

# CHAPTER

## VII

## **CHAPTER VII**

### **COMPARATIVE STUDY**

Translation is an art. It is a means and process of communication. It makes the field of literature vast nationally as well as internationally. As far as nation is concerned, translation has assumed an added importance and significance in India, in the context of our paramount need for national unity.

Translation is a rewritten of an original text. Rewriting helps in the evolution of literature. It can introduce new concepts, new genres and new devices. So the history of translation studies is also the history of literary innovation.

Translating from an Indian language into any other Indian language is not so difficult because there is a common cultural substratum which can be termed Indian. All Indian languages are derived from Sanskrit, which is the mother of all languages. If necessary intellectual and emotional integration has to be achieved in the country and all Indian languages must be brought closer to each other.

#### **VII.1 INDIAN LITERATURE IN SANSKRIT TRANSLATION**

Translation is an art because it is an intelligent work. Though not mentioned in the list of sixty four arts, translation may be included in the Kavyakala. In today's world nobody can deny the importance of translation. Although deviation is inevitable, there is no doubt that translation leads to literary innovations on its own right. Rewriting of an original text is translation. All rewritings, whatever their intention may be, reflects certain ideology. It manipulates literature to function in a given society in a given way. Rewriting helps in the evolution of literature. It can introduce new concepts, new genres and new devices. So the history of translation studies is the history also of literary innovation.

The art of translation has played a significant role in the spread and preservation of knowledge throughout the ages. Much of treasures of the Eastern and Western thought and literature have survived due to the dedicated labors of talented translators at crucial points of history. New dimensions and a sense of urgency to the art of translation has been due to the phenomenal advances of science and technology in our times have added. Translation has become an indispensable tool and a means for breaking the existing language barriers. So the translator is no longer to be treated as a 'traitor or a traducer'. He is a benefactor in bringing the world closer, culturally as well as politically.

The Sanskrit word of translation is *Anuvāda*. It means repetition of what is said in a text with a different wording. A change of form can be basically viewed as translation. When we speak of the form of a language, in this context we are referring to the actual words, phrases, sentences, and other higher units that are spoken or written. It is the structural part of language which is actually seen in print or heard during a speech or conversion. The form of the source language is replaced by the form of the target language while translating. In past, Sanskrit language with an elitist approach to literature, Sanskrit texts were being translated extensive in different Indian language and Sanskrit language was not used for translation from other languages. . Inter lingual translation from one Indian language into another started quite late in the 19<sup>th</sup> century.

A question arises: what is it that induced the men, engaged in creative work of the biggest order, to spend part of their energy on translation? Translation is a psychic urge that is deeply rooted in certain people which cannot be adequately answered to the question. No one will dispute that it is an inner urge. There is a particular cast of mind that makes one a translator. But what is the nature of this urge? It is not a mimetic impulse. The translator is not an imitator, and certainly not a parodist. The pleasure he derives is not histrionic; it is not the pleasure of make-believe or of assuming situation. It can only be described as an urge to perform and

interpret, as a great conductor interprets the score before him. The interpretation is, in its own way, a creative process. No poet can turn into a translator unless he feels a subtle continuity between the work of original composition and the labor extended on interpreting the work of a kindred soul. In becoming a translator he does not cease to create, nor does his pleasure cease to be personal. Through a remarkable paradox, the self-obliteration that translation involves itself becomes a means of self-expression. The translator has therefore been rightly described as a character in search of an author; he finds the author first in another and then within himself.

The literalist main contention is unquestionable sound. A translator must translate but not improvise. There are certain things which the translator has simply no right to attempt. For instance, he has no right to skip. Having selected a work, he has no right to pretend that a word or a phrase that he finds inelegant does not exist. He has to stick to his author through thick and thin. There is danger of discovering much unsavory detail if translator does not pray so close into the author's workshop. He may find examples of repetitiveness or of unpardonable weakness for particular words and phrases. But in the fond belief that it 'makes no difference' he has no right to leave out anything. Nor has he any business to 'improve' the original. He cannot do so, anyway; the only thing that he can improve is his version of the original in a different language. He must heed Dr. Johnson's advice; "never sir, try to excel the author you translate". Sometimes radical deviations are sought to be justified on the plea that they 'sound better'. If the musical quality of the original can be retained it is well good. If it cannot, it has to be sacrificed at the altar of accurate rendering.

