Cultural Translations/Adaptations in Radhanath Ray's Kavyas

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Abstract: My attempt in this paper has been to position modern Odia poet Radhanath Ray's kavya translations in the pre-colonial era in Odia literary history which was a crucial phase in the socio-cultural life of Odisha. This essay attempts to trace and analyse the translations and ideologies surrounding the Odia readership.

Key Words: *Cultural translation, source culture and target culture, adaptation, transcreation*

"Language is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy" (Bassnett 1980: 14).

. . one has to be sensitive to the eternally changing differences that are actually to be observed within each thing, and to the unceasing emergence of new similarities and new relationships across the boundaries of various things. (Bohm 2004a: 124)

Odia Translations/Adaptations/Domestications

Translation as a means to enable cross-cultural communication has become one of the most important culture strategies in presenting Odia literature and culture to the outside world. When a dominant culture is translated into a less-dominant one, translation can exert a powerful influence on the target culture (Robinson 1997). When the translation activity is initiated by the target culture, it is an act of cultural importation (Liu 493). No translation can adequately convey the complete richness of a language, but Radhanath Ray has tried as far as possible to reflect the style of the language of the original in his kavya translation, especially where it is cryptic and compressed. Where they have become part of place names, some Odia terms such as: place names like, Puri (Arges), Kousalyaganga and Dhauligiri (Aulis), Ratnapur (Troy), and Gangeswara (Agamenon), Parvati (Clytemnestra), Kausalya (Ephigenia), Putra Ekajata

(Oristhis), Ratnapur Raja (Priyam), Kanchuki (Watchman), Duta (Herald), Annapurna (Helen or Casandra), and so on have been retained along with their English equivalents. The Odia lunar months have no exact equivalent in the western calendar, but Ray has added the nearest equivalents.

In the context of intercultural communication, and recognising the socio-cultural value of translation Rita Wilson argues that translation works inside the narrative to negotiate between different languages and cultures, between author and reader, and even between the conflicting layers of affiliation and identity that the author brings to the text. Translingual works point out that translation that is crucial to an understanding of a concrete process of cultural translation which shape relationships, identities and interactions globally.

Radhanath Ray's Strategy of Domestication

Almost all of the culture-bound elements related to proper names are domesticated to make them fit into the Odia target culture. All cultural references indicating that the story is set in Britain are deliberately omitted in Radhanath Ray's translation and this practice includes, quite consistently, the names of all characters. In order to make it easier for the Odia reader to identify with the main characters and to avoid alienation throughout the reading process, Ray decided to 'odianise' the English personal names. As Christiana Nord points out, just a quick glance at the translated text reveals that translators often substitute, transcribe and omit names (Nord 182). Obviously, the presence of foreign names in a translation brings with it the risk of creating a linguistic barrier among the native Odia readers. It is clear that unfamiliar foreign names may be difficult for target readers to recognize and memorize. On the other hand, names are an important part of the original text as they often carry out the function of characterizing a person or a place. A translator, therefore, has to make a decision to either find a completely new name or keep it the same as in the original. The vivid portrayal of the artistic combination of the oriental and the occidental thoughts has been done for the first time ever in the tradition of Radhanath kavyas. Whereever there are differences the poet has made changes on the basis of time, place and character. It would be an impossible task to preserve all personal allusions

in the Odia language; therefore, Radhanath Ray used the substitution strategy and tried preserving the original name-play. This served as a pattern for evoking certain associations. Almost all of the culture-bound elements related to proper names are domesticated to make them fit into the Odia target culture. Thus, Semiramis in Ovid's *Metamorphosis* was transformed into Lalata Kesari, a diminutive of a common Odia name. This decision is one of the most contentious, because the change of the girl's name entails the change of the title as well.

Poetry has generally been treated as a most elusive form of literary expression and rewriting it, as in the act of translation, may be safely said to be just as elusive (Calfoglou 85-106). As Nikolaides says "[. . .] poetry may actually burrow into the burning bowels of language, where metals and structures melt, but in shocking a language through its expression, it shocks it creativity" (Nikolaides 111). Radhanath's translation of Ovid, Chaucer and Shakespeare in poetry*, i.e.*: the kavya *Kedargouri* is a translation of Chaucer's *Legend of Good Women* and William Shakespeare's *Pyrasmus and Thisbe* in Act V, scene I of his play *A Midsummer Night's Dream*; *Jajatikesari*, a translation of Shakespeare's *Twelfth Night* or *What you Will*; *Parvati*, a translation of Shakespeare's *Hamlet*; *Usha*, being adopted from Ovid's *Metamorphoses*; the section on Yudhisthira's "Bharatabhagyapata" in *Mahajatra* being adopted from Virgil's *Aeneid*—are perfect examples of a domesticated translation. It aimed primarily at the scholarly audience and thus was equipped with scrupulous notes which explained not only the contextual and poetic meanings of the English original or clarified historical, social and cultural issues of the nineteenth century but also provided references to Western literature. It can be proclaimed with regard to the theme of *Chandrabhaga* that to the one who is not acquainted with the local tradition, it is very tempting to identify the story with the legend of "the god pursuing, the maiden hid," – the story of Daphne and Apollo, rendered memorable in so many classical references and thus Ray has excellently woven together the local legend and its Western counterpart, so that the borrowing, as in other cases where *he* is the maker, seems so natural. Similarly, in *Nandikeswari*, there is an outstanding similarity between the Odia poem and Lord Byron's *Seige of Corinth*, both with regard to the subject

matter and the measure of the verse. Chodaganga is the conqueror, and his primary motive was the conquest of the country, not securing any lady, however rich and beautiful. Both the poems end with a sense of tragedy; while Alp in *Seige of Corinth* is a human being given to love and hate, with whom all is fair in love and war and Chodaganga is a being of the superior order— at least superior to the folly of love. Radhanath Ray's intention to enrich Odia literary culture resulted in a profound and extensive scientific work which can hardly be designated as a mere translation. According to Lawrence Venuti "the aim of translation is to bring back a cultural other as the same, the recognisable, even the familiar" (Venuti 16).

