ON THE SPANISH TRANSLATION OF
VIKRAM CHANDRA'S *LOVE AND LONGING IN BOMBAY*:
PROBLEMS AND STRATEGIES OF
TRANSLATING A TRANSCULTURAL TEXT

Christopher Rollason

This is a revised and updated version of a text originally given as a paper at the Fourth Congress of the European Society For Translation Studies ('Translation Studies: Doubts And Directions'), held at the Faculty of Letters of the University of Lisbon, Portugal, 26-29 September 2004.

ABSTRACT

Indian writing in English (IWE) is now recognised as a major contemporary current in English-language literature, but this does not necessarily make the act of translating an IWE work into a language other than English any less challenging or problematic. To translate such a text raises a set of sociolinguistic and methodological issues which require negotiation between text, translator and reader. These include: the role of English as global lingua franca; the position of English in India (a minority and ex-colonial, but also transregional language, whose mastery is a badge of educatedness); the circumstance that Indian writers in English, be they India-resident or expatriates, are by definition writing in a second language; and the resultant *transcultural* character of their texts.

This essay examines the translation into Spanish of Vikram Chandra's collection of linked short stories, *Love and Longing in Bombay* (1997) (*Amor y añoranza en Bombay*, translated by Dora Sales and Esther Monzó, 2001). Starting out from the position that a work of fiction produced in English by an Indian writer has, in cultural terms, *already been translated* in the original writing process, the analysis centres on the problems confronting the translator of such a text into a third language and the strategies chosen to meet the challenge, and also considers the issue of the translator's visibility and the concrete means (glossary, afterword) employed to highlight that dimension, as well as to facilitate understanding of the text by the intended readership.
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I

Vikram Chandra has risen to prominence as one of the most acclaimed figures among the new generation of practitioners of Indian Writing in English (or IWE). One of the more important, if critically neglected, aspects of the international diffusion of IWE is its translation into languages other than English, and in this context it may be noted that Chandra's works (or at least one of them) have been translated or are in process of being translated into at least eighteen languages.[1]

One of the languages into which all three of his works of fiction have been translated into is Spanish (in all cases in translations carried out and first published in Spain). *Red Earth and Pouring Rain* first appeared in Spanish in 1996, published by Siruela (Madrid), as *Tierra roja* (translated by José Luis Fernández-Villanueva Cencio), with a revised edition, edited by Dora Sales Salvador and retitled (more accurately) *Tierra roja y lluvia torrencial*, appearing, again published by Siruela, in 2005. The Spanish version of *Love and Longing in Bombay* was

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[1] The languages into which translations have been published or are forthcoming of at least one of Chandra's works are, to date: Bulgarian, Croatian, Danish, Dutch, German, French, Greek, Hebrew, Italian, Korean, Norwegian, Polish, Portuguese, Spanish, Swedish, and, in India, Hindi, Malayalam and Marathi.

published by Espasa (Madrid) in 2001 as *Amor y añoranza en Bombay*, translated by Dora Sales Salvador and Esther Monzó Nebot. The story so far is completed by *Juegos sagrados*, the Spanish version of *Sacred Games* translated, this time unaided, by Dora Sales and published by Random House-Mondadori (Barcelona) in 2007. It may be noted that Dora Sales, who has been involved in one way or another in the translation of all three books, has not only translated other IWE works into Spanish,[2] but is also a leading critic on Vikram Chandra, having published a major Spanish-language study, *Puentes sobre el mundo* [*Bridges across the world*] comparing Chandra with the Peruvian writer José María Arguedas, as well as numerous critical articles in both Spanish and English.[3] The present article will examine in detail *one* of the three translations of Chandra, namely that of *Love and Longing in Bombay* by Dora Sales and Esther Monzó.

The reader may be usefully reminded of some of the characteristics of this, Chandra's second work of fiction. It is not a novel, but a collection of five interlinked short stories imagined to be narrated in Bombay/Mumbai which, taken together, form a coherent whole. The stories are linked by two characters: Shiv Subramaniam, who tells the stories, and Ranjit Sharma, who relays them to the reader. They are entitled "Dharma," "Shakti," "Kama," "Artha" and "Shanti", all after Indian philosophical concepts. The first four are told by Subramaniam, in a bar called the Fisherman's Rest, to a group of regulars, one of them Ranjit; the last, more personal tale (of how Subramaniam met his wife) he narrates in his own house, to Ranjit alone. Two of the stories – "Artha" virtually all through and "Shanti" in parts - include the direct reproduction of material earlier narrated to Subramaniam by others, and in the case of "Artha" we actually have a triple, Chinese-box narrative structure: a man named Iqbal tells the story to Subramaniam, who in turn tells it to his listeners. The imputed language - i.e. the language in which the tales 'would have been' told were the characters "real" - of the stories narrated by Subramaniam is not an Indian language but English,[4] allowing for snatches of dialogue, phrase or song imputedly in other languages (Hindi, Marathi, Punjabi, Urdu). As to the subject-matter of the five narratives: "Dharma" is a ghost story about a retired soldier; "Shakti" concerns the rivalry between two high-society wives; "Kama" is a detective story without a solution touching on Bombay's louche underbelly and pinpointing Hindu extremism; "Artha" combines a similar unresolved mystery with the more contemporary themes of IT and gayness; while "Shanti," for the most part set not in Bombay but at a provincial railway station (at Leharia, an imaginary locality in Madhya Pradesh),[5] recounts how Subramaniam's future wife won his heart by her own storytelling skills. In the present analysis, for the sake of convenience passages will be sourced to the individual stories, and certain specific comments will focus on particular stories, but a linear story-by-story approach will not be taken - this too in view of what is certainly the underlying coherence of Vikram Chandra's text, seen as a whole.

