

Chapter

5

Fame is Not What It Seems: Manipulation of Authors' Literary Fame

"It is odd to be known so unanimously, but be so lonely." - Albert Einstein

Despite the fact that translation plays a vital role in human's life, especially in the context of India, translations or 'refractions' are of great significance in manipulating translator's mind in further manipulating the popular impressions of the texts and their recreatorsthrough target texts. There is hardly any corpus of research in the Indian context that checks the manipulations done for altering long established images of the source writers, texts or even the target texts and the creative heads involved the translation processes, which in our study are the directors of the adapted texts. This chapter aims at uncovering the underlying ideological and political impressions ofthe source and target texts, consequently at establishing the notions of whether the adapted texts altered the images of the people involved or not with their respective text adaptations. Considering the aim of chapter, the analysis would focus on the target texts, their adapters with reference to the source texts and their authors and would also attempt to find if there any manipulation of fame of the long established impressions of public figures associated in the entire process, including the source and the target, of primary texts.Hence, the chapter would deal with the altered perceptions that would have been created for the source authors such as R.K. Narayan, Jawaharlal Nehru and Madhu Rye and also would it focus on the impressions of the source and target texts.

5.1 Manipulation

As discussed in the previous chapters, the influence of ideology and power relations has a significant role in translation practices. It has drawn great attention from relevant scholars since the cultural turn in Translation Studies. Nevertheless, scholars like Gentzler and Tymoczko have emphasized on the striking role of power and agency in the domain of translation studies, (Gentzler and Tymoczko, 2002). They developed the term ‘power turn.’ They claimed that the cultural turn in translation studies had shifted to a focus of understanding the power relations making to be named as a power turn that brought power issues to the fore in discussions of both translation history and translation strategies. They observed that translation cannot be the mere act of faithfully rendering messages; Instead, it is an intentional and conscious act of selecting, assembling, structuring and fabricating, denying information and creating messages. In this way, translators, like creative writers and publications, become powerful actors shaping knowledge and culture.

Lefevere (1992) believes that translation can never detach itself from the political and literary power relations of the target structures and cultures. Aiga Dukate (2007) points out that, according to this school, manipulation is both the result of the hybrid structure of translation and of power relations within the polysystem or between the systems of different cultures. He claims that transcribers/translators are to some extent like traitors; that destroy the target message versus the target text and culture (Lefevere, 1992). In fact, translation as a communicative event can never be studied without considering its situational and sociocultural context. He claims that transcribers/translators are to some extent like traitors; that destroy the target message versus the target text and culture (Lefevere, 1992). According

to him, translation is mainly determined by three factors, namely: professionals within the literary system, patronage outside the literary system, and the prevailing poetics.

Manipulations in translation are mostly determined by the culture of the target language, the initiator of the translation and/or the translator (Klimovich, 2015). A. Lefevere (Lefevere, 1992) states that ideological considerations play the dominant role in defining translation policy. Thus, in different periods of history, some texts were translated according to the specific ideological requirements of the target language. The existing ideology influenced and still influences the translation policy in different countries. Ideology plays an important role in translation practice as it serves to achieve political goals, controls the selection of texts to be translated, translation strategies, and the distribution of certain translations. Translation becomes the material manifestation of an ideological operation for the benefit of the patrons.

Manipulation involves the transformation or alteration of an impression using various methods and techniques to generate desired results. Some manipulations can be considered to be skillful artwork, while others could be considered to be unethical practices, especially when it tries to mislead or deceive public. Other examples include manipulation for political propaganda, or to enhance the fame of a person or for entertainment or for cracking practical jokes. Depending on the application and intent, some manipulations can be considered as well-thought acts because they involve the creation of unique images as desired. In some instances, expressions of art and artists are made look like unlike than what they are popularly known as. The growing popularity of adaptations and translations,

manipulation has raised concern on whether it allows for unrealistic images to be portrayed to the general public or not. The possible alterations of public figures or cultural icons have a significant impact on responses and reactions which further have an impact and affect emotions toward these.