Summarizing Ray's main achievements in his translation, it should be mentioned that while he familiarized the foreign cultural context and focused on the target audience, his translation of Western classics did not underestimate the Odia readers' ability to comprehend. Ray followed the main strategy of domestication (realized in the text as substitution and localization throughout the whole individual kavya[1]), avoiding cultural misinterpretations and culturally paradoxical scenes. The literary value of Ray's translation is evident in the meticulous interpretation of allusions and their basic sense, verbal plays, parodies, style, and intentional misunderstandings as well as his ability to catch the ironic nonsense and intentional absurdity of the western world. If target readers' appreciation of the text is to be considered a translator's ultimate yardstick, then Ray undoubtedly produced a successful translation of one of the most challenging literary writings in modern literature. Thus, translation is an interpretative act, echoing a form and meaning of the source text "in accordance with values, beliefs and representations in the translating language and culture" (ibid 28).

It was the construction of the 'new past' which was the most important agenda in the minds and actions of these cultural readers. Ashis Nandy also provides the same explanation in his book *The Intimate Enemy*[2] . The effort made on the part of these leaders is not to impose the new tradition and throwaway the old one but it is to renovate and refurbish the old civilisation by injecting the modern ideas of the alien culture. It is in this moment of amalgamation that these leaders find themselves in a state of confusion as no guide map for the extent of borrowing

is available. It is always a personal choice driven by the political and ethical duty of leading the society forward. In Ray's works, we witness this confusion at various places of his negotiation with colonial and cultural modernity. Issues regarding Western education receive inconsistent treatment. But at no point the attempt to revitalise the society is abandoned.

Modern Age in Odia Literature

The "Modern Age" in Odia literature began in the later part of the nineteenth century when the attitudes and consciousness put up serious challenges to the traditional ways of living learning, and evaluation. The British occupation of Odisha affected at many levels, beginning from political and administrative to the cultural and educational and apparently, the spread of English education and cultural understanding. And this made the Odia intelligence free from its tradition-bound shackles in new colours and imagination with the help of the pioneering Odia writers: Radhanath Ray, Madhusudan Rao in poetry and Fakirmohan Senapati in fiction and Ramasankar Ray in drama. The period berween 1886 and 1896, a period of about ten years, was the time when Radhanath Ray's publications together affected the necessary shift in taste and sensibity, and helped in the creation of a new and modern Odia literature. Almost the entire body of Radhanath's writing was in poetry, which consisted of *kavyas* or long poems, including long narrative accounts of love and romance, some of which he freely adapted from Western sources, and rewrote in intimate local contexts and background in his *kavyas*: *Kedaragouri* (1886) based on the tragic story of *Pyrasmus and Thesbi*; *Chandrabhaga* (1886) based on Apollo and Daphne; *Nandikeswari* (1887) which has echoes of Ovid and Byron; *Usha* (1888) based on *Atlanta's Race*; *Parvati* (1890) having echoes of Aeschylus and Shakespeare and other poems and an excellent translation of Kalidas's *Meghadutta* (1878). Radhanath stressed on a number of factors in his literary creations. For example, his long narrative poems or *kavyas* were based on conflicting psychological passions and secular attitudes (*Usha*, *Parvati*, *and Chandrabhaga*). His poetry gave a total exposure of Odisha and its places, rivers, mountains as well as its flora, fauna, history and heritage. The poet's sensitiveness to nature and its unbound beauty both are foregrounded in detail in the verses. (Mohanty 267-277).

Western Influences on Radhanath Ray's Translations

> The translations during the days of British occupation, dictated though they were by the colonial ideology of selective appropriation and cautious canonisation, also keep the process alive (Sachidanandan 171).

It is, of course, a fact that not all languages and cultures have, or are perceived as having, equal power and status. The very terminology of "minority" languages, for example, already implies an inequality. Some languages have assumed greater significance than others, through political, economic and even geographical factors. The history of colonialism is an extreme example of unequal power relations between languages, but languages have held greater or lesser status for centuries (Bielsa and Bassnett 6).

Perhaps the very idea of an 'original' text is foreign to us because of our strong oral traditions that had only perpetually changing texts. While colonial Europe found in the translation of exotic oriental texts a way to contain and dominate them, India sought through translation a living dialogue between its own cultural past and present as also between its cultures and cultures of other lands. Translation is a revitalisation of the original through the imagination of a writer of another space and another time. Radhanath Ray demonstrates the process of colonisation and urbanisation in Odisha, which an addition to the translation make the poem more 'localised' and perhaps remind the people of the effect of colonisation and western education. According to Sachidananda Mohanty:

> Radhanath Ray's purpose of making it rooted in Oriya culture and to make it comprehensive for the common people are some of the factors contributing to the process of manipulation/domestication. In his scholarly effort to make a poem localised, Radhanath sets the story in a typical Oriya cultural setting habituated by the local community. Radhanath gives expression to their experiences, love, and separation, tears and laughter. His effort for "Oriyanisation" is also exemplified in his reference to the process of colonisation in detail (Mohanty 125-131).