II

Before entering on a detailed discussion of the translation, it is necessary to situate the two texts - original and translation - as, respectively, an instance of IWE and a product intended for a Spanish-speaking readership. The second aspect, that of the recipient culture or cultures, will be looked at first. It is worth stressing the vital need for a translation of quality, on the Hispanophone market as on any other. As a commentator on literary translation, Piotr Kuhiwczak, has pointed out, "in most cases readers of translations are monolingual, and will not

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[2] Dora Sales has also translated works of fiction by Manju Kapur and Vandana Singh. For a general discussion of the issues involved in translating IWE, including reference to Chandra, see her essay "La experiencia de traducir literatura de la India" (see Works Cited).

[3] These include an article of 2002 on *Love and Longing*, "Vikram Chandra's *Love and Longing in Bombay*: The Order of Emotion" (see Works Cited).

[4] Information kindly supplied by Vikram Chandra.

[5] Information kindly supplied by Vikram Chandra.

compare the translation with the original": hence, he argues, "translators are responsible for the quality of the texts."[6] The challenge is thus substantial, and should be borne in mind for the comments that follow.

By now, a considerable number of recognised IWE authors, both India-resident and expatriate, have been accepted into the Spanish-language literary market. A translation of an IWE text into Spanish is no longer perceived as an exotic event, though by contrast translations of contemporary literature from Indian languages proper into Spanish remain a comparative rarity (the situation is different for translations of the great Sanskrit classics, albeit those translations have often been done indirectly through English).[7] Certainly, things are very different in Spain from how they are in France, where there is an established tradition of (usually) direct translation from Indian languages.[8] At all events, it is today Spain, the world's eighth-biggest economy, that plays the role of translation motor for the entire Spanish-speaking world. Translation rights are generally sold once and then acted on in Spain, rather than in any Latin American country: the resultant translations are then exported to the various Latin American markets, although there may in some cases be a separate but identical, say, Mexican edition of a translation published from Spain. The IWE figures, India-resident or expatriate, who have by now had works translated into Spanish include such names as (male) Mulk Raj Anand, Amitav Ghosh, Rohinton Mistry, Kiran Nagarkar, R.K. Narayan, Salman Rushdie, and Vikram Seth, and (female) Anita Desai, Kiran Desai, Githa Hariharan, Manju Kapur, Gita Mehta, Suniti Namjoshi, Anita Nair, Arundhati Roy, Sunny Singh and Vandana Singh.[9]

The present translation is published in Madrid and intended for a market located in the first place in Spain. Appearing under the imprint of a major Spanish publisher, it is also exportable to up to eighteen Latin American republics plus, potentially, the Hispanic communities in the US (including Puerto Rico), as well as expatriate Hispanophone communities in Europe and elsewhere. The Spanish deployed by the translators is the Spanish of Spain, but is of course fully comprehensible to Latin American and US-Hispanic readers within the context of international standard Spanish. It needs to be pointed out that even if we consider Spain alone, the very concepts of "Spain" and "Spanish" are problematic: Spain has four official languages - Spanish, Catalan, Galician and the non-Romance Basque - and many inhabitants of some of what are called the "nations and regions of the Spanish state" view the terms "España" and "el español" as politically incorrect and insist on using "el Estado español" ('the Spanish state') and "el castellano" (Castilian). This linguistic pluralism or particularism affects the translation market in Spain, especially in Catalonia, where the Spanish version of a foreign-language book often has to compete with the Catalan version, and it is not uncommon for both language versions to appear simultaneously. In the case of IWE, this has happened with Rushdie and Anita Desai, although no work by Vikram Chandra has yet appeared in Catalan. Where no Catalan translation exists of a book, Catalans who read the Spanish version could be considered as second- rather than first-language readers. Across the Atlantic, it would be false to speak of a homogeneous "Latin

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[6] Kuhiwczak, "The Troubled Identity of Literary Translation,", 116.

[7] For the situation regarding Spanish-language translations of classical Indian literature, see Dora Sales, "La experiencia de traducir literatura de la India" and Ramon Bassa i Martín, "La sombra del elefante," both *passim.*

[8] For the situation in France, see the list of subcontinental works of fiction translated into French from both English and Indian languages, prepared by the Municipal Library of Paris and reproduced in Rajesh Sharma, ed., *Les Belles Étrangères: 20 écrivains indiens* (2002), 279-287. Bassa i Martín states that a contemporary Hindi-language novel, *Kali-Khathâ: vâya bâipâs* (1998) by the Kolkata-born woman writer Alka Saraogi, appeared in Spanish in 2004 as *Escuchando el corazón de Calcuta*, but indirectly translated from French (Bassa i Martín, 29). From the Indian side, a selection of Bengali-language short stories by various authors has appeared in a Spanish translation by Javier Fruns and Aparajit Chattopadhyay, as *Cuentos de Calcuta* (see Works Cited).

[9] Also (non-exhaustive list): (male) Amit Chaudhuri, David Davidar, Manil Suri and Ardashir Vakil; (female) Anita Rau Badami, Rupa Bajwa, Chitra Banerjee Divakaruni, Abha Dawesa and Kawita Daswani (information (mostly) from Dora Sales, "La experiencia de traducir literatura de la India" and Ramon Bassa i Martín, "La sombra del elefante," both *passim.* Bassa i Martín further supplies a list of IWE writers translated into Catalan.