We should not forget that from Sir William Jones's translation published in 1789, Europe first learnt of Kālidāsa's *Śākuntala*. After this translation, something in the nature of a commotion was created among European intellectuals by the discovery of this drama and as a result several editions of this play came out. Its translations also appeared in different languages like German, French, Danish, and

Italian from Jones's translation. Goethe was powerfully impressed and magnificent tribute was paid to *Śākuntala*. The idea of giving a prologue to Faust is said to have originated from Kālidāsa's prologue, which was in accordance with usual tradition of the Sanskrit drama.

Dryden says very clearly about what should be an ideal aim of a literary translator in the following words:

“A translator that would write with any force or spirit of the original must never dwell on the words of his author. He ought to possess himself entirely, and perfectly comprehended the genius and sense of his author, the nature of the subject, and the terms of the art or subject treated of; and then he will express himself as justly, and with as much life, as if he wrote an original; whereas he who copies word for word loses all the spirit in the tedious translation”.<sup>1</sup>

“It would be almost true to say that there are no universally accepted principles of translation, because the only people qualified to formulate them have never agreed among themselves, but have so often and for so long contradicted each other that they have bequeathed to us a welter of confused thought which must be hard to parallel on other fields of it”.<sup>2</sup>

In the Indian multilateral society the anomaly is that, writers and readers in one language know very little of what is being written in a neighboring language of the country although of Indian literature being one. The translation of works can be a way through which Indian writers may come to know one another, across the barriers of language and script. Through this readers may appreciate the immense variety and complexity of their country's literary heritage. Humans are known to have been translating since ages though it is a great paradoxes that some consider the

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<sup>1</sup> Panda .R.K., *Translated Literature in Sanskrit in Essays on Modern Sanskrit Poetry*, p.189

<sup>2</sup> *Ibid*, p.190

activity of translation to be “an impossible task”. Moreover, translators – rare breed of men of letters- have often been undervalued and have seldom been given the acclaim and commendation due to them. However, if the translator is not noticed, that might suggest that the translated piece has an excellence of its own. Think of the Gujarati, Marathi, Telgu, and Hindi translators of Sharat Chandra Chatterjee’s novels. These translators by their excellent work could so easily cross the linguistic barriers and almost convince us that the Sharat Chandra was a Gujarati or a Marathi writer or that he actually wrote in Hindi. The invisible men of literature are translators. They are a rare breed. They are in it due to their love of literature and a sense of loyalty to the languages and not for the glory.

A translator is a true bilingual or trilingual and has more linguistic competence in totality than a creative writer who may know only one language. The translator gains a rich and new experience and attempts literary translation with a pioneering spirit and missionary zeal. Moreover, if we want to establish Indian literature as one it is possible only through translation. The features of commonality in our thought expressed in different Indian languages is revealed from translations from one Indian language to another. It is both for the understanding of the basic utility and wonderful diversities on Indian literature in the Indian situation, the necessary of translation are ineluctable.

