Aryamitra (*Belarius*), Kalyanasundara (*Caius Lucius*), Doshadarshi (*Caius Lucius*), and others in *Jayasimharaja Charitre*. Kannada characters such as Hemachandra (*King Lear*), Bhadrath (Duke of Albany), Shuklachandra (*Edgar*), Dokhasara (*Gloicester*), Indukale (*Cordelia*), and others were used in *Hemachandraraja Vilasa*. English characters that were replaced by Kannada characters in *Hemalatha Rajakumara Charitre* were Hemalatha (*Hamlet*), Kladaraja (*Claudius*), Garti (*Gertrude*), Bhairava (*Guildestern*), Kalabhairava (*Osric*), and others.

⁴²⁰ William Shakespeare, *Cymbeline* (1623), *Jayasimharaja Charitre*, trans. M.S. Puttanna (Bangalore: City Press, 1881).

⁴²¹ William Shakespeare, *King Lear* (1783), *Hemachandra Rajavilasa*, trans. M.S. Puttanna (Bangalore Caxton Press, 1899).

⁴²² William Shakespeare, *Hamlet* (1603), *Hemalatha Rajakumara Charitre*, trans. M.S. Puttanna, edited by H.S. Sujatha (Mysore: Suhasa Prakashan, 2009).

Puttanna's "Prefaces" to his translations provide clues to his reasons and concerns in translating *King Lear* as *Hemachandraraja Vilasa* (1899). The preface becomes critical in understanding Puttana's work:

King Lear is the single most outstanding achievement in the Teutonic intellect, says Professor Dowden. This is the highest praise ever bestowed in any age upon any single work. In the opinion of many scholars, be called the best production by the greatest poet of the world. It is excellences like these that introduce me to afford an opportunity to the Kannada people to know little of the mind and art that mighty genius. I have tried my best to keep to the original as much as possible in the form of a prose drama. With a view to make the story sound purely Hindu, all the characters are given Hindu names almost appropriate to the part played by each.⁴²³

However, he added songs as appropriate for the play wherever necessary, and he also mentions that it was a great experience and opportunity for him to translate Shakespeare. His other translation, *Hemalatha Rajakumara Charitre* of *Hamlet*, is in the form of a prose drama. For this, too, he wrote a preface. According to him, rendering a great philosophical play like *Hamlet* was exciting and an attempt to do justice to the cause of Kannada literature. He says:

I ventured to avail myself of my meagre past experience in translating Shakespeare from the original. While the retention of European names to the characters would seem wrong in the opinion of some persons as unfamiliar, exotic, and jaw-breaking and may therefore be unpopular, among other reasons, the substitution of Indian names also attract criticism. Consequently, I strike a middle course by simplifying the names of characters partly by retaining the main portion and partly by curtailing the unpronounceable terminations. The non-Aryan custom of widow marriage within the

⁴²³ Shakespeare, *Hemachandra Rajavilasa*, trans. M.S. Puttanna, 1.

prohibited degrees of relationship, which, in my translations of the other two dramas, was altered to suit Aryan ideas, has been purposely retained in this play. A few verses, which are deemed necessary to the context, have been inserted. The specimen verses that are put into the players' mouths when displaying their general proficiency in acting are omitted, as they contain a large number of classic allusions that have no direct bearing on the play. Pruning on words, witticism, and humorous passages have been attempted to be rendered into Kannada as far as the language permits.⁴²⁴

It is evident that Puttanna tried to strike a balance between the original and his Kannada translation in this play. On the one hand, he intended to retain the flavour of the original and, on the other, attend to the cultural ethos of what he terms as the "Aryan" ideas.

M.R. Annaji Rao's translation, *Mahimandana* (1900), is of *The Winter's Tale*. It is a prose adaptation, and the title of the English play has been modified by giving it a Kannada name. The Kannada translation revolves around a prince, Maniratha, who goes against his close friend Simhavikrama with the false accusation of an affair with his wife, Gunamani. Then the prince orders his friend's death. Interestingly, the prince makes a false accusation against his friend and his princess, but it is proved that the charge was false at the end of the story.⁴²⁵ The source text has been modified by using Kannada settings, characters, and plot. Annaji Rao expresses his views on why he adapted the English play into Kannada as follows:

I translated two of Shakespeare's plays into Kannada in 1897, for which the government of Mysore has given me special encouragement. With that encouragement, I translated *The Winter's Tale* into Kannada in 1896. In this Kannada translation, the Kannadigas

⁴²⁴ Shakespeare, *Hemalatha Rajakumara Charitre*, trans. M.S. Puttanna, 2–3.

⁴²⁵ William Shakespeare, *The Winter's Tale* (1623), *Mahimandana*, trans. M.R. Annaji Rao (Mysore: G.T.A. Press, 1900).

can grasp what is good and wrong with our contact with the Western world. We can understand the good and bad values of the West through this translation. I assume that Kannadigas would benefit by reading the Kannada translation, which has moral stories.⁴²⁶

Harnahalli Anantaraya translated *Macbeth* into Kannada as *Dweshabhandara* (1926). He writes in his preface that:

Shakespeare is one of the greatest playwrights the world has ever seen and *Macbeth* is one of his best tragedies. The language used by Shakespeare is not easily understandable by laypeople because of the excess use of old English in his works. Because of the use of complex phrases and words, it becomes difficult to understand the essence of his works. Many people enjoy reading Shakespeare for his exuberant play of words and picturesqueness. Though his works are extensively translated into other world languages, they have not been translated into Kannada. To fill this gap, I have taken up the task of translating *Macbeth* into Kannada. I have translated it, retaining a few words from the original text into Kannada. This translation intends to make the Kannada readers familiar with English literature and culture. The Western world possesses a rich heritage in religious, social, or political reform. Through translation, I intend to showcase these ideas, and as a result, I hope that this new approach will broaden the horizons of the Kannada readers.⁴²⁷

We shall briefly look at the two translations that have been rendered into Kannada based on the Shakespearean texts available in other Indian languages so that we can understand how the

⁴²⁶ Shakespeare, *Mahimandana*, trans. M.R. Annaji Rao, 1–9. Translation mine.

⁴²⁷ William Shakespeare, *Macbeth* (1623), *Dweshabhandara*, trans. Haranahalli Anantaraya (Dharwad: Jaya Karnataka Publication, 1926). Translation mine.

translations of Shakespearean plays were prominent during the period under study, for instance, *Bhrantivilisa* (1876)⁴²⁸ of *The Comedy of Errors* by B. Venkatacharya translated from Bengali and *Tratika Nataka*⁴²⁹ (1920) of *The Taming of the Shrew* by Gadigeya Hucchayya Honnapura Matt translated from Marathi. B. Venkatacharya (1845–1914) belonged to Mandya of Mysore. He was the friend of Ishwarachandra Vidyasagar, who was one of the literary giants of Bengali literature. Venkatacharya was inspired by Vidyasagar and translated Bengali novels into Kannada. His preface to his Kannada translation *Bhrantivilasa* is an important and interesting one. Venkatacharya observes that the play is an adaptation of Shakespeare's play in Bengali. The Kannada adaptation attracted Kannada readers. It was prescribed as a textbook in the University of Madras for examinations during the colonial period. Venkatacharya reveals the reason for adapting the Bengali text into Kannada. He says that the development of Bengali literature due to the contact of English literature inspired him. Therefore, he wanted to attract Kannada readers to English literature. Though it is a pleasure to read English literature, he feels its presence is not wide enough. Further, he says:

I am pleased with Ishwarachandra Vidyasagar's translation, who has translated *The Comedy of Errors* into Bengali as *Bhrantivilasa*. The same play has been adapted into other Indian languages like Telugu and Marathi and we do not have such texts in our Kannada language, which is a significant loss for the Kannada literary academia. Therefore, I adapted it into Kannada under the novel form, and the English names of the characters are replaced by the Hindu names.⁴³⁰

⁴²⁸ William Shakespeare, *The Comedy of Errors* (1594), *Bhrantivilasa*, trans. B. Venkatacharaya (Mysore: The Sreenivasa Press, 1876).

⁴²⁹ William Shakespeare, *The Taming of the Shrew* (1594), *Tratika Nataka*, trans. Gadigeya Hucchayya Honnapura Matt (Dharwad: Karnataka Printing works, 1929).

⁴³⁰ Shakespeare, *Bhrantivilasa*, trans. B. Venkatacharaya, 5–8.

His intention was to develop the Kannada language and literature. Interestingly, he also translated 40 literary works from Bengali into Kannada, primarily novels. His translations are proof of the development of the Kannada language.

G.H. Honnapura Matt (1870–1933) belonged to north Karnataka. He was a lawyer by profession but dedicated his entire life to the development of the Kannada language and literature. He produced several literary works on history, drama, short stories, essays, and novels. He translated *The Taming of the Shrew* into Kannada as *Tratika Nataka Athava Monda Ganda Tunda Hendati Nataka*.⁴³¹ It was originally translated from the English play *The Taming of the Shrew* into Marathi as *Tratika* by Vasudeva Rao. Honnapura Matt translated it from Marathi into Kannada. He modified the Kannada translation by giving Kannada names such as Lakshmipatirao (Baptista), Pratapa Rao (Petruchio), Rangarao (Lucentio), Tratika (Katherina), Kamale (Bianca), Narasingarao (Vincentio), Bhimarao (Gremio), Nilya (Grumio), and others. He also modified the play's setting to locate it within Kannada cultural settings like Vijayapura and Kusumapura.

The story is the same as it is in the other Kannada translations. It was staged in Dharwad in 1908 by the theatrical drama troupe Bharatha Kalottejaka (Musical Drama Troupe). The Kannada translation received a prize from the Karnataka Vidyavardhaka Sangha, one of the prestigious literary organizations of Karnataka, for its literary merits. The Kannada translation was very contemporary in its use of language, characters, and themes. Significantly, the Kannada translation *Tratika Nataka* was prescribed for the courses offered by Mumbai University during the colonial period.⁴³² In the Marathi translation, characters are non-vegetarians, but in Kannada, they are all vegetarians, as mentioned in the preface to the

⁴³¹ Shakespeare, *Tratika Nataka*, trans. G. H. Honnapura Matt.

⁴³² Shakespeare, *Tratika Nataka*, trans. G. H. Honnapura Matt, i–iv.

Kannada translation. This change was “to create the life of a middle-class Brahmin family”, as observed by the Kannada literary critic Ramachandra Deva.⁴³³

The Taming of the Shrew was again translated from English into Kannada as *Chandi Madamardana Nataka* (1910)⁴³⁴ by K. Lakshmanarao. The translation is a reflection of the source text and was retained as it is in Kannada. However, the characters and the setting of the play were changed and Kannadized. The Kannada translation involves Kamalaksha (Petruchio), who attempts to tame his wife Chandi Kamalini (Katherine). Kamalini behaves unpleasantly to her husband Kamalaksha, who mistreats her until she becomes as he expects her to act according to his male dominance. The Kannada translation more or less follows the original story. The Kannada translator dedicates his translation “most respectfully and humbly to our beloved Maharaja, his highness Sri Krishnaraja Wadiyar Bahadur, who granted permission for this translation.”⁴³⁵ Lakshmanarao was commissioned by the Royal Court of Mysore to translate this English play into Kannada.

The survey so far proves that the Kannada translations done by the different Kannada translators were all primarily adaptations and written for theatre performances by different emerging itinerant and professional theatre groups. The above two Kannada adaptations of *The Taming of the Shrew* were important for depicting the conditions of women in society. Shakespeare wrote *The Taming of the Shrew* to show the condition of women in his time. This text can be adapted and applied even to the contemporary social situation of women in the Indian sub-continent. The Kannada translations do not reflect women’s condition in Indian society. We observe from these two Kannada adaptations that they maintained the existing

⁴³³ Ramachandra Deva, *Shakespeare: Eradu Samskritigalalli*, 23.

⁴³⁴ William Shakespeare, *The Taming of the Shrew* (1594), *Chandi Madamardana Nataka*, trans. K. Lakshmanarao B.A. (Mysore: G.T.A. Press, 1910).

⁴³⁵ Shakespeare, *Chandi Madamardana Nataka*, trans. K. Lakshmanarao, 6.

patriarchal values or relationship between men and women, which Indian/Kannada society accepted and these two adaptations were meant for stage performance.

We shall discuss the other two important translations by M.L. Srikantesha Gowda, one of the earliest pioneers of translating texts from English into Kannada. His two important Kannada translations are *Prataparudra Deva*⁴³⁶ (1895) of *Macbeth* and *Pramilarjuniyam*⁴³⁷ of *A Midsummer Night's Dream*, which were meant for the Kannada stage. The Graduates Trading Association (GTA) published these two popular translations. The GTA Press was a famous printing press and publishing house during the period under study at the Princely Mysore State, and most of the early translations from English into Kannada were published by this press. Interestingly, Srikantesha Gowda had established his own theatre company called Srikanteshwara Nataka Sabha (Drama Troupe of Srikanteshwara) to enact many plays during his time. He wanted to communicate with ordinary people through his theatre, which was the sole purpose of establishing his theatre.

Pramilarjuniyam is an adaptation of the comedy, *A Midsummer Night's Dream*. The English play begins with the marriage of Hippolyta and Theseus, but in the Kannada translation, Gowda transformed it into the marriage of Pramile and Arjuna. In the source text, the events are set in the Kingdom of Theseus in Athens. But the drama in the translated text happens in the Kingdom of Pramile, recalling the mythological heroine. The Kannada translation is a mixture of mythology and a folk tale, and the characters represent people of different castes of Indian/Kannada society, for instance, Madivala Machaiah (Nick Bottom), Vajara Mayachari (Francis Flute), Darji Santuram Vittoba (Robin Starveling), Kunta Shetty

⁴³⁶ William Shakespeare, *Macbeth* (1623), *Prataparudra Deva*, trans. M.L. Srikantesha Gowda (Mysore: G. T. A. Press, 1895).

⁴³⁷ William Shakespeare, *A Midsummer Night's Dream* (1605), *Pramilarjuniyam*, trans. M.L. Srikantesha Gowda (Mysore: G. T. A. Press, 1895).

(Tom Snout) and others.⁴³⁸ The common Kannada readers can understand the Kannada prose form and the spoken Kannada language used in the translation. The Kannada translation attracted the Kannada audience in terms of its literary merits. The story revolves around Indian mythology. The source text blended of British mythology and folk tales representing the Elizabethan era, a culturally important play in English academic literature world. Ramachandra Deva, D.A. Shankar, C.N. Ramachandran and other Kannada critics have appreciated this Kannada translation “as it creatively represents Indian mythology”.⁴³⁹ Therefore, it is an important adaptation of the English play in Kannada.

His other important translation is *Prataparudra Deva of Macbeth*. The setting of the translation and the characterization have been modified according to Indian/Kannada society. The characters of the source text have been Indianized/Kannadized, for instance, Vijayadwaja (King Duncan), Prataparudra Deva (Malcolm), Pratapa Simha (Donalbain), Veerasena (Macbeth), Surasena (Banquo), and Chandravalli (Lady Macbeth). The translation’s beginning and end consist of Kannada-Sanskrit hymns used in the Indian dramatic tradition. Some scenes are unchanged in the Kannada translation and have not been modified according to Hindu culture. For instance, the King of Odra, Vijayadwaja (Duncan), when he comes to the court of Veerasena (Macbeth), Chandravalli (Lady Macbeth), the wife of Veerasena, receives him, which is the same story in the original *Macbeth*. However, in Hindu tradition, women are not allowed to receive the king. In other scenes of the translation, the kings and other people sit and have drinks, which is the same in the source text but against Hindu culture.⁴⁴⁰

⁴³⁸ Shakespeare, *Pramilarjunyam*, trans. M.L. Srikantesha Gowda.

⁴³⁹ Nataraj Hulyar, *Shakespeare Kannada Spandana* (Bangalore: Kuvempu Bhasha Bharathi Pradhikara, 2016), 176.

⁴⁴⁰ Shakespeare, *Prataparudra Deva*, trans. M.L. Srikantesha Gowda.

Prataparudra Deva is rendered into Kannada by using the *ragale*, a form similar to the blank verse used by Shakespeare. H. K. Ranganath, an important historian of Kannada theatre, observes that “Gowda was the first to translate Shakespeare, and he replaced the characters by using Kannada local names and employed simple Kannada. His *Prataparudra Deva* is a well-known Kannada translation repeatedly staged by the Rathnavali theatrical company of Varadachar, one of the prominent actors and producers of theatrical dramas in Kannada”. Masti Venkatesh Iyengar observes that “through Gowda’s Kannada translation, we come across our village people, and that he wonderfully creates their spoken Kannada language. People reading it would enjoy listening to their language, and this creativity is not present in all people”. Gorur Ramaswamy Iyengar believes that “Srikantesha Gowda’s translation is genuine and blends Indian and folklore values”,⁴⁴¹ which suggests that the Kannada translation was popular. In this context, what Walter Benjamin says about translation becomes relevant:

Particularly when translating from a language very remote from his own, he must go back to the primal elements of language itself and penetrate to the point where work, image, and tongue coverage. He must expand and deepen his language by means of the foreign language.⁴⁴²

Similarly, Gowda, too, does it for his two translations that employ Indian mythology, folktale, and modern Kannada. Gowda’s insightful preface to his Kannada translation, *Prataparudra Deva*, discusses some of the significant aspects of the practice of translation in Kannada. We shall discuss it, keeping in mind the long preface written by M. L. Srikantesha Gowda and the comments made on his translation *Prataparudra Deva* by a person called Bhashabhimani (An Admirer of Language) in particular and the comments made on the early Kannada translations

⁴⁴¹ Quoted in Tharakeshwar V. B, “Colonialism, Nationalism and the Question of English”, 200.