American book market": Mexico is not Argentina and Argentina is not Peru, nor is there any guarantee that a given translation will reach every one of the smaller Hispanophone countries. Indigenous languages such as Quechua in Peru also, as in Spain, constitute some readers of a Spanish translation as second-language readers. All in all, what needs to be stressed is that the cultural context which defines the readership of an IWE text translated into Spanish is no less complex and discontinuous than that which produced the original: translation is never a neutral or transparent act.

III

Love and Longing in Bombay is here translated into Spanish from English, but the English-language status of the original is scarcely unproblematic. English has been present in the subcontinent for some 400 years, but its systematic use may be dated to 1835 and Thomas Babington Macaulay's celebrated "Minute on Indian Education". This document, written in the British epoch by Macaulay in his capacity as a member of the Supreme Council of India and President of the Committee of Public Instruction, set out a blueprint for the organised teaching of English to India's native elite. The declared aim was to create "a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect." This formulation is famous enough, but it should be noted that Macaulay was not promoting English against Hindustani, Bengali and other vernacular languages, but, rather, against the more classical claims of Sanskrit, Persian and Arabic. Indeed, his text goes on to suggest that the use of English will have a trickle-down modernising effect on the vernacular languages (misleadingly termed "dialects"): "To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population." Macaulay further, interestingly, affirms that many educated Indians already have a highly sophisticated grasp of English, extending to the technical and the literary and permitting the understanding of "even the more delicate graces of our most idiomatic writers": "There are (…) natives who are quite competent to discuss political or scientific questions with fluency and precision in the English language (…) Indeed it is unusual to find, even in the literary circles of the [European] continent, any foreigner who can express himself in English with so much facility and correctness as we find in many Hindoos;"[10] Here we may note that Chandra Bhan Prasad, a leading Dalit commentator and columnist,[11] has recently enlisted Lord Macaulay on the side of his own minority group, suggesting that "the full text of Macaulay's Minute shows him passionately arguing for modern scientific education for native Indians."[12] Indeed, in a surprising parallel, Karl Marx, a writer not often linked with Macaulay, noted in an 1853 article the rapid progress being made by Indians in both science and engineering and in mastery of English – declaring, in terms recalling Macaulay's, that "a fresh class is springing up, endowed with the requirements for government and imbued with European science," and predicting that India would in time reclaim its due place in the world economic system: "We may safely expect to see, at a more or less remote period, the regeneration of that great and interesting country."[13]

Be it as it may, Macaulay's proposal was acted on by the British authorities and led to the establishment of English-medium schools and universities in the subcontinent. The results are patent today: half a century and more after the departure of the British, India uses English not less but more than it did under the Raj - albeit voluntarily, and no longer precisely the same

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[10] Macaulay, "Minute on Indian Education," *passim.*
[11] Since 1999 Chandra Bhan Prasad has been the author of a weekly column on Dalit issues in Delhi's long-established newspaper *The Pioneer*. His columns are collected in *Dalit Diary* (2004).
[12] Prasad, "The 'impure' milk of Lord Macaulay," 94.
[13] Marx, "The Future Results of British Rule in India" (Internet reference; original text in English).

English. The elite continue to attend English-medium schools, university education in most subjects is typically in English, the major newspapers are in English, and India's current software and outsourcing boom has much to do with its graduates' facility in that language. Article 343 of the Indian Constitution (first framed in 1950) states in its first paragraph: "The official language of the Union shall be Hindi," but goes on to add in the second paragraph: "For a period of fifteen years from the commencement of this Constitution, the English language shall continue to be used for all the official purposes of the Union for which it was being used immediately before such commencement," and, in the third paragraph: "Parliament may by law provide for the use, after the said period of fifteen years, of .. the English language … for such purposes as are specified in the law."[14] In other words, the constitutional text opened the possibility of dropping English from 1965, while simultaneously maintaining the alternative option of continuing to use it indefinitely. More than half a century on from Independence, it is the latter option which has prevailed.

At the same time, those who use English remain a quantitatively large but proportionately small minority of the population. Estimates of the percentage who use English (depending obviously on what that means, in terms of sociolinguistic context, active versus passive, spoken versus written, degree of competence, etc) vary enormously, ranging from 2-4% to 10-20%. Among current authorities, David Graddol states that "India contains a significant proportion of the world's speakers of English as a second language, but estimating the number of L2 speakers of English there is difficult," and, while noting that "most linguists … seem to agree that around 4% of the Indian population speaks English as a second language," nonetheless contends that "there is evidence … that the number … is higher than this," even positing a figure approaching 20% for those "confident of speaking" the language.[15] Another expert, Tom McArthur, suggests that "there may well be c. 100-200 million people using the language regularly" and that "an expanding middle class increasingly uses it, and seeks it for their children, and for that group 10% of the population is not an unlikely base figure."[16] As far as objective data are concerned, the 1991 census gives a mere 178 598 (or 0.021% of the population) declaring English as their first language, but for the proportion of the total population with English as their second or third language, offers figures of 8% and 3.1% respectively.[17] This would give some 90 million English speakers, i.e. considerably more than the total in the UK.