One of the fascinating fields of modern Sanskrit literature is the translations. In Sanskrit, the study of translated literary works forms an interesting, emerging and challenging area of research. In past Sanskrit literary works were translated into several foreign and India n languages. Today without translations, the study of Sanskrit originals seems impossible. That activity is still going on. But at present we have a reverse trend. A sizable amount of literature in the form of translations of literary texts is available. All those works are neglected and are not subjected for the study and research. We are not able to evaluate and appreciate them as we know a little about them expect some information. There are more than hundred literary

works written in ancient languages like Pali and Prakrit, foreign languages like Russian, English, French and German, Indian languages like Hindi, Gujarati, Marathi, Oriya, Kannada, Malayalam, Bengali, Assamie, Rajasthani, Urdu and Persian etc, which are translated into Sanskrit. A valuable contribution to the field of Modern Sanskrit Literature is being made by some of the best minds who have been endorsed to translate or Trans create the seminal works from several other languages into Sanskrit . A significant and commendable works in this direction have been prepared by the Sanskrit writers of twentieth century. They have not only enriched the Modern Sanskrit Literature but have given a new life to this dying language. The scope for research in this new field has been created by them.

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## **VII.II ABOUT THE TRANSLATION**

The translator has tried to carry the same thoughts in his translations. It is evident that the translator's task is more difficult than that of the writer as he has to work upon two languages, not one. There are ample problems faced by the translator while translating the a work and it is evident while reading and comparing the translation with the original work. For example:

- 1) It so happens that many colloquial words are typical of that language and there is no Sanskrit equivalent for the same. But it is the translator's skill to bring out a new work/vocabulary or to convey the same sense using a synonym.
- 2) Sometimes it so happens that the translation composed becomes more beautiful than the original work.
- 3) The translator should maintain the same emotions, charm lucidity and rhythm.
- 4) The translator must translate but not improvise.

In *Sārthaḥ*, the translation form is *bhāvānuvāda*, which explained the plot easily. The translation is so easy that the beginners of the Sanskrit language can also understand the theme easily. Hence, the *gadyānuvāda* of the novel *Sārthaḥ* into Sanskrit made by H.V. Nagaraja Rao is successful.

This translated work is useful in introducing the scholars all over the world, the wisdom and enshrined in the Kannada literature. The translation is free from all omissions and commissions, and true to the original thought. The language of Sanskrit version is fluent and free.

Hence, Dr. H. V. Nagaraja Rao has made a valuable contribution to the field of translation as he has published most of the translated works in Sanskrit works in Sanskrit and Kannada.

### VII.III COMPARATIVE STUDY

When I recently met Dr. S.L.Bhyrappa in Baroda (on 28<sup>th</sup> December 2008) he expressed that “The translated version of *Sārthaḥ* in Sanskrit is more effective than it’s original Kannada version because the translator had knowledge of Sanskrit and Indian philosophy, specially Advaita Vedanta, Adhyatma, Nrutya, Sangeeta etc.

As far as language is concerned, there is very much similarity between Kannada and Sanskrit. Dr. Bhyrappa’s writing is so cultural-specific that the glossary used has same meaning in Sanskrit as in Kannada. Just a few examples will do. Words like Āratī, Tīrtha, Śrītulāsī, Arcanā, Vratacuḍāmaṇi, Ṛṣi, Darśana, Sādhaka, Vidyāśālā, Ālāpa, Śṛti, Saptaka, Svara, Purāṇa, Saṁsāra, Pañcāyata, Kalākṣetra, Kaliyuga etc.



In the following quotation, the translator maintained both meaning and flavour. Nature and style of the subject remained unchanged.