Manipulation is widely seen as a phenomenon in translation and has been proposed as "manipulation school" by the translation theorists. According to Lefevere (1992), one of the proponents of the manipulation perceived that translation is an activity that involves ideology, poetics, and sponsorship and with the rewriting of the source text, manipulations can happen through a 'universe of discourse' wherein patronage and poetics are the most important elements. Lefevere (1984) called the manipulated text as 'refraction.' He argued that refraction is a text created on the basis of another text with the aim of adapting the other text with an ideology. As a general view of manipulations, one can derive at least two findings of translational manipulations: manipulation as change and manipulation as handling (Aiga Dukate, 2007). Manipulation is an approach to translation and the result of such an approach in the rendition of specific text adheres to beliefs about a particular model or culture, author, and text intent. Such processing involves major changes, which can be appropriation or localization or glorification or vilification in a translation. The manipulation school perceives that "all translation implies a degree of manipulation of the source text for a certain purpose" (Hermans, 1985, p. 11). However, which aspects stimulate translators to manipulate source texts can be understood and some reasons would be itemized from an analysis that follows in the current chapter.

The purpose of this study is to explore whether compliance with the patrons in terms of ideology and poetics can result in individual's pursuit of fame or manipulation of existing popular impression, a common aspiration for many, can deliver authentic promotion of the author as someone else as against the already existing perceived popular notions. The aim of this chapter is to study and explore how fame is manipulated of the source text authors and the target text directors involved in the activity of refraction. In the effort of doing something through which fame is less an end in itself than a way of reaching other goals, then the motive for fame attains salience. The power derived from fame is grounded in the societal concepts of success, which means that the reinforcement of certain individuals' fame is itself reinforcement of fame.

5.2 Fame

During the late 1980s in India, significant changes could be witnessed within society such as shifting value systems and advancing technological changes making one predict that fame, financial success and power in addition to other individualistic values are highly probable to largely central in popular TV and consequently people lives, while communitarian values such as tradition and communal feeling would minimize in significance overtime coexisting with the growing fascination for fame. It can also be observed that, increasingly popular TV shows can be instrumental in portraying a certain image of the creative artists participating in the adaptation processes.

Considering the conception of fame, it may seek recognition and reputation within the eyes of the people across the society. It can also be linked with the pursuit of power,

recognition, and therefore the needs for achievement. the need for fame are often of diverse forms and may be triggered or related to diverse motives for undertaking greater social good, attaining enhanced levels of attainment in one's endeavors with reference to productivity as per demands. To be famous means, somewhere, many of us whom the topic is unaware of are brooding about the topic and conversing about someone. Subjects are exposed to fame when they are known by name, identified by sight, and talked (or written) about by public. Fame, financial success and power in addition to other individualistic values are highly probable to largely central in popular TV and subsequently people lives, while communitarian values like tradition and communal feeling would shrink in significance overtime concurrent with the growing obsession for fame. It also can be observed that, increasingly popular TV shows are often instrumental in portraying a particular image of the creative artists participating within the adaptation processes.

It is humane to match oneself with others and therefore the hidden instinct of being noticed in the eyes of becomes precise to this tendency. The consumption of media may be a significant a part of people's lives as TV, movies, the web, and medium forms a principal a part of people's lives. Although, the pursuit of fame is an inevitable a part of growing up and discovering self-identity, people idolize celebrities merely because they're famous. The overriding intention in doing something and ultimately should be being famous doesn't equate to being happy does merely curtail from material acquisitions and associated fame, but more so from inner peace and harmony. Fame not only impacts on individuals who want it, but the place and people who have it. When becoming

famous, individuals can utilize their fame to undertake good deeds to bring a significant change to the world.