⁴⁴² Walter Benjamin, “The Task of the Translator: An Introduction to the Translation of Baudelaire’s *Tableaux Parsiens*,” in *The Translation Studies Reader*, ed. Lawrence Venuti (New York: Routledge, 2004), 82.

during the period under study by one who called himself the *Bhashantara Vairy* or the enemy of translation. Then we shall return to reflect on the early Kannada translations discussed above.

Gowda's translations received adverse comments from an anonymous writer under the pseudonym Bhashabhimani.⁴⁴³ Tharakeshwar observes in his thesis about Bhashabhimani and concludes that "the identity of Bhashabhimani is untraceable. He guesses by referring to all the available resources that Bhashabhimani must have belonged to the Pandit group, a high-caste Brahmin community during the period."⁴⁴⁴ It is worth noticing that Gowda was the first and only non-Brahmin writer in the period of our study in modern Kannada literature. It seems that Brahmin writers found it difficult to stomach the fact that a Shudra writer wrote and translated Shakespearean plays into Kannada.

Bhashabhimani wrote a critical review entitled "Sojigave Kabba Gowdam" (Incredible! Gowda Writes Poetry!) of *Prataparudra Deva* in the Kannada magazine called *Vidyadayini* in 1886. The upper-caste supremacy and casteist intolerance are evident in the sarcastic title "Incredible! Gowda Writes Poetry!" The author says that it would have been better if Gowda had written the play in prose instead of verse. He then goes on to list the linguistic errors, grammatical mistakes, incomplete sentences, the colloquial words that have no place in poetry, inconsistency in using the *Halegannada* (Old Kannada) and modern Kannada, and so forth. The other issue raised by Bhashabhimani is the change in the names of English characters in the play because Gowda changed both the characters and plot of the play to suit the Kannada theatre tradition. Bhashabhimani argues as to how Gowda had the gall to change the

⁴⁴³ Havanur mentions the comments made by Bhashabhimani and Bhashanta Vairy see Havanur, *Hosagannadada Arunodaya*, 3rd ed, 431–433. C.N. Ramachandran discusses it a bit; see Nataraj Huliya, *Shakespeare Kannada Spandana*, 171–172. Tharakeshwar V.B. discusses it as part of his chapter, see Tharakeshwar V. B, "Colonialism, Nationalism and the Question of English", 191–223.

⁴⁴⁴ Tharakeshwar V. B, "Colonialism, Nationalism and the Question of English", 198–199.

Shakespearean characters, and he insists that he apologize to the genius for the mistakes he committed. He says again that Gowda's translation does not follow any literary principles, and it is not even a pleasant reading.⁴⁴⁵

Before discussing Bhashabhimani's criticism of Gowda's play, let us briefly present arguments against *rupantara*/localization/domestication/Kannadization, or the adaptation of English plays into Kannada. An interesting short book written by an anonymous writer under a pseudonym "Aiatna Keers B.A." who also calls himself the "*Bhashantara Vairy*" or the enemy of translations. He went beyond the criticism of Bhashabhimani and made highly satirical comments in the book *Akindarane* (1915) on most of the early Kannada translations translated from English into Kannada during the period under study. Havanur found that "Aiatna Keers is none other than A.B. Sreekantaia".⁴⁴⁶ Tharakeshwar mentions in his thesis that "Aiatna Keers was the translator of Sir Walter Scott's *The Biography of a Deadly Killer* called *Akindarane* into Kannada, as *Akindarane Emba Ghora Kole Patakana Jeeva Charitre* (1915) and Srinivasa Printing Press published it in Mysore."⁴⁴⁷ The Kannada translation of *Akindarane* is not available, but the book's preface is available as an appendix to a monograph on *Vasahatushaahi and Bhaashaantara: Mysore Mattu Kannada Prakaranagalu* (Colonialism and Translation Issues in Mysore) by V.B. Tharakeshwar.⁴⁴⁸

Let us give a summary and main arguments of the 18-page-long preface attached to the monograph mentioned above of the introduction to *Akindarane* by Aiatna Keers. The preface begins with an acerbic remark that his readers might throw away the book when they see the foreign-sounding title, *Akindarane! Akindarane!*

⁴⁴⁵ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 430–433.

⁴⁴⁶ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 432.

⁴⁴⁷ Tharakeshwar, "Colonialism, Nationalism, and the Question of English", 211.

⁴⁴⁸ Tharakeshwar V.B., *Vasahatushaahi and Bhaashaantara: Mysore Mattu Kannada Prakaranagalu* (Colonialism and Translation) (Hampi: Kannada University, 2006).

What an ugly title! Let alone the beauty of the book, could you not give a fascinating title at least? Though a translation of an English book, do we Kannadigas not deserve a title that sounds melodious in Kannada? *Auchindrane*! Yuck! It is ear-splitting! “*Ramavarama Leelavati*”, “*Manoranjini*”, “*Jayasimharaja Charitre*”, “*Prataparudriya*”, Ahaa! So sweet! *Akindrano* or *Ekindareno*! We do not want this book.⁴⁴⁹

Keers then goes on to attack such notions. He says: He has no shortage of a treasury of such names, but they are neither equivalent to the originals nor make sense in Kannada. Further, he argues that nowhere in the history of world literature have the proper names changed in this fashion in translation. However, contemporary Kannada readers are used to and interested in reading translations of English texts in Kannada and those that read as Kannada stories. According to him, they seem to be happy with titles like *Ramavarama Leelavathi Charitre*, *Jayasimharaja Charitre*, and *Prataparudra Deva* and so forth and astonished by *Akindarane* or *Ekindareno*. He says though he has words like *Chandimadamardana* (*The Taming of the Shrew*), *Chanda Marutha* (*The Tempest*), *Andra Sena* (*Anderson*), *Alka Sundara* (*Alexander*), *Shyama Kubja* (*The Black Dwarf*), *Parikalabyudaya* (*Pericles*), he would not use them. As we know, all texts mentioned by Keers are famous plays translated into Kannada from English and are localized thoroughly. He makes fun of them and continues. We too considered several titles such as ‘*Akasha Drona*’, ‘*Ahara Bhramana*’, ‘*Akasha Purana*’, and ‘*Akala Marana*’ instead of keeping the original titles as *Akindarane*. But we do not want to call Rama as Bhima and Bhima as Shyama.⁴⁵⁰ He is arguing about the domestication of the English texts into Kannada. He intends to keep the English texts as they are since they are all foreign elements in Kannada. Let

⁴⁴⁹ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 143. Translation mine

⁴⁵⁰ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 143. Translation mine

us look at why Bhashantara Vairy is against Kannadizing the English texts. He writes. See the consequences of calling:

A Brahmin as a Holey (Scheduled Caste), a virtuous wife as a prostitute, your beautiful wife as ugly? We cannot do that. Similarly, we cannot afford to translate *Romeo and Juliet*, an English play, as *Ramavarma Leelavati* and watch the 18-year-old veiled and unconsummated Leelavathi dancing in a secret meeting with a 25-five-year-old Ramavarama. We cannot make Ramavarma attempt to climb a string ladder to go to her bedroom in the middle of the night. We would not tolerate a Hindu girl visiting a Christian Church and marrying in secrecy.⁴⁵¹

He then observes that those Kannada translators who first choose to translate English plays complain about the vocabulary problem and deficiency of Kannada, and that is the justification they give to their strange translation proper names such as “Pivaraanaga” (Peter), “Ekapinga” (Abraham), “Madhura” (Montegue), “Kokila” (Chorus), and so forth. He argues that a proper and deep understanding of the source text’s culture and our own culture is vital for translation. He is in favour of keeping the cultural differences intact in translation.⁴⁵² He tells a dramatic and imagined funny story to drive the point home further. He says that he decided to translate Kalidasa’s *Sakuntala* to English and came up with names, such as Dushyanta (Dasent), Sakuntala (Shackelton), Anasuya (Unwin Samuel), Gautami (Gotham), Kanva (Connemara), Sanumathi (San-Matilda), and Chaturike (Chatteron). However, a few days later, Kalidasa visited him in the night, accused him of corrupting his characters’ caste purity, and spoiling the aesthetic beauty of his poetry. Kalidasa punished him with a sound beating. But surprisingly, William Shakespeare appeared, patted him on the back and asked Kalidasa, “You stupid, why

⁴⁵¹ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 144. Translation mine

⁴⁵² Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 144.

are you punishing your poor translator without discrimination? Your caste and customs are valuable for you, and the same with me. But I have been very tolerant of your translators' distortion of my caste, religion and customs. Why are you so angry about these Kannada translations?" Then Keers says that both literary geniuses reconciled and gave him a couple of suggestions on translation.⁴⁵³

Keers strongly criticizes the absurd, totally incommensurate translations such as *Pramilarjuniyam* (*A Midsummer Night's Dream*), *Jayasimharaja Charitre* (*Cymbeline*), *Madana Kusumakara* (*Sandford and Merton*), *Parikalabyudaya* (*Pericles*), *Kusumakara* (*The Two Gentlemen of Verona*), *Kanyavitantu* (*A Sicilian Summer*), and the like. He says all these nonsense is nothing but corrupting and cheating the Kannada language, culture, and customs.⁴⁵⁴ He explains again: Why are we portraying Christians, Parsis, and Greeks as Kshatriyas? Why are we making them Brahmins? Why are we asking them to leave their own customs and cultures and tying them to our Hindu customs and culture? Why are we spoiling our Sanathana Dharma (Hindu Religion)? Why are we pouring water to grow the caste system in our society? We have already 39 castes?⁴⁵⁵ He then writes: We do not want to put the *janivara* (The Sacred Thread Worn by Brahmins) on a Christian and dress them up with *panche* (A Long cloth covering the lower portion of the body) and put *vibhuthi* (Sacred Ash) on them. We do not want to tie a *linga*⁴⁵⁶ to a Greek and perform Gokulashtami (A Hindu Festival) for Mohammedans. We do not want to divide Hindu lands into pieces and distribute it to Liatusm,

⁴⁵³ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 144–145.

⁴⁵⁴ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 147.

⁴⁵⁵ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 156.

⁴⁵⁶ Although Western commentators have suggested that the *linga* is a phallic symbol, there is no indication in any of the surviving *vacanas* that this was the case. Ramanujan explains that the *linga* is "the only sSiva" and is "to be worn inseparably on his body by the devotee (Introduction to *speaking of Siva*, p. 32). Female devotees of Siva wear the *linga* too. (As Tejaswini Niranjana has given a footnote. See *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley and Los Angeles: University of California Press, 1992), 178).

Macbeth, Pericles, Duke Frederik, Cymbeline, Ulysses, Othello, and others. Instead, we should tie them to their own positioned customs and cultures. We should make them to work what they deserve and should ask them to follow their own religious customs. If they do not follow, we should announce publicly that their heads will be chopped off.⁴⁵⁷

Keers' argument is that the translation's domestication according to the receptor culture's normative cultural norms is not acceptable. It results in cultural absurdity, cultural corruption, literary deformation, and aesthetic violence. Therefore, he is in favour of keeping the foreignness of the translated text intact in the interest of the pure representation of both cultures—the source and the receiving culture. He insists on keeping English customs and cultures while translating English texts into Kannada and not corrupting the Indian/Kannada ones. He says that he learnt an adage and a simple forgotten universal truth about translation, that is, to “call a spade a spade”.⁴⁵⁸ Keers's argument reminds us of Rudolf Pannwitz's theory of translation mentioned by Walter Benjamin in his essay “The Task of the Translator.” According to Pannwitz:

Our translations, even the best ones, proceed from a wrong premise. They want to turn Hindi, Greek, and English into German instead of turning German into Hindi, Greek, and English. Our translators have a far greater reverence for the usage of their own language than for the spirit of the foreign works.⁴⁵⁹

According to Keers, a literary culture of any language may flourish on two grounds. First is the language must have its own “satva” or inner strength and the second is essence. Writers may build on it and reach the top. As for languages that do not have such essence, they might

⁴⁵⁷ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 157.

⁴⁵⁸ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 144.

⁴⁵⁹ Walter Benjamin, “The Task of the Translator”, 82.

develop via translations. However, according to him, Kannada translators are not aware of this simple fact. Hence, he is pessimistic about the growth of the Kannada language.⁴⁶⁰

The responses of Bhashabhimani to Gowda's translation of Shakespearean plays and Aiatna Keers' criticism of Kannadization and domestication bring the questions of colonialism, caste, and translation in the then Princely Mysore State to the centre stage. In this context, it would be worth discussing Gowda's preface to the Kannada translation, *Prataparudra Deva*, which might answer the criticism made by Bhashabhimani in particular and Bhashanthara Vairy in general. One of the significant long prefaces on the translation of Shakespeare's play written in Kannada during the colonial period comes from M. L. Srikantesha Gowda. As we noted, he was not just a translator but was one of the thinkers on the practice of translation in Kannada. He laid the foundation for translation in Kannada by writing an elaborative preface to his translation of *Macbeth* in Kannada, *Prataparudra Deva*.

His preface is divided into two parts which consist of 20 pages. The first part discusses the statement that "translators are traitors", which is sharp criticism in the Kannada context. The second part discusses his Kannada translation *Prataparudra Deva* and its translation process. He describes the impossibility of carrying the meaning of the source text across from one language to another, that it depends on both the source and target languages, and the purpose of translating the source text is essential. For instance, he gives examples of translations from Sanskrit into Kannada. He says that it is easier to translate texts from Sanskrit into Kannada because of the cultural similarity between Sanskrit and Indian languages. Then he explains the practice of translation from other Indian languages into Kannada and the problems involved. Finally, he argues that the difference between English and Kannada is that English gained prosperity by borrowing ideas and vocabulary from other world languages, but

⁴⁶⁰ Tharakeshwar, *Vasahatushaahi and Bhaashaantara*, 158.

the Kannada language was lacking in that aspect. English is like an ocean, where giving and taking vocabulary is a continuous process, and that Kannada must learn from this aspect of the English language. When we try to translate Shakespeare into Kannada, the poor Kannada rhyme, metre, metrical form, and prosody may not be fit for it.⁴⁶¹

Considering the comments made by Bhashabhimani and Bhashantara Vairy, it is true that the Kannada translations have transformed the originals according to Kannada culture, and a few have retained the original essence of the source text by only modifying the title of the source texts and characters. But Bhashabhimani did not make any comments on those translations. His attack was directed toward the translations done by Gowda. Here the question is: Why did Bhashabhimani target only Gowda's translation and not other translations?

Tharakeshwar argues that it is a new mode of caste articulation in the context of modernity because Gowda belonged to the Shudra caste, the Vokkaliga community (A Dominant Other Backward Caste (OBC) in Karnataka). The English-educated Brahmins dominated the means of literary production, and both authorship and readership were in their hands. Modernity is supposed to be a space that should theoretically erase caste differences. The universal modern education was opening up new avenues to the backward and lower castes. They too began to own the Kannada literary public sphere in the modern period. The Brahmins who dominated the premodern literary spaces for many ages were quick to take advantage of English education and occupy the literary and bureaucratic spaces opened up by modern education and colonialism in the princely Mysore State. Gowda's entry into these modern spaces completely disturbed the caste hierarchy. As a person belonging to the backward class, his occupation, caste position, attire, and language as a Shudra in their midst was unthinkable to Brahmin scholars. Hence, we need to see the critical response to his

⁴⁶¹ Srikantesha Gowda, *Srikantesha Gowdara Kritigalu*, 4–20.

translations as the new articulation of caste hierarchy and Brahmin dominance. Tharakeshwar further says that there were two consequences when modernity arrived. One is how the primitive communities transformed themselves to gain new significance in the context of modernity. The other is the challenge faced by those in high positions in the caste hierarchy. In the face of such a challenge and happening changes within it, the caste hierarchy tries to mobilize to acquire a new signification or identity for it.⁴⁶² We agree with Tharakeshwar's arguments.

We shall now reflect collectively on the early Kannada Shakespearean plays. There are three popular ways of changing characters and settings by Kannadizing them in the early adaptations of Shakespearean plays in Kannada. First, the character names of the source texts are changed in the Kannada translations according to the sound or pronunciation of the source text characters. For instance, the character Romeo of the play *Romeo and Juliet* was changed to Ramavarma and Ramesha in the Kannada translation, *Ramavarma Leelavati Charitre* (1889) by A. Anandarao and *Ramesha and Lalitha* (1917) by Kerur Vasudevacharaya, respectively.⁴⁶³ The character Bassanio in the play *The Merchant of Venice* was changed to Basanta Kumara in the Kannada translation, *Surathnagarada Shresthi* (1929) by Kerur Vasudevacharaya.⁴⁶⁴ The translators chose phonetic similarity while changing the proper nouns. M. S. Puttanna, for example, changes *Hamlet* into *Hemalatha*. He changed the names to sound foreign and native, for example, Ophelia–Oparatna, Rosencrantz–Romaja, Gertrude–Gerti, Marcellus–Mrigaja, Voltimand–Valakhila, and so on.⁴⁶⁵

⁴⁶² Tharakeshwar V. B, "Colonialism, Nationalism and the Question of English", 221–222.

⁴⁶³ Shakespeare, *Romeo and Juliet* (1597) *Ramavarma Leelavati Charitre*, trans. A. Anandarao (Mysore: Government Publishing Centre, 1889), Shakespeare, *Romeo and Juliet*, *Ramesha and Lalitha*, trans. Kerur Vasudevacharya (incomplete) in *Kerur Vasudevacharaya Samagra Nataka Samputa*, Vol. 1 (Dharwad: Manohara Grantha Male, 2007), 473–507.

