Problems of translating Indian Writing in English into Spanish, with reference to "A Married Woman" by Manju Kapur

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"Translation is transmission, of creative energy" - Ranga Rao

I - BACKGROUND AND THEORY

The aphorism with which I begin this paper, taken from an article by Ranga Rao on Telugu-English translation, serves to remind us that translation is a depth phenomenon - far from being purely mechanical, it also works affectively, binding cultures not only in mercantile fashion but in the emotive register. Such an approach may prove appropriate to the particular case we shall discuss in this paper, of the rendering into another European language of a work of fiction by a noted practitioner of Indian Writing in English. The text examined will be Manju Kapur's second novel, *A Married Woman* (2002), translated into the Spanish language as *Una mujer casada* by Dora Sales Salvador and published in 2004 by Espasa in Spanish and Mexican editions - a narrative that deals with highly sensitive issues of gender, sexual orientation and communal politics, written by a woman and translated by a woman.

Ranga Rao declares that, if translation is transmission of creative energy, nonetheless, "[as with] the more mundane electrical energy, the longer the distance over which it is transmitted, the greater the scope of loss"[1]. In the present case, that distance of transmission is considerable: we are talking about an Indian source text, though written in English, and a target audience of readers from the Spanish-speaking world. The cultures of Spain and, by extension, Hispanoamerica are historically more remote from India than are those not only of Britain but also France and Portugal, both of which had their possessions in the subcontinent until Independence and even later: Spain, by contrast, was present in India only between 1580 and 1640, and then only because, having annexed Portugal, it also took over that country's empire for the duration of the annexation[2]. Distinguished figures from the Hispanic world such as Spain's Juan Ramón Jiménez and his wife Zenobia Camprubí[3], or Mexico's Octavio Paz[4] have, certainly, bridged the cultural gap with India, but that gap remains considerable. In this context, and before examining the translation of Kapur's novel in detail, it will be useful to consider briefly certain features of Indian Writing in English and its market at home and abroad, as well as the language topography and market characteristics of the recipient Hispanophone cultural environment.

Today it surely has to be accepted that English is established as one of the languages of India: in the epoch of globalisation and outsourcing, it is not going to go away - although in this text I shall nonetheless, for purposes of clarity, differentiate between English and the other "Indian languages". English is not one of the "scheduled languages" enumerated in the "Eighth Schedule" appended to the Indian Constitution (these, including Hindi and Sanskrit, originally numbered 14, and after several constitutional amendments now stand at 22), but it has the different constitutional status of "associate official language" alongside Hindi, and is also an

official language in some states[5]. Today's boom in English-language services for the world market may be seen as an unintended effect of Thomas Babington Macaulay's celebrated project of 1835, of teaching English to Indians. In the famous passage of his "Minute on Indian Education" that has been, by now, all but quoted to death, Macaulay, in his capacity as 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, affirming the goal of creating "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". It is, however, less often observed that Macaulay was promoting English not so much against Hindustani, Bengali and other vernacular languages as, 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 (which he misleadingly terms "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 and interestingly, affirms that many educated Indians already have a highly sophisticated grasp of English, extending to the technical and 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"[6].

In our times, the Indian capacity, as identified early by Macaulay, for "facility and correctness" of expression in English manifests itself in the multiform literary phenomenon known as Indian Writing in English (or IWE), and Manju Kapur, whose work concerns us here, is one of a long and by now familiar list of highly-regarded living practitioners. IWE remains controversial in certain Indian critical circles, being regarded as "insufficiently Indian" or "inauthentic", notably when practised by expatriates or non-resident Indians (a stricture which does not apply to Manju Kapur, who lives in Delhi). The position continues to exist that writers in Indian languages are somehow more "Indian" than those who write in English - this despite the fact that translation takes place within India in all possible directions: between Indian languages; from Indian languages to English (as with Tagore); and from English to Indian languages, as with the Hindi, Marathi and Bengali versions of Vikram Seth's *A Suitable Boy*. At all events, IWE is certainly not a problem-free genre, and some of its inherent cruxes were perspicaciously outlined as early as 1968, by the pioneering critic David McCutchion, who, in his volume *Indian Writing in English,* asked a set of questions which are still pertinent today: "To what extent are Indian writers in English truly bilingual? … Is it possible to truthfully recreate the dialogue of people all around speaking the regional languages, or should the Indian writer in English confine himself to those who actually use English? … In so far as the Indian writer in English does write for his fellow Indians and not the overseas market, what audience does he have in mind?"[7]. Today, it needs to be remembered that successful IWE novelists write for a market that is by definition hybrid - for an English-speaking but Indian public at home, and for a much broader but still Anglophone readership abroad encompassing Britain, the US, Canada, the rest of the English-speaking world, and, indeed, non-native speakers such as Dutch, Danes or others who may feel at home reading in English. The readership is further enlarged by translation, which may be into Indian or non-Indian languages. An IWE writer's "foreign" (i.e. non-Indian) readership is divided between a group who read the books in the original and a second group, further

removed from the text, who approach them via translation. Like any IWE writer, Manju Kapur occupies a particular position vis-à-vis the English language and the IWE genre itself, which reflects her personal and educational history. In parallel, her translator, Dora Sales, operates from within a specific cultural space which requires defining. I shall now briefly introduce both.