As per the law of homogeneity, a reputation that rapidly appears is an apprehensive sign since it has direct approval of the masses. Celebrities, actors, entertainers and creative artists are driven by fame because it touches on social recognition and social status. Fame or popularity is very difficult to attain. However, when attained, it is often readily enjoyed. It is always claimed that a name that comes fast soon can be altered or disappears.

Translation of literature can enable to comprehend that fame can exert a detrimental influence on the human side, especially when the popular literary figures indulge into activities that are fame centered and that has led to the refuse of pluralistic values that are closely substituted by individualistic values. Fame associated with such acts add legitimacy, authority and expansion of power. The effect of fame on public has not been extensively studied for its capability to tamper, glorify or tarnish popular impressions. Results of this study would advise majority of researchers, who are engaged to address questions on productive or destructive manipulation of fame, to reconsider and exercise vigilance in their existing status. Manipulation of fame, is not a complex aspect to handle, if assessed from the proper blend of framework and tools.

The comparative cultural studies framework and the refraction model enables to have a close thematic reading of the source and target texts and ultimately, locates an understanding of the genre and thematic shifting leading to the altered or changed

impressions of the creative players in the process of translations and adaptations. The current study focuses on the shifting genres and themes in the target texts with regards to their source texts.

While influential politicians or parties involved in the creative processes of translation or adaptation, on the other hand, possess public-driven motivations rather than just personal reasons for their fame and this centers on serving the general public so on attain a particular level within their careers. Politicians or social leaders are driven by fame because it brings them social status, reputation and power. Writers, scientists, philosophers, and intellectuals are, however, also essentially driven by fame as a requirement to stay something for posterity, because it connects to immortality and intellectual or creativity leadership. Furthermore, they are also motivated by social recognition needs and social station, material needs and power.

Adaptations, in Lefevere's words 'refractions' have been happening as the result of changing perceptions and needs of the receptors. In the regard of literary fame, Lefevere categorically claims that, if the work of literature is not refracted, it may lose its existence and might disappear from the society. In fact they are the refractions of literary works which are involved in the process for survival of the original works and these get a new life. Lefevere argues that refractions not only are instrumental in survival of a literary work but are also extremely influential in establishing a writer's prestige. The original work gains its solidarity with its refraction.

‘Refraction’ in subtle ways draws attention towards the original author and his ways of writing and in the longer run publicizes him. But because of the constraints, refractions may have to manipulate the literature and also his author’s ideology and poetics. It is possible that refractions may end up being controversial works as they can create different values and practices. So the literary fame here can either be positive or destructive. It can either make or break an identity of the author by the ways in which the work has been refracted. It has the power either to glorify or to vilify a writer. Spoofs, parodies, satires are quintessential specimens of the latter whereas serious well-adapted works represent the former. So, the manipulation of the text is not only about the content as discussed in the chapter two but it also has a considerable amount of significance on the shifting of the impressions with the transformed content on a different medium.

5.3 *Malgudi Days* (1988)

R. K. Narayan was fortunate as during his entire lifetime he was awarded with numerous awards a Padma Bhushan award in the year 1964 and also a Padma Vibhushan in 2000. He was also awarded with his first major award in the year 1960 with the Sahitya Akademi Award for his work titled *The Guide*. In the year 1980, he was awarded by the British Royal Society of Literature, with the A C Benson Medal. In the year 1982 he was chosen as an honorary member for the reputed American Academy of Arts and Letters. The Nobel Prize in literature was also not left to have been thought to be given to Narayan, as he was nominated for it several times. In the year 1986, he was honoured with the coveted award named Rajyotsava Prashasti by the Government of Karnataka.

Recognition also came to Narayan by being conferred upon with honorary doctorates by the University of Leeds in the year 1967, by Delhi University in the year 1973 and by the University of Mysore in the year 1976. Towards the end of his career, Narayan was appointed in the Indian Parliament for a six-year term from 1985 to contribute for the betterment of Indian literature. During his six-year tenure, he advocated for Indian children and drew attention to the school curriculum, which literally puts a strain on their shoulder bags. He enjoyed his fame and reputation as an Indo-English writer has always been admired, at least by the awarding agencies including Graham Greene and Nehru.