⁴⁶⁴ Shakespeare, *Surathnagarada Shresthi*, trans. Kerur Vasudevacharaya.

⁴⁶⁵ Shakespeare, *Hemalatha Rajakumara Charitre*, trans. M.S. Puttanna.

The second feature or mode of adaptation during the period is changing the names according to the source texts' unique quality and the variety of the regional Kannada. For instance, *The Taming of the Shrew* is domesticated in the Kannada translations as *Chandimadamardana Nataka*, *Tratika Nataka*, and *Gayyalianu Sadhu Maduvike*.⁴⁶⁶ Katherine replaced in these plays as Chandi, Tratika and Gayyali. The third feature is that the source texts' characters have been changed according to Hindu culture, borrowing the characters from Indian mythologies, epics, folktales, and native Indian historical figures, for instance, Jayasimha, Pratapasinha, Kalingaraya, Vamadeva, Nala, Urmila, Arjuna, Manmatha, Chandravarma, Hemachandra, Vijayadwaja, Veerasena, Vikramasimha, Devadatta, Madivala Machaiah, and so on.⁴⁶⁷ Gowda followed the third model for his adaptation of *Macbeth*. For instance, the characters Duncan–Vijayadwaja, Macbeth–Veerasena, Banquo–Surasena, Lady Macbeth–Chandravalli, and the place like Scotland–Odradesha, have been domesticated to create an Indian atmosphere in the Kannada translation.⁴⁶⁸

Another striking feature is turning the Shakespearean tragedies into comedies in Kannada. All such Kannada translations have happy endings. For instance, *Ramavarama Leelavati Charitre*⁴⁶⁹ (*Romeo and Juliet*) by A. Anandarao. In *Romeo and Juliet*, the hero and heroine die, but showing death is forbidden in the Sanskrit theatre tradition; hence, in his translation, Anandarao envisages a happy ending. Pujoyapada Yogishwara prays to Lord Vishnu, the Srimannarayana, and, like Sanskrit plays, Lord Vishnu appears on the stage and appreciates Ramavarma's love for Leelavathi and her virtues, and then he brings them back to

⁴⁶⁶ Shakespeare, *Chandi Madamardana Nataka*, trans. K. Lakshmanarao B.A.; Shakespeare, *Tratika Nataka*, trans. G. H. Honnapura Matt.

⁴⁶⁷ Shakespeare, *Pramilarjunyam*, trans. M.L. Srikantesha Gowda; Shakespeare, *Hemachandra Rajavilasa*, trans. M.S. Puttanna; Shakespeare, *Hemalatha Rajakumara Charitre*, trans. M.S. Puttanna, and others.

⁴⁶⁸ Shakespeare, *Prataparudra Deva*, trans. M.L. Srikantesha Gowda.

⁴⁶⁹ Shakespeare, *Ramavarma Leelavati Charitre*, trans. A. Anandarao.

life.⁴⁷⁰ The other tragedies such as *Nagadavarannu Nagisuva Kathe* for *The Comedy of Errors* by Chennabasappa, *Hamlet* for Kannada version by Anandarao and *Raghavendrarao Nataka* for *Othello* by Churamuri⁴⁷¹ retain the tragic ending as they are in the source texts. What Kannada translators have done during the colonial period by rendering the English source texts is similar to what André Lefevere explains about the “translator’s task” when he writes:

The translator’s task is precisely to render the source text, the original author’s interpretation of a given theme expressed in a number of variations, accessible to readers not familiar with these variations, by replacing the original author’s variation with their equivalent in a different language, time, place and tradition. Particularly emphasis must be given to the fact that the translator has to replace all the variations contained in the source text by their equivalent.⁴⁷²

According to the prefaces written by the Kannada translators, we observe that three models of translation strategies were used to render Shakespearean plays into Kannada during the period. One is *Rupantara* (Changing the Form), the second one is *Anuvada* (Translation), which means a literal translation, and the third one is *Bhashantara* (Changing the Language), which means retaining all the cultural elements of the source of Shakespeare’s plays. Out of the three translation strategies, *rupantara* played a prominent role in translating English plays into Kannada, which meant changing both the content and the form. On the one hand, it is to bring a new model of playwriting in Kannada, and, on the other hand, the Kannada translators’ concern was to develop Kannada as the other Indian languages with the help of English. These translations have minimized the strangeness of the English plays for the Kannada target

⁴⁷⁰ Havanur, *Hosgannada Arunodya*, 1st ed., 404.

⁴⁷¹ Shakespeare, *Nagadavarannu Nagisuva Kathe*, trans. Chennabasappa; Shakespeare, *Panchali Parinayam*, trans. A. Anandarao; Shakespeare, *Raghavendrarao Nataka*, trans. Gundu Krishna Churamuri.

⁴⁷² Quoted in Edwin Gentzler, *Contemporary Translation Theories*, 2nd ed. (New Delhi: Vinod Vasishta for Viva Books Private Limited, 2010), 95.

audiences. In other words, the translators brought Shakespeare closer to the target audience or Kannada readers. In this context, it is appropriate to recall what Lawrence Venuti explains about adaptation:

Adaptation is used in those cases where the type of situation being referred to by the S.L. message is unknown in the T.L. culture. In such cases, translators have to create a new situation that can be considered as being equivalent. Adaptation can, therefore, be described as a special kind of equivalence, a situational equivalence.⁴⁷³

In fact, in these early Kannada translations, a process of cultural comparison had taken place inadvertently. In this context, Hans J. Vermeer explains that:

Translating means comparing cultures. Translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation is from or into the translator's native language and culture.⁴⁷⁴

The above discussion shows the crucial intention of translating English plays into Kannada during the colonial period. We have noticed that a mix of Sanskrit, English, old Kannada, and modern Kannada was used in these translations, suggesting that the translators were experimenting to refine and develop the Kannada language and literature. The question is: What role did these early translations play in the Kannada literary polysystem, and how they may be part of the literary histories of modern Kannada literature? For this purpose, we shall consider all the early translations of Shakespearean plays in the earlier discussions and place them in the Kannada literary polysystem. We shall consider the polysystem translation theory

⁴⁷³ Jean-Paul Vinay and Jean Darbelnet, "A Methodology for Translation," in *The Translation Studies Reader*, ed. Lawrence Venuti, 135.

⁴⁷⁴ Christiane Nord, *Translating as a Purposeful Activity: Functionalist Approaches Explained* (Manchester: St. Jerome Publishing, 1997), 34.

to argue that the translations of early Shakespearean plays form an essential part of the Kannada literary canon.

For this study, we did a statistical analysis of early translations from English into Kannada in which we have analysed the material available on Shakespearean translations in Kannada. We gathered Shakespearean plays in Kannada translations between 1847 and 1930 from books and bibliographies. The number of Shakespearean plays translated is 18 plays, and the total number of times translations were attempted of the same plays are 50 during the period under study. These translations remind us of their role during the colonial period. They inaugurated a new genre of dramatic texts and theatre tradition in Kannada. K.D. Kurtukoti, one of the eminent scholars of Kannada theatre, observes in the book *The Tradition of Kannada Theatre* (1986):

The history of Kannada literature dates back to the 9th century A.D., but strangely enough this ancient literature did not have drama. Some of the major poets like Pampa, Ranna, Raghavanka are powerfully dramatic, but none of them attempted drama in spite of their acquaintance with Sanskrit drama. This fact is all the more puzzling when we examine it in the light of many references to dramatic performances in poetry. Theatre in Karnataka has been alive for centuries but no writer has even mentioned the name of a single dramatic text. Karnataka had a rich theatrical tradition, both folk and classical, in its mode of expression, but this theatre did not follow a script.⁴⁷⁵

Therefore, many translations were of Shakespearean plays and Sanskrit plays into Kannada during this period. These translations in the dynamics of the Kannada literary field fulfilled an essential role of writing independent plays in Kannada, which we discussed while discussing the earlier translations. In this context, Even-Zohar's views are significant:

⁴⁷⁵ K.D. Kurtukoti, *The Tradition of Kannada Theatre* (Bangalore: I.B.H. Prakashana, 1986), i.

Translated literature is not only a major channel through which fashionable repertoire is brought home, but also a source of reshuffling and supplying alternatives. Thus, whereas richer or stronger literatures may have the option to adopt novelties from some periphery within their indigenous borders, weak literatures in such situations often depend on import alone.⁴⁷⁶

The polysystem theory emphasizes the question of why some texts get translated and what is their role in the target literary system. According to this theory, the socio-literary conditions of the receptor culture are the deciding factors in the choice of text to be translated. If the receptor language lacks certain specific forms or genres, then it is likely to fill up that space through translations from other languages.⁴⁷⁷ Further, Even-Zohar explains:

Translated literature simply fulfils the need of a young literature to put into use its newly renovated for as many literary types as possible in order to make it serviceable as a literary language and useful for its emerging public. Since a young literature cannot immediately create texts in all types known to its producers, it benefits from the experience of other literatures, and translated literature becomes in this way one of its most important systems.⁴⁷⁸

Traditional drama as a genre existed in ancient Indian literature and mythological plays written in Sanskrit. The Western dramatic tradition inspired new kinds of social and historical dramas. The primary purpose of translating dramatic texts from the West was to evolve new writing methods in Indian languages, including Kannada. The purpose of translating dramatic texts

⁴⁷⁶ Itamar Even-Zohar, "The Position of Translated Literature within the Literary Polysystem," in *The Translation Studies Reader*, ed. Lawrence Venuti, 201.

⁴⁷⁷ Itamar Even-Zohar, "Polysystem Studies, in Poetics Today," *International Journal for Theory and Analysis of Literature and Communication* 11, no. 1 (1990): 73–78. www.tau.ac.il/~itamarez/works/books/ez-pss1990.pdf.

⁴⁷⁸ Even-Zohar, "The Position of Translated Literature," 201.

was to find and establish a new model of writing to present Indian mythology, history, and social issues in a new way. At this juncture, Indian/Kannada translators mixed the Western form with Indian content and created modern drama following the Western plays. In this regard, it should be noted that the earliest translations of Shakespeare came from theatre lovers rather than academics. They were truly a cross between translation and adaptation.⁴⁷⁹ The modern drama in Indian/Kannada literature borrowed features from Western theatre and the Sanskrit and Indian folk performative traditions. Translation of these genres forms a part of the negotiation that culture engages in with other cultures. Even-Zohar observes that:

In a literary “vacuum,” it is easy for foreign models to infiltrate, and translated literature may consequently assume a central position. Of course in the case of “weak” literatures or literatures which are in a constant state of impoverishment (lack of literary items existing in a neighbour or accessible foreign literature), this situation is even more overwhelming.⁴⁸⁰

This was precisely the case in Kannada literature during the colonial period. However, Western genres underwent significant changes, acquiring their unique features in the colonial context. Indian/Kannada translators adopted their own literary forms and Western genres while writing modern literature in Indian languages. Similarly, the traditional dramatic culture changed by translating Shakespearean plays during the colonial period in Kannada literature, since adaptations are characterized by transformations, changes, gaps, supplements, and refractions. T.S. Satyanath observes:

The early precursors of modern Kannada drama, which include several Shakespearean translations, should be seen as an interface that continued the sensibilities of an earlier

⁴⁷⁹ A. N. Moorthy Rao, “Shakespeare in Kannada”, *Indian Literature* 7, no. 1 (1964): 63.
<https://www.jstor.org/stable/23329680>.

⁴⁸⁰ Even-Zohar, “The Position of Translated Literature,” 201.

performing tradition into the newly emerging literary (text centred) sensibilities. The deviation or lack of “fidelity” that have been pointed out in the early Shakespearean translations in Kannada need to be understood and appreciated as cultural maneuvers of an interface in transforming culture in which the nature of the text and its performance was in a state of flux and change. In the prefaces to their translations, M.S. Puttanna and Srikantheshagowda attempted to justify this by suggesting cultural appropriateness as a justification for the liberties they take.⁴⁸¹

This means that the Kannada translators were not hesitant to violate Shakespearean plays. Such changes were probably required to implant the new genre of drama in Kannada. Linking this chapter with the third chapter on “Translations and Adaptations: The Shaping of Modern Kannada Literature”, we shall briefly look at the translations of Shakespearean plays in other major Indian languages so that it becomes clear how translations of Shakespeare were significant during the colonial period. It shows how the early translations of Shakespearean plays were significant and part of modern Kannada literary history. Shakespeare became the most famous European author in India. He became extremely influential in the growth of an Indian theatre, and the emergence of a tragic vision made nineteenth-century Indian literature distinct from its earlier theatrical tradition.⁴⁸² However, there is no elaborative discussion considering the bulk of Shakespearean translations in Indian languages by literary historians.

We will briefly look at the translations of Shakespeare’s plays in Bengali, where his adaptations and translations were significant between 1858 and 1885. They were primarily intended for reading purposes. One can find the Bengali translations are as follows: *Romeo Juliet* as *Carumukh Cittahara* (1864), *The Tempest* as *Nalini Basanta* (1868), *Cymbeline* as

⁴⁸¹ Satyanath, “How Does Shakespeare Become Sekh Pir in Kannada”, 66.

⁴⁸² Das, *A History of Indian Literature 1800–1910*, 110.

Susila Birasingh (1868), and so forth. In the British Museum Catalogue, K.R. Srinivasa Iyengar mentions a collection of Bengali versions of Shakespeare's complete works in four volumes by Harana Chandra Rakshit. In the nineteenth century, Bengali literature received the translations of Shakespeare's plays for reading and stage performance. What we understand by the views of Iyengar is that there has been an impact of Shakespeare's plays on the Indian theatrical tradition.⁴⁸³

Shakespeare's translations and adaptations in Marathi were *Othello* (*Othellonamaka Natakacem*) (1867) by Mahadeoshastri Kolhatkar, and it was well-received in Marathi literature. One also notices that in the period between 1867 and 1913, dozens of translations took place and these translations and adaptations influenced Marathi dramatic tradition, as explained by M. V. Rajadhyaksha. He discusses what Shakespeare meant to Marathi dramatists and his two significant characteristics:

In Sanskrit drama, the conception of the character was cribbed and confined within set theories; the atmosphere of the plays was too rarefied and poetic to admit of bold realism. The great variety and complexity of Shakespeare's characterization was a revelation to the Marathi dramatist, actor, and playgoer. It had an immediate and vital impact on Marathi drama, as also on the novel later. Magnificence in man undone by as a small flaw was a formula we derived from Shakespeare's use of contrast in character, and the arrangement of scenes was widely imitated.⁴⁸⁴

It suggests that Shakespeare's translations were influential in Marathi literature. There was an urgency to shift from the traditional mode of writing dramatic texts to a new way of writing the Marathi plays through Shakespeare's inspiration. E.V. Ramakrishnan observes that there

⁴⁸³ K.S. Srinivas Iyengar, "Shakespeare in India," *Indian Literature* 7, no. 1 (1964): 3. <https://www.jstor.org/stable/23329674>.

⁴⁸⁴ M.V. Rajadhyaksha, "Shakespeare in Marathi", *Indian Literature* 7, no. 1 (1964): 85. <https://www.jstor.org/stable/23329682>.

are 70 adaptations and translations of Shakespearean plays done between 1850 and 1920 in Marathi. Just as *Rubaiyat* of Omar Khayyam was translated into most Indian languages in the first half of the twentieth century, Shakespeare was appropriated in various forms in the second half of the nineteenth century in most Indian languages. A new literary history of modern Indian languages based on translational practices is yet to be written. The paradigm of rewriting is particularly relevant when we discuss the adaptations of canonical texts like Shakespeare and Omar Khayyam in Indian languages.⁴⁸⁵

In his essay “Historiography of Translation in India: Issues and Approaches”, Sunil Sagar observes how the first Gujarati translation of *The Taming of the Shrew* was neglected in Gujarati literary historiography:

Shakespeare’s *The Taming of the Shrew* was translated for the first time in any Indian language—Gujarati—and performed at Surat, Gujarat, in 1852. It was the first-ever translation, but the text is said to be no longer extant. The interesting case study is how the literary historiography in seven volumes of *History of Gujarati Literature* misses the major and most important details. The literary historiographer does not cite the name of the theatre group that performed or the translator’s name.⁴⁸⁶

Similarly, more than 30 adaptations of Shakespeare’s plays were translated into Tamil before the twentieth century. The famous plays were adapted more than once. For instance, the play *Cymbeline* had been a favourite, and there are more than nine versions of the play in the Tamil language. S.M. Natesa Sastri’s *A Madhariah* (Othello) is still the best in Tamil; Seshachalam’s *Julius Caesar* is a literary translation done by him, and it was a brave attempt. Importantly, Sambanda Mudaliar, who adapted many of Shakespeare’s plays to Tamil to suit the Tamil

⁴⁸⁵ E.V. Ramakrishnan, “Mapping Indian Traditions in Translation: Concepts, Categories and Contestations,” *Translation Today* 1 & 2 (2006): X. http://www.ntm.org.in/languages/english/vol3_tt.aspx.

⁴⁸⁶ Sunil Sagar, “Historiography of Translation in India: Issues and Approaches,” *The Creative Launcher* II, no. IV (2017): 154–167. <http://www.thecreativelauncher.com/upload/18.%20Historiography%20of%20Translation.pdf>.

stage, also acted in them with his troupes. Some of the adaptations are in prose narratives and meant for common mass readers in Tamil.⁴⁸⁷ We can understand by this that Shakespeare was widely present in Tamil during the colonial period.