It may be added that, while India's 1991 census listed no less than 1576 mother tongues,[18] and today 23 languages (22 "scheduled languages" plus English as "associate official language") are recognised as official, in India as a whole no language - and that includes Hindi[19] - is spoken as a first language by an actual majority of the population: thus, if English is a minority first language, so too are all the others! Meanwhile, English, the former colonial language, has over time been appropriated and adapted to specifically Indian ends of nationwide diffusion and communication, with a free admixture of terms from autochthonous languages. Its mastery has

[14] Constitution of India (Internet reference).
[15] Graddol, "The Decline of the Native Speaker," 159-160.
[16] McArthur, *Oxford Guide to World English*, 312.
[17] See: www.censusindia.net/cendat/language/lang1.html, and: Asunción Moreno et al., "Collection of SLR in the Asian-Pacific area", 2004, http://lands.let.kun.nl/literature/heuvel.2004.2.pdf (SLR = Spoken Language Resources).
[18] See Office of the Registrar General, India, *Census of India 1991* (cf. Works Cited).
[19] The 1991 census states that Hindi is spoken as a mother tongue by 22% of the population, and also lists what then numbered 18 "scheduled languages" (including Hindi and Sanskrit). English is not a "scheduled language", but has the constitutional status of "associate official language" alongside Hindi, and is also an official language in some states. The term "scheduled languages" refers to the languages listed in the "Eighth Schedule" appended to the Indian Constitution. These languages originally numbered 14, and after several constitutional amendments now number 22. The most recent amendment, proposed in 2003 and passed in 2004 - as part of *The Constitution (Ninety-Second Amendment) Act* - added four new languages. See: Mallikarjun, "An Exploration into Linguistic Majority-Minority Relations in India"; also, the Ninety-Second Amendment text at: <http://164.100.10.12/coiweb/amend/amend92.htm>.

become, for better or worse, a badge of educatedness. At the same time, Indian English continues, vindicating Macaulay, to draw, to an often surprising extent, on a whole stock of British idioms (not always current in the UK), and ends up as, all in all, a brand of second-language-speaker English that frequently appears, in its resourcefulness and raciness, as quite as fully developed and internationally acceptable as any native-speaker variety.

One manifestation of Indian English is the literary phenomenon known as Indian Writing in English. India is, after the US and the UK, the world's third-largest producer of English-language books, and in the literary field there is a constant stream of fiction written directly in English by both India-resident and expatriate writers. The language used tends to be a variant of International Standard English with a marked tendency to hybridity, combining native words and expressions and local English coinages with eminently British, Raj-inherited idioms and, today, a rising number of Americanisms. The debate continues to rage in literary circles as to whether English is by now an "Indian language" or not. Raja Rao, one of the pioneers of IWE, famously argued in 1938, in the preface to his Gandhian novel *Kanthapura*, for an English adapted to Indian conditions: "English is not really an alien language to us. It is the language of our intellectual make-up - like Sanskrit or Persian was before - but not of our emotional make-up. We are all instinctively bilingual, many of us in our own language and in English. We cannot write like the English. We should not. We can only write as Indians (…) Our method of expression … will some day prove to be as distinctive and colourful as the Irish or the American."[20] Salman Rushdie, in an essay of 1983, went further, stressing the role of English in India as a bridging language between communities and regions, and arguing that "the children of independent India seem not to think of English as being irredeemably tainted by its colonial provenance. They use it as an Indian language, as one of the tools they have to hand ... In South India ... the resentment of Hindi is far greater than of English ... English is an essential language in India, not only because of its technical vocabularies and the international communication which it makes possible, but also simply to permit two Indians to talk together in a tongue which neither party hates."[21] Against Rushdie's position may be placed the terse remark of a character in *The Dark Holds No Terrors*, Shashi Deshpande's novel of 1980: "After all, it isn't our language."[22] Indian English continues to occupy an ambivalent space, placed somewhere between the native and the alien. Indeed, the dilemma has been eloquently expressed by Vikram Chandra himself, in a passage in *Red Earth and Pouring Rain*: "How in English can one say roses, doomed love, chaste passion, my father my mother, their love which never spoke, pride, honour, what a man can live for and what a woman should die for, how in English can one say the cows' slow distant tinkle at sunset, the green weight of the trees after monsoon, dust of winnowing and women's songs, elegant shadow of a minar creeping across white marble, the patient goodness of people met at wayside, the enfolding trust of aunts and uncles and cousins, winter bonfires and fresh chapattis, in English all this, the true shape and contour of a nation's heart, all this is left unsaid and unspeakable and invisible."[23]

IV

The paradox, of course, is that, despite everything, Chandra in fact has said those things in English, and the same applies to *Love and Longing in Bombay*. The problems and challenges raised by the translation of such a text are multiple. The translators have applied a number of theoretical perspectives to their work - Dora Sales, specifically, is the author of various expository studies of relevance to this project[24] - and among these may be identified the notions

[20] Rao, Preface to *Kanthapura*, 5.
[21] Rushdie, "'Commonwealth literature' does not exist," 65-66.
[22] Deshpande, *The Dark Holds No Terrors*, 150.
[23] Chandra, *Red Earth and Pouring Rain*, 344.
[24] Esther Monzó's published theoretical work is essentially in the areas of legal translation and sociology of

of: polysystem; transculturation and the twice-translated text; and the translator's visibility. In view of the considerable body of work published by Dora Sales in this field, the theoretical remarks that follow will be to a large extent sourced from her writings, which synthesise some key contemporary arguments in the field and furnish much of the conceptual articulation that underlies the present translation.