Fig.33: R.K. Narayan receiving an award from Jawaharlal Nehru (Source Indian Express)

Narayan works during his forty years of writing is all about the nature of Indian culture set in a fictional background. He has been perceived as a quintessential Indian English writer who has been considered as one of the most influential writers from India. His subjects and emotions have a wide range of variety which is also discussed in the chapter one of the thesis. However, on close reading of the primary target text *Malgudi Days* (1986-88) with ideological shifts, it can be perceived that the television series based on the writings by Narayan evidently portrayed patterns that the series was more of children centric. Episodes such as “Nitrya”, “Leela’s Friend”, “Iswara”, “Swami 1-8” to name a few identify important stages of child development during the entire series. Narayan comes across as a writer who knows every corner of the child's mind. He continues to be psychoanalytic, primarily in the portrayal of childhood in India. His prolific yet lucid portrayal conveys significant understandings of the children’s spirit, which creates amicable relationships with both young and adult viewers.



Fig.34: A still from episode 7 where R. K. Narayan appears on the tv screen.

Also, it was not just Shankar Nag who received a status of prominence by entering the television world after the adaptation of *Malgudi Days* but it was also R. K Narayan who for the first time came in the public sphere which mostly constituted of the people who knew Hindi Language. It is in the episode 7 when R.K Narayan himself comes on the screen to introduce the town of Malgudi. Before this R.K. Narayan's fame was only limited to English Indian readers but with this adaptation his name came to the mouths of every other Indian who watched TV. He became a major literary figure and needless to say many started translating his works into their regional languages. It is noteworthy to share that the cover page to the Hindi Translation of *Malgudi Days* reads *Malgudi Ki Kahaniya, Jin par Television ka serial bhi ban chukka hai*, which means Stories of Malgudi, on which TV serial has also been made. It also significant to note that Narayan got nominated for Nobel Prize in literature in the year 1996 which was subsequent to the TV adaptation. However it was not just *Malgudi Days* for which Narayan was highly received but it certainly added to his literary appeal.

5.4 Bharat Ek Khoj (1988)

Undoubtedly, to lay men of India who were not into reading of English writings, Nehru before the television series would have been thought only as an Indian politician who was actively involved in the anti-colonial nationalist, a progressive secular humanist and the first prime minister of India who was one of the key political players in India during early and middle of the twentieth century. Nehru could have been perceived limitedly as a principal leader of the Indian nationalist movement during the 1930s and 1940s. Also, the “tryst of destiny” speech that was delivered by him on radio on India's independence in the

year 1947 has often been celebrated for the betterment and poignancy of the nation. He also had served as the India's prime minister for first seventeen years of her independence. He has also gathered reputation for having promoted the notions of parliamentary democracy, secularism and scientific advancements during the 1950s and 1960s. He is also had achieved fame of considered as one of the architects of modern Indian nation state. However, on close reading of the target text *Bharat Ek Khoj* (1989) it can be observed that the there can be alternative images of the Nehru that are portrayed with the help of television adaptations. Nehru can be seen to be appeared from time to time during the 53 episodes. Not only has he been shown as an entity with the help of figure but he in the form of a lookalike narrator narrates and educates about various historical phases and figures that brought substantial changes to the very idea of India. Nehru can be perceived as lot more than a popular politician.