In Telugu, the first of Shakespeare's translation was *Julius Caesar* in 1876 by V. Vasudeva Shastri. Veeresalingam Pantulu (1848–1919), often called the father of modern Telugu, was greatly influenced by English literature. He translated Lamb's *Tales* from Shakespeare into Telugu. He transformed the names of Shakespeare's plays and the characters and made radical changes to the plot, which became unique because it suited Indian names, characters, and settings of places as in the Kannada translations. *Romeo Juliet* translated as *Malati Madhukaram*, *King Lear* translated as *Chitraketu*, and *The Comedy of Errors* translated as *Chamatkara Ratnavali* into Telugu. These Telugu versions are entirely in simple prose for the public.⁴⁸⁸ One of the prominent names in Telugu dramatic history is Dharmavaram Krishnamacharya (1853–1912). At the turn of the twentieth century, he wrote 28 plays significantly influenced by Shakespeare. One can also notice a departure from the traditional, orthodox canons of Sanskrit dramatic tradition and the all-pervading influence of Shakespeare was manifest in his plays.⁴⁸⁹

Similarly, we discussed throughout the chapter that the Kannada theatrical tradition was also impressed and influenced by the translations of Shakespearean plays. The interaction and engagement among the Indian languages, including Kannada, led to exciting insights into the Indian dramatic tradition through translation. Indian writers, translators, readers, performers,

⁴⁸⁷ K. N. Subramanyam, "Shakespeare in Tamil," *Indian Literature* 7, no. 1, (1964): 120–126. <https://www.jstor.org/stable/23329687>.

⁴⁸⁸ P.V. Rajamannar, "Shakespeare in Telugu," *Indian Literature* 7, no. 1, (1964): 127–128. <https://www.jstor.org/stable/23329688>.

⁴⁸⁹ Rajamannar, "Shakespeare in Telugu", 129.

and audiences were mesmerized by Shakespearean plays. In an article, K.R. Srinivasa Iyengar observes:

Doubtless inspired new dramatic writing in the various Indian languages. The native tradition, partly classical claiming descent from the ages of Bhasa and Kalidasa and partly local as in the vogue for Kathakali, Kaviraja and Yakshagana, has met the Western tradition represented by Shakespeare plays. From this cross-fertilisation, modern Indian drama has sprouted and put forth foliage and yielded rich fruit.⁴⁹⁰

It is evident from the above discussion that Shakespeare had a sweeping influence on all modern languages during the period under study. We are aware of the role of colonialism in sculpting the larger-than-life figure of Shakespeare and making him a world icon. However, it is not the focus of our thesis. It should be noted that there has been a continuous interaction between Indian traditional drama and Western drama that resulted in the inauguration of a new dramatic tradition in Kannada and other Indian languages. It is relevant here to mention the views expressed by E.V. Ramakrishnan on the Shakespearean translations and Indian literary history:

Translations of Shakespeare finally led to the emergence of the Indian proscenium theatre. The reception of Shakespeare in Indian languages is part of an Indian literary history that is yet to be written. The way he has been translated and received in socio-cultural ethos is a significant comment on the receiving socio-cultural ethos. We need both diachronic and synchronic studies across several Indian languages to map the uncharted expanse of Indian translation traditions.⁴⁹¹

⁴⁹⁰ Iyengar, "Shakespeare in India, 3.

⁴⁹¹ Ramakrishnan, "Mapping Indian Traditions in Translation: Concepts, Categories and Contestations", xii.

Similarly, literary history has to widen the scope of its study to include translations in it and consider the role of translations in shaping Kannada literature between 1847 and 1930, which was the period of translations

To sum up, the chapter attempted to argue that the English textual practices in the Kannada language, primarily the translations of English plays, have influenced multiple ways of practising literary activities in the Kannada language during the modern period. Consequently, it explained how the conventionally practised theatrical tradition in Kannada has drastically changed into the modern tradition and also discussed the position of translated Shakespearean plays in the Kannada literary Polysystem by considering Even-Zohar's Polysystem theory.

Chapter 6

Inventing a New Genre: Translations of English Poetry into Kannada

The current chapter focuses on poetry translation from English into Kannada and attempts to find out why Kannada translators tried to translate English poetry; why did they think that new ways of writing poetry were important. However, compared to plays and novels, the Kannada translations of English poetry and short stories are fewer in number. Therefore, it explores the marginality of poetry translations concerning the literary history of modern Kannada literature. Further, it focuses on the literary functions of poetry translations in modern Kannada literature besides discussing translated short stories and biographies.

6.1. Translations of English Poetry into Kannada

The Kannada *Navodaya* writer's idea of good literature, particularly notions of sound poetry, is shaped by poetry translations that project high cultural values in Kannada. The *Navodaya* writers' idea of enriching Kannada language and literature was by translating good texts from the world over, and they wanted to bring all Western forms into Kannada. The influence of English poetry can be found in most Indian languages because modern poetry was written along the lines of English romantic poetry. The translators of the English poems rendered into Indian languages were educated in English and were English teachers and professors. Hence, early modern Kannada poetry resembles Western romantic poetry. This is not to say that modern Kannada poetry is a copy of romantic poetry, but to draw attention to the fact of "genre translation" that shaped modern literature in Indian languages.

The process of experimenting with poetry writing in a modern way began in Kannada with B.M. Srikantaiah, popularly known as B.M. Shri. He was born in Sampige village in Karnataka, and is a pioneer in translating English poetry into Kannada. His translations were

published as *English Geetaganu*⁴⁹² in 1926. He is known as *Kannadada Kanva* (The Sage Kanva of Kannada). He was the first joint professor of English and Kannada at Maharaja's College of Mysore University and also served as the President of *Kannada Sahitya Parishat* (Kannada Literary Association) in 1928. His significant literary works include: *Gadayudda Natakam* (1926), a verse play adapted from the Kannada epic of Ranna; *Ashwatthaman* (1929), a Kannada tragedy based on the Greek tragedy *Ajax* by Sophocles; *Parasikaru* (1935), a translation of Aeschylus' *Persians*; *A Short History of Kannada Prosody* (1936); *Honganasugalu* (Golden Dreams) in 1943; *Kannadigarige Olleya Sahitya* (Good literature for the Kannadigas) published in 1948; *Kannadmatu Tale Yettuva Bage* (How Kannada Can Raise Its Head Again) in 1911, and others. He introduced lyrical poetry and tragedy to Kannada readers.

The *English Geetaganu* contains around sixty translated English lyrics and most of them are from *The Golden Treasury*, an anthology of English poetry selected by Francis Turner Palgrave.⁴⁹³ B.M. Sri writes that the collection of Kannada translations of those English lyrics came out in a rough draft in 1915-1916. Three poems were published in 1919 in the magazine *Vidyadayini* with the help of Bapu Subbaraya. He again published twelve poems in the same magazine in 1921, and twenty-four were published in the journal of *Karnataka Janajeevana* in 1924 by D.V. Gundappa. The complete collection of poems was published in 1926 by the Karnataka Sangha of Central College, Bangalore.⁴⁹⁴ B. M. Sri translated nine poems of Shelley, seven of Burns, five of Wordsworth. The rest are by Shakespeare, Sir Walter Scott, Tennyson,

⁴⁹² Srikantaiah, *English Geetaganu*,

⁴⁹³ Francis Turner Palgrave, *The Golden Treasury of the Best Songs and Lyrics in the English Language* (Salt Lake City: Project Gutenberg eBook, 2006). <https://gutenberg.org/cache/epub/19221/pg19221-images.html>.

⁴⁹⁴ B.M. Sri wrote the preface to his *English Geetaganu* in 1926. For more information, see B.M. Sri, *Kannadigarige Olleya Sahitya*, part 1,2,3- *Bhashanagalu Mattu Lekhanagalu*, *Munnudigalu Mattu Lekhanagalu* (Mysore: Kavyalaya Prakashakaru, 1948), 211.

Coleridge, Lord Byron, and others.⁴⁹⁵ Some of the poems by the well-known English poets were translated into Kannada, while some of the poems were not written by renowned English poets. We should note here that B.M. Sri did not translate the great English poets of the time. Instead, he translated the poems which were not popular. Kannada did not have any poetry as epics like Ramayana, Mahabharata, and the Puranas were told, retold and translated from Sanskrit into Kannada.

Translations in the *English Geetaganu* are adaptations in Kannada. B.M. Sri used the contemporary Kannada language, simple and literary to render the English poems. The local rhythms, themes, and images used to represent English poems and the spoken variety of Kannada deployed for the English lyrics have modernised the language and literature. B.M. Sri said that his purpose in translating the English lyrics into Kannada was to imbibe and introduce the English poetic tradition to Kannada. This was in order to encourage Kannada writers to write poems in Kannada containing universal themes – such as war, death, nature, love, beauty, day to day life, patriotism – found in English poems.⁴⁹⁶ He found the new model for Kannada poetry in English literature. Therefore, English lyrics served as the model for later Kannada writers to compose poetry in keeping with the modern consciousness in Kannada.

At the beginning of the twentieth century, Kannada literature witnessed an urgency to break away from the ancient poetic conventions and traditions. B. M. Sri realised this and experimented with new patterns, thus developing an original Kannada style. He dismantled and restructured old Kannada metres, found necessary rhythmic styles in Dravidian metres, borrowed from the rhyme, rhythm, and prosody of ordinary peoples' songs, and experimented with them to write his new songs or translations. The title '*English Geetaganu*' is indicative of

⁴⁹⁵ Srikantaiah. *English Geetaganu*, IV.

⁴⁹⁶ B.M. Srikantaiah, *Kannadigarige Olleya Sahitya*, 212.

his efforts. He did not call them English poems, but positioned them as songs! He invented indigenous Kannada words, and stood out as one of the masters who inspired modern poetry and set it on the right course. Therefore, Kannada and English amalgamated to form the standard Kannada tongue, which attained its first fullest expression in the Kannada translations of English poems. For the first time, there was a figure of outstanding literary importance in poetry in the early decades of the twentieth century.

B.M. Sri produced modern poetry that was supposed to meet the ordinary readers of Kannada literature. The first thing that strikes the researcher about his poems is the unique position they occupy in modern Kannada literature. His literary virtues, his acute faculty of observation can be prominently observed. Most of his poems look like Kannada poems, which means he made specific changes in them to suit Kannada culture. Examples of this include “Maada Maadi”, translation of “Duncan Gray” by Robert Burns, “Mudiya Ramagowda” which is a translation of “Auld Robin Gray” by Lady Lindsay, “Veeragallu”, which is a translation of Sir Walter Scott’s *Coronach*, “Nanna Premada Hudugi” translation of “My Love is like Red, Red Rose” by Robert Burns and others.⁴⁹⁷ The nouns, pronouns, and adjectives used in the titles of poems belong to the indigenous spoken variety of Mysore Kannada. The translations make it seem like Duncan and Burns’ heroes and heroines are from a village near Mysore or Bangalore, and Walter Scott’s narrator is singing “My love is like a red, red rose” in the Kannada neighbourhood! B.M. Sri achieved localisation, the watchword of translation in many fields today, in the early decades of the twentieth century. This is called domestication in translation studies.

B.M. Sri’s descriptions of elements, such as mannerisms, beauty, nature, humour, places, impressiveness and others, can be seen in his translated poems in Kannada. His writing

⁴⁹⁷ Srikantaiah. *English Geetaganu*.

has a vivacity that makes his poetry unique. Before him, the modern Kannada poets had not broken the conventional way of writing poetry, but B.M. Sri, with the real inspiration, brought changes in Kannada poetry that the common readers could enjoy. It was the big breakthrough for the Kannada language and literature. As a poet he employs curious narrative skills in different ways. The following extract illustrates the briskness of his poetry. Thomas Hood's "The Bridges of Sighs" translated as "Dukha Setu" (Bridge of Sorrow) into Kannada by B.M. Sri:

Original poem: Alas for the rarity
 Of Christian charity,
 Under the sun
 Oh! It was pitiful!
 Near a whole city full,
 Home she had gone.⁴⁹⁸

The Kannada translation reads as:

Aaha, Elladagito
 Arya Dharmada Karuna,
 Aryajanagala Maruka,
 Uriyuvavane Balla!
 Ayyo Enanyaya?
 Tumbidee Uralli!⁴⁹⁹

Back translation into English, it reads as:

Alas! Where it had hidden
 The kindness of the Aryan religion
 The humanness of Aryan people
 The burning one knows

⁴⁹⁸ Srikantaiah, *English Geetaganu*, 116.

⁴⁹⁹ Srikantaiah, *English Geetaganu*, 117.

What is this injustice?
Disregardful in the town.⁵⁰⁰

What we can identify here is that Christianity becomes Aryan or *Sanatan* religion in Kannada translation. Here, B.M. Sri made the poem culturally sensitive, in accordance to the Hindu beliefs that the majority of the Hindus can understand. The poems are skilful, rhyming and rhythmic, and easy to read or to sing. Thus he opens the flood gates to the treasure trove of modern Kannada language and lyrics through his translations. Interestingly, both English and Kannada literary styles and traditions got transformed in this process. B.M. Sri's achievement is the earliest of the great modern poet compared to the poets of his own time. The advance he makes is almost startling. All features of his poetry help to create the modern Kannada atmosphere. The new ways of producing poetry, the fresh and formative spirit are astonishing. The style of his poems is simple with the touch of the modern. Vanamala Viswanatha and Sherry Simon note:

Many of the poems of B.M. Sri continue today to be prescribed as obligatory reading in high schools and colleges in Karnataka, while some are set to music and have become part of popular culture. The work of BMS, largely recognised as the most fully accomplished creative use of translation at this time, is to be seen, therefore, against the backdrop of a period intensely interested in translation as a way of coming to terms with British influence and in altering the canonical forms of Kannada literature.⁵⁰¹

By this, we understand the popularity of his poetry translation in the Kannada literary world even today. The success story of *English Geetaganu* brings to the fore the question of why an

⁵⁰⁰ Translation mine

⁵⁰¹ Vanamala Viswanatha and Sherry Simon, "Shifting Grounds of Exchange: B.M. Srikantaiah and Kannada Translation" in *Post-colonial Translation: Theory and Practice*, ed., Susan Bassnett and Harish Trivedi (London and New York: Routledge, 1999), 166.

earlier such attempt by Hattiyangadi Narayana Rao (1863-1921) did not catch the literary imagination of the Kannada reading public. Narayana Rao belonged to the then South Canara district in the coastal Karnataka. He received English education, studied law and practised law in Madras, and later moved to Bombay. Narayana Rao was also a journalist and editor of the monthly magazine *Indian Spectator* and wrote articles. He was also editor of *Indian Social Reformer* (1898). Rao used to write for the weekly column *Behind the Indian Veil* in the *Times of India*. Havanur observes that “Narayana Rao was a very cultured person and a kind-hearted human being. He had an intimate knowledge of Constitutional law and was aware of contemporary social movements. That apart, his keen sense of humour, combined with an unruffled temper and a style, chaste, clear and incisive, made his writings delightful to read. After his demise, an obituary article in the *Bombay Daily Chronicle* observed that his death is a terrible loss to Indian journalism.”⁵⁰² It is clear that Narayana Rao was a man of letters, and was quite popular in his time.

An anthology of Narayana Rao’s Kannada translations of English poems was published in 1919 as *Anglakavitavali*. M.N.V. Panditaradhya re-edited this significant volume in 1995 for contemporary readers.⁵⁰³ This anthology comprises poems from Shakespearean plays to those by Milton, William Collins, Gray, James Thomas, Shelly, Keats, and other English poets. Narayana Rao’s poetry translations are genuine attempts to create modern poetry writing in Kannada. He largely followed the prosody rhyme schemes used by old Kannada poets but modified them according to the requirements of English lyrics and translations. He did not restructure conventional Kannada meters thoroughly like B.M. Sri. His translations conform to the then-existing poetic style; the aesthetics and the diction he employed were more or less

⁵⁰² Srinivasa Havanur, *Mareyalagada Barahagararu: Hattiyangadi Narayana Rao Sahitya Vachike* (Bangalore: Karnataka Sahitya Academi, 1993), 4.

⁵⁰³ Narayana Rao, *Anglakavitavali*.

bound by the traditional metre and form. Whereas, B.M. Sri's translations violated the poetic conventions. Given below is an example of a poem translated by B.M. Sri and by Narayana Rao, to show the differences in their translations. This should help understand the phenomenal success of *English Geetaganu*. Sir Henry Wotton's "Character of a Happy Life" and its translation by both B.M. Sri and Narayana Rao are as follows:

(Original) How happy is he born or taught
 That serveth not another's will;
 Whose armour is his honest thought,
 And silly truth his highest skill.⁵⁰⁴

B.M. Sri's Kannada translation is as follows:

Yenu sukhiyo taanu huttinalli kalikeyalli,
 Innobbanicheyanu dudiyadiruvavanu!
 Olitanu bagevude tanna kayuva yantra,
 Nijada nadeteye tantra tanagenisidavanu.⁵⁰⁵

Back-translation of B.M. Sri's Kannada version reads as follows:

He who is untiring for the cause of others has
 No bound for his happiness.
 There is no shield other than innocence,
 Truthfulness is the strength of an intelligent man
 For an everlasting joy.

Narayana Rao's Kannada translation is as follows:

Parara tushtige daniyadavana sukhakeneyalli

⁵⁰⁴ Srikantaiah, *English Geetaganu*, 181.

⁵⁰⁵ Srikantaiah, *English Geetaganu*, 180.