**Kannada Passage:** ಮನುಷ್ಯನು ಪುರುಷಾರ್ಥಗಢ್ಢನುಸರಿಸಿ ಸದಾ ಕರ್ಮನಿರತನಾಗಿರಬೇಕು । ಇಲ್ಲದಿದ್ದರೆಜೀವನವು ಅರ್ಥಭ್ರಷ್ಟವಾಗುತ್ತದೆ । ಇ ಅರ್ಥಭ್ರಷ್ಟತೆಯೇ ಖಿನ್ನತೆ ಅಥವಾ ರುಚಿಹೀನತೆಯನ್ನು ಸೃಷ್ಟಿಸುತ್ತದೆ ಂದು ಮಂಡನಮಿಶ್ರ ಪಾಠಶಾಲೆಯ ಗುರುಗಢ್ಢೆಲ್ಲ ಒತ್ತಿ ಹೆಢ್ಢುತ್ತಿದ್ದರು । ನಾನಿಗ ಗೃಹಸ್ಥಾಶ್ರಮದಲ್ಲರಬೇಕಾದವನು । ದುಡಿಯಬೇಕು ಗಢ್ಢಿಸಬೇಕು ಮನೆಯಲ್ಲ ಸದಾ ಅನ್ನವು ಸಮೃದ್ಧವಾಗಿರಬೇಕು ಯಾರು ಬಂದರು ಇಲ್ಲವೆನ್ನದೆ ಅನ್ನದಾನ ಮಾಡಬೇಕು । ವೈವಾಹಿಕ ಒೌಕಡ್ಡಿನಲ್ಲ ಸಮೃದ್ಧವಾಗಿ ಕಾಮವನ್ನುತಣಿಸಿಕೊಢ್ಢಬೇಕು । ಹುಡುಗ ಹತ್ತು ಮಕ್ಕಢ್ಢನ್ನು ತೃಪ್ತಿಯಿಂದ ಸಾಕಿ ಶಿಕ್ಷಣ ಕೊಡು ಸತಪ್ರಜೆಗಢ್ಢಾಗಿ ಬೇಢ್ಢೆಸಬೇಕು ನಿಯಮಿತಿಕ ಕರ್ಮಗಢ್ಢಿಗೆ ತುಸುವು ಒ್ಯುತಿಯಾಗದಂತೆ ಒಡುವಡಿಕೆಯೆಂದಿರಬೇಕು । (p. 76)

**Sanskrit Translation:** ಪುರುಷಾರ್ಥಾನ್ ಅನುಗಚ್ಢನ್ ಪುರುಷಃ ಸದಾ ಕರ್ಮನಿರತಃ ಸ್ಯಾತ್ । ಅನ್ಯಥಾ ಜೀವನಂ ಅರ್ಥ ಭ್ರಷ್ಟಂ ಭವಿಷ್ಯತಿ । ಇಯಂ ಅರ್ಥಭ್ರಷ್ಟತಾ ಂವ ಖಿನ್ನತಾಂ ರುಚಿಹೀನತಾಂ ಒ ಜನಯತಿ ಇತಿ ಮಂಡನಮಿಶ್ರಪಾಠಶಾಲಾಯಾಃ ಸರ್ವೇ ಗುರವಃ ನಿಗದಂತಿ ಸ್ಮ । ಅಸ್ಮಿನ್ ಕಾಲಃ ಮಯಾ ಗೃಹಸ್ಥಾಶ್ರಮಿಣಾ ಭವಿತವ್ಯಂ । ಸಮ್ಯಕ್ ಪರಿಶ್ರಮಃ ಕಾರ್ಯಃ ದ್ರವ್ಯಾರ್ಜನಂ ಕರ್ತವ್ಯಂ ಗೃಹಽನ್ನಂ ಸದಾ ಸಮೃದ್ಧಂ ಸ್ಯಾತ್ । ಯಃ ಕಶ್ಒಿದ ಅತಿಥಿಃ ಆಗಚ್ಢತು ,ನ ಇತಿ ಅನುಕ್ತವಾ ದಾತವ್ಯಂ । ವಿವಾಹಪರಿಬಂಧಃ ಯಥೇಚ್ಢಂ ಕಾಮತೃಪ್ತಿಃ ಪಾಪ್ತವ್ಯಾಃ ,ಜಾತಾನ್ ದಶ ಪುತ್ರಾನ್ ಸುಷ್ಠು ಪೂಷಯಿತ್ವಾ ತಃಶ್ಯಃ ಶಿಕ್ಷಣಂ ದತ್ತ್ವಾ ಸತ್ಪ್ರಜಾಃ ಯಥಾ ಸ್ಯುಃ ತಥಾ ಪಾಲನೀಯಾಃ । ನಿಯಾನ್ ನೈಮಿತ್ತಿಕಾನ್ ಒ ಕರ್ಮಣಾಂ ನ ಅಲ್ಪಾಪಿ ಒ್ಯುತಿಃ ಸ್ಯಾತ್ । (p. 78)