Manju Kapur, like Shashi Deshpande, Arundhati Roy, Githa Hariharan, Anita Nair or Shobha Dé, is one of the group of Indian women writers in English who live and write in India itself. Born in Amritsar in 1948, she graduated in English Literature from Miranda House University College for Women (attached to Delhi University), and went on to obtain an M.A. from Dalhousie College (Halifax, Nova Scotia, Canada) - thus having briefly been an expatriate - and an M.Phil. from Delhi. She entered the literary sphere with *Difficult Daughters* (1998), a novel of the late colonial and Independence/Partition period that deservedly earned her a very considerable critical and commercial success, in India, elsewhere in the English-speaking world, and also in translation. This novel won her the 1999 Commonwealth Writers Prize for the Best First Published Book (Eurasia section), and has so far been translated into seven languages - Dutch, German, Greek, Italian, Portuguese, Spanish (by Dora Sales), and, in an act of subcontinental reappropriation, Marathi. *A Married Woman* (2002), Kapur's second novel, also won commercial success and critical acclaim both in India and abroad, becoming a surprise library hit in Britain[8]. It was shortlisted in the UK for the Society of Authors 2004 Encore Award for the Best Second Book. Dora Sales' translation into Spanish is so far the only one of this novel. Since then, Manju Kapur has published two more novels, *Home* (2006; also translated into Spanish[9]), and *The Immigrant* (published in India in 2008; slated for release in the UK for early 2009) - both, again, to resounding commercial and critical success[10].

Dora Sales Salvador, the translator of *A Married Woman* into Spanish, is from Castellón, the capital of one of the three provinces that form Spain's Valencia region (Comunidad Valenciana), and is a graduate in English of that city's Universidad Jaume I, where she also received her doctorate and now teaches in the Department of Translation and Communication. Manju Kapur apart, she has also translated, co-translated or editorially revised translations of IWE works by Vikram Chandra, Vandana Singh and Selina Sen: in particular, she is the co-translator of Chandra's acclaimed volume of stories *Love and Longing in Bombay* (1997; *Amor y añoranza en Bombay*, 2001)[11] and the translator of the same novelist's epic novel *Sacred Games* (2007; *Juegos sagrados*, 2008). To her practical translation activity Dora Sales brings a solid theoretical background in translation studies. She has published a considerable number of articles in that field, in both Spanish and English, as well as *Puentes sobre el mundo*, a highly detailed study published in 2004 which began life as her doctoral thesis, where she undertakes a comparative analysis of two novels from different transcultural contexts, Vikram Chandra's *Red Earth and Pouring Rain* (1995) and *Los ríos profundos* (1958) by the Peruvian writer José María Arguedas. She is also the author or co-author of critical studies on the work of Manju Kapur. We are dealing with a translator who has brought considerable experience, as well as conceptual sophistication, to the arduous task of creating new manifestations of dialogue between cultures.

Dora Sales' translation is, of course, aimed at the book market, readership, and academic communities of a particular target culture - or, more accurately, cultures. 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 novel into Spanish is no longer perceived as an exotic event, though by contrast translations of

contemporary literature from Indian languages 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)[12]. Certainly, things are very different in Spain from France, where there is an established tradition of (usually) direct translation from Indian languages[13]. In this context, it is today Spain, the world's eighth-biggest economy, that plays the role of translation motor for the entire Spanish-speaking world: in terms of publishing politics, 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 - as with *A Married Woman* - be a separate but identical Mexican edition of a translation published from Spain. The IWE figures who have had works translated into Spanish include - apart from those, as mentioned above, whose translations have involved Dora Sales - such names as Mulk Raj Anand, R.K. Narayan, Salman Rushdie, Vikram Seth, Amitav Ghosh, Rohinton Mistry, Kiran Nagarkar, Gita Mehta, Anita Desai, Arundhati Roy, Anita Nair, Githa Hariharan, Sunny Singh and others.[14]

It is important, meanwhile, to stress that any notion of a homogeneous 'Spanish readership" is a deceptive oversimplification. The present translation was published, under the imprint of a major Spanish publisher (Espasa), in the first place in Madrid, and intended above all for a market located in Spain. However, it was subsequently released, by the same publisher, in Mexico City, and is thus exportable, whether from Spain or Mexico, to another seventeen 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 translator is the Spanish of Spain, but should of course be perfectly 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 may, indeed, happen that both versions appear simultaneously[15]. 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 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 or Bolivia also, as in Spain, constitute some readers of a Spanish translation as second-language readers. It follows from all this that the cultural context which defines the readership of an Indian English-medium novel translated into Spanish is as complex and discontinuous as that which produced the original: translation is never a transparent act.

The context underlying this translation of *A Married Woman* is not only cultural (relating to the Spanish cultural system and, beyond it, the wider Hispanic system) but also ideological (relating to the translator's consciously assumed beliefs and values). The translation scholar Mona Baker has drawn attention to "the role of ideology in translation … in terms of the translator's and other participants' own personal stakes in the communication", stressing that "ideology is here not understood in the political sense but rather as a "point of view"".[16] It is

certainly legitimate to take account of Dora Sales' published theoretical viewpoints in the field of Translation Studies when examining this particular translation. From her numerous articles and her book *Puentes sobre el mundo* a number of key postulates emerge, of which I will here identify three. These include: the problematic of *domestication/naturalisation versus foreignisation/exoticisation,* with a clear but non-dogmatic preference for the latter where possible; the translator's *visibility* as a positive good and goal; and the notion of the *twice-translated text*, according to which a postcolonial original *has already been translated*, insofar as it transfers cultural assumptions and imagined dialogue into the ex-colonial language. We shall now briefly examine these three postulates.