Saralabhavada kavachadante rakshavelli
 Sathyasheelate nityasukhige balu janatana
 Brutyaramtarpisuvuvindriyagalaalutana⁵⁰⁶

Back-translation of Narayana Rao's Kannada version as follows:

He who does not acknowledge the desires of others
 May not find happiness in his life,
 The only armour that saves one is goodness.
 A person who has found charm in truthful behaviour,
 Can alone find everlasting happiness.

The above-given English translation of the Kannada version fails to show the metrical style followed by Narayana Rao. The older meters were unsuitable to express the feelings and emotions of the modern self. The process of individuation, the hallmark of colonial modernity, was in progress during the 1920s in Karnataka. Narayana Rao's translations were not fit to express universal themes and other aspects of romantic poetry in Kannada. On the other hand, B.M. Sri tried filling that gap by translating English lyrics in a very different mode. He created new Kannada meters that were closer to the rhyme and rhythm of the original. Several Kannada scholars have appreciated the experimentation and its success. They include D.V. Gundappa, Masti Venkatesh Iyengar, Ramachandra Deva, A.R. Krishna Shastri, S.V. Ranganna, V. Seetaramaiah, A.N. Murthyrao,⁵⁰⁷ S.K. Desai, Ramachandra Sharma,⁵⁰⁸ Shivarama Padikkal, Rahamath Tarikere, H.S. Raghavendraraao, G.H. Nayak, O.L. Nagabhushanaswamy, Tharakeshwar V.B. and others.⁵⁰⁹ Before taking a look at a few of the commentaries made by

⁵⁰⁶ Narayana Rao, *Anglakavitavali*, 45.

⁵⁰⁷ K.D. Kurtakoti, *Bayalu Mattu Alaya* (Hampi: Prasaraanga Kannada University, 1992), 2.

⁵⁰⁸ Ramachandra Sharma, ed., *BMS: Man and Mission* (Bangalore: The BMS Memorial Foundation, 1984).

⁵⁰⁹ Rahmath Tarikere, ed., *English Geetaganu Saamskruthika Mukhaamukhi* (Hampi: Dept. of Kannada University, 2007).

the above-mentioned scholars, we draw our attention towards B.M. Sri's independent poem entitled "Kanike"⁵¹⁰ (Offering) which is an introduction to his collection, *English Geetaganu*. We can understand the cultural and literary agenda of his translated poems through "Kanike", which goes as follows:

Kannada tongue: our girl,
The girl of our garden;
Later, she grew up with others
Then came back to us, Ripe new fruit
Came near us.

The golden girl of Western sea,
The breath of my life, my eyes,
Taught me, made me happy and
Made me dance with her;
Once that girl, once this girl
Are making me dance

I felt joyful
I weighed both the loves
Tired to by dressing
The one with the other's beauty;
By putting the ornaments of one on the other
I tried to sing.⁵¹¹

B.M. Sri mentions his purpose and strategy very clearly in this poem. In a way, it is the manifesto of his poetry translation. It is an important stance on translation. He tries to mix the

⁵¹⁰ D.K. Rajendra, *Sri Sahitya: Complete Works of Professor B.M. Srikantia (1884-1946)* (Mysore: The Institute of Kannada Studies, University of Mysore, 1983), 59.

⁵¹¹ Padikkal, "Always in the Limelight: Critical Response to *English Geetaganu*," 73. The translation is by Tharakeshwar V.B., see, Tharakeshwar, "Colonialism, Nationalism and the Question of English," 173-174.

literary sensibility and beauty of both Kannada and English. He did not translate the English lyrics directly into Kannada. He explains in above-mentioned poem that he dresses the English lyrics with the beauty of Kannada language and literature. B.M. Sri puts the ornaments of one on the other while translating the lyrics from English into Kannada. Therefore, it is a blending of the new and old that is, of our Kannada and others' English. In the previous chapter we discussed Puttanna's "Prefaces" to his translations, written in Kannada and English, which provide clues to his reasons and concerns in translating Shakespearean plays into Kannada.⁵¹² Puttanna's agenda for translating English texts was similar to B.M. Sri's agenda. Let us look at what other scholars have said about B.M. Sri's *English Geetaganu*. Padikkal observes that:

B. M. Sri was conscious of his translation project. He was a builder of Modern Kannada Language. He intended to regenerate Kannada language through modern poetry. He decided to translate so as to provide a suitable model before the young Kannada writers. B.M. Sri's project of cultural regeneration is very clearly related to the idea of the construction of a normative Kannada subject is the English-educated, rooted in tradition but an open minded humanist. He also represents a refined literary sensibility.⁵¹³

Tharakeshwar V.B. discusses the issue of canonisation of *English Geetaganu*. He explains why other translations, including Narayana Rao's *Anglakavitavali*, translated much before *Geetaganu*, did not have a comparable impact on Kannada poetry:

Narayana Rao translated only poems from English into Kannada, but Srikantia not only translated poems from English into Kannada but also he did much more than that: Srikantia translated the literate classes from one sensibility to another sensibility. That is, B.M. Srikantia accomplished the task of translating readers. He also created a group

⁵¹² See for more details about the prefaces, chapter-5, 188-189.

⁵¹³ Padikkal, "Always in the Limelight: Critical Response to *English Geetaganu*," 67-70.

of writers who wrote like him. He shaped the sensibilities of the Kannada readers to receive the kind of translations/writing that he was directly or indirectly responsible for.⁵¹⁴

Shantinath Desai writes on the *English Geetaganu*:

Modern Kannada literature is a product of the genuinely modern consciousness, creatively nourished by rootedness in the native language plus culture, coupled with an openness to Western literature plus culture. The strong tradition set by people like B.M. Sri was the foundation that gave a firm basis for confident experimentation that has Kannada literature at the forefront of Indian literatures.⁵¹⁵

Most of the modern Kannada writers, including Shivarama Karanth, D.R. Bendre, Masti Venkatesh Iyengar, and others appreciate B.M. Sri's *English Geetaganu*. Their argument is that *English Geetaganu* brought modern themes or newness into Kannada and set the model for writing modern poetry in Kannada. However, traditionalists criticised the poems by saying B.M. Sri corrupted Kannada language by violating the metre, rhythmic forms. One of the modernistic critics, G.H. Nayak, argues that "the agenda of the *English Geetaganu* is elitist and Brahminical."⁵¹⁶

However, what we learn from the above discussion is that B.M. Sri had two agendas for the Kannada people. One is cultural, and the second is literary. These agendas were for modernising the Kannada language and literature. His translations demonstrate his cultural and literary agendas. In his famous speech titled "Creation of Good literature for Kannadigas"

⁵¹⁴ Tharakeshwar V.B. "Colonialism, Nationalism," 153.

⁵¹⁵ Shantinath Desai, "Reflection on B.M. Sri's *English Geetaganu*" in Ramachandra Sharma, ed. *BMS: Man and Mission* (Bangalore: The BMS Memorial Foundation, 1984), 58.

⁵¹⁶ Padikkal, "Always in the Limelight: Critical Response to *English Geetaganu*," 70-72.

delivered at the Kannada Vidhyavardhaka Sangha in 1911, he asserted with an uncanny clarity of vision that creative assimilation of the Western influences was the only way for regeneration.⁵¹⁷ This implies that his idea of literature was informed by his familiarity with the English language and literature. Hence, we need to evaluate his poetry based on its purpose in the Kannada society and its ability to impact the minds of Kannada readers. He opined that neither *Halegannada* nor Sanskrit help fashion the modern Kannada language and literature. One needs to use the spoken variety of Kannada and invent literary genres similar to English. Naturally, his poetry translation addressed new subjects and themes, easily understood by the commons.

Before B.M. Sri's poetry translation, the old Kannada poetry was religious in nature and revolved around epics and *Puranas*. There was also Christian religious poetry as Christian missionaries initiated the task of composing poetry. These poems again followed the old metrical forms, prosody, metre and others.⁵¹⁸ But B.M. Sri, along with contemporary scholars, provided a secular reading of the *Puranas* and *Kavyas*. For example, B.M. Sri was able to see tragic heroes in Ranna's *Gadayuddha* and the Mahabharata, as is demonstrated by his translations of Greek tragedies. Further, in his inspiring essay *Kannadigarige Olleya Sahithya*, he focuses on the condition and betterment of Kannada language and literature:

Sanskrit is our ancestors' language and we should not deny the literature produced in that language. We will not be able to understand our past, and without understanding the history, we will not be able to study the present scenario of our society. Without

⁵¹⁷ Ramachandra Sharma, ed., *BMS: Man and Mission* (Bangalore: The BMS Memorial Foundation, 1984), 59.

⁵¹⁸ A.V. Navada, *Mishanarigala Kannada Vruttantavu*, 136.

knowing the present, we will not be able to imagine our future. Therefore, educated Indians must learn the languages of English, Sanskrit and their regional languages.⁵¹⁹

Then he goes on to stress that the spoken Kannada used by the common masses is an excellent choice for all writing to facilitate and develop our *Desha Bhasha* (The Language of the Land).⁵²⁰ He argues that the knowledge of English literature is essential in developing the Kannada language and literature. It is necessary to bring whatever is available in English, Sanskrit and Hindi literature into Kannada literature.⁵²¹ Whether one is a Sanskrit scholar or English, all must move in the right direction to write good literature for the Kannadigas. Further, he says:

We should use the new Kannada (*Hosagannada*). Old Kannada (*Halegannada*), which the educated upper-caste Kannadigas can understand, may be useful to understand our great literature, such as poetics, epics, and *Puranas*. But there is no logic in writing old Kannada which ordinary people cannot understand. The common masses can know if we use the new spoken Kannada. Therefore, no more writing in old Kannada for Kings and Pandits. In the present time, we need to write so that all the people, including women, men, children, elders, Brahmins, Vokkaligas, can understand.⁵²²

It can be assumed that B.M. Sri intended that we raise questions according to the present modern times. Therefore, he wanted to make the Kannada language and literature modern to address specific questions regarding the socio-political condition of the Kannada society. Common masses find the works of great writers, such as Pampa, Ranna and Janna, and others who wrote in *Halegannada*, difficult to understand. Therefore, B.M. Sri wanted to create a

⁵¹⁹ B.M. Sri, *Kannadigarige Olleya Sahitya*, 36. Translation mine.

⁵²⁰ B.M. Sri, *Kannadigarige Olleya Sahitya*, 54. Translation mine.

⁵²¹ B.M. Sri, *Kannadigarige Olleya Sahitya*, 121. Translation mine.

⁵²² B.M. Sri, *Kannadigarige Olleya Sahitya*, 49-50. Translation mine.

language suitable for Kannada people, that is, the new Kannada spoken language by which people can express their individuality, freedom and self-realisation.

B. M. Sri, with other contemporary writers, was the founder of mainstream modern Kannada poetry. For this significant contribution, the Kannadigas are indebted almost entirely to B.M. Sri. In his lifetime, he did work to free Kannada literature from the shackles of conventional poetics, leading to a renaissance in Kannada. His translations provide a model to express personal feelings, experiences, ideas, and other subjective emotions of human life. He violated the native Kannada metrical forms and prosody to bring new patterns into Kannada poetry to represent a diverseness of modern subject matters. It is to be noted here that his poems are more like transcreations/adaptations than mere inter-lingual translations. He wanted to club together English literature and Kannada literature, which would form the modern Kannada language and literature. He was trying to fill up the perceived cultural vacuum in Kannada. Das rightly notes that:

The traditional poetry continued in Kannada, though it did not have such powerful protagonists like the twin poets in Telugu. But a disquiet was simmering within the literary life, which finally asserted itself around 1911 when B.M. Srikantaiah started criticising the existing literary models in Kannada.⁵²³

It is known that translation studies took a turn after the 1960s, which is now known as the cultural turn. In the light of this, B. M. Sri's translations try to represent Kannada culture and not English culture. A new band of young Kannada poets soon followed B.M. Sri. Jnanpith awardee and renowned poet K.V. Puttappa was one among them. He travelled the path shown

⁵²³ Das, *A History of Indian Literature (1800-1910)*, 323.

by Sri and wrote hundreds of poems in the *Geetaganu* model. So, we may safely say that these English translations have laid the path for romantic poetry in Kannada.

This chapter would be incomplete without a brief reference to other Kannada translators who translated poetry from English into Kannada. A few of Shakespeare's sonnets, sonnets from his plays rendered into Kannada have not received any appreciation due to the prosody, rhyming schemes, and the usage of old Kannada in those translations. All the poems rendered into Kannada during the period have been discussed briefly in the second chapter, and all the lyrics have been recorded in the appendix.⁵²⁴ It is hoped that future researchers will take up these issues.

6.2. Miscellaneous: Translations of Short Stories and Biographies:

As the number of translations of short stories and biographies rendered into Kannada in the period under study is less, they are discussed briefly in the following section instead of in a separate chapter. Translations of short stories appeared in all major Indian languages as a new literary genre. Short stories such as those in *Aesop's Fables* and *Arabian Nights* are essential translations. Why were these short stories translated several times into Indian languages, including Kannada? It appears that there must have been a purpose or an urge to bring them in. We have already mentioned briefly the short stories translated from English into Kannada in the second chapter.⁵²⁵ Venkata Rango Katti (1833-1909) is well-known name for translating *Arabian Nights* into Kannada as *Arab Basheya Surasa Kathegalu*⁵²⁶ part-1 and 2 (The Beautiful Stories of Arab Language), published in 1863 and 1865. He was a teacher in

⁵²⁴ For more information about poems translated from English into Kannada during the period under study, see the Appendix-IV, 279-282.

⁵²⁵ For more information, see the chapter-2, 63-65. Also see the appendix-III, 276-278.

⁵²⁶ *Arab Basheya Surasa Kathegalu* part-1 and 2, trans. Venkat Rango Katti (Bombay: The Bombay Education Society, 1863-1865).

the Normal School, a government training school for Kannada teachers established in Dharwad in 1856. He also worked as a translator for the government and was engaged in social service after his retirement. He played a prominent role in introducing modern prose writing in northern Karnataka for the first time.⁵²⁷ According to R.Y. Dharwadakar, “the first part of the Kannada translation of *Arabian Nights* contains stories in 168 pages and was published by the Mumbai Education Society in 1963. The second part is not available. Further, he notes that it is a beautiful translation of those stories in Kannada.”⁵²⁸ The researcher has not been able to find this translation.

However, Nagasharma’s Kannada translation of the above text translated titled *Yavana Yamini Yemba Arabian Nights Kathegalu* (Foreign Nights Stories called the Arabian Nights) published in 1915 could be located.⁵²⁹ This Kannada translation contains 234 stories, and the literary themes and techniques used in them are colourful and brilliant. The narrative structure, dramatic visualisation, sexual humour, crime, horror elements, fantasy, and science fiction elements, attracted the Kannada readers. The same stories are popular even today in schools for young children.⁵³⁰ The other short stories are those from *Aesop’s Fables*, which were translated into world languages between the eighteenth and nineteenth centuries. As has been pointed out, these English short stories were translated into Indian languages for young people, for the purpose of entertainment. Mostly they were part of school textbooks in Karnataka It can

⁵²⁷ Dharwadakar, *Hosagannada Sahityada Udayakala*, 230-231.

⁵²⁸ Dharwadakar, *Hosagannada Sahityada Udayakala*, 231.

⁵²⁹ *Yavana Yamini Yemba Arabian Nights Kathegalu*, trans. Nagasharma (Bangalore City: Kalanidhi Mudranalaya, 1915).

⁵³⁰ Nagavarma, *Yavana Yamini Yamba Arabian Nights Kathegalu*.

be said that the stories were used for ethical guides, particularly for children's education and such texts were lacking in Indian literature.

Therefore, the translations of English short stories gained importance in Kannada. The chapter would be incomplete without naming a few of the significant Kannada writers who translated or wrote original short stories in Kannada. These include Panje Magesha Rao (1874-1937), M.N. Kamat (1883-1940), Kerur Vasudevacharya (1866-1921) and Masti Venkatesh Iyengar (1891-1986), among others. The short story as a distinct genre was established in the modern Kannada literature by Masti Venkatesh Iyengar. These early translations of English short stories are important because, in the Kannada context, generally, stories from Ramayana and Mahabharata, and other *Puranas*, were told and retold time and again. The translations from English broke away from that tradition to evolve into a new distinct genre in Kannada.

Several translations of biographies were rendered into Kannada. Biography is a literary genre that received a special status in the latter half of the nineteenth century in Kannada. It is about the lives and experiences of great personalities written by others realistically and artistically. The literary genre of biography came to Kannada literature after 1869 through translation, especially from English. The objective of translating English biographies was to circulate the ideas and information to those who have not read them, especially young children. It was aimed at making people aware of their own country and culture. Therefore, Kannada translators worked to introduce these ideas to their people. Biographies of leading figures of the Western world – both men and women – were translated and published in various journals. Das observes that “biographies emerged from motivation, religious and moral instruction, and general interest in history and were mainly for students.”⁵³¹ These translations were quite popular and read eagerly as inspirational literature. They presented great personalities to

⁵³¹ Das, *A History of Indian Literature (1800-1910)*, 107.

emulate. A few translators received royal patronage, and others gained immense popularity during the colonial period.