It is today considered that when one translates, it is not just between languages but also between systems. The concept of *languages as systems* is advanced in the work of the Israeli scholar Itamar Even-Zohar, who, in his essay "Polysystem Theory" (1990), puts forward "the idea that socio-semiotic phenomena, i.e., sign-governed human patterns of communication (such as culture, language, literature), could more adequately be understood and studied if regarded as systems rather than conglomerates of disparate elements." Even-Zohar believes that a given culture should be viewed as a "polysystem," or system of systems, while stressing that where cultures interact we are dealing with a dialogue between (poly)systems: "[the 'culture' of one community] maintain[s] systemic relations with other systems organizing the 'cultures' of other communities. In history, such 'units' are by no means clear-cut or forever finalized. Rather, the opposite holds true, as the borders separating adjacent systems shift all the time, not only within systems, but between them." By allowing for shifting boundaries between systems, this definition implicitly raises the question of the *power-relations* between systems: one system may, at a given moment in history, be stronger than another. Hence, Even-Zohar argues, "a certain culture may be interfered with by another culture, as a result of which repertoires are transferred from one polysystem to another."[25]

Even-Zohar's polysystemic model is usefully applied to translation issues, and has been explicated by Dora Sales, who writes: "La traducción es una realidad del sistema literario y cultural. Traducir no es neutro. Desde esta asunción, nos parece importante que quienes practican la traducción sean conscientes de la necesidad de reflexionar crítica y auto-críticamente sobre este ejercicio." ("Translation is a reality of the literary and cultural system. To translate is not a neutral act. Starting from this assumption, we believe that those who practise translation have to be aware of the need to reflect on their act in a critical and self-critical fashion"). From this polysystemic perspective, translation is a *dialogue between systems*; thus, in an ethically aware practice of translation, Dora Sales argues, "se presta atención tanto a las palabras como al sistema que se encarga de otorgarles sentido" ("one pays equal attention to the words and to the system responsible for giving them sense").[26]

The act of translation may, then, be viewed as a dialogue between systems. However, in the case of translating IWE into Spanish, we are clearly not dealing with the simple interaction of two systems. An Indian text written in English is a reflection of an unequal power-relation between systems: a novel is produced for both the national and international market in view, inter alia, of its greater saleability and higher profile if written in English rather than an Indian language, thanks to the greater power and prestige of English. Furthermore, any such text will necessarily be a hybrid, the product of more than one system - the polysystem of English as both former colonial language and international lingua franca, and a native polysystem corresponding to Indian ways of thought and "originally" expressed in one or more Indian languages but transposed into an ultimately alien language, English. At the same time, the continued presence of the Indian polysystem will be typically signified by the presence in the English text of lexical 'Indianisms' originating in Hindi, Urdu or other Indian languages, as well as Indian-English coinages reflecting the adaptation of the colonial language to national realities.

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translation.
[25] Even-Zohar, "Polysystem Theory."
[26] Sales Salvador, "La relevancia de la documentación."

A hybrid text of this nature may be usefully approached in terms not so much of multiculturalism as of *transculturation*. This concept, originated in 1940 by the Cuban anthropologist Fernando Ortiz, is invoked to lay stress on the inevitable mixity and hybridity of postcolonial cultures; Ortiz writes: "Entendemos que el vocablo *transculturación* expresa mejor las diferentes fases del proceso transitivo de una cultura a otra, porque éste no consiste solamente en adquirir una cultura, que es lo que en rigor indica la voz anglo-americana *aculturación*, sino que el proceso implica también necesariamente la pérdida o desarraigo de una cultura precedente, lo que pudiera decirse una parcial *desculturación*, y, además, significa la consiguiente creación de nuevos fenómenos culturales que pudieran denominarse *neoculturación*" ("We believe that the term *transculturation* is the best expression of the different phases of the process of transit between one culture and another, since not only does this consist of acquiring a culture, as strictly indicated by the Anglo-American term *acculturation*, but at the same time the process necessarily implies the loss or uprooting of a preceding culture, or what may be called a partial deculturation, while it further points to the consequent creation of new cultural phenomena which could be called *neoculturation*").[27] Dora Sales (in a text published in English) comments on Ortiz's concept as follows: "The transcultural identity is not predicated upon the idea of the disappearance of independent cultural traditions, but rather on their continual and mutual development. Some features are lost, and some others are gained, producing new forms even as older ones continue to exist. Transculturation is a hybrid process that is constantly reshaping and replenishing itself."[28] The transculturation approach supersedes the centre/periphery topography of the first-world/third-world model, implying the simultaneous existence of multiple centres and a complex web of multidirectional processes. In the case of Indian Writing in English, it would point up not only the impact of English in modifying Indian thought-patterns (acculturation and deculturation), but also the rehandling and reshaping of English in the hands of its Indian users, creating new forms of hybridation (neoculturation).

The hybrid status of postcolonial texts, transcultural in nature and the product of overlapping polysystems, has led some to maintain that an instance of IWE such as Chandra's book is a text *whose original has already been translated*. The act of translation into another language such as Spanish would then become a re-translation. Dora Sales, in her book *Puentes sobre el mundo*, summarises this position thus: "Las narrativas de transculturación son … ejemplos peculiares de autotraducción derivados del bilingüismo o plurilingüismo de sus autores. Son textos *originales* que en sí ya llevan la carga de la traducción, *ya* constituyen una traducción ..., y motivan un replanteamiento de las nociones elementales del proceso traductor." ("Transcultural narratives are … highly particular instances of self-translation arising from their authors' bilingual or multilingual status. They are *original* texts which already bear the burden of translation, *are* already a translation …, and give rise to a new questioning of the basic notions of the translation process").[29] Some might find this concept more a rhetorical figure than a literal reality, since the author has in fact only written one text. Nonetheless, it would seem to be partly borne out by Chandra's text itself, if we recall that the material narrated by Subramaniam through Ranjit, in English, relates to the lives of imaginary subjects operating in various other languages, and in that sense has already been translated (one might add that any work of literature written in India in any language will contain at least some imputedly translated material, given the intensely multilingual make-up of the country). The notion of a twice-translated text is certainly useful in alerting us to the linguistic and cultural complexities that underlie such an original before it is ever translated.