The domestication versus foreignisation polemic, today prominent in the wake of Lawrence Venuti[17], is scarcely new among writers on translation, going back as it does at least to Friedrich Schleiermacher and his famous statement of 1813: "There are only two possibilities. Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him"[18]. In her book, Dora Sales affirms the translator's need in practical terms to navigate between the two options of moving the reader to the author (foreignisation) and moving the author to the reader (domestication), stating: "en la contradictoria y al tiempo complementaria dialéctica entre exotizar (extranjerizar) y familiarizar (domesticar), lo ideal sería hallar el término medio, un espacio a medio camino, respetuoso con las alteridades pero capaz de transmitir y comunicar a la cultura receptora"[19]. At the same time, though, she inclines, as is general with writers on postcolonial translation, to prefer the first-named, "foreignising" mode - this on avowedly *ethical* grounds - stressing elsewhere in the same study how "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"[20]. Her formulations do, though, imply a certain interrogation, not of Venuti's polarities as such but of the terms he employs for them, and in this sense a desire to seek alternatives, and I have myself argued elsewhere that, since in the epoch of globalisation world languages like English and Spanish no longer have an identifiable home, alternative terms are now needed to Venuti's, my own proposal being to oppose "naturalising" to "dialogic" translation[21].

Whatever theoretical terms one may prefer, Dora Sales *as translator* certainly privileges not bringing text to reader but bringing reader to text: *Una mujer casada* is a textbook example of the concept, also deriving from Venuti, of the translator's visibility, i.e. the position that affirms that a translation should not appear to be "fluent", "natural" or as-if-a-target-language-original, but should proudly wear its translatedness on its sleeve. As she puts it in *Puentes sobre el mundo*, Venuti's position operates "reivindicando la visibilidad, defendiendo la necesidad de crear estrategias de resistencia para evitar la *invisibilidad* del traductor"[22], going, indeed, so far as to ally herself with the American scholar's trenchant declaration that ""any attempt to make translation visible today is necessarily a political gesture"[23]. A commitment of this kind entails translational strategies such as retaining culture-specific terms from the original and adding glossaries and prefaces/postfaces, all of which "visibilising" practices Dora Sales has consistently followed.

Finally, the concept of the twice-translated text is of particular importance in the IWE context. In her book, Dora Sales states: "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."[24] In other

words, a postcolonial narrative such as *A Married Woman* may, its translator argues, be legitimately read as a text that has *already* undergone translation, conceived as the act of transfer between the thought-patterns of one cultural system or polysystem (that of India and its autochthonous languages) into those of a different polysystem (essentially, that of global English). In this sense we may agree that *A Married Woman* is already a translated text if we accept a definition of translation such as that coming from an authority like Theo Hermans, according to whom "the specificity of translation stems from the fact that it refers, expressly or tacitly, to a pre-existing discourse in another language which it claims to represent and to re-enunciate"[25]. Kapur's novel may, indeed, be already seen as the re-enunciation in English of such a "pre-existing discourse" or discourses, of a specifically Indian nature. To give a concrete example, a key element in Kapur's plot is, as we shall see, the circumstance of Pipee, one of the two female protagonists, being a widow. The translator into Spanish will immediately render "widow" as "viuda", but it is by no means self-evident that the concept of widowhood has the same connotations to either an Anglophone or a Hispanic reader as it does to a speaker of Hindi or of many another Indian language - this owing to the highly specific way widowhood has traditionally been structured in Hindu culture, notably through the taboo on remarriage[26].

I shall now proceed to offer a critical evaluation of the Spanish translation of *A Married Woman*, basing myself from now on essentially on the words on the page. Peter France has said of translation criticism, conceived as the task of ascertaining the "adequacy" of target to source text, that "adequacy means ... doing justice to the values and/or formal qualities of the original. This is often presented in ethical terms, as a respect for, or openness to, the Other"[27]. I shall now consider in detail the *adequacy* of *Una mujer casada* to *A Married Woman*, in the context of, precisely, that goal of "openness to the Other".

II - "A MARRIED WOMAN" AND "UNA MUJER CASADA": THE WORDS ON THE PAGE

The plot of *A Married Woman* may be summarised as follows. Astha Vadera is a middle-class Hindu woman married to Hemant, a Delhi businessman and fellow Hindu, and the mother of two children, Himanshu and Anuradha. She works as a teacher and lives a perfectly conventional marriage (arranged but comfortable), until she meets Aijaz Khan, a secular Muslim involved in a militant left-wing theatre group. Their nascent friendship is cruelly brought to an end when Aijaz perishes tragically, burnt to death by a Hindu mob in the wake of the Hindu-Muslim clashes over the Babri Masjid in Ayodhya. Yet it is, later, in Ayodhya itself that Astha first encounters Pipee (Pipeelika) Khan (née Trivedi), a woman qualified in sociology and economics and with a background that is Hindu and, on her mother's side, south Indian,[28] who works for a Delhi NGO and who turns out to be Aijaz's widow, having boldly married him across the religious divide. Against all social norms, the friendship between the two women develops into a fully intimate same-sex relationship, clandestine but marked by a deep affection that all but makes it a kind of second marriage. The relationship reaches its most intense point when Astha and Pipee tour South India together, but finally it breaks up with Pipee leaving for the US to study for a doctorate and Astha left with nothing but to return emotionally to her marriage to Hemant.