B. Surya Narayana Rao translated the *Biography of Victoria Queen* as *Sri Maharani India Chakravarthiyavara Sacharitra Saara Sangraha* in 1898.⁵³² It was the first published translation of a biography of Victoria Queen in Kannada. Ramachandra Hanamanta Deshpande, another translator from northern Karnataka, translated several biographies. Deshpande did not write as a profession but was deeply interested in literary endeavours. He believed that translating the biographies of prominent writers and great personalities was important in Kannada literary tradition of the time, in order to introduce these personalities to the Kannada people. He translated the biographies of the governor generals of India in the colonial era, as well as those of Christopher Columbus, Duke of Albuquerque, Joseph Marquis Duple, Nelson Mandela, and others. Havanur observes that “Deshpande’s translations of biographies are objective rather than subjective. They provide a critical reading of English biographies.”⁵³³ Interestingly P. G. Halakatti, the great scholar of *Virashaivism* in Karnataka, has translated written biographies of Edward Gladson, Napoleon Bonaparte, the Duke of Wellington, and others. Kannada translators sometimes praised the nobility of kings and queens in their translations. For instance, Halekatti has written a critical introduction and praised the Duke of Wellington, and Gladson. He believed that reading biographies are good for children to learn about great personalities.

M.S. Puttanna has translated *The Adventures of Hatim Tai* into Kannada as *Hatim Tai* in 1920. It was originally written in Persian, but Puttanna translated it from the English

⁵³² *Sri Maharani India Chakravarthiyavara Sacharitra Saara Sangraha* (Biography of Queen Victoria), trans. B. Surya Narayana Rao (Madras: Christian Literature Society, 1898).

⁵³³ Havanur, *Hosagannadada Arunodaya*, 3rd ed, 477.

version.⁵³⁴ This Kannada version of the biography has 831 pages, and Puttanna has written a preface to the Kannada translation, both in English and in Kannada.⁵³⁵ The biography is about the major life events of Hatim Tai along with Puttanna's critical views on the text. Hatim lived in the sixth century C.E. and was one of the famous personalities in the region of Hatim. Hatim also appears as a character in the stories of *Arabian Nights*, and according to legends, he was a famous character in several books and stories. He is a well-known figure in the Indian subcontinent through films and television series in Indian languages such as Hindi, Urdu, Persian, Arabic and other languages.⁵³⁶ This Kannada translation consists of adventures of Hatim based on the riddles asked by a beautiful woman called Husn Banu. She asks seven questions to the people who want to marry her. The English translator of the book observes that *The Adventures of Hatim Tai* obtained the highest popularity among the major world languages, including Indian languages. It was extremely popular in India when it was adapted.⁵³⁷

Puttanna has also written a biography of Chinese philosopher Confucius (1898) in Kannada. Havanur observes that “it is an important biography of Confucius who lived in the sixth century, and Puttanna added critical views to his Kannada translation. The translation depicts the teachings of Confucius, and his ideas about family, loyalty, respect and his idea of family as the primary basis for an ideal government. His moral teachings such as self-cultivation and humanist values, and his demand for the removal of capital punishment”⁵³⁸ are

⁵³⁴ Duncan Forbes A.M, *The Adventures of Hatim Tai* (Bombay: The Cherag Printing Press Fort, 1911).

<https://persian.packhum.org/main?url=pf%3Ffile%3D08501030%26ct%3D3>.

⁵³⁵ H.S. Sujatha, *M.S. Puttanna Ondu Adhyana*, 238.

⁵³⁶ “Hatim Tai.” *Wikipedia*, Accessed November 08, 2020. https://en.wikipedia.org/wiki/Hatim_al-Tai.

⁵³⁷ Duncan Forbes A M, Preface to *The Adventures of Hatim Tai*, i.

⁵³⁸ Havanur, *Hosagannada Arunodaya*, 3rd ed, 478-480.

portrayed in the translation. Kannada translators also have translated a few English biographies from Telugu, Marathi and Bengali. Almost 30-40 biographies were translated from English into Kannada during the period under consideration, and they deserve a separate study.

It is now a well-acknowledged fact that the nationalist discourse, on the one hand, asserted the uniqueness of Indian culture and, on the other, tried to re-equip Indian culture with the materialist values of the West. The creation of a cultural ideal blending the best of East and West is conspicuous in all efforts at translating Western genres. Biographies are generally success stories that are inspiring. Translating them is the best way to imbibe Western values for the benefit of Indian culture. It can be observed that Kannada translators wanted to generate patriotism, self-motivation, individual freedom, and self-pride in young Kannada children. For this purpose, Kannada translators relied on English literature they had been exposed to through their education. Below is Das' observation on the genre translation borrowed from the West:

There was indeed a regeneration in our life and literature in particular in the last century as evidenced by the emergence of many new forms of literature, most of them borrowed from the West. There was a radical change in the content and spirit of our literature. This may be called a 'renaissance' in a specific sense if we mean by this term a new awareness in the society prompted by the impact of the West.⁵³⁹

Therefore, biographies and autobiographies are popular genres in Kannada, and they are abundant in the language. We are aware that these genres earlier simply studied as the "true stories of the narrators" are approached from new perspectives and methodologies. Like other non-discursive genres, they are also looked at as linguistic constructions rather than realistic narratives. If Kannada translations of biographies are read from such perspectives, they will undoubtedly shed light on the cultural history of Karnataka.

⁵³⁹ Das, *A History of Indian Literature (1800-1910)*, 356-357.

Thus, similar to the case of other genres, the introduction of new genres such as poetry, short stories, and biographies was regarded as a novel step of literary innovations in the Kannada language. Further, the chapter tried to show the vital role of these translations in modernising the Kannada language and literature.

Chapter 7

Conclusion

In the present thesis, “Translation and Literary History: Considering Early Translations from English into Kannada (1847-1930) - A Study”, we have explored the relationship between translation and literary history in view of the early translations done from English into Kannada from 1847 to 1930. As discussed throughout the thesis, it is a study of genre translations from English into Kannada and it was argued that the translation of different genres of English literature such as the novel, poetry, the short story, drama, and biography into the Kannada literary system played a significant role in fashioning modern Kannada literature in the latter half of the nineteenth and the early decades of the twentieth century. Interestingly, several works belonging to these different genres were repeatedly translated into Kannada during the period under study, resulting in the modernization and standardization of the Kannada language and the invention of new literary genres. Hence, one can take the position that literary histories must take a serious note of translations in their historiography, which is presently lacking.

7.1. Summary of Arguments

In the first chapter, we briefly discussed the purpose of the study, the background, the rationale for choosing a particular period, the Kannada translation scenario of the period under investigation, the review of the literature, research questions, and methodology. The second chapter provided a statistical analysis of the early translations from English into Kannada. We thought it was necessary as documentation since several translations and details about a few of them are not readily available for readers and researchers. This chapter brought together materials scattered across libraries. We tried our best to get them as much as possible to make the present study interesting by locating the texts in translation and writing about them from a

historical perspective. The detailed analysis of the texts enabled us to identify the importance of those texts produced by the various Kannada translators.

We attempted to address specific translation and literary history issues, focusing on the early Kannada translations. We discussed the translated literature against the backdrop of the mainstream and creative literature of Kannada in the third chapter, “Translations and Adaptations: The Shaping of Modern Kannada Literature”. Translation and literary history is an enquiry about translated literature in Kannada literature. According to our observations, literary historians overlooked the role played by the translations while writing modern literary histories. The translated literature is different from what is generally designated as creative literature. In the period under study, translated literature acted as an import of contemporary English literature that facilitated the birth of new genres in Kannada. We have argued that the above-mentioned crucial role was not recognized, and it did not receive its due credit in literary histories.

The fourth chapter, “Colonialism and Colonial Modernity: English Novels Translated into Kannada”, discusses translations of prominent texts in Kannada that brought in the elements of novel-writing into Kannada literature. We demonstrated the merits and significance of those translated novels’ vital role in developing the form in Kannada. It is generally observed that the English novels depict individual freedom, morality, and concerns toward a better society and mark the changing relationship between society and the individual. In the same way, the Kannada translators tried to cherish those values by translating them. We argued that the Indian/Kannada novel is neither a replica of the English fiction nor the Sanskrit/Bhasha prose narratives. However, it drew resources from both of them and emerged as a new genre in Kannada literature.

The fifth chapter, “Fashioning the Social: The Position of Shakespearean Translations in the Kannada Literary Polysystem”, discusses the translations of Shakespearean dramas in Kannada. Though the drama was an important form in Sanskrit, its absence was conspicuous in Kannada. Though Karnataka had a rich and vibrant folk performative traditions, the proscenium theatre and dramatic texts were absent in the Kannada literary tradition until the modern period. The first dramatic text of Kannada is Singararya’s *Mitravinda Govinda* (The Marriage of Mitravinda and Vasudeva) published in 1680. However, the first social play to be printed is *Iggappa Hegade Vivaha Prahasana* (The Marriage Farce of Iggappa Hegade) by Karki Venkataramana Shastri Soori in 1887. It is about the evil practice of “*Kanya Vikraya*”, literally meaning “selling the bride” in marriage. It is worth noticing that several translations of English plays were published before *Iggappa Hegade*. Hence, we critically examined the trajectory of Western textual influences on Kannada theatre. We concluded that considering the translations of Shakespearean plays while writing literary history would widen its scope and depth.

In the sixth chapter, “Inventing a New Genre: Translation of English Poetry into Kannada”, we tried to show how Hattiyangadi Narayana Rao and B. M. Sri have strived to introduce English Romantic poetry to the Kannada audience and how B. M. Sri has put forward the model of modern Kannada poetry before the Kannadigas. It was argued that *English Geetaganalu* played the primary function of rewriting the Kannada literary system. B. M. Sri produced modern poetry, which became accessible to ordinary Kannada readers. We also critically discussed the newness to Kannada through short stories and biographies translated from English into Kannada in the same period. Short stories were primarily translated in the twentieth century, and we did not find any significant collections of translated short stories during the period under study. However, modern stories undoubtedly influenced writers like Panje Mangesh Rao, M. N. Kamath, and Masti Venkatesha Iyengar, the pioneers of this modern

genre in Kannada. Translations of biographies and essays were also quite popular in Kannada. They sculpted ideal personalities one should emulate, especially children.

The modern novel started the discourse of colonial modernity in Kannada, translations of dramatic texts inaugurated the proscenium theatre, apart from foregrounding a model for modern poetry, translations filtered and brought in the romantic values of the West, and short stories encouraged modern writers to write similar narratives. The biographies introduced great world achievers to the Kannada people. We are not arguing that all modern genres that took their form in the late nineteenth century and early twentieth century in Kannada are mere imitations or copies of English literature. Cultural translation and literary transactions are much more complex phenomena. We contend that the new literature happened between indigenous narrative traditions and English literature. The modern literature in Kannada is a blend of both traditions, belongs to none, and hence, is independent and new.

The common understanding of Western modernity and a fashioning of colonial modernity through literature is also a significant aspect of this study. Studying different cultural and political aspects of translation was not practised until recently. Thus, the importance of translated literature as a whole remained unknown to the Kannada literary world. Therefore, the present study highlights the early Kannada translations not merely as a literary activity but as an activity with a cultural and social significance. In this context, the entire corpus of early Kannada translations from English into Kannada between 1847 and 1930 is a vast body of literature. Therefore, we argue that it must be considered a part of the Kannada literary polysystem. It is appropriate to bring here Even-Zohar's "The Position of Translated Literature within the Literary Polysystem" (1978):

In spite of the broad recognition among historians of culture of the major role translation has played in the crystallisation of national cultures, it is amazing to realise how little research has been done in this field, on either the theoretical or the descriptive

level. One hardly gets any idea whatsoever of the function of translated literature for a literature as a whole or of its position within that literature. Moreover, there is no awareness of the possible existence of translated literature as a particular literary system.⁵⁴⁰

This helps us understand the role played by the early translations in Kannada and its subsequent acknowledgement or neglect by literary historians. Even-Zohar's view is again significant here to mention:

When new literary models are emerging, translation is likely to become one of the means of elaborating these new models. Through the foreign work features are introduced into the home literature which did not exist there before. These include not only a possible new model of reality to replace conventions no longer effective, but a whole range of other features as well, such as a new poetic language, new matrices, techniques, intonations, whatsoever. It is clear that the very principles of selecting the works to be translated are determined by the situation governing the polysystem: the texts are picked according to their compatibility with the new approaches and the supposedly innovatory role they may assume within the target literature.⁵⁴¹

It seems that the Kannada translators were doing the same during the latter half of the nineteenth and the early decades of the twentieth century. They were trying to appropriate the new literature for the Kannada language, and it was a period of irreversible transition. However, the Kannada literature is neither weak nor impoverished. Yet, during the colonial period,

⁵⁴⁰ Even-Zohar, "The Position of Translated Literature within the Literary Polysystem", in *Papers on Poetics and Semiotics*, ed. B. Hrushovski and I. Even-Zohar (Tel Aviv: Tel Aviv University, 1978), 21.

⁵⁴¹ Even-Zohar, "The Position of Translated Literature within the Literary Polysystem", 22–23.

several social changes took place. There was a break from the previous tradition required in the modern period. Most of the early Kannada translators' prefaces testify to this fact.

Similarly, Even-Zohar's work looked at Hebrew literature and translators who rendered certain genres into Hebrew literature to create them in the Hebrew language as it lacked them. When the writers of Hebrew literature looked up to English, Russian, German, and French literature and compared them with their Hebrew literature, they realized their absence. The interaction between the Hebrew language and other major languages helped constitute new literary genres in Hebrew literature. In the same way, during the colonial period, Indian/Kannada writers looked at the development of English literature, and Kannada writers even looked at major Indian languages such as Bengali, Marathi, and Telugu in comparison to Kannada with their respective Indian languages. In contrast, there were no existing new ways of writing modern plays, poetry, short stories, children literature, and biographies. As discussed throughout this study, this process occurred as in the case of Hebrew literature explained by Even-Zohar. Indian languages, including Kannada, interacted with the English language and literature to comprehend Western literary genres.

The nineteenth and early decades of the twentieth centuries became an important historiographical sight for literary scholars and historians because this period was crucial for the Kannada context to make sense of the present. Literary history involves not just the interpretation of the past but is also linked to the present world. We often look back at the past in multiple ways to better the future. All these early translations highlight the social and historical developments during the colonial period. They significantly helped the age-old literary works to modernize the Kannada language and literature. These early translations also may be considered in the realm of literary histories of modern Indian literature. When we read literary accounts of modern Kannada literature, these early translations are treated as second-rate literature. Therefore, there are several gaps and sketchy details of these translations in

literary histories. At the time of writing, the literary histories of Kannada did not bother to cite these early translations, and we could find only passing references regarding a few of the important translations, and historians left the rest of those texts to our imagination. In the Western world, they document the translated literature in their literary historiography to appreciate the significance of those texts. We shall further argue that literary histories in India, in their celebration of the original “creative” works, have marginalized the role of translations. In this case, we observed that Kannada literary historians have ignored translations from English while writing literary history. For this very reason, throughout this thesis, we have analysed and discussed the available translated literature from English into Kannada.

7.2. Some Reflections on Translation and Literary History

The present study proposes the following points, considering the new trends in literary historiography and translation studies. We have attempted to reconstruct the past that has been neglected in literary histories while looking at the role of translations in constituting modern literature in Kannada. In other words, this study is conducted to bring to light the translations from English into Kannada in connection with the historical records of literary history, exploring the relationship between literary history and translation. Translation history has emerged as one of the most crucial research areas in translation studies, which has opened up new research areas in the Indian context in recent years. Since it is an emerging area, it is necessary to dwell upon the issues regarding how translation historiography/translations can be part of the literary history of Indian literature, including the literary history of Kannada literature. Translation history is a landmark in Kannada, especially considering the early Kannada translations from English during the period under study. Translated literature played an important role in shaping modern Kannada literature. This area of research provided us with new insights into the socio-cultural, political, and historical context of Karnataka of the colonial period.

Translation historiography connects the history of reading and books and discusses any society's socio-cultural, religious, and economic history as other literary texts do. Translation historiography is a new way of looking at translations to understand textual and cultural relationships. The early Kannada translations provided fresh insights for a deeper understanding of Kannada literary traditions during the colonial period. Translation history also deals with a society's cultural, social, political identities and literary genres like literary history. Hence, they are inseparable. Literary historians in Kannada generally explored literary texts, traditions, trends, themes, forms, and styles. However, they paid little attention to the role of translations in bringing new forms of literature into Kannada. Hence, it is appropriate to discuss the role of translations in fashioning new genres in Kannada in the modern period.

Therefore, this study observes a need to consider rewriting the literary historiography from the perspectives of translations and marginalized literature. When we include these texts and discuss them in a new context, we will understand their value for literary history. Our study found that translations from English into Kannada during the latter part of the nineteenth century and the beginning decades of the twentieth century provide us clues to the new literary trends, the emergence of new genres, and their unique qualities. Therefore, in this thesis, we highlighted the need to consider translations as part of the literary historiography of modern Kannada literature.

It is impossible to imagine any literature without translated literature. Therefore, it is essential to study the Indian translation tradition of various Indian languages to gain insights into translations and original works of literature. It is challenging for any literary historian as translation resources, particularly the period under study, are scattered across Indian libraries in multiple books, magazines, and other archival material. We have done this study by documenting the history of Kannada translations, mentioning the translators' names, year of publication, the name of the publisher, and other information. The methodology we used to

study early Kannada translation history is that we first made a detailed Kannada translation history and made chronology-wise translations from English into Kannada. Then we looked at the Kannada translators, their background, where they come from, and when the translations occurred. We selected the important translations of each genre and discussed related issues about each genre translation.