Manipulation/domestication has been done not only by elaboration, explanation and addition but also by "omission". Radhanath omits the Western subject matter, which does not suit the Odia clime.

It is while creating the legends from his imagination, either by taking over a single foreign legend and modifying it according to Odia cultural scenario, or by combining portion from more than one such legend and adding from his imagination, Radhanath Ray has achieved great success as a story-teller. He has modified the names of the characters and the places mentioned in the original legends into the local legends of Odisha. Similarly, the localities in such legends were transformed into the places suitable to Odia culture, particularly to the sites of historical tradition and importance. Radhanath Ray draws images and metaphors from ordinary life. Metaphors like "kanduka" (କନ୍ଦୁକ)[3], "mrugakhi" (ମୃଗାକ୍ଷୀ)[13] are widely used by the people in their usual conversation. Radhanath's selection of words has been from the colloquial language. Words such as: "abhisekoschaba" (ଅଭିଷେକୋସ୍ସବ)[4], "balysangini" (ବାଲ୍ୟସଂଗୀନୀ)[5] are not farfetched, but drawn from the same soil. The fact that the poem is written in quarters, a familiar form of composition and could be received by the common Odia people, also exemplifies Ray's manipulation. Thus, Ray is deliberate in Odianizing[6] the SLT to serve his purpose as mentioned in the discussion. Largely, his aim in the text is not to make equivalence of *Metamorphoses*, but to represent it for a definite cause.

Radhanath Ray lived between the most significant periods of Odisha's cultural history. For this period witnessed some of the major upheavals and cultural events that marked the rise of Odisha as a cultural, political and sub-national unit, and led to the creation of modern Odia consciousness. Ray offers us an unpretentious narrative in colloquial poetic language that blends personal narrative into the larger life of a sub-nation. Ray has made bold experiments in the language, form and content of poetry that initiated modernism in Odia poetry and he can justly be regarded as one of the makers of Odia literature. Among the many new things which Radhanath Ray brought into Odia poetry, there was a system of end-rhyming adopted from Bengali; blank-verse modelled on Michael Madhusudan Dutt's Bengali poetry; a pictorial, musical but direct and unambiguous language, following Scott and Wordsworth; romantic legends concerning people and places; description of nature, lyrical poetry in the manner of British romanticist poets; satire in the manner of Dryden and Pope; denunciation of despots,

tyrants and oppressors, concern with social problems, a spirit of protest against conventional morality; a disbelief in the power of Gods and Goddesses, and patriotic sentiments. Like all great literature, Radhanath Ray's Odia translations reveal fissures and zones of ambivalence, both literary and historical.

Radhanath Ray's another epoch-making contribution was his literary translation. Ray has remarkably synthesized his borrowings and acquisitions in graceful, refined words, and displayed an unusual feat of imagination and talent in composing his original creations. The intrinsic merits and cultural significance of the translated Odia texts of Radhanath Ray elucidate his attitude towards the introduction of the English language and literature and the preservation of indigenous culture in the late nineteenth century. Radhanath Ray's grasp of the nuances of both English and Odia, especially the disparate 'cultural context' through which the original as well as the translated text is remarkable as Ray beautifully employs the correct Odia equivalents in terms of language, culture and contextual suggestions through the Odia and Sanskrit equivalents. The translation also reveals many successful instances of cultural transference which lies in his skill in carrying meanings across cultural frontiers. There is an admirable eye for detail in his translations with regard to the names of places and characters. Ray's Odia translation constantly shows how translation can become effectively a site of contestation for dominant cultures and ideological practices. A closer look at the translation, along with a deconstruction of the class and institutional base of both the translator, would suggest deployment of strategies: semantic, cultural and ideological that attests to the lasting legacy of Ovid in Odisha. Ray got inspiration from Sir Walter Scott's *Lady of the Lake* to compose his poem *Chilika*. His poetic creations are ripened being fed on the sap from East-West poetic traditions. He has borrowed various poetic tastes like sense of proportion, scientific observation, romantic attitude and simple verisimilitude from Western literature (Mohanty 125-131).

Translations in Odia in Verse Form

Radhanath Ray began his literary career as an Odia poet with his art of translation. When he translated passages, borrowed plots, descriptions and ideas he could actually put them in his own words in native Odia language in a similar manner for the Odia readership. As Andre Gide proclaims, "it is more important to capture the spirit of the original than to reproduce the letter" (Gide 611).

Kedaragouri

Kedaragouri (1885) reflects Kabibara[7] Radhanatha's immaculate poetic talent. This kavya sets the heralding of the age of modern Odia literature. In the year 1886 the second epigraph of *Kedaragouri* was written where there is a reference to a beautiful waterfall namely Kedaragouri at Bhubaneswar which has a folk story attached to it. Later Radhanath Ray himself confessed that the subject matter of this *kavya* is adopted from Western literature. Subsequently Kedaragouri became a myth.

The storyline of *Kedaragouri* is based on the Greek poet Ovid's *Metamorphoses*. *Kedaragouri* gives a painful love story of *Pyrasmus and Thisbe* and Kedara is Pyrasmus and Gouri is Thisbe and the place has been named/changed to Bhubaneswar. There is the famous Kedargouri temple at Bhubaneswar which pilgrims visit and where the deity Kedar represents Himavanta, father of Goddess Durga when she was once born as Gouri. But in Radhanath's poem, a new meaning has been given to the two deities. Kedar and Gouri have been described as a boy and a girl who eloped as their marriage was not agreed to by their parents; they committed suicide, and then a temple was built in their memory where idols representing them were installed for worship. This is a common instance of the manner in which Radhanath Ray wove the legends. The legend gained popularity as it is related to a known place in the Odisha state (Mohanty 1980: 60).