The novel has been very carefully researched: Manju Kapur uses the historical events of Ayodhya as the backdrop for the life-stories of Astha and Pipee, and she does so with an impeccable display of documentation. The narrative is in omniscient narrator/third-person

mode throughout, apart from one section (the South India tour and its aftermath) cast in the first-person form of Astha's diary. The mode employed is social realism of the classical type, with no Rushdiesque recourse to fabulation or magic realism. Throughout, Kapur's delicate writing delineates the human relations and their social context with great sensibility and close attention to the details of daily life. The English used in this novel is best described as a distinctively Indian variant of International Standard English: conforming throughout to the grammatical norms of Global English, but employing where relevant a distinctively Indian lexicon. In her afterword, Dora Sales stresses "la diversidad y la particularidad diferencial del proyecto literario del original, que utiliza la lengua inglesa de forma propia desde un contexto poscolonial"[29]. In practice, the English manipulated in this diverse and particular mode by Manju Kapur deploys a very wide range of registers and semantic fields, combining autochthonous Indian elements with others deriving via the Raj from British English, its institutional lexicon and its idiomatic resources, and others still originating, in the wake of globalisation, in International and/or American English. We are thus dealing with a form of English which, while perfectly comprehensible to any Anglophone reader, exhibits strong hybrid and heterogeneous characteristics that require particular attention from the translator.

Dora Sales' project, as explained in her translator's note, is to achieve a translation which manages to "transmitir [el] tono" of the original while also fulfilling the translator's "responsabilidad mediadora hacia quien lee esta novela en castellano"[30]. To this end, she supplies a full critical apparatus including not only the Translator's Note but a full glossary with careful definitions. Manju Kapur's specifically Indian terms are maintained in the original Hindi, Sanskrit or Urdu: they are italicised on first occurrence and are - eschewing footnotes or endnotes - explained in the glossary. The glossary actually makes Kapur's textual details *more* comprehensible to the Hispanophone reader than to the non-Indian anglophone, for there is no glossary in any edition of the original. Dora Sales has, besides, respected Kapur's text in two aspects which might seem self-evident but are, alas, not always so in translational practice: the Spanish title corresponds to the original, and the whole text has been translated without cuts[31]. What we will discuss in the remainder of this paper is how Dora Sales as translator deals with some of that multitude of textual details - concrete, slippery and culture-specific - which make up that long chain of individual decisions that is translation.

Manju Kapur's English in *A Married Woman* is a hybrid linguistic formation consisting, in a fashion metonymic of Indian English in general, of a number of diverse strands. Viewing Indian English in general terms, on the lexical plane and within the general matrix of International English with standard Indian English considered as a variant of it, we may, for present purposes, identify seven such strands, which we shall now describe in turn, taking our examples from the pages of Kapur's novel: a) words from Indian languages (Hindi, Urdu, Sanskrit) absorbed into Indian English as lexical items - e.g. *mohalla* (= slum); *mali* (= gardener); *crore* (= 10 million)[32]; b) native Indian words that have been absorbed beyond India into general International English - e.g. *swami*; *sari*[33]; c) native Indian words that have been absorbed into British English, either in colonial times or more recently, e.g. through the popularity of Indian restaurants in the UK - e.g. *wallah* (= someone who performs a function); *tandoor* (clay oven)[34]; d) transplanted Britishisms (words, idioms, acronyms) still used in the UK and recognisable as such to a reader from that country - e.g. *GP* (general practitioner); *culture-vulture*; *in this day and age*[35]; e) old Britishisms, that is, terms that now seem dated or anachronistic to a British reader but are still current coin in India - e.g. *STD* (Subscriber Trunk Dialling)[36]; f) American or other neologisms pertaining to International English and often associated with globalisation or the journalistic register - e.g. *MBA* (Master of Business

Administration); *mover and shaker*[37]; and, finally, g) coinages or acronyms formed from within the rules of English but referring to institutional or other phenomena unique to India - e.g. *scheduled castes*; *NRI* (Non-Resident Indian)[38]. It is clear that by no means all of these hues and connotations of Kapur's English can be passed on undiluted to the Spanish-language reader who identifies with a different set of linguistic and cultural markers.

Manju Kapur's text betokens a general sensitivity towards language issues and reflects the complex realities of language in India. The narratorial voice of course speaks English, and the main characters - Astha with her degree and M.A. in English literature, Pipee with her brother in the US, the American-returned Hemant - are all well-schooled in that language; indeed, most of the dialogues within the novel are to be imagined as occurring in English (Astha with Hemant, Astha with Pipee), though Astha would speak in Hindi to, for instance, her family's servants or the scooter wallah. To her children, she would speak in Hindi when they were younger and in English after a certain age; with older relatives such as her mother or mother-in-law, the most likely option would be code-mixing between Hindi and English[39]. Indian multilingualism is also focused when, for instance, Pipee has the idea of linking her South India trip up with her academic research and we are told: "With an interpreter she could get some field work done"[40] (the exact nature of the interpretation is not stated, but it would presumably be from Tamil and/or Kannada into Hindi and/or English). Earlier, during her stay in the zenana with Aijaz's family, Pipee, presumably communicating with them in Hindi, is exposed to Urdu, a language she appears to know passively but not actively: "the way they greeted each other, As salamalaikum - Wa Alaikum Assalam, their manner of speaking, the kh's that made her Hindi tongue seem crude and unsophisticated" (the Arabic-derived Urdu phrases mean "Peace be with you - and with you be peace", and Dora Sales retains and glosses them)[41].