The style and beauty are maintained and gave a special charm to the translation. We can even see the similarity between Sanskrit and Kannada words:

ಪುರುಷಾರ್ಥಾನ್ - ಪುರುಷಾರ್ಥಗಢ್ಢನ್

ಅನುಗಚ್ಢನ್ - ಅನುಸರಿಸಿ

ಸದಾ ಕರ್ಮನಿರತಃ - ಸದಾ ಕರ್ಮನಿರತ

ಅರ್ಥಭ್ರಷ್ಟಂ ಭವಿಷ್ಯತಿ - ಅರ್ಥಭ್ರಷ್ಟವಾಗುತ್ತದೆ

These are some examples of similarities in translation. The meaning of the verses of the *Upaniṣad* is there in the third chapter of the novel. We can see the similarity in translation.

**Kannada Passage:** आत्मवे रथद ओडेय शरीरवेम्बुदोन्दु रथ बुद्धि सारथि मनस्सु लगामु इन्द्रियगळु कुदुरेगळु । इन्द्रियगळ विषयगळे अवुगळ दारिगळु । अयुक्त मनस्सिनिन्द अनिपुणनादवनिगे इन्द्रियगळु तुन्ट कुदुरेगळन्ते वश तप्पिहोगुत्तवे । युक्त मनस्सिनिन्द कूडि निपुणनादवनिगे अवन इन्द्रियगळु सारथिय वळ्ळेय कुदुरेगळन्ते वशवागिरूत्तवे । (p. 60)

**Sanskrit Translation:** आत्मैव रथस्य स्वामी । शरीरं रथः । बुद्धिः सारथिः । मनः प्रग्रहः । इन्द्रियाणि अश्वाः । विषयाः तेषां गोचराः । अयुक्तमनसः अनिपुणस्य इन्द्रियाणि दुष्टाश्वाः इव अनियन्त्रणानि भविष्यन्ति । युक्तमनसः निपुणस्य इन्द्रियाणि सदश्वाः इव वश्यानि भवन्ति । (p. 59)

Here we can see the similarity in the translation clearly.

Even in the 10<sup>th</sup> chapter, there is debate between Pt. Maṇḍana Miśra the scholar of Vedānta and Śrī Śaṅkarācārya the founder of Advaita Vedānta. Śrī Śaṅkarācārya points out three points of arguments to Pt. Maṇḍana Miśra as under:

**Kannada Passage:** मिश्ररे निम्न वाददल्लिन मुख्य अंशगळु मूळ मोदलनेयदु वैदिक शब्दगळ अर्थ कामप्रचोदनेये विना वस्तुनिरूपणेयल्ल एन्नुवदु । एरडनेयदु पुरुषार्थवु कियेयिन्द लभ्यवागुवुदे होरतु अदर केवल ज्ञानदिन्दल्ल मूरनेयदागि कर्मरहितवाद आश्रमवेन्नुवदु यावेदू इल्ल । आदरिन्द सन्यासवु श्रुतिविरूद्ध श्रुतिबाहिर । (p. 220)

**Sanskrit Translation:** मिश्रमहोदय भवतः वादस्य मुख्याः त्रयः अंशाः । तत्र प्रथमस्तावत् वैदिकशब्दानां प्रयोजनं क्रियायां चेदना एव, न वस्तुनिरूपणम् इति । द्वितीयस्तु पुरुषार्थः क्रियया लभ्यते न तु केवलं ज्ञानेन इति । तृतीयस्तु कर्मरहितः कश्चन आश्रमे नास्ति एव अतः संन्यासः श्रुतिविरूद्धः श्रुतिबाह्यः इति । (p. 248)

Here, in the following quotation, we can see that the author has replaced the words so effectively that he goes parallel with the original poet on the score of attractive diction.