Ray has shown his poetic success by presenting the Shiva temple as being influenced by the Western culture and tradition. The vivid portrayal of the artistic combination of the oriental

and the occidental thoughts has been done for the first time ever in the tradition of Radhanath kavyas.

Original Odia:

ହେମାଚଳ ସିରେ   ଲଲାଟ କେସରୀ

କେସରୀ ରଚିଲେ ରମ୍ୟ ନଗର

ଉତ୍କଳ ଭୁବନେ   ଦେଶେ ଦେଶେ ଖ୍ୟାତ

ହେଲା ଭୁବନେସ୍ବର

ଭୁବନେସ୍ବରବିଂଦୁ ସରୋବର   ଚାରି ପାସେ ସୌଧ

ସୌଧ ଅଂତେ ଘେରା ବନ,

ଇଂଦୁ ଚାରି ଦିଗେ   ଘେରା ବନମାଳା

ନୀଳ ଗଗନେ ଜେସନ (Mishra and Dash 25)

Hemachala sire   lalata kesari
rachile ramya nagara
Utkala bhubane   dese dese khyata
hela Bhubaneswara.
Bindusarovara   charipase soudha
soudha ante ghera bana,
Indu chari dige   dhala meghamala
                                   nila gagane jesana.

Here is a description of how Radhanath Ray in his kavya and how the English poet William Chaucer has taken the subject matter and has described Ovid's artistic creation. While waiting for Kedara what kind of a situation Gouri had to face, can be noticed here as Chaucer says:

Alas ! than comth a wide leonesse

Out of wode, withouten more areste,
With blody mouthe, of astrauging of a beste,
To drinken of the welle, ther as she sat,
And when that Thisbe had espyed that,
She rist her up, with dredful foot she sterte,
For by the mone she seigh hit wel withalle.
And as she ran, her wimple leet she falle.
And took noon heed, so sore she was escaped,
And thus she sit, and darketh wonder stille
Whan that this leonesse hath dronke her fille,
About the welle gan she for to winde.
And right anoon the wimple gan she finde,
And with her blody mouth hit al torente (Trapp, Gray and Boffey 273).

In the words of Kabibara Radhanath:

Original Odia :

ସହସା ଭିଷଣ   ସାର୍ଦ୍ଦୂଲ ଆସିଲା

ମୃଗ ମାରି ସେ ନିର୍ଝରେ

ସୋଣିତେ ଅପ୍ଲୁତ   ନଖ ଦା°ତ ତାର

ମୁଖରୁ ସୋଣିତ ଖ ରେ

ବ୍ୟାଘ୍ର ଦେଖ୍ ଭିରୁ   ଗହ୍ବର ଭିତରେ

ଲୁଚିଲା ଭୟ ବିହ୍ଵଲେ

ତର ତରେ ଜାଉ   ଉଭରୀୟ ଦେହୁ

ଖସି ପଡିଲା ଭୁତଲେ

ଜଳ ପି’ ବନେ   ବହୁଦଂତେ ବ୍ୟାଘ୍ର

ଭେଟିଲା ସେହି ବସନ,

ରକ୍ତ-ଲିପ୍ତ ମୁଖେ   ଖ°ଡ ଖ°ଡ କରି

ପକାଇଲା ସେହି ଖ ଣି (Mishra and Dash 26).

"Sahasa bhisana   sardula asila

<div style="text-align:center">

Mrugamari se nirjhare,

Sonite apluta   nakha danta tara

Mukharu sonata khyare.

Byaghra dekhi bhiru   gawhara vitare

Luchila vaya biwhala

Taratare jaun   uttariya dehu

Khasi padila vu tale

Jala pi bane   bahudante byaghra

Vetila sehi basana,

Rakta lipta mukhe   khanda khanda kari

Pakaila sehi khyani.

</div>

Radhanath has explained the same situation of Gouri waiting for Kedara as William Chaucer has described the situation when Thisbe was waiting for Pyrasmus. The incident of the appearance of the lioness in Ovid's *Metamorphoses* has being retained by Chaucer. But here Radhanath has not accepted the description of Ovid. Radhanath has described the advent of a tiger with regard to time, place and character. I

Pyrasmus's letter came down when Thisbe was hiding inside the cave. Chaucer has described in the following lines about the happening after Thisbe saw the torn letter of Pyrasmus:

> And neer he co, and found the whimpel torn.
> 'Alias! quod he',the day that I was born!
> This o night wol us lovers bothe slee!
> How sholde I axen mercy of Thisbe
> When I am he that have you slain allas!
> My bidding hath you sain, as in this oas,
> Allas! to bidde a woman goon by nighte
> In place ther as peril fallen mighte,
> And I so slow! allas, I ne hadde be
> Here in this palace a furlong-wey or ye!
> Now what leoun that be in this foreste,
> My body weote h renden, or what beste

> That wilde is, gnawen, mote
> > be now myn herte!
> And with that worde he to the wimple serte,
> And seide, 'wimpel, allas! ther nis no more
> But thou shalt fele as wel the blood of me
> As thou shalt flet the bleding of Tisbe!
> And with that worde he mroot
> > him to the horte.
> The blood out of the wounde as brode starte
> As weter, when the conduit broken is. (qtd. in D. Mohanty 82-83)

Radhanath Ray writes about the happenings when Kedara arrives at the place of destination:

Original Odia :

ସଂକେତ ସ୍ଥଳରେ   ରକ୍ଷ୍ଣ୍‍ଙ୍କ ଓଡଣା

     ଭେଟି ପଡଗଲା ଭୁମେ

ତୁଟିଲା ଚଟକେ   ହୃଦୟର ତଂତସଲ୍

     ଫୁଟିଲା ମରମେ,

ଗୌରୀକି ସମ୍ବୋଧୁ   କହେ ବୀର କାଂଦି

     'ଆହା ରେ ପରାଣେଶ୍ବରୀ!