Returning to the novel's English, we shall now go on, first to look at some of the translation issues that arise in relation to a particular register, namely the educational sphere and, specifically, its university manifestation; and then examine, in greater detail, an episode from the book that typifies the hybrid texture of Kapur's writing and the sequence of translation problems that it throws up.

The Indian educational system is a hybrid that includes pre-colonial, British and post-independence institutions, terms and practices, in a culturally heterogeneous mixture that is today further mutating under both international, notably US influences and new endogenous development. It is, at all events, visibly much closer to the British and American systems than to those existing in Spain or Latin America, and the entire educational register can thus pose very concrete problems for the Hispanophone translator and reader. Hence and to take the example of this book's higher education references, Astha goes to university to take an "Honours course in English Literature", followed by an M.A., both British-derived terms which the translation renders as "licenciatura en Literatura Inglesa" and "posgrado"[42]: the nearest equivalents in Spain would be "licenciatura en Filología Inglesa" and "máster", but Dora Sales has chosen not to over-naturalise the names of courses of study whose ethos is, inevitably, not exactly the same as at her readers' home institutions. Pipee, for her part, "moved up North, to Miranda House, college and hostel, to do an Honours degree in Sociology"; the translation has: "se trasladó al Norte, a Miranda House, facultad y residencia, para estudiar una licenciatura en Sociología"[43]. "Honours degree", a variant on "honours course", has been correctly rendered, like the earlier term, as "licenciatura"; "residencia" is an approximate equivalent of "hostel"; "facultad", however, does not convey the sense of "college", since in India as in Britain a college is a transversal subdivision of a university that

is not confined to a particular subject area. However, as the college system does not exist in the Hispanic world and "colegio" generally means 'school" at a lower age level, it is difficult to see how a fully accurate translation could have been achieved without annotation or paraphrase, and in practice "facultad" sufficiently indicates the general, if not the specific, semantic area. Finally, Pipee's brother Ajay is an academic high-flyer: "A boy with competition in his blood, he stood first all his life, in school, in IIT, making straight to the US as soon as he possibly could with a wonderful scholarship to MIT". It is assumed that the Indian reader will recognise both acronyms, the foreign - MIT, the famous Massachusetts Institute of Technology - and the home-grown - IIT, the initials which all educated Indians know designate one of the (now seven) Indian Institutes of Technology, set up on an elite model devised under Nehru. Dora Sales translates the sentence as follows: "Un chico con la competencia en la sangre, siempre fue el primero de su promoción, en la escuela, el *IIT*, marchándose directo a Estados Unidos tan pronto como le fue posible con una beca maravillosa para el *MIT*"[44]. The concept of "promoción", meaning the class list of a given year, is specifically Spanish but does not misrepresent the original sense. The translator explains both acronyms in the glossary, but the Hispanophone reader may have trouble grasping their cultural import, since the notion of an elite higher education institution accessible only competitively, familiar to British, Americans and Indians alike, does not exist in the Hispanic world: thus, while "scholarship" is correctly rendered "beca", the full connotations of Ajay's achievement may not be understood despite the translator's best efforts to bridge the culture gap.

The educational register is but one example of the many semantic areas where stark challenges are posed by such culture gaps. We shall now accompany the translator in her journey with the author across one self-contained episode - namely, the record of another journey, the twenty or so pages containing Astha's diary of her South Indian excursion with Pipee[45]. This diary, were it "real", would have been written in English, as would most of the conversations envisioned within it - English being the language in which Astha would feel most comfortable.[46] Culturally, though, we could see this diary as a kind of translation, communicating Indian, not British or American, patterns of thought and feeling by deploying to the full the hybrid and multiple resources of Indian English.

The episode begins with Pipee proposing to Astha that she accompany her on the "Ekta Yatra", that is, a political march across India, from south to north, masterminded by a quasi-guru or "Leader". "Yatra" appears unglossed in the original; it is assumed that the Indian reader will recognise it while the non-Indian reader will guess its sense from context. The translation retains it, highlighting it by first italicising *Ekta Yatra* and then capitalising "Yatra", while defining *Ekta Yatra* in the glossary as "marcha de la unidad" ("unity march")[47]. In addition, "Yatra" is ascribed to the feminine gender in Spanish - "la [not "el"] Yatra", most likely on grounds of euphony. On the next page, by contrast, the original throws up two idiomatic expressions pertaining to International English - Astha, setting down her thoughts in her diary, confesses her dislike for Pipee's NGO colleague Neeraj, who is "fake arty" and "gets on her [Pipee's] nerves". These two colloquial formulations are rendered by Spanish expressions in a similar register: "Es una falsa bohemia", "le pone los nervios de punta" - in keeping, therefore, with the discursive hybridity of Kapur's text[48].