In approaching the history of translations, we focused on the translator and the translations. Then we looked at their prefaces to their translations to understand the reasons for translating the texts. These issues are important because translators facilitate the cultural transfer of complex literary compositions. Then comes the question of the selection of texts chosen for translation. Though individual authors mostly did translations according to their tastes, we see a pattern of choice in the period under study. Such a pattern gave some idea about the emerging trends of modern Kannada literature. To explore such questions, we required a bibliography of translations. In this present model of the historiography of the early Kannada translations, we have listed the translations and discussed the translators' preference for specific texts and not others during the period under study. Education, syllabus, prescribed English textbooks, and socio-economic and colonial contexts played a significant role in shaping the translations and literary history of Kannada.

Quite often, we found multiple translations of the same text. We read the multiple translations taking into account their historical and cultural background. We studied why and how they were different in translation, how the translation strategies differed and for what purpose, and how translations done for performances and literary purposes were dissimilar. Also, how translations appeared in different regions of present-day Karnataka were different are one of the other few questions we explored in the present thesis, especially considering Shakesperean dramas. The other issue regarding translations is patronage. This study found that most of the translations patronaged by the Princely Mysore State exclusively for theatre

purposes. Where translations occurred and were published also provides us insight into the history of translations. We came to know which region in question produced more or fewer translations compared to other regions. More translations were produced in the Princely Mysore state than in other regions during this period because Mysore was perhaps the better known cultural centre for literature and translations.

Translation history is a newly emerging field in India. Hence, there is a growing need to discuss and debate translation historiography. It is necessary to address specific and fundamental issues related to translation and history. Future researchers can do a detailed study if we provide an essential foundation. The present study is a modest attempt to develop a framework for studying the relationship between translation and literary history and about early Kannada translations. There is no finality to any of the arguments or interpretations discussed in this study. If we keep exploring the plethora of translations from English into Kannada, new facts and information may arise and provide us with new insights. In this study, we tried to recreate the historical context in which the translations we considered were produced and placed them in that historical context. We argued that no literary history of modern Indian or Kannada literature is complete without including or discussing the history of translations.

7.3. Limitations of the Study

The nature and scope of literary history in Kannada are vast; therefore, it was impossible to discuss all the related issues. Therefore, the present thesis is limited by its scope and framework. This study attempted to highlight the translated literature by tracing the history of translations in the colonial period between 1847 and 1930. We wish to emphasize that the present study tried to open up specific possibilities to approach the current area of research in multiple ways. The study examined the importance of translated literature from English into the Kannada literary world during the colonial period. The study explored the socio-cultural and political agendas behind these early Kannada translations. The proposed research also

examined the cultural transactions that went into Kannada literature through the translations and adaptations. The research was challenging and exciting at the same time. There are hardly similar studies previously done in Kannada. Also, the crucial issue is that the archival material of the translated literature produced in the colonial period was not readily available in the libraries. We were ambitious while proposing, but we could not consult all texts in the face of such constraints. The scarcity of primary materials was one of the major challenges faced in this research. The available texts were scattered across the Indian libraries. One can even study them in the British Museum Library in London, where most of the early translated texts from English into Indian languages are kept. We collected and discussed the primary and secondary sources available in Indian libraries in this study.

7.4. Scope for Further Research

The issues raised by our study allows further exploration of translated literature from the perspective of colonial and postcolonial translation studies. It can also be studied, especially considering the early Kannada translations of Shakespearean plays, how modern Kannada/Indian theatre emerged. Also, it encourages us to look into how the spaces of translation, music, and drama were negotiated with during the colonial period. There is also much scope to study translated Shakespearean plays purely as theatrical drama texts. It can also be studied considering the early translations from English into major Indian languages and the main concerns of modern Indian literary histories. A comparative study considering the translated literature that emerged in the colonial and postcolonial periods is also a good possibility. There can be research works that compile a historiography of translations, considering the colonial period to the present times. We can also study how translations play a vital role in building a nation. We may say that the history of translated literature and literary historiography forms a new research field in Indian languages.

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**Genre wise List of Early Translations from English
into Kannada during the latter half of the
Nineteenth and the Early Decades of the Twentieth
Century (1847-1930)**

Data Collected

Appendix-I

A List of Novels Translated into Kannada from English

S. No	Name of the English Text	Name of the Translation in Kannada	Name of the Translator	Year of Publication	Name of the Publication	Genre
1	Mary Martha Sherwood's The Ayah and Lady	Doresaniyannu Dadiyannu Kuritanta Kathe	C. Campbell	1844, 1863	Bangalore: Wesleyan Mission Press	Novel
2	The Pilgrim's Progress	Yatrasthana Sancharavu	G. H. Weigle	1847	Mangalore: Basel Mission Press	Novel
3	The Life and Adventures of Robinson Crusoe	Robinson Crusoeena Ashcharyakaravada Sancharadi Vruthantagalu	S. B. Krishnamaswamy Iyengar	1854	Bangalore: Wesleyan Mission Press	Novel
4	The Pilgrim's Progress	Deshantriya Prayana (The Pilgrim's Progress from this world to that which is to come in Canarese) part-i	G. H. Weigle and Rev, Dr. Moegling Edited by Rev. B. Rice	1861	Mangalore: German Mission Press	Novel
5	A Voyage to Lilliput from the Gulliver's Travels	Gullivera Yembuvanu Lilliput Deshakke Hoda Kathe	Harriet	1873	n.p	Novel
6	Romeo and Juliet	Kamalaksha Padmagandhiya Kathe	Venkatesh Bhimarao Bhandivada	1881	Belgaum	Novel
7	Henry Fielding's Tom Jones (A brief Abstract of the Story)	Sharanagata	M. R. Annaji Rao	1905	Mysore: G.T.A Press Karnataka Granthamala series no. 40.	Novel
8	Sir Henry Taylor's A Sicilian Summer or The Virgin Widow	Kanyavitantu	M.L. Srikantesha Gowda	1895	Mysore: G.T.A Press	Novel

9	Charles Lamb's The Adventures of Ulysses on his return from Troy of his native land (A Children's Version of the Odyssey)	Charitamruta	M. R. Annaji Rao	1897	Mysore: G.T.A Press	Novel
10	Thomas Day's Sandford and Merton	Sumati Madana Kumarara Charitre	M.S. Puttanna	1922	Mysore: Kavyalaya	Novel
11	Murad the Unlucky	Nirbhagya Murada	Bapu Subbaraya	1899	Mysore: G.T.A Press	Novel
12	Lord Jim	Lord Jim	Yeskark	1900	n.p	Novel
13	Edgeworth's Little Merchant	Chikka Banajigaru	M.L. Srikantesha Gowda	1901	Mysore: G.T.A Press	Novel
14	Edward Bulwer Lytton's Harold	Ullasini	M.R. Annaji Rao	1902	Mysore: Karnataka Granthamale	Novel
15	The Pilgrim's Progress	Deshantriya Prayana	W. Beyan	n.d	Bellary	Novel
16	Johnson's Rasselas, Prince of Abyssinia	Rasselas	Jevaji Vishnu Gote	1905, 1923	Dharawada: Vidhyavardhak a Sangha-37	Novel
17	The Pilgrim's Progress from this world to that which is to come- Second part	Yatrikana Sancharavu Munduvarida Bhaga-part-ii	Christanuja Vasta	1908	Mangalore: Basel Mission Press	Novel
18	The Vicar of Wakefield	Primroja Vijayam	S. G. Govindaraja Iyengar	1913	Mysore: G.T.A, Press Karnataka Granthamale-37	Novel
19	John Lubbock's The Pleasures of Life	Samsara Sukha	Hanamantarao Govinda Deshpande	1915	Dharwad: Karnataka Grantha Prasaraka	Novel

20	The Adventures of Hatim Tai (Persian text translated into English by Duncan Forbes)	Hatim Tai	M.S. Puttanna	1920	Unpublished	Novel/A Romance
21	Talisman part-2	Rakshakavacha	Deshabandhu	1924	Mysore: Sadhwi Karnataka Nava Grantamala-2	Novel
22	The Art of worldly Wisdom	Dariya Buthi	Shankararaya Baladekshit Joshi	1927	Dharawada: Samaja Pustaka	Novel
23	Don Quixote	Madeyana Rajyabhara	C. V. Ramakrishna Jeti	1928	Mangalore: Saraswati Printing Works	Novel
24	Robinson Crusoe	Robinson Crusoeena Kathe	P. Ramachar	1928	Bangalore: G.K and Brothers	Novel
25	Uncle Tom's Cabin	Mavana Jopadi	B.V. Ramana	1930	Mangalore: U. R. Shanay and Sons	Novel
26	John Bunyan's The Holy War	Athmika Divya Yuddha	*	n.d	n.p	Novel
27	Loves of Harem	Anthapurada Rahasya	Hanamantarao Sagara	n.d	Karnataka Bhashasevaka-Monthly paper in north Karnataka	Novel
28	Charles Dicken's Oliver Twist or The Parish Boy's Progress	Oliver Twist	M.R. Annaji Rao	n.d	n.p	Novel
29	*	Samsara Karthavya	Jevaji Vishnu Gote	n.d	n.p	Novel

Data Collected**Appendix-II****A List of Plays Translated into Kannada from English**

S. No	Name of the English Text	Name of the Translation in Kannada	Name of the Translator	Year of Publication	Name of the Publication	Genre
1	Hamlet	Hamlet	A. Anandarao	1870	Bangalore: The Eastern Press	Play
2	As you Like It	Sankalpa Siddhi	K.K. R	1871	Mangalore: Subodhini Kannada Paper	Yakshagana
3	The Comedy of Errors	Bhrantivilasa	B. Venkatacharya	1876, 1899	Bangalore Karnataka Press and Mysore: G.T.A. Press	Play
4	The Taming of the Shrew	*	Varadachar	1881	n.p	Play
5	Henry Fielding's The Modern Husband play	Sundara Nataka	Sheshagiriraya Churamuri	1882	Dharawada: Jnanavardhaka Mudrakshara Shale	Play
6	Othello	Raghavendraro Nataka	Gundo Krishna Churumuri	1885	Dharawad: Karnataka Book Depo	Play
7	Romeo and Juliet	Ramavarma Leelavati	Varadachar A.V.	1889	n.p	Play
8	Romeo and Juliet	Ramavarma Leelavati Charitre	A. Anandarao	1889	Mysore: Government Publishing Centre	Play
9	Romeo and Juliet	Ramavarma Leelavati Charitre	Narahari Jayaramacharya	1889	n.p	Play
10	The Merchant of Venice	Ananda Parinayam	A. Anandarao	1890	Bangalore: Albion Press Mudrakshara Shale	Play
11	The Tempest	Chandamaruta	Bapu Subbaraya	1893	Mysore: The Karnataka Granthamale	Play
12	Othello	Surasena Charitre	Basappa Shastri	1895	Mysore: G.T. A. Press	Play

13	Macbeth	Prataparudra Deva	M.L. Srikantesha Gowda	1895	Mysore: G. T. A. Press	Play
14	A Midsummer Night's Dream	Pramilarjuniam	M.L. Srikantesha Gowda	1895	Mysore: G. T. A. Press	Play
15	A drama in 5 acts, founded on the English story Lady Hutton's Ward	Charu Sile Charitre	M.B. Rama Rao	1896	Mysore: Published in the Family Story-teller	Play
16	The Taming of the Shrew	Gayyalianu Sadhu Maduvike	Somanathaiah	1897	n.p	Play
17	Pericles	Parikalabyudaya	M. R. Annaji Rao	1897	Mysore: G.T.A Press	Play
18	All's Well that's ends Well	Satimani Vijaya	Somanathaiah	1897	n.p	Play
19	King Lear	Hemachandra Raja Vilasa	M. S. Puttanna	1899	Banglore Caxton Press	Play
20	The Winter's Tale	Mahimandana	M. R. Annaji Rao	1900	Mysore: G.T.A Press	Play
21	Hamlet	Hamlet Natakada Karnata Bhashantaram Nataka	A. Rao (Mysore Deshiya)	1905	Bangalore Mysore Book Depo Mudrakshara Shale	Play
22	The Merchant of Venice	Venisu Nagarada Vanika	A. Venkatachar	1906	n.p	Play
23	A drama in 5 acts, based on Shakespeare's Cymbeline	Jayasimharaja Charitram	C.N. Mallappa	1907	Bangalore: T.N Mudrakshara Shale	Play
24	Tales from Shakespeare Plays adapted from those written by Charles and Mary Lamb King Lear	Shakespeare Mahakaviya Nataka Kathanuvada-Yentu Nataka Kathegalu: Lear yemba Arasanu	V. L. Narasimhashastri	1909, 1917	Mysore: Christian literature Society	Play

	As you Like it	Ninna Ishtadante				
	The Two Gentlemen of Verona	Verona Nagarada Ibbaru Dodda Manushyaru				
	Cymbeline	Cymbeline				
	Twelfth Night	Hanneradeneya Ratri				
	The Winter's Tale	Himakalada Katheyu				
	The Tempest	Birugali				
	All's Well That Ends Well	Yavudu Teerida Mele Olleyado Adeolleyadu				
25	Othello	Sura Sena	Subba Rao and Basavappa Shastri	1910	Mysore: The G. T. A. Printing works	Play
26	The Taming of the Shrew	Chandi Madamardana Nataka	K. Laxmanarao B.A.	1910	Mysore: G.T.A Press	Play
27	The Cup	Kanakaluka athava Kamalini Charitam	D.V. Gundappa	1911	Bangalore: Sumati Granthamala	Play
28	The School for Scandal	Mohini athava Nindakara Nadavali	G. H. Honnapura Matt	1911, 1929	Dharawada: Shree Vagdevi Grantamale	Play
29	Othello	Padmini	Shrikantashastri	1911	Mysore: G T A Press	Play
30	The Winter's Tale	Manjuvani	Srikantashastri	1914	Mysore: G T A Press	Play
31	Sir John Van Brue's The Mistake	Pramadakara Natakam	S. N. Naraharaiah B.A	1915	Udupi: Sri Sadananda Mudrakshara Shale	Play
32	Romeo and Juliet	Ramesha-Lalitha	Kerur Vasudevacharya	1917	n.p	Play
33	She Stoops to Conquer	Nirmale	Shrirama	1918	Bangalore: Karnataka Pustakalaya	Play

34	Hamlet	Hemalatharajakumara Charitre	M. S. Puttanna	1920	Unpublished	Play
35	Julius Caesar	Julius Caesar	Tirumale Tatacharya Sharma	1921	Mangalore: Dasaprabhu and Sons	Play
36	Macbeth	Dweshha Bhandara Natakavu	Harana halli Anantaraya	1926	Bangalore: Jaya Karnataka	Play
37	She Stoops to Conquer	Pativashikarana	Kerur Vasudevacharya	1928	Dharwad: Manohar Grantamala	Play
38	The Merchant of Venice	Venupuriya Vartaka	C. Hanumantha Gowda	1928	Dharwada: Sharada Mandira	Play
39	The Merchant of Venice	Surathnagarada Shresthi	Kerur Vasudevacharya	1929	Bagalkote: Vasudeva Pustakalaya	Play
40	A Midsummer Night's Dream	Vasanta Yamini Chamatkara Nataka	Kerur Vasudevacharya	1929	Bagalkote: Vasudeva Pustakalaya	Play
41	Hamlet	Santapaka	T. Amruthachari	1929	Bangalore: M Nanjundaiah and Brothers	Play
42	The Taming of the Shrew	Thratika Nataka athava Monda Ganda Tunta Hendati Nataka	G.H. Honnapuara Matt	1929	Dharawada: Karnataka Printing Works	Play
43	The Tempest	Birugali	Kuvempu	1930	Mysore: Udaya Ravi Press	Play
44	Romeo and Juliet	Romeo mattu Juliet	H. M. Shankaranarayanarao	1930	Mysore: Sharada Mandira	Play
45	Romeo and Juliet	Anusuya Parinama	T. Amruthachari	1930	Mysore: Veslian Mission Publishing House	Play
46	As You Like It	Kamalavati Parinaya	Venkatadri Shamaraya	n.d	n.p	Play
47	The Merchant of Venice	Prghnavati Vijaya	Subbaraya	n.d	n.p	Play

48	Macbeth	Macbeth	Deputy Channabasappa	Probably between 1870-80	n.p	Play
49	The Taming of the Shrew	Gayyalayannu Sadhu Maduvike	S. G. Narasimhachar	n.d	n.p	Play
50	Antony and Cleopatra	Antony mattu Cleopatra	Mallarajearus K.	n.d	n.p	Play
51	Romeo and Juliet	Romeo mattu Juliet	M.L. Srikantesha Gowda	n.d	n.p	Play
52	The Winter's Tale	Manju Ghosha	Mudgal Rangachara	n.d	n.p	Play
53	The Hamlet	Hamlet	Jayarayacharaya Narahari	n.d	n.p	Play
54	The Hamlet	Hamlet Nataka	Jevaji Vishnu Gote	n.d	n.p	Play
55	Romeo and Juliet	Romeo mattu Juliet	Basavappa Shastri	n.d	n.p	Play
56	Othello	Othello	Krishnashastri	n.d	n.p	Play