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[27] Ortiz, *Contrapunteo del Tabaco y del Azúcar*, 134-135.
[28] Sales Salvador, "Vikram Chandra's Constant Journey," 4.
[29] Sales Salvador, *Puentes sobre el mundo*, 466.

The concepts of polysystem, transculturation and twice-translatedness, applied as theoretical postulates to the practice of translation, all serve to denaturalise the translated text and point up its status as a cultural and historical product that is not exempt from taking sides. In this context, Vikram Chandra's translators have applied the notion, deriving from the influential translation theorist Lawrence Venuti, of the translator's visibility. Venuti argues that the aim of a culturally aware translation is not to produce a transparent, hyper-fluent or natural-seeming translated text, but to *make visible the fact that it has been translated.* As Dora Sales puts it in *Puentes sobre el mundo,* "Venuti … propone una traducción que no *domestique* el texto extranjero, haciéndolo *familiar* para el lector (occidental), sino una traducción *extranjerizante*, que permita que el texto sea portador de una diferencia, de una alteridad declarada y manifiesta, desde una perspectiva ética" ("Venuti … proposes a form of translation that does not *domesticate* the foreign text, making it *familiar* for the (Western) reader, but, rather, a *foreignising* mode of translation enabling the text to become the bearer of difference, of declared and manifest otherness, from an ethical perspective").[30] Venuti himself has declared: "Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences,"[31] and has even gone so far as to argue that "fluency masks a domestication of the foreign text that is appropriative and potentially imperialistic" and should be "countered by 'foreignising' translation that registers the irreducible differences of the foreign text."[32] Taking account of this perspective, the translators have chosen to retain the lexical "Indianisms" of the original, italicising them in the text and explaining them in a glossary (prepared with the help of Vikram Chandra himself),[33] and to furnish a Translators' Note at the end. As the original contains no glossary,[34] the translators' insertion of such a facility not only heightens the translation's visibility but actually makes it *more* fully comprehensible to the average Hispanophone reader than the original is likely to be to that reader's non-Indian or non-Indophile Anglophone counterpart. The visibility principle has not yet gone so far as to make it likely that the translator's photograph will appear tomorrow on dust-jackets alongside the author's, but this translation appears to the reader as one that quite clearly has its own visible translatedness as one of its goals.

V

The theoretical postulates behind the Spanish text having now been established, we may proceed to examine how they are deployed in the context of some of the challenges and difficulties thrown up by the actual words on the page.

To begin at the beginning, Chandra's original title has been transposed into Spanish word for word, *Love and Longing in Bombay* becoming *Amor y añoranza en Bombay*: even the alliteration of the original has its near-equivalent in an assonance. The translators have resisted any market-driven temptation to change the title (this by contrast, for instance, with what has been done to the title of the German version of this book and, indeed, Chandra's two others).[35] Bombay's official name was changed to the "authentically Marathi" Mumbai in 1996 at the behest of a

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[30] Sales Salvador, *Puentes sobre el mundo*, 231.
[31] Venuti, "Translation, Communication, Utopia," 482.
[32] Venuti, "1990s and Beyond,", 334.
[33] See Chandra, *Love and Longing in Bombay*, translation, 309n.
[34] For the original text of *Sacred Games*, an on-line glossary is available on the publishers' website, and is mentioned, with URL, on the introductory page of the UK edition. By contrast, no such facility has been provided for the originals of Chandra's two other books.
[35] The German titles are: *Tanz der Götter* (*Dance of the Gods - Red Earth and Pouring Rain*), *Die fünf Seiten des Lebens: Bombay-Geschichten* (*The Five Sides of Life: Bombay Tales - Love and Longing in Bombay*), and *Der Gott von Bombay* (*The God of Bombay*) and *Bombay Paradise* (*Sacred Games*, split uncanonically into two). None of these titles bears any resemblance to the original titles. It may also be noted that, as we have seen above, the inaccurate title of the first Spanish edition of *Red Earth and Pouring Rain* has been corrected in the second edition.

Hindu-nationalist state government, but this change, perceived by many as communalist and anti-cosmopolitan, has met with only partial acceptance, be it among ordinary Bombayites or from globally-oriented intellectuals and writers. In *Love and Longing in Bombay* (not *'in Mumbai'*), Mumbai occurs only once, and ambivalently, in the original, at the end of the final story, "Shanti," and therefore of the book, and the translation faithfully reflects this, itself too using Mumbai only at that once and final moment[36] (in *Sacred Games*, published nine years later, Chandra uses the two names interchangeably). The Bombay-Mumbai issue is further carefully explained in the Translators' Note,[37] and in this the Spanish version faithfully reflects both the cultural complexities of today's India and Vikram Chandra's own perception of them in this book.

With a similar concern for faithfulness, the five section-headings with their Sanskritic titles, "Dharma," "Shakti," etc, are left unchanged (and are explained in the glossary). Indeed, all Indian terms occurring in the original are retained, italicised at every occurrence (not just the first), and explained and commented on in the glossary. This strategy is used, rather than glossing or paraphrasing within the text or resorting to footnotes or endnotes, thus combining translator visibility with reader-oriented concerns of aesthetic "look" and readability. The textual elements liable to cause challenges or difficulties to the Spanish-speaking reader are manifold and diverse. We shall in the first place take the opening story, "Dharma," so as to explicate the range of general problems involved, and will then go on to look at further examples drawn from the remaining stories.