Fig.35: A still from Episode 1, “Bharat Mata ki Jay” Nehru’s address the rural population

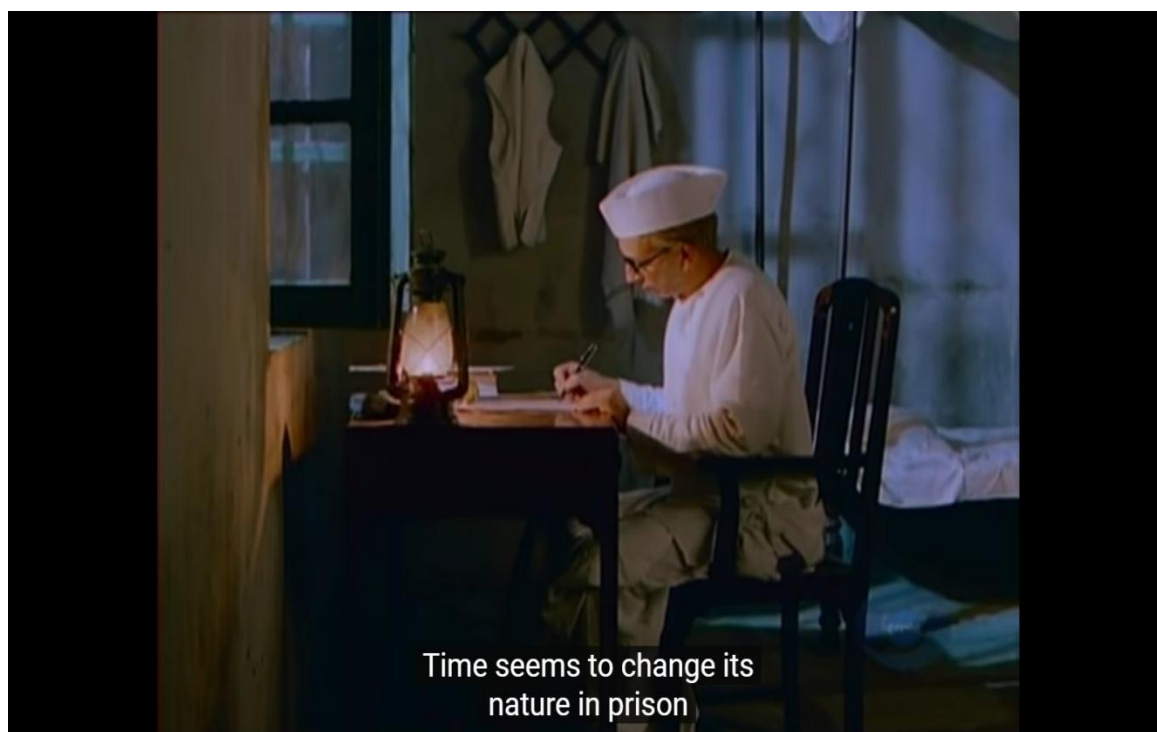


Fig.36: A still from episode 1, Nehru 's image portrayed as a writer on the tv screen.



Fig.37: A still from episode 52, Nehru 's portrayal as a writer on the tv screen again