ତୋ ନିଧନ ଭୋରୀ   ମୁଂହି ସିନା, ଜେଣୁ

     ନ ଆସିଲି ବେଗ କରି

ସ୍ବପଦ-ସଂକୁଲ-   ବନକୁ ନିସିରେ

     ପ୍ରାଣାଧିକାକୁ ପେସିଲି

ଧିକ ଏ ପ୍ରାଣକୁ!   ଛାର ପ୍ରାଣ ନେୟି

     କିପା ଭବନେ ବସିଲି?

ମୋତେ ମାରିବକୁ   ଦୁ ଖୁ ତାରିବାକୁ

     ନାହିଁ କି ବନେ ସାର୍ଦୁଲ?

କରେ ଏ କ୍ରୁପାଣ   ଥାଉ କିଣ୍ଶା ମୁଂହି

     ହେଉଟି ଏଡେ ଆକୁଲ?'

ଆଦରେ କେଦାର ହୃଦେ ଜଡାଇଲା

ରୁଧିରେ ଆର୍ଦ୍ର ଓଢଣା,

ଦର ଦର ବାରି ନୟନୁ ଝରିଲା

ସରିଲା ସର୍ବ ବାସନା

କୃପାନ ଉଦରେ ଭୁସିଦେଇ ପୁଣୀ

ନିଜ କରେ ନେଲ କାଢ

ରକ୍ତ ସ୍ରୋତେ ଟିଂଟି ଅବସେ ଅବନୀ-

ତଳେ ପଡିଲା କଟାଡି'' (Mishra and Dash 26).

Sanketa sthalare raktakta odhana

  Veti padigala bhrame

Tutila chatake hrudayara tanta

  Salya phutila marame,

Chouriki sambhodhi kahe bira kandi

  'Aha re paraneswari!

To nidhana bhagi munhi sina, jenu

  Na aasili bega kari.

Swapada-sankula- bana ku nisire

  Pranadhika ku pesii

Dhika e prana ku! Chaara prana neyi

  Kipa bhabane basili?

Mote maribaku dukhu taribaku

  Nahi ki bane sardula?

Kare e krupana thaau kimpa muhin

  Heyuchi ede aakula?'

Aadare kedara hrude jadayila

  Rudhire aardra odhana,

Dara dara bari nayanu jharila

sarila sarba baasanaa.

Krupana udare   bhusi deyi puni

Nija kare nela kadhi,

Rakta srote tinti   abese abani-

Tae padila kachaadi

Radhanath Ray has taken a lot of care to maintain the original theme of Ovid's writing. In the source text the place of destination is forest near the grave of King Ninus. William Chaucer has also accepted it. Kabibara Radhanath has taken the "Gourikunda" as the "meeting place" in his kavya. The surrounding area near the "Gourikunda" was having a deeply forested area.

Walter Benjamin's concept of translation as a difficult job of demolition and reconstruction, piecing together of fragments in the target language with loving particularity: "Fragments of a vessel which are to be glued together must match one another in the smallest details, although they need not be like one another" (Benjamin 78), Ray has successfully added the dream sequence of Lalata Kesari with the last part of the kavya *Kedaragouri*.

Original Odia :

ବେନିଂକ ଅନଳ-   ସଂସ୍କାର କରାଇ

ଦେଉଳ ତୋଳାଇ ତଂହି,

ବେନିଂକ ନାମରେ   ପ୍ରତିମା ସ୍ଥପିଲେ

ନରପତି ଆ ବହି (Mishra and Dash 27)

Beninka anala--   sanskaara karaai

Deula tolaai tanhi,

Beninka naamare   pratima sthapile

Narapati aagyaan bahi.

In our Indian culture, the Gods and Goddesses are named after the historical significance of the places. In earlier times, there was a "Gourikunda" near the temple of Lord Kedareswara which was quite evident. But Radhanath Ray has been successful enough to create a new tradition by pushing off all those belief systems. According to the Odia literary scholar Natabara Samantaray,

> The Kedaragouri temple and the 'Gourikunda' are very ancient; the way these are being shaped in the western mode of description in terms of the thematic co-ordination, the sheer naturalness of the incidences, the simplicity of a human heart which is all about Radhanath Ray's kavya where the conglomeration of the oriental and the occidental is quite successful and satisfactory (Samantaray 41).

Chandrabhaga

Radhanath Ray has adopted the Greek mythology and literature to present the meeting point of the river Chandrabhaga and the sea and has beautifully adopted the love story of Apollo and Daphne from Ovid's epic creation, *Metamorphoses*. In *Chandrabhaga* (1886), Radhanath transformed the legend of *Apollo and Daphne* to a place on the sea-shore near the Konark temple where there is a sacred pool bearing that name. Daphne was renamed Chandrabhaga, and her aggressor Apollo was described as the Sun-God of Konark. The famous temple at Konark had tumbled down, an explanation was furnished by Radhanath by saying that Chandrabhaga's father, who was a saint with miraculous powers, had cursed the Sun-God and so, his house, that is the temple, collapsed (Mohanty 1983: 60-61).