The most obvious category of difficulty is that of lexical "Indianisms." To take a random example from "Dharma", the first story, page 19 of the original contains the following such terms, all italicised: "dhoti" (male garment), "thali" (plate for eating, four times) and "diya" (clay lamp, three times), and the translators' strategy, here as always, has been to retain, italicise and gloss them.[38] Certain cultural allusions in the original, though, are not explicit but implicit: Chandra's text is clearly written, within the context of the global English polysystem, for an Indian-anglophone readership first and for an International English public second, as is evident from the recurrent "assumed" cultural references across the stories. On the very first page, Chandra's original takes for granted a Bombay topography that will be known to the Indian reader, referring to "the Fountain" (this is Flora Fountain, a central Bombay landmark), rather than spelling it out - a strategy followed in the Spanish text, which has "la Fuente," thus connoting a known cityscape.[39] In "Dharma," with its military setting, the allusions in that register are assumed to be understood by an Indian target reader. These include placenames such as Sylhet[40] (in Bangladesh, thus marking, for the subcontinental reader, a clear reference to the Bangladesh war of 1970), and Leh[41] (in the Ladakh region of Jammu and Kashmir state, thus indicating the ongoing Indo-Pakistani conflict over Kashmir). The exact connotations of these locations may not be picked up by a Spanish-speaking reader, but simply as subcontinental toponyms they connote a generalised "South Asian-ness," and the translators have chosen not to explicate them further. In this story, when the main character, General Jago Antia, is introduced it is not explicitly said that he is a Zoroastrian (or Parsi), but this will be obvious to the Indian reader through implicit reference to that religious community of Persian origin. His full first name, Jehangir, is typically Parsi; his dead brother bears the very Persian name of Sohrab. Elements with Parsi connotations coexist in the story with other "general Indian" indicators such as the above-mentioned "dhoti" and "thali," and to the Hispanophone reader not all the tell-tale

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[36] Chandra, *Love and Longing in Bombay*, original, 256, translation 307.
[37] See Sales Salvador and Monzó Nebot, "Nota de las traductoras,", 328-329.
[38] Chandra, *Love and Longing in Bombay*, original 19, translation, 33-34.
[39] Ibid., 1, 13.
[40] Ibid., 4, 17.
[41] Ibid., 3, 16.

signs may register. The translators have, rather than intervene on the text, explained the Parsi factor via the glossary, but the negotiation of that factor in its relationship with the "general Indian" elements is a task left to the readers, in accordance with their degree of familiarity with things subcontinental.

However, not all textual difficulties liable to confront a Spanish-speaking reader relate directly to the text's "Indianness". Indian English still bears the colonial imprint as much as does Indian society, and, still in the first story, some of the challenges to translator and reader actually arise from Britishisms and, therefore, the original's transcultural status. We find among Jago Antia's memories the following: "he was the most beautiful batsman, like a dancer he turned their bouncers to the boundaries with his wrists." This is a direct allusion to cricket, a sport whose lexicon and imagery Britons and Indians have in common but which remains a closed book to mainland Europeans. Even the most sporting-illiterate British person will understand such cricketing metaphors as "keep a straight bat" or "be on a sticky wicket", and so will an Anglophone Indian; but to the translator into a language such as Spanish, cricket poses an immediate problem of intelligibility. In the extract just quoted, "batsman" is a basic cricketing term, while "bouncers" is more specialised (according to the *Concise Oxford Dictionary*, a "bouncer" is "a ball rising high after pitching"). The Spanish text runs thus: "era el bateador más extraordinario, que, como un bailarín, devolvía los rebotes a los límites con un juego de muñecas."[42] Chandra's translators have, here and elsewhere, opted to translate the cricketing references fairly literally, thus no doubt giving their readers the general sense of a sport the details of which will not necessarily be understood. Here, then, the transcultural text both reveals and conceals its nature in translation.

Elsewhere in Chandra's text, the multicultural nature of Indian (and Bombay) society emerges through evocation of the cultural and linguistic peculiarities of different ethnic and religious groups. In the story "Kama," the police inspector Sartaj is a Punjabi-speaking Sikh, while the family he investigates are Gujaratis. Cultural heterogeneity is signified in the original through snatches of telephone dialogue in Punjabi between Sartaj and his mother, and the translators have respected this, retaining (and glossing) the Punjabi passages despite them not being immediately intelligible to an outsider.[43] In the same story, the Gujarati character Patel listens to tapes of ghazals, a type of song sung in Urdu, and a snatch is quoted; the translation keeps both the word "ghazal" and the Urdu quotation. It should be further be noted that at moments where a character (typically, a more prestigious one) is represented as actually speaking in English, the translation has carefully retained that nuance. Thus, in "Shakti", Ganga, a cleaning lady who works for both of the story's rival families, tells one wife, Sheila (in a dialogue imputedly held in Hindi[44]), how the other, Dolly, "talks in English, chutter-chutter-chutter"; and here the Spanish text, rather than elide the linguistic complexity of the Indian situation, graphically reads: "cómo hablaba en inglés, *inglish inglish inglish*."[45] This reflects a deliberate decision by the translators, as explained in their Translators' Note, to convey in Spanish at the relevant moments something of the role and function of English as a language of power within the Indian language mosaic.[46] The Indian multilingualism which the translators have striven to preserve does, then, also include English, and, indeed, other specificities of an Indian-English nature are retained. These include local toponyms such as "VT" in "Artha" (the Victoria Terminus railway station, now officially

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[42] Ibid., 23, 39.