Data Collected

Appendix-III

A List of Short-Stories Translated into Kannada from English

S. No	Name of the English Text	Name of the Translation in Kannada	Name of the Translator	Year of Publication	Name of the Publication	Genre
1	History of Little William	History of Little William	*	1838	n.p	Short-story
2	Aesop's Fables	Aesop's Fables	Sir Walter Elliot	1840	Asylum Press: Madras	Short-Stories
3	Sherwood's The History of Little Henry and his Bearer	Chikkavanada Henry, Avana Boyi Ivara Katheyu	H. Moegling	1849 & 1867	Mangalore: Basel Mission Press	Story for children
4	Aesop's Fables in Canarese	Aesopana Neetikathegalu	Wurth G. A	1860	Basel Mission Pres: Mangalore	Short-stories
5	David Simpson's God's Choice the best for His People	Devaru Arisi Tegedaddu, Tanna Bhaktarige Uttamavagide	Male M.T	1862	Wesleyan Mission Press: Bangalore,	A Missionary tract
6	Arabian Nights' Entertainment	Arab Basheya Surasa Kathegalu (Arabian Nights, Part-1)	Venkata Rango Katti	1863	Bombay: The Bombay Education Society	Short-Stories
7	Arabian Nights' Entertainment	Arab Basheya Surasa Kathegalu (Arabian Nights, Part-2)	Venkata Rango Katti	1865	The Bombay Education Society	Short-Stories
8	Theophilus Smith's The Last Days of Boosy (A sequel to Mrs. Sherwood's Little Henry and his Bearer)	Boosiya Kade Dinagalu	Christanuja Vasta	1869	Mangalore: Basel Mission Press	English story

9	The Man that Killed his Neighbours	Tanna Nerevareyavarannu Konda Manushyana Kathe	Kamsika J	1867	Mangalore: Basel Mission Press	A Missionary tract
10	Lamb's Tales from Shakespeare, the Comedy of Errors	Nagadavarannu Nagisuva Kathe	Deputy Channabasappa	1871	Dharwad	Story
11	How Joseph, the Shepherd-boy, became a Prime Minister	Kadege Vajiranada Yuseph nemba Yuva Gopala Ratna	Christanuja Vasta and Theodor Micha Walz	1876	Mangalore: Basel Mission Press	A Missionary tract
12	Cymbeline	Jayasimharaja Charitre (in a narrative form)	M.S. Puttanna and M.B. Srinivasa Iyengar	1881 & 1921	Bangalore: City Press	Play/stories
13	Arabian Nights- The Story of Aladdin and the wonderful lamp	Aladiya Adbhuta Dipa Stambhada Kathe	U. Dakshina Murti Sastri	1890	Bangalore	Short-stories
14	The Gospel of Mark in Badaga	Markanu Bareda Loka Rattagana Kathe	Sikemeier	1896	Madras Auxiliary Bible Society: Basel Mission Press: Mangalore	A Missionary tract
15	W. Chamber's Moral Class-book and John Lubbock's The Use of Life	Neetimanjari	G. H. Honnapura Matt	1898	n.p	Moral stories
16	The Marvellous Adventures of Sindbad the Sailor	Yavana Yamini Vinodagalallondad a Sindbad Navika	Bapu Subbarao	1901	Mysore	Short-stories
17	The Arabian Nights	Yavana Yamini Vinoda Kathegalu	P. Veda Mitra	1905	Mysore	Short-stories

18	Aesop's Fables	Aesopana Sachitra Neetikathasara	Laxminarayana. K	1903	n.p	Short-story
19	Aesop's Fables, with short morals	Aesopana Neetikathegalu	Maben C	1907	Mangalore: Basel Mission Press	Short-story
20	The Arabian Nights	Yavana Yamini yemba Arabian Nights Kathegalu	Nagasharma	1915	Bangalore City: Kalanidhi Mudranalaya	Short-stories
21	The Arabian Nights	Arabian Nights Kathegalu	B. Subramanya Achar	1916	n.p	Short-Stories
22	Tales from William Morris	William Morrison Kathegalu	C.K. Venkataramaiah	1921	Bangalore: P.T.I Book Depo	Short Stories

Data Collected

Appendix-IV

A List of Poetry Translated into Kannada from English

S. No	Name of the English Text	Name of the Translation in Kannada	Name of the Translator	Year of Publication	Name of the Publication	Genre
1	Mother	Matapitru Bhakti	Jayarayacharaya	1888, 1894	Vidhyadayini &Karnataka vanivilasa pathrike	Poetry
2	William Cowper's The Solitude of Alexander Selkirk	Yekaki Pralapa	Kadkaru Rajagopalakrishnara o	1894	Vignanadipike patrike 2/11	Poetry
3	F. Heman's The Better Land	Uthamarajya	S. G. Narasimhachar	Before 1907	n.p	Poetry
4	William Edward Hickson's Try, try, try Again	Marali Yatnava Madu	S. G. Narasimhachar	Before 1907	n.p	Poetry
5	Jane Tylor's The Star	Nakshatra	S. G. Narasimhachar	Before 1907	n.p	Poetry
6	Wordsworth's To the Cuckoo	Kogile	S. G. Narasimhachar	Before 1907	n.p	Poetry
7	Shelly's To a Skylark	Banakkige	Govinda Pai	1909	Collections of poems in Gilivindu-pg-3	Poetry
8	Wordsworth's To a Butterfly	Chittege	Govinda Pai	1909	Collections of poems in Gilivindu-pg-3	Poetry
9	Jane Tylor's The Star	Nakshatra	Panje Mangesh Rao	n.d	Suvasini Patrike	Poetry
10	Thomas Gray's Elegy Written in a Country Churchyard	Smashana Shoka	S.G. Govindacharaya	n.d	n.p	Poetry
11	Mary Howitt's The	Jedanu Nonavu	Panje Mangesh Rao	n.d	Suvasini Patrike	Poetry

	Spider and the Fly					
12	The Blind Boy	Kurudu Huduga	S. G. Narasimhachar	Before 1907	n.p	Poetry
13	The Seven Stages of a Man's Life (from Shakespeare's Play As You Like It	Manushyana Saptavayovyavastegalu	M.D. Alasingacharya	1908	Srikrishna sukti 3/11-12, pg.no. 322. Monthly Magazine	Poetry
14	The Hermit	Preshita Priya Samagama	S. G. Narasimhachar	1911	Mysore: Karnataka Grantamale	Ballad
15	The Seven Stages of a Man's Life (from Shakespeare's Play As You Like It	Jevanasaptanka	M.N. Kamath	1912	Swadeshabhimani 22/11, pg.no. 6	Poetry
16	Tennyson's Crossing the Bar	Sangamatarana	M.N. Kamath	1912	Swadeshabhimani	Poetry
17	Ella Wheeler Wilcox's Solitude	Yekantavasa	Kerodi Subbarao	1913	Srikrishna sukti patrike 6/2 August.pg.no.3 2. Monthly Magazine	Poetry
18	Sir Henry Wotten's The Character of a Happy Life	Nijayogi	Kadearu Rajagopalakrishnaro	1914	Srikrishna sukti patrike 7/3 August.pg.no.4 9. Monthly Magazine	Poetry
19	Shakespeare and others poems	Angla Kavitali	Hattiyangadi Narayana Rao	1919	Bandra and Mumbai	Sonnets
20	Wordsworth's The Last of the Flock	Kadekanji	Panje Mangesh Rao	1919	Suhasini Patrike	Poetry

21	W. Howitt's The Wind in a Frolic	Tenkanagaliyata	Panje Mangesh Rao	1919	Suhasini Patrike	Poetry
22	English Lyrics	English Geetaganu	B.M.Srikantaiah	1926	Bangalore: B.M. Sri Memorial Foundation	Poetry
23	J.G. Whittier's My Soul and I	Jevageete	D.V. Gundappa	1922	Vasanta Kusumanjali- Part1	Poetry
24	Walt Whitman's Song of Myself	Atmageete	D.V. Gundappa	1922	Vasanta Kusumanjali- Part2	Poetry
25	William Wordsworth's Poetry/ Lyrical Ballads	Kavya mattu Kavyada Shabda Reeti	G. Gundanna	1925	Mysore: Sadhana Pustaka Bhandara	Poetry
26	Felicia Hemans's poem 'Oh call my brother back to me	Marali nee Tammana Kareyappa/ Annana Vilapa	Panje Mangesh Rao	n.d	Sathyadepike Paper	Poetry
27	English poem The Better Land	Uthamarajya	Panje Mangesh Rao	n.d	Sathyadepike Paper	Poetry
28	The Epistle to the Romans	Satyaveda Grantha Depike or Romyara Patrike	Rev. Alexander Ezra	1897	Mysore: Wesleyan Mission Press	Epistle
29	Trojan Military Expedition	Iliad Kavyada Sarala Gadyarupa	Mysore Lekhaka	1923	Mysore: Karnataka Granthamale- 110	Epic Poetry
30	Full fathom five thy father lies from Shakespeare's the Tempest	*	S. G. Narasimhachar	n.d	n.p	Poetry

31	Where the bee sucks, there suck I Shakespeare' s the Tempest	*	S. G. Narasimhachar	n.d	n.p	Poetry

Data Collected

Appendix-V

A List of Biographies Translated into Kannada from English

S. No	Name of the English Text	Name of the Translation in Kannada	Name of the Translator	Year of Publication	Name of the Publication	Genre
1	The Last Days of Boosy	Boosiya Kade Dinagalu	R.W. Strokes	1869	n.p	Biography
2	Biography Duke of Wellington	Duke Wellington na Charitre	Halakatti Gurubasappa	1894	n.p	Biography
3	The Gospel of Saint Mark	Markanu Bareda Suvarte andare Mukhtidayakana Charitre	Ziegler F Haigh	1896	Bangalore Auxilary Bible Society: Basel Mission Press: Mangalore	Biography
4	Queen of Great Britain and Ireland, the life of her Majesty Queen Victoria	Victoria Jeevamanada Vrutantavu	Christanuja Vasta	1897	Mangalore: Basel Mission	Biography
5	Biographies of twenty five personalities including Francis Bacon	Francis Bacon Olagondante Ippataidu English Vyaktigala Jeevana Charitre	Ramachandra Hanamanta Deshpande	1892	Dharwad: Jnanavardhaka Chapa Khane	Biography

6	Biography of Queen Victoria	Shrimadindiya Chakravartiyavarada Victoria Maharaniyavara Charitre	B. Suryanarayan a Rao	1898	Madras: Christian Literature Society	Biography
7	Biography of Confucius	Biography of Confucius	M. S. Puttanna	1898	n.p	Biography
8	Biography of Napoleon, George Washington, Socrates, Shakespeare and etc.	Mahaneyara Charitre Napoleon, George Washington, Socrates, Shakespeare	Ramarao Anavatti	1909	Mysore: General Agency	Biography
9	Biography of George Washington	George Washinton na Jeevana Charitre	M. R. Annaji Rao	1905	Mangalore: Basel Mission Book and Deposit	Biography
10	Biography of William Iwart Gladstone	William Iwrat Gladson na Charitre	Halakatti Gurubasappa	1909	Dharwad: Karnataka Vidhyavardhak a Sangh, Vagbushana Grantamale-50	Biography
11	Biography of Queen Victoria	Maharani Gruhashele	A. Ananadarao	1911	n.p	Biography
12	Biography of Queen Victoria	Victoria Rani	Shrirama	1915 and 1918	Bangalore: Karnataka PustakAlaya	Biography
13	Biography of James Abram Garfield	James Abram Garfield na Charitre	Y. K. Ramachandrarao	1917	n.p	Biography
14	Columbus, Albuquerque, Duple and Nelson Mandela	Columbus, Albuquerque, Duple and Nelson Mandela	Ramachandra Hanamanta Deshpande	n.d	n.p	Biography
15	*	Telimakassana Charitre	M. Venkatakrishnaiah	1919	n.p	Biography
16	Biography of Abraham Lincoln	Abraham Lincoln ra Charitre	C.S. Krishnaswamy Rao	1922	Mysore: G.T.A Press	Biography

17	Biography of Benjamin Franklin	Benjamin Franklin ra Jeevana Charitre	K.V. Subbharao	1926	Bangalore: Prabhakara Book Depo	Biography
18	Biography of Abraham Lincoln	*	G. H. Honnapura Matt	n.d	Dharawada: Shree Vagdevi Grantamale	Biography
19	Biography of George Washington	Washington na Charitre-1	M. Venkatakrishnaiah	n.d	n.p	Biography
20	Biography of George Washington	Washington Charitre-2	M. Venkatakrishnaiah	n.d	n.p	Biography
21	Biography of Queen Victoria	Victoria Raniya Charitre	Ramakrishnaiah Sajepa	n.d	n.p	Biography

Translation and Literary History: Considering Early Translations from English into Kannada (1847-1930) -A Study

by Shashi Kumar G K



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Translation as Cultural Revitalization: Translation of a Classical Text *Pygmalion* into Kannada Language and Culture

SHASHI KUMAR G K

The paper focuses on the translation of a dramatic text from English to Kannada. The paper discusses George Bernard Shaw's English play *Pygmalion* (1914) along with its translation in Kannada titled *Mysura Malli* (Malli of Mysore, 1963) by Kerodi Gundu Rao. This paper tries to explore primarily the ways in which *Pygmalion* has been translated or adapted, the translation strategies deployed by the translator, the changes wrought in and reasons, techniques of domestication and the cultural aspects that determine the translation. The study considers the translation strategies of foreignization and domestication to answer the question on how they are important aspects in translation process in translating a text from English to Kannada, why the translator thought it was important and why he brought changes in terms of plot, characterization, language and environment. The study also looks into the literary functions of the translation in the Kannada literary culture.

Keywords: source-text, target-text, domestication, foreignization, culture.

Introduction

Kerodi Gundu Rao (1922-2010) translated *Pygmalion* into Kannada, titled *Mysura Malli*, (1963).¹ He was a teacher and has written several plays. He also directed plays. He had moved from Karnataka to Hyderabad (erstwhile, Andhra Pradesh) in 1950, he established a theatre group called *Kannada Natya Sangha* (Kannada Drama Troupe). Gundu Rao translated plays for his theatre group and directed them himself. His troupe performed the plays across the country. His plays deal with the social issues such as child marriage, poverty, unemployment and so forth. As a writer he penned more than ten dramas. Notable among them are *Vichithra Samaaja* (Strange Society, 1970), *Visha Kanya* (Poison Girl, 1971), *Mysura Malli* (Malli of Mysore, 1963), *Hoysalara Yereyanga* (Yereyanga of Hoysala, 1977) *Muppina Maduve* (Marriage of the Old, 1935), *Dhana Prabhava* (Effect of Money, 1941), *Mane Aliya* (Son-in-law, 1970) and so forth. This research focuses on

¹ Mysura Malli is the name of a girl. She is the protagonist in the play. She sells jasmine flowers at Mysore, a city in Karnataka.

English Life through Translation: The *Vicar of Wakefield* in Kannada Language and Literature

Shashi Kumar G K

Ph.D., Research Scholar, Centre for Applied Linguistics and Translation Studies, University of Hyderabad

Abstract: This study focuses on the translation of a novel from English into Kannada. The study intends to discuss Oliver Goldsmith's English novel, *The Vicar of Wakefield* (1776), along with its translation in Kannada. The study considers the Kannada translation entitled *Primroja Vijayam* (Triumph of Primroja, 1913) by S. G. Govindrajiengar, and it looks into how the novel has been rendered into Kannada. It explores why the translator tried to translate the novel, why he thought it was important and the translation strategies deployed by the translator, the techniques of foreignization and domestication, and the cultural aspects that determine the translation. The study also looks into the socio-cultural and political conditions during the period of translating the English text into Kannada. It also investigates the colonial power and its impact on the translation in Kannada language and culture. Finally, the study examines the literary functions of the translation in the Kannada literary polysystem and its role in constructing the Kannada literary culture.

Keywords: Culture, Colonialism, Foreignization, Language, Literature, Translation.

Article History

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Introduction:

Govindarajiengar (1875-1946) was one of the eminent translators from the Mysore region who has translated texts from Sanskrit and English into Kannada. He was a brother of well-known Kannada writer S G Narasimhacharya. The first-ever attempt to translate the English novel *the Vicar of Wakefield* into Kannada was made by Govindarajiengar, whose translation was published in 1913 and it has been reprinted in 1924 and 1926. It was named *Primeroja Vijayam* in Kannada (Triumph of Primroja, 1913). Oliver Goldsmith's only novel, *The Vicar of Wakefield*, was published in 1776, and it is a unique novel that remains one of the most popular minor classics of English literature. Dr. Johnson successfully sold the manuscript of the novel in 1762 for a mere sixty pounds to avoid Goldsmith's imminent arrest for debt. Dr. Johnson much admired the novel, and it was a favourite of such diverse literary stars as Goethe, Thackeray, and Sir Walter Scott. It was the most acclaimed prose fiction of Sterne and Jane Austen (Goldsmith 5).

The novel is a moral fable that illustrates the values of virtue, contentment, and stoicism in a deliberately simplistic fashion. The story has all the charm of a fairy tale and a strong folk element. The story concerns a Vicar, Dr. Primrose, and his family, who move from prosperity to a series of difficulties, disasters, and disgrace. The novel's hero, Dr. Primrose, unites in himself the three greatest characters in human life. He is a priest, a husbandman, and the father of the family. The protagonist of the novel, Dr. Primrose himself, is a remarkably rounded creation. He is drawn as ready to teach and ready to obey as simple in affluence and majestic in adversity. The prose is manifested throughout the novel, gripping the first-person narrative (Goldsmith 5-6). The Kannada version has been named *Primroja Vijayam* as the most appropriate and suggestive title for rendering Dr. Primrose's domestic history. It has the advantage of being brief through expressive and recalls to one's mind, the hero who so valiantly and so successfully struggled to preserve virtue in his family under so many difficulties.

Discussion of the Translated Text along with its Source Text

The English novel *The Vicar of Wakefield* was rendered into Kannada during the colonial period in 1913. In this period, when the British occupied the entire India. The early translations from English into Kannada took place in 1847, and this period is considered the first phase of translations. The phase from 1870 to 1920 is considered as *Navodaya* (Renaissance) period in Kannada literature. This period of fifty years is

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