According to Ovid, the only daughter of the God of Water is Daphne who was a woman of incomparable beauty. So, her father wanted to get her married to a suitable groom. But she was absolutely disinterested in marriage as the imagination of love was absolutely painful to her and so she hid herself from the gods. Similarly Radhanath has translated the same thematic construction in his kavya *Chandrabhaga* which is truly praise-worthy. According to Ovid's *Metamorphoses*, Apollo fell in love with the heavenly beauty of Daphne. Apollo was extremely egoistic due to his power and capability in defending his enemies. He teased Cupid, the God

of love and desire about his archery which results in Cupid deciding to mess up with the Rival god's heart.

But in Radhanath's kavya the conflict between the Sun God and Kandarpa, the God of love according to Indian mythology, has taken shape in a very interestingly argumentative way.

Original Odia:

ସ୍ତ୍ରୈଣଜନ ମନ ମଜାଇ ତୋର ଏଡେ ଗୁମାନ

ତେଜସ୍ୱୀ-ଧର୍ଷଣ-ପ୍ରମୋଦେ ଦିନେ ଜିବ ତୋ ପ୍ରାଣ

ହର କୋପାନଳେ ଥରେ ତୁ ଜଳି ଥିଲୁ ମଦନ,

ପୁଣ ଜଳବାକୁ ଏ ଦେହେ ପରା ବଳିଚି ମନ

ସଂସାରେ ଜବତ କଳଙ୍କ ତା'ର ଅଟୁ କରତା

ନାରୀ, ନାରୀ-ରଙ୍କ ନରଙ୍କ ତୁହି ଅଟୁ ଦେବତା

ଚାର ଫୁଲ ଧନୁ ଧରି ତୁ ସୁରେ ବୋଲାଉ ସୁର,

ଲଜ୍ଜା ଜାର ନଂହି ପାରେ ସେ ହେଲେ ଜିଣ ତ୍ରିପୁର (Mishra and Dash 30)

Strainajana mana majai tora ede gumana
Tejaswi-dharshana-pramode dine jiba tora prana.
Hara kopanale thare tu jail thilu madana,
Puni jail baku e dehe para balichi mana.
Sansaare jaabata kalanka taara atu karata
Naari, naari-ranka naranka tuhi atu debata.
Chaara phuladhanu dhari tu sure bolaau sura,
Lajja jara nahin pare se hele jinni Tripura.

Kandarpa has bravely answered to these blameful words of the Sun God:

Original Odia:

ଶୁଣୀ ସୂର୍ଯ୍ୟବାଣୀ କହଂତି ହସି ହସି ମଦନ,

ଜଗତେ କେ ଲଂଘି ପାରିବ ଫୁଲ ଧନୁ ସାସନ?

ଜେଡେ ଦୟ କର, ହେଲେ ମୁ ଦୟ ହରିବି ଦିନେ

ତୁୟ ପ୍ରତିକୁଲେ ତୁୟନ୍କୁ ସଖ୍ କରିବି ଦିନେ

ତମୋ ଦୟହର ଜଗତେ ତୁୟ କର ସରିକେ?

ଦୟ ଦୟହର ତେସନ ଫୁଲସର ସରିକେ?

ଦରୁଭେଦ ଖ୍ୟମ ଭ୍ରମର ପସ କମଲ କୋଲେ

ପାସୋରୀ ଆପଣା ବିକ୍ରମ ପ୍ରେମ-ମୋହନ-ଭୋଲେ

ସୁକୁମାରପଣେ ନଲିନୀ ତୁଲେ କେ ଅଟି ଆନ?

ତା ସଂଗେ ତୁୟନ୍କୁ ଚଂଦିଲା ସିନ ଫୁଲ କମାଣ?

ଜେ ଜେଡେ ତେଜସ୍ୱୀ ତା' ତେଜ ମୋତେ ଅଟଇ ଜଣା,

ଫୁଲ ସର ଆଗେ ପଡଲେ ବୁଦ୍ଧି ହୁଅଇ ବଣା" (Mishra and Dash 30)

Suni suryabani kahanti hasi hasi madana,
Jagate ke langhi paariba phuladhanu sasana?
Jede dambha kara, hele mun dambha haribi dine
Tumbha pratikule tumbhanku sakhi karibi dine.
Tamo dambhahara tesana phulasara sarike?
Darubheda khyama bhramara pasi kamala kole
Paasora aapanaa bikrama prema-mohana-bhole.
Sukumara pane nalini tue ke achi ana?
Taa sange tumbhanku chandila sina phula kamana?
Je jede tejaswi ta' teja mote achai jana,
Phula sara aage padile buddhi huai bana.

In Ovid's *Metamorphoses*, it is mentioned that Cupid being on the top of Parnasuss Mountain has projected two arrows towards Apollo and Daphne. So, when Apollo saw half-naked Daphne who was busy hunting, he got immediately attracted towards her divine beauty and started imagining Daphne adorned with the most precious ornaments of the world. In the kavya *Chandrabhaga* Radhanath Ray has been given a lot of importance on the description of the physical beauty of Chandrabhaga. Radhanath has mentioned about Chandrabhaga's beauty for the second time during the game of *Kanduka*. The physical beauty of Daphne while hunting is

less appreciable than the description of the beauty of Chandrabhaga during the game of *Kanduka*:

Original Odia:

କନ୍ଦୁକ କ୍ରିଡାରେ ସୁଂଦରୀ ଆଜ ରତ ଏ ସ୍ଥଳେ,

ଉ ଟି ପଡୁଚି କଂଦୁକ ଚାରୁ କରକମଳେ

କଂଦୁକର ଗତି କଲ୍ଂତ କ୍ରୀଡା-ଲୋଲ-ଲୋଚନ,

ଚାଳ ଭ୍ରୁ-ଚାରୁ-ନର୍ତ୍ତନ ଦିସେ କିବା ସୋଭନ

ଲମ୍ବିତ ସୁଗୋଲ ନିତମ୍ୟ ବିମ୍ବେ ହେମମେଖଳା

ସ୍ତନାଂକୁରି ବ ସ୍ତେ ଦୋଲଇ ମୋତିମାଲା ତରଳା

ସ୍ରାବଣେ ଦୋଲଇ କୁଂଡଳ ଦୋଲଇ ନୀଲ ଅଳକ

ଲାବଣ୍ୟ ଦର୍ପଣ ପରାୟେ ଝଲେ ଗଂଦ ଫଳକ

ଅର୍ଦ୍ଧେଂଦୁ ଲଲାଟେ ସିଂଦୁରବୀଦୁ ରମଇ ଆଖ୍ତ

ନୁହଇ ସିଂଦୁର, ରହିଚି ସ୍ନର ହୃରୁଦୟ ଲାଖ୍ତ

ଦସନ ଅଂସୁକ ମିସଇ ନାସାମଣୀ-ଅଂସୁକେ,

ମୃଗମଦ ବିଂଦୁ ସୁଂଦର ସୋହେ ଚାରୁ ଚିବୁକେ

କାମ-କାଳକୁଟ-କାଳୀମା ଭ୍ରୁଜୁଗଳ ଧରେ,

ପ୍ରବାଳ-ଲତା କି ଅଧର ଆହା ରୂପସଗରେ!

ବିଳାସ ବିଲୋଲ-ଲୋଚନ-ତାର କଂଦୁକ ସଂଗେ

ଉଦ୍ବେଗେ ଭ୍ରମେ ଟୌଦିଗେ କିବା ମଧୁର ରଂଗେ

ତୁଟେ ଜୁବା-ଧୈର୍ଯ୍ୟ କବଚ ପ୍ରତି କଟାଖ ତୀରେ,

ଉଠେ ନବସୋଭା-ତରଂଗ ପ୍ରତି ଅଂଗ ଭଂଗିରେ

ଅସୟ୍ୟଲେ ଫିଟି କୁଂତଳ ଭୁମି ଜାଏ ପରସି

ଜେଣେ ଅନାଉଚି ଲଲନା ଫୁଲ ଜାଏ ବରସି

ଦୁକୁଲ କବରୀ ସୟୟୁଅଚି ଦ ଖ୍ଣତରେ

ଫିଂନ୍ଗୁଟି ଦୁରୁଚି କଂଦୁକ ବାମା ଦ ଖ୍ଣ କରେ (Mishra and Dash 32)

Kanduka kridare sundari aaja rata e sthale,
Uthichi paduchi kanduka charu karakamale.
Kandukara gati kalante krida-loa-lochana,
Chala bhru-churu-nartana dise kiba shobhana
Lambita sugola nitamba bimbe hemamekhala
Stanankuro byaste dolai motimala taralaa.
Shrabane dolai kundala dole nila alaka
Laabanya darpana paraaye jhale ganda phalaka.
Ardhendu lalaate sindurabindu ramai akhi
Nunhai sindura, rahichi smara hrudaya laakhi.
Dasana ansuka misai nasamani-ansuke,
Mrugamada bindu sundara sohe charu chibuke.
Kaama-kaalakuta-kalima bhurujugala dhare,
Prabaala-lataa ki adhara aahaa rupasagare.
Billasa bilola-lochana-taara kanduka sange
Udbege bhramara choudige kiba madhura range.
Tute yuba-dhaijya kabacha prati katakhya tire,
Uthe naba sobha-taranga prati anga bhangire.
Asambhaale fiti kuntala bhumi jaye parasi,
Jene anaauchi lalana phula jaye barasi.
Dukula kabari sambhau achi dakhinetare,
Finguchi dharuchi kanduka bama dakhina kare.

Kandarpa got a suitable chance for taking a long cherished wish of taking revenge upon the Sun God by realising the incomparable beauty of Chandrabhaga. The same kind of a chance Cupid was also waiting to get in Ovid's poetic creation. Cupid has tried to throw two arrows towards Apollo realising his attraction towards the physical beauty of Daphne which is neatly mentioned in Ovid's work of art:

> He (Cupid) stood upon the shady heights of Parnassus, and drew two weapons out of his arrow-bearing quiver, of different workmanship, the one repels; the other excites desire. That which causes love is of gold, and is brilliant with a sharp point; that which repels, it is blunt, and contains lead beneath the reed. This one the God fixed in the Nymph, the daughter of Peneus, but the other he wounded the very marrow of Apollo, through his bones pierced by the arrow. Immediately the one is in love, the other lies from the very name of a lover, rejoicing in the spoils of wild beasts taken in haunting, and becomes a rival of the virgin Phobe (Samantaray 47).

Cupid fires off two arrows, one tipped with gold which is designed to make people love that is towards Apollo and the other one tipped with lead which towards Daphne. Ray has given the picture of the ability of decision-making in *Chandrabhaga*. The poet has only given an elaborate description about the dual application of the arrow of love instead of the imagination of the infliction of tow arrows. He has written that the arrow of love if projected straight creates love and desire, and if projected in the opposite direction, creates detachment:

Original Odia:

ଫୁଲକାଂଡ ଫୁଲ କୋଦଂଦ ଚାଂଦେଆକର୍ଣ ଟାଣ,

ସମ୍ମୋହନ ବାଣ ରବିଂକ ଦେଲେ ହୃଦୟ ହାଣ

ବିପରୀତେ ମୀନକେତନ ଖଂଜି ସେ ଫୁଲସର,

ବିରାଗେ ମୃଗାଖ୍ଗଂଜିନୀ ତନୁ କଲେ ଜର୍ଜର

ଅନୁରାଗ ମନେ ଉପୁଜେ ଜେଉ କୁସୁମବାଣେ,

ଓଲଟା ଜୋଖ୍ଲେ ସେ ବାଣ ପୁଣ ବିରାଗ ଆନେ

ଫଲେ ଅନୁରାଗ ବିରାଗ କଂକପତ୍ତେ ତାହାର,

ପରିଣାମେ ତେଣୁ ବିରସ ମନୋଭବ ବିକାର (Mishra and Dash 32).