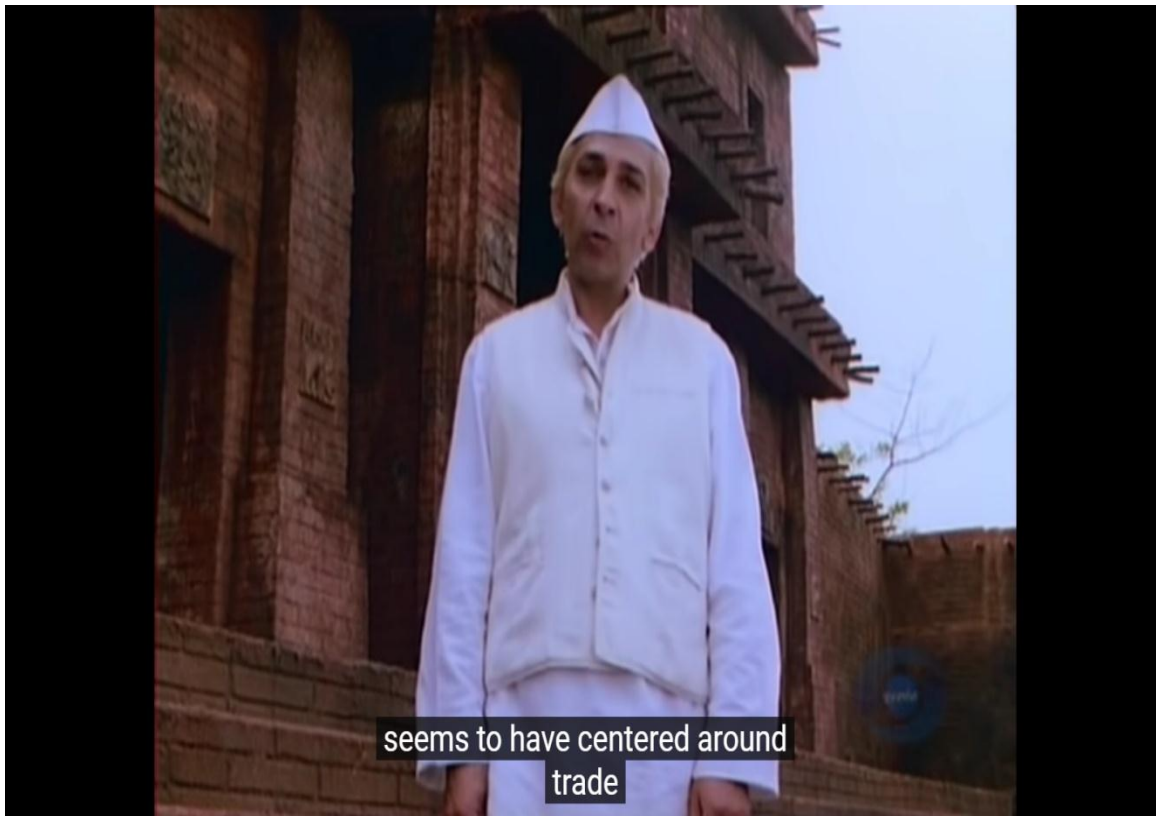


Fig.38: a still from episode two of *Bharat Ek Khoj*, Nehru shown as a knower of history

There have been two prominent altered images, than that of popular images, of 'Nehru as a politician' can be perceived. One is the 'Nehru as a learned historian' and two 'Nehru as writer' of an important treatise. On close analysis it can also be found that the television series portrayed the populist image of Nehru who had deep concerns for the rural population. He has been shown in a way that conveys the idea that Nehru has larger visions of eAiga Dukateng the rural population about the idea of India as Bharat and this is quite evident in the very first episode where the actor who is a lookalike of Nehru talks and inquires with the large rural gathering about their understanding of 'India' or 'Bharat mata.'

The series has the narration in two forms but the narration that is done by Roshan Seth is made to appear as Nehru speaking to the audience trying to educate them about the nation whereas the voice of Om Puri is of the academic historians which has no face to establish an entity. In a sense it takes over Nehru's narration and often it seems as if it just is the voice of Nehru. When such narrations of India happens on the television screens it is rhetoric to state the audiences would naturally start building a reputation for Nehru who knows the history of India and is highly educated to even write about it.

Unlike the popular imagination of politicians who are less educated and only meant to exploit the votes, *Bharat Ek Khoj* generates a reputation of a politician from an angle which can garner lot more of than the popular impression of Nehru than the then existing impression only limited to as a politician. Through this show, Nehru is portrayed as rationalist historian and writer of a treatise and who is aware of the India's past and shortcomings. Through the narrations Nehru is seen speaking about India's ages of glory and the times when India saw setbacks, making it appear as someone who is not only deeply concerned about India's future but also as someone who has thoroughly studied the past and can write a book.