[43] Ibid., 76, 99.

[44] Vikram Chandra has explained to the author of this paper that this dialogue would have been held in Hindi, as the lingua franca permitting communication between the Punjabi-speaking Sheila and the Marathi-speaking Ganga.

[45] Ibid., 64, 86. This relationship recurs in *Sacred Games*, raising similar problems for the translator.

[46] See Sales Salvador and Monzó Nebot, "Nota de las traductoras": "la traducción conserva reflexionadamente algunas referencias al inglés, como idioma dominante en esta situación de desequilibrio entre lenguas" ("the translation deliberately retains a number of references to English, as the dominant tongue in this situation of imbalance between languages"- 330).

renamed);[47] this is not glossed, and nor are other acronyms, such as, in "Kama," "IIT" (Indian Institute of Technology)[48] or "MLA" (Member of the Legislative Assembly).[49] One wonders, however, if it might not have been useful to extend the glossary's scope to cover such cases, which, if not "Indianisms" in the sense of deriving from Indian languages, nonetheless reflect a specifically subcontinental use of English.[50]

The story "Kama," from which the examples in this paragraph will be taken, happens to be particularly indicative of the heterogeneity of Indian English. Here too, the text's multiple "Indianisms" are fully respected, and this is even the case with a numerical term like "lakh" (the standard, native-derived Indian English term for a hundred thousand), which is not paraphrased as an information-oriented strategy might have dictated, but is, rather, retained, italicised and duly explained in the glossary.[51] On the other side of the fence, the story also offers expressions which native-speaker readers will remark as distinctive and as pertaining to the Indian variety of English. The interrogative phrase "your good name?", which appears quaint to a Briton but is standard in India, has been translated non-identically on different occasions, as "¿su nombre?" and "¿quién es usted?",[52] so that, no doubt inevitably, a certain nuance of difference disappears. Equally, certain - to an anglophone reader - evident Britishisms end up somewhat watered down in translation. To take a example from cricket once more, the term "test match" is translated simply as "partido internacional," which, while correct, lacks specificity (the Spanish phrase, "el partido internacional que todo el mundo estaba escuchando," does not communicate the *cricketing* excitement of the original, "the test match that everybody was listening to").[53] Similarly, terms like "sahib" and "khaki," which have been naturalised into British English and thus imply to a British reader a certain, long-standing Anglo-Indian cultural convergence, are in the Spanish text retained, italicised and glossed, but lose their transcultural patina.[54] Americanisms, too, occasionally raise their heads in the original (Vikram Chandra does after all live half the year in the US), as in "desk clerk" (where British English would have "receptionist"), and "keychain" rather than "keyring," but if the Spanish renderings, "recepcionista" and "llavero,"[55] are of course correct, there is again little, if anything, that can be done from the translator's side to draw the Hispanophone reader's attention to the distinctive Americanness of such elements within Indian English.

VI

If we now turn briefly to the specifically *Spanish* linguistic aspects of the translation, it should first of all be said that the translators' command of the Spanish language and its lexical resources is of a gratifyingly high standard. Chandra's text has been rendered into clear and attractive Spanish - specifically, standard international Spanish, in its European variety but expressed so as not to create gratuitous difficulties for Latin American readers. Beyond this, a specific point deserves mention, namely the conscious avoidance of anglicisms. The story "Artha," with its IT-industry setting, contains a considerable amount of computer terminology. In view of the ever-increasing influence of anglicisms in the computer lexicon worldwide, the translators are to be congratulated on their systematic eschewing of such forms throughout this story: "software" is

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[47] Chandra, *Love and Longing in Bombay*, original, 184, translation, 225 (this station, completed in 1888, is now officially called the Mumbai Chhatrapati Shivaji Terminus).
[48] Ibid., 103, 132.
[49] Ibid., 105, 133.
[50] The on-line glossary for *Sacred Games* includes terms in English as well as in ten Indian languages, Arabic, and an indeterminate "Bombay slang".
[51] Ibid., 94, 120.
[52] Ibid., 80, 104 and 128, 160.
[53] Ibid., 85, 110.
[54] Ibid., 134, 167 and 84, 109.
[55] Ibid., 127, 159 and 100, 128.

translated by "programa," "hardware" by "arquitectura," "máquinas" or "equipo," "bug" by "fallo" or "error," "debug" by "depurar," and "crash" by "caída," and indeed not one single IT anglicism is to be found.[56] The translators thus deploy the full generative resources of the Spanish language, rather than using the transatlantic connotations of the IT domain to reduce a specifically Indian computer environment to an Americanised global soup. The globalising aspects of Chandra's text are thus made more palatable to Hispanophone readers who may themselves be concerned over the less salubrious effects of globalisation.

The author of this paper hopes to have shown, on the basis of the above examples and writing as an English native speaker with a long-standing knowledge of Spanish, that this translation may be considered a qualitative success, as a carefully and sensitively executed rendering of an Indian English text, imbued with respect for the original and its cultural specificities and heterogeneities. If Bombay is home to the Gateway of India, Vikram Chandra's *Love and Longing in Bombay* is itself a gateway to the teeming multiplicity of that great city, and Dora Sales' and Esther Monzó's translation has, beyond doubt, helped open up that gateway to a host of Spanish-speaking readers to whom it would otherwise have been closed.

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[56] Ibid., 180, 222; 159, 196; 165, 203; 179, 219; 158, 194; 168, 206; 166, 204; 202, 246.

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