**Kannada Passage:** ಧ್ಯಾನವನ್ನು ಸಾಧಿಸಿಕೊಂಡರೆ ಅದರಲ್ಲೇ ಇಂಥ ಮಾನಸಿಕ ಅಡಚ್ಚೆಯನ್ನು ದಾಟಲು ಇಂಥ ಉಪಾಯ ಮಾಡಬೇಕು ಎಂದು ಅಂತರ್ದೇಶವಾಗುತ್ತಿತ್ತು। ಮುಂದೆ ಅದೇ ತೀರನಾದ ಅಡಚ್ಚೆ ಹುಡ್ಡಿದರೆ ಆ ಉಪಾಯವನ್ನು ಅನ್ವಯಿಸಿ ಬಹು ಸುಲಭವಾಗಿ ಪಾರಾಗುತ್ತಿದೆ। ಹೊಸ ಅನುಭವವಾದಾಗ ಮರುದಿನ ಆ ಹೊಸ ಅನುಭವದ ವಿವರಣೆಯು ಬೋಧವಾಗುತ್ತಿತ್ತು। ವಂದು ವರ್ಷ ಕಳೆದಮೇಲೆ ಹೊಸ ಶಕ್ತಿಯೊಂದು ನನ್ನಲ್ಲಿ ಮೆಳೆಯುತ್ತಿರುವ ಅನುಭವವಾಗತೊಡಗಿತ್ತು। ಯಾರಾದರೂ ವ್ಯಕ್ತಿಯನ್ನು ಮನಸ್ಸಿನಲ್ಲಿಟ್ಟುಕೊಂಡು ಧ್ಯಾನದಲ್ಲಿದ್ದು ತೊಡಗಿದರೆ ಧ್ಯಾನವು ಅಡ್ಡವಾದ ನಂತರ ಆ ವ್ಯಕ್ತಿ ಮನೋವ್ಯಾಪಾರವೆಲ್ಲ ತಿಳಿದುಬಿಡುತ್ತಿತ್ತು। (p. 85)

**Sanskrit Translation:** ಧ್ಯಾನೇ ಏವ ಏತಾದೃಶಂ ಮಾನಸಿಕಾಂತರಾಯಂ ತರಿಸುಂ ಏತಾದೃಶಃ ಉಪಾಯಃ ಆಶ್ರಯಣೀಯಃ ಇತಿ ಅಂತರ್ದೇಶಃ ಜಾಯತೇ ಸ್ಮ। ಪುನಃ ತಾದೃಶೇ ಏವ ಅಂತರಾಯೇ ಜಾತೇ ತಸ್ಯ ಉಪಾಯಸ್ಯ ಅನ್ವಯೇನ ಸುಲಭಂ ಪಾರಮ್ ಅಗಚ್ಛಮ್। ನೂತನಾನುಭವೇ ಜಾತೇ ಪರೇಽಯಮ್ ತಸ್ಯ ಅನುಭವಸ್ಯ ವಿವರಣಂ ಬೋಧಗೋಚರೀಭವತಿ ಸ್ಮ। ಗತೇ ಪ್ರಥಮೇ ವರ್ಷೇ ನೂತನಾ ಕಾಚಿತ್ ಶಕ್ತಿಃ ಮಯಿ ಅಭಿವ್ಯಕ್ತಾ ಇತಿ ಮಯಾ ಅನುಭೂತಮ್। ಕಾಮಪಿ ವ್ಯಕ್ತಿಂ ಮನೀಸ ನಿಧಾಯ ಧ್ಯಾನಾರಮ್ಭೇ ಕೃತೇ, ಧ್ಯಾನಗಮ್ಭೀರಾವಸ್ಥಾयां ತಸ್ಯಾಃ ವ್ಯಕ್ತೇಃ ಸಮಸ್ತಃ ಮನೋವ್ಯಾಪಾರಃ ಮಮ ಗೋಚರೀಭವತಿ ಸ್ಮ। (p. 87)

In the above paragraph, we can see that the translator H. V. Nagaraja Rao successfully translated and beautifully arranged the original theme, which created a nice composition. Therefore, the translated work is also as good as the original. In Buddhist philosophy, also we can see the similarity as well as the beauty is maintained in translation.