Next, when Astha raises the proposed journey with her husband, a very English idiom appears: "[Hemant said] I was running off on a wild goose chase", which Dora Sales, avoiding the trap of translating literally, renders as "yo estaba persiguiendo fantasmas" (literally, "I was chasing phantoms")[49]. Hemant remonstrates with his wife using a code-

mixing discourse combining the very Indian with the very British ("the Dalits have called a Nyaya Yatra … some mill workers have called a Roti Yatra … every Tom, Dick and Harry is going to march up and down India demanding something"). Here, the translator eschews both over-explanation and over-familiarisation into a "Spanish" tone. A British reader acquainted with Indian political and social issues might recognise "Dalit" (the term now used for the group formerly known as Untouchables), and could easily know "roti" (a kind of bread familiar from the UK's innumerable Indian restaurants), but would almost certainly not understand "nyaya" (justice). By contrast, "every Tom, Dick and Harry" is a stock English slang expression meaning "everyone and anyone". Dora Sales has chosen to retain "Dalit" (with a careful historical explanation in the glossary), rather than resort to an explicatory term such as "intocable"[50], has kept and glossed "nyaya" and "roti", and has rendered "every Tom, Dick and Harry", not by the equivalent and picturesque Spanish phrase "fulano, zutano y mengano" - which might have seemed over-naturalising - but, more plainly, as "cualquier hijo de vecino" (literally, "every neighbour's son")[51]. The hybridity of the original is thus replicated, although, inevitably, certain intercultural nuances disappear.

Hemant goes on to warn Astha of the perils of the journey: "Anything can happen. All these yatras have goondas attached to them". "Goonda" is a very Indian term for "thug", which the native reader will recognise at once, as will some India-expert Anglophones: here again Dora Sales has kept the autochthonous word ("Puede pasar cualquier cosa. Todas estas yatras conllevan gundas"), glossing it with the idiomatic "matón", but with the particularity of changing the spelling to "gunda", thus helping her readers feel more at ease with the alien term by indicating the pronunciation[52]. Astha resists Hemant's opposition and, indeed, her mother's, taking her mother and children out to a restaurant where they are served "dosas" - a culinary item which, again, British Indophiles may recognise but few Spanish readers will, and which the translator duly transcribes and glosses[53]; she explains in the glossary that dosas are typical of South India[54], a detail which - albeit dosas are also popular in the North - might be taken by some readers as an indicative nod to Pipee's South Indian associations, just before Astha is about to set out on her journey with her.

The excursion begins; Astha and Pipee take the train to Kanyakumari, in Tamil Nadu, and join the yatra there the next day. The procession winds its way up through the state, and, says Astha, "whenever I can I phone home from an STD booth". The acronym "STD" - Subscriber Trunk Dialling - has a special flavour, as a term imported from Britain, where it has now fallen into disuse, but still current in India, where an "STD booth" is a public telephone cabin for long-distance national calls. An Indian reader will take this as an everyday term; a British reader will find it quaint, or may not understand it at all. Clearly, these connotations cannot be got across in Spanish, and Dora Sales has decided to retain and gloss the acronym: "siempre que puedo llamo a casa desde una cabina *STD*"[55], thus leaning towards the exotic rather than the familiar and, as it happens, generating a probable reader response that will resemble that of the non-Indian anglophone. The lodging arrangements are described in a mixture of technical Indian English and native terms: "At night we eat what has been arranged for us at the circuit house or *dak* bungalow"[56] ("circuit house" is a specifically Indian English collocation meaning guest house belonging to a state government; "bungalow", though a familiar term to British readers, actually entered UK English via Gujarati and Hindi and is even derived from the toponym "Bengal"[57]). This hybrid linguistic richness cannot, once again, be transposed in full into Spanish: Dora Sales has, here too, opted for a rendering that is both close and exoticising: "Por la noche comemos lo que nos han preparado en la casa del recorrido o el bungalow *dak*"[58], giving "circuit house" a correct if literal translation and retaining "bungalow" (a word marked in Spanish dictionaries as an anglicism) rather than

opting for the commoner Spanish word "chalé", whose Swiss connotations might indeed not be appropriate.

The yatra enters Karnataka, and the two women take time out to visit the school near Bangalore where Pipee's widowed mother lives and teaches. Astha sums up the visit in an English that is idiomatic to the point of (no doubt strategic) cliché: "Idyllic place, with all the usual about idylls. Trees, millions of butterflies, thousands of birds, lap of nature, the works". Here, "idyllic" and "lap of nature" are slightly self-mocking clichés that suggest, alongside the colloquial and somewhat dismissive "the works" (meaning "the whole lot"), that Astha - correctly as it turns out - does not believe her happiness can last. The translation here verges on the cautious: "Lugar idílico, con lo habitual en los idilios. Árboles, millones de mariposas, miles de pájaros, el regazo de la naturaleza, todo"[59]. "Lo habitual" successfully conveys the irony of "all the usual": for the rest, the cliché effect disappears, but it is very difficult to translate stereotype phrases, and there would also be the risk of an excessive Hispanisation running counter to the translator's avowed project. Astha and Pipee's next port of call is Bangalore, where they dine at a restaurant and Astha confesses her relief at having got away from the school fare - which, however, she has to admit is not her friend's case: "to listen to P. it was manna from heaven". Here we have a curious case of a Judeo-Christian biblical reference (to *Exodus* 16) appearing in an Indian text - or perhaps not quite so curious, since Christianity was after all, thanks to the apostle Thomas' landing in Kerala, one of India's religions long before the Europeans arrived. The translator follows the original: "a decir de P. era maná del cielo"[60], thus arousing an echo of surprised familiarity in her Hispanophone readers, much as in their English-speaking counterparts.