5.5 Mr. Yogi (1989)

Unlike the other two primary sources where the impressions or the perceptions of the source authors are generated or manipulated, the popular impression of the target text *Mr. Yogi*'s director Ketan Mehta seems to be altered. So far till the time Mehta directed *Mr. Yogi* (1989) he was actively involved in making films that had serious content, such films that

were often regarded as films from the parallel wave of cinema in India. These films included *Bhavni Bhavai* (1981), *Tarnetar Fair* (1982), *Holi* (1985), *Mirch Masala* (1986), *Bandhani*(1987) and *Hero Heralal*(1988) to name a few. These films were regarded as some of the most thought provoking films that raised questions to address serious social issues as feudalism, casteism, and patriarchy using the themes of satire, violence, romance and rebellion.

On the close reading of the target text *Mr. Yogi* (1989), it can be found that the perpetual patterns that are adopted in Ketan Mehta films are absent. Mehta creates a television show that has a content which of course addresses certain questions on the clash of tradition and modernity and the ambiguities as the consequence of it. However, with this television series there comes across an entirely a different image of Mehta as someone who puts across his content of an NRI protagonist Mr. Yogesh I Patel using situational humour and mockery. This potentially establishes Mehta's identity as a versatile craftsman instead of just a director actively involved in the parallel wave cinema in India.

The entire pattern that forms, in ways manipulates the popular established image of Ketan Mehta as a serious filmmaker to that of a director who can generate content for television and that to with such brilliance. The refraction for this television series creates a reputation for the creator as someone who is not only stringent in selection of the content of his films that are about poignant social issues but also as someone who is open for content that can be lighthearted when put across.

Also, it is noteworthy that as in the previous two primary texts namely *Malgudi Days* and *Bharat Ek Khoj* created some role and room for the source author in some way or the other as a part of the target text. Like Nehru's lookalike narrated the entire television show of *Bharat Ek Khoj* and R. K Narayan not only appeared but his name was mentioned in the credits of all the episodes. These shows either altered the existing impressions of the source authors or created new impressions altogether.

However, in the target text *Mr. Yogi* there is hardly anything related to the source author Madhu Rye that is included in the target text. Apart from the manipulation of Mehta's impression that can be inferred on reading between the texts, there is no clear role of the source author. Hard was also to find in the credits the name of the source author may be because of the lower quality and cuts of the prints of the target texts but the content is humorous of a level worth praise.

According to the analysis and study of the primary sources, significant changes are witnessed with the ways in which the fame of creative artists are manipulated within a society which was in phase of shifting value systems and advancing technological changes in their daily lives. Moreover, other individualistic values of the creators are also highlighted to a large number of receivers through popular medium of TV and subsequently the perception of people lives.

Of course it cannot be neglected as also discussed in chapter two about the status of the target text creators that they got a new medium to explore. Shankar Nag, Shyam Benegal

and Ketan Mehta were established and well-reputed directors from the already existing film industries. Their reputation of film direction got an enhanced impression of not just directing films but also for television, a medium which is supposed to be dealt with very carefully as it involved political bigwigs in the process of making and receivers as the larger masses of not a very old independent country India.

The current assessment of the primary sources indicates the value change in the perception of the writers and directors. The study shows that fame, financial success, plus other individualistic values such as achievement gained significance. The manipulation of fame here can be classified into two categories. One, the fame as a state of being glorified or getting a platform that adds to the artistic value perception; and two, a state of portraying as an artist of totally a different a genre or perception unlike the popular. As the process of media exposure corresponds to the reception culture, there is an increased visibility of the creative folk on national television.

Thus, ideological manipulation in the translation of literary texts in the 1980s period involved rewriting literary works, which led to the appearances of completely different writings, modified according to ideological requirements. In other cases, undesirable elements, such as religious contexts or other elements in the texts broadcasted on Doordarshan did not correspond to the state ideology, were adapted from the texts and glorified certain texts and authors. According to this thesis, the manipulation strategies used in the translation of these literatures are not limited to those just identified. Further,

comparative studies are needed to understand and investigate other possible strategies and the proportion of the phenomenon on local and global scales.