Phulakanda phula kodanda chande akarna tani,
Sammohana baana rabi nka dele hrudaya hani.
Bipartite minaketana khanji se phulasara,
Birage mrugakhiganjini tanu jarjara.
Anuraaga mane upuje jeun kusumbane,
Olataa jokhile se baana puni biraga aane.
Phale anuraga biraaga kankapatre tahara,
Parimaana tenu birasa manobhaaba bikara.

This shows Radhanath's simplicity of expression though he has adopted Ovid's poetic style of describing the gold and lead arrows. There is also reference to Chandrabhaga's lovelorn mentality in his kavya. He writes about the incomparable beauty of Chandrabhaga in the following lines:

Original Odia:

କୁମୁଦ ହାସିନୀ ସୌଂଦର୍ଯମଦେ ସଦା ବିହ୍ୱଲ,

ପ୍ରମୋଦେ ଭ୍ରମଇ ପ୍ରମଦା ସଦା ବିଜନସ୍ଥଳ

ବିସପ୍ରାୟେ ପ୍ରେମ ପ୍ରସଂଗେ ସଦା ଅରୁଚି ତାର,

ପୁରୁଷ କଥାକୁ ଡରେ ସେ କରେ ଦୂର ଜୁହାର (Mishra and Dash 31)

Kumuda hasini soundaryamade sadaa biwhala
Pramode bhramai pramadaa sadaa bijanasthala.
Bisapraaye prema prasange sadaa aruchi taara,
Purusa kathaaku dare se kare duru juhaara.

In Ovid's poem, Daphne out of fear runs away from Apollo. Ovid has given the comparison of greyhound and hare to describe the scene of running away of Daphne from Apollo. But Radhanath has compared the movement of Chandrabhaga and the Sun God with the movement of the goldfinch and eagle. This description of Radhanath shows his immense quality of 'transcreation'. Daphne while running away out of fear saw a flowing river of her father which she cannot cross and go forward. So, she prayed to him saying, "Give me my father thy aid if your rivers have divine powers. Oh, earth either yawn to swallow me, or changing it destroy that form, by which I have pleased too much, and which causes me to be injured." In *Chandrabhaga,* Chandrabhaga came running to the sea beach and cried for her mother. Chandrabhaga subsequently disappears in the sea, unlike the storyline in Ovid's poetic work.

Translation as a Process of transcreation

According to Itamar Even-Zohar and André Lefevere, translation is a form of rewriting produced and read with a set of ideological and political constraints within the target language cultural system. Lefevere also developed the idea of translation as a form of rewriting, which means that any text produced on the basis of another has the intention of adapting that other text to a certain ideology or to a certain poetics, and usually to both. Translation involves a *demolition* job followed by *reconstruction* of a text in a new territory (language) that is ingenious to the target culture. It has a different grain, a different colour, and is supplied in different lengths (Hanne 212). Translation in the hands of gifted writers like Radhanath Ray is a new creation. The story-sequences of the kavyas *Kedargouri*, *Chandrabhaga*, *Nandikeswari*,

Usha, *Parvati*, *Jajati Kesari*, have been borrowed from Western literature. *Kedargouri* is based on the tragic story of Pyrasmus and Theesbi, *Chandrabhaga* on Apollo's pursuit of Daphne and *Usha* on Atlanta's race, *Nandikeswari* has echoes of Ovid and Byron, *Parvati* of Aeschylus and Shakespeare and *Jajatikesari* of Ovid. In spite of borrowings and echoes, all these stories as well as characters and their actions have been completely integrated in Odisha's history, geography and local environment so much so that in subsequent years, legends have grown, relating to places mentioned by the poet (Mohanty 35-36).

 In a transnational and globalized world, the need for understanding and communication between and across diverse cultures is important. The concept of 'Translating Cultures' addresses this need through the role of translation, in terms of transmission, interpretation and sharing of languages, values, beliefs, histories and narratives and other key concepts such as: multiculturalism, tolerance and identities.

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Notes

[1] Long narrative and descriptive poems that were written by several poets, beginning from mid-16th century till about 19th century, in a period of about three hundred years and these are very important aspect of ancient and medieval.

[2] Ashis Nandy, *The Intimate Enemy*, 56-57.

[3] Kanduka (କନ୍ଦୁକ) is an ancient traditional game.
[4] Abhisekoschaba (ଅଭିସେକୋସ୍ଛବ)—coronation ceremony.
[5] Balysangini (ବାଲ୍ୟସଂଗୀନୀ)—Childhood friend (female)
[6] Odianizing—Making something "odia" in trait.
[7] Poet laureate, a literary honour conferred on Radhanath Ray for his immense contribution to Odia literature. Radhanath Ray (1848–1908) is an Odia poet of initial modernity era in Odia poetry during the later part of nineteenth century, and is honoured in Odia literature with the title *Kabibara*. In Odia, the name Kabibara means the gifted poet.

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