After Bangalore, the yatra carries on up the subcontinent, but at this point the two women abandon it, and a confused and semi-repentant Astha is soon back home in Delhi, stricken down with jaundice and having to bear her relatives' reproaches: "This is what happens when you leave your home. The in-laws, the mother, the husband, the servants, all unite on this". Here, even if the lexicon is purely English, the sentiments are traditionally Indian: no single voice can be identified as the bearer of a collective reproach which reasserts the primacy of group values over dissident individual experimentation. Sentences like these do, indeed, seem to have already been translated into an English which is not their native habitat; rendering them into Spanish, Dora Sales opts for a comparable tone, seemingly flat and neutral: "Esto es lo que pasa cuando dejas tu hogar. Los padres políticos, la madre, el marido, los sirvientes, todos unidos en esto"[61]. If anything, her translation is here, as in the use of the familiar second person singular, a shade more intimate than the original, reflecting, it may be, the circumstance that, on the whole, Hispanophone family structures and attitudes remain more likely to be authoritarian and traditionalist than their Anglophone equivalents. Despite all this, Astha closes her diary, and the episode, with an confession that, in engagingly colloquial and intimate English, expresses her unquenchable right to happiness and control over her life: "I want a safe place, a warm place, a loved place. (nb: Who doesn't?)". Dora Sales renders this avowal almost word for word - "Quiero un lugar seguro, un lugar cálido, un lugar amado. (N.B. ¿Quién no?)"[62], at a moment like this allowing her translation to cross all cultural barriers and embody a universal woman's aspiration that resonates beyond time and place.

By tracing Astha's journey, and the translator's parallel journey with the author, we have endeavoured to illustrate something of the complexity and richness of Indian English and the translation challenges it throws up - challenges which cannot always issue in 100% communication of every (trans)cultural nuance, but which the translator has proved to be keenly aware of throughout. *A Married Woman* concludes, as Astha tries to adjust to life

without a Pipee winging her way to America, with the brief and moving sentence: "she felt stretched thin, thin across the globe"[63]: In Spanish, this reads: "se sentía estirada hasta quedar reducida, reducida de un lado a otro del globo". The translator has followed the original in choosing, as the book's very last word, "globo", the literal translation of "globe" - not "mundo" or "planeta" or "tierra", but "globo". "Globe"/"globo" implies "globalisation/globalización", and both original and translation here powerfully suggest the new challenges, possibilities and struggles facing Indian women as the postcolonial mutates before their eyes into the globalised. *Una mujer casada* thus follows in the footsteps of *A Married Woman*, translation confronting original as an equal and parallel reading experience in which Dora Sales, fully attentive to detail and ever-open to the Other, achieves the goal of translational adequacy and successfully brings reader closer to author, enabling her Spanish-speaking audience to encounter and empathise with the view on today's Indian reality so eloquently furnished in English by Manju Kapur.

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[1] Ranga Rao, "Occasional Thoughts on Translation of Short Stories", 263.<

[2] See A. Nicolau G. Pereira, "El reino español en Portugal (1580-1640) y su impacto", 87-88.

[3] Jiménez and Camprubí, notably, translated Tagore together. See Tomás Sarramía, "De Zenobia Camprubí a Rabindranath Tagore", 63n.

[4] See Paz's book *Vislumbres de la India* (1995).

[5] See B. Mallikarjun, "An Exploration into Linguistic Majority-Minority Relations in India"; text of the Ninety-Second Amendment to the Indian Constitution, <http://164.100.10.12/coiweb/amend/amend92.htm>.

[6] Thomas Babington Macaulay, "Minute on Indian Education", *passim*.

[7] David McCutchion, "Introduction" (dated 1968) to *Indian Writing in English* (9-23), 22.

[8] Amy Binns stated in 2005 ("Libraries produce own top 21 of popular authors") that, according to a "national database of the most-borrowed books from public libraries all over Britain", *A Married Woman* "had been borrowed thousands of times"

[9] The Spanish translation of *Home* (*En familia*, 2007) is by Paz Pruneda, revised and with an explicatory note and glossary by Dora Sales Salvador (see Works Cited for full details). As with *A Married Woman*, this is the only translation so far into any language.

[10] For criticism on *A Married Woman*: see, Anita Balakrishnan, "Marriage, Tradition and Autonomy", and my own "'To build or to destroy': History and the individual in Manju Kapur's *A Married Woman*" (cf. Works Cited). For a full bibliography on Manju Kapur, including criticism, essays and translations, see the ongoing on-line compilation by Christopher Rollason and Dora Sales Salvador, "Manju Kapur: A Bibliography".

[11] Translated jointly by Dora Sales Salvador and Esther Monzó Nebot. For a detailed commentary on this translation, see my own essay "Translating a Transcultural Text".

[12] For the situation regarding Spanish-language translations of classical Indian literature, cf. Ramon Bassa i Martín, "La sombra del elefante".

[13] 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*.

[14] Also: Manil Suri, Ardashir Vakil, Amit Chaudhuri, David Davidar, Anita Rau Badami, Chitra Banerjee Divakaruni, Kawita Daswani, Rupa Bajwa and Abha Dawesa. Information (mostly) from Ramon Bassa i Martín, "La sombra del elefante".

[15] Apart from Catalan, IWE works have also been translated into Galician.

[16] Mona Baker, "Linguistic Perspectives on Translation", 22.

[17] See, for instance, Lawrence Venuti, "Neoclassicism and Enlightenment", *passim*.

[18] Friedrich Schleiermacher, "On the Different Methods of Translating", 49.

[19] My translation: "in the contradictory yet complementary dialectic between exoticising (foreignising) and familiarising (domesticating), the ideal solution would be to find a medium term, an in-between space, respecting otherness but able to transmit and communicate to the target culture" (Dora Sales, *Puentes sobre el mundo*, 246).
[20] My translation: "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" (Dora Sales, *Puentes sobre el mundo*, 231).
[21] Cf. my paper "Beyond the Domestic and the Foreign: Translation as Dialogue", given at the International Workshop on "Intercultural Studies Today: Challenges and Imperatives", held at the School of Languages, Literature and Culture Studies, Jawaharlal Nehru University (JNU), New Delhi, 9-11 March 2006 (publication forthconing).
[22] My translation: "demanding visibility, defending the need to create strategies of resistance to avoid the translator's *invisibility*" (Dora Sales, *Puentes sobre el mundo*, 230).
[23] Lawrence Venuti, in Venuti, ed., *Rethinking Translation* (London: Routledge, 1992), 10, quoted in Dora Sales, *Puentes sobre el mundo*, 230.
[24] My translation: "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" (Dora Sales, *Puentes sobre el mundo*, 466).
[25] Theo Hermans, "Norms of Translation", 13.
[26] See, for instance, the Telugu short story "Widow" by Chalam (1925), in Ranga Rao, trans. and ed., *Classic Telugu Short Stories* (63-73), which narrates a young widow's revolt against her fate: does the English title really have the same connotations as the Telugu title "Vitantuvu", even if it is the product of a word-for-word transfer? We may here cite the note prefaced by the translator to Chalam's story: "More often than not, girls were widowed early; and, especially among brahmins, their heads shaven, and treated like domestic slaves, they went through utter misery for the rest of their lives" (62).
[27] Peter France, "Translation Studies and Translation Criticism", 8.
[28] Pipee's widowed mother is south Indian while her father was a Delhi university professor (see *A Married Woman*, 118).
[29] My translation: "the diversity and differential particularity of the original, which uses the English language in its own way from a postcolonial context" (Dora Sales, "Nota de la traductora", *Una mujer casada*, 337).
[30] My translation: "to transmit [the] tone"; "mediating responsibility towards those reading this novel in Spanish" (Dora Sales, "Nota de la traductora", *Una mujer casada*, 337).
[31] By contrast, to take two examples from the translation of IWE into French, Amitav Ghosh's *The Circle of Reason*, whose title pays homage to the Bengali rationalist tradition, becomes, pseudo-exotically, *Les feux de Bengale* (*Bengal Lights*). The French translation of Raja Rao's *The Serpent and the Rope* warns the reader in its preface that, by the publisher's decision albeit with the author's consent, "we have had to sacrifice certain pages, certain fables … we have made an effort here and there to refashion certain passages" ("Il a fallu sacrifier quelques pages, quelques fables … on s'est efforcé de remanier çà et là certains passages" - Georges Fradier, translator's note, Raja Rao, *The Serpent and the Rope*, French translation: *Le serpent et la corde*, vii).
[32] *A Married Woman*, 138, 179, 62.
[33] *A Married Woman*, 249, 256.
[34] *A Married Woman*, both 36.
[35] *A Married Woman*, 74, 103, 252.
[36] *A Married Woman*, 257. This expression will be discussed below.
[37] *A Married Woman*, 33, 120.
[38] *A Married Woman*, 49, 176.
[39] Information kindly supplied by Manju Kapur (personal communication).
[40] *A Married Woman*, 247.
[41] *A Married Woman*, 136; *Una mujer casada*, 145.
[42] *A Married Woman*, 31; *Una mujer casada*, 40.
[43] *A Married Woman*, 119; *Una mujer casada*, 129.
[44] *A Married Woman*, 119; *Una mujer casada*, 129
[45] *A Married Woman*, 246-265; *Una mujer casada*, 251-269.
[46] Information kindly supplied, again, by Manju Kapur (personal communication).
[47] *A Married Woman,* 246; *Una mujer casada*, 251, 320.
[48] *A Married Woman,* 247; *Una mujer casada*, 252.
[49] *A Married Woman,* 248; *Una mujer casada*, 253.

[50] *Untouchable*, Mulk Raj Anand's famous novel of 1935, has been translated into Spanish as *El intocable* (2002).
[51] *A Married Woman,* 249; *Una mujer casada*, 253-254, 319.
[52] *A Married Woman,* 249; *Una mujer casada*, 254, 321.
[53] *A Married Woman,* 254; *Una mujer casada*, 258.
[54] *Una mujer casada*, 320.
[55] *A Married Woman,* 257; *Una mujer casada*, 261.
[56] *A Married Woman*, 258.
[57] *Concise Oxford Dictionary* (1990 edition): "a one-storeyed house" [Gujarati *bangalo* from Hindi *bangla* = belonging to Bengal]. *Hobson-Jobson* adds: "The probability is that, when Europeans began to build houses of this nature in Behar [sic] and Upper India, they were called Bangla or 'Bengal-fashion' houses; that the name was adopted by the Europeans themselves and their followers, and so was brought back to Bengal itself, as well as carried to other parts of India". The same dictionary has, for "Dawk bungalow" (= *dak* bungalow): "A rest-house for the accommodation of travellers, formerly maintained … by the paternal care of the Government of India" (Yule and Burrell, *Hobson-Jobson: The Anglo-Indian Dictionary*, 128, 129).
[58] *Una mujer casada*, 260.
[59] *A Married Woman,* 261-262; *Una mujer casada*, 265.
[60] *A Married Woman,* 262; *Una mujer casada*, 266.
[61] *A Married Woman,* 265; *Una mujer casada*, 269.
[62] *A Married Woman,* 265; *Una mujer casada*, 269.
[63] *A Married Woman,* 307; *Una mujer casada*, 311.

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