**Kannada Passage:** ವಸ್ತುವೆಂಬುದು ಉರಿ ಇದ್ದಂತೆ। ಪ್ರತಿಕ್ಷಣವೂ ಹೊಸದಾಗಿ ಹುಡ್ಡಿದ ಅದೇ ಕ್ಷಣ ಸತ್ತುಹೋಗುವ ಉರಿಯು ಹಿಂದು ಮುಂದಿನದೊಡನೆ ಸಂಬಂಧವಿಲ್ಲದಿದ್ದರೂ ಶೀಘ್ರಗತಿಯಲ್ಲಿ ಹುಡ್ಡಿದ ಸಾಯುವ ಕ್ಷಣ ಸರಣಿಗಟ್ಟಿದ ಸತತವಾಗಿ ಕಾಣುವಂತೆ

वस्तुगळू नमगे सततवेदु गोचरिसुतवे । बुद्धन विवरणेयु एष्टु निज एन्निसितु आउरियन्ने नोडुत्तिद्दाग वत्सुवू क्षणिक जीववू क्षणिकवागिरुवाग यारिगे यारु संबंध । यारिगे याके श्राद्धमाडवेकु । अत्मवेबुदु सतत शाश्वत नित्य देहान्त्यवु आत्मान्त्यवल्ल । रूपांतरगोंडु प्रेतलोकदल्लि यमलोकदल्लि विष्णुपाददल्लि ब्रह्मलोकदल्लि इरुत्तेदेब सत्यदमेले श्राद्धकर्मवन्नु विधिसिदे । एल्लवू क्षणिकवादरे ई कर्मक्के याव अर्थविदे । मातापितृ प्रेमद भावनातृप्तिगागि इवेल्ल एनु कर्मकांड । एल्ल कर्मकांडगळन्नू कित्तोगेयिरि एंदल्लवे बुद्ध हेळिदुदु । (p. 174)

**Sanskrit Translation:** सर्वम् वस्तु वह्निज्वालावत् । ज्वाला प्रतिक्षणं नूतना उत्पद्यते, पूर्वा नश्यति । पूर्वस्याः ज्वालायाः उत्तरक्षणभवया ज्वालायाः सम्बन्धः नास्ति । तथापि शीघ्रगत्या ज्वालाः उत्पद्यन्ते नश्यन्ति च इति होताः तासां क्षणिकानां सातत्यम् एकता च अनुभूयते । एवं सर्वाणि वस्तूनि क्षणिकानि अपि सातत्येन स्थायीनि इव गोचरीभवन्ति । बुद्धकृतं विवरणं सर्वथा सत्यं मम अभात् । वस्तु अपि क्षणिकम्, जीवः अपि क्षणिकः । तथा च कस्य केन सम्बन्धः? कस्य श्राद्धं केन करणीयम्? आत्मा शाश्वतः, नित्यः, देहान्तो न आत्मान्तः, रूपान्तरेण जीवः प्रेतलोके, यमलोके, विष्णुपादे, ब्रह्मलोके च भवति इति सत्यं विश्वस्य श्राद्धकर्म विहितम् । सर्व क्षणिकं चेत्, अस्य कर्मणः कोऽर्थः । मातापित्रोः प्रेम्णाः भावनातृप्त्यै सर्वोऽयं कर्मकाण्डः । सर्वान् कर्मकाण्डान् उच्चाटय इति खलु बुद्धेन भणितम् । (p. 195)

In addition, we can see the placement of words, which are mirror reflections of the original, shows the scholarship of the translator. Here, in the following quotation I observed that, the translation is so correct that it is neither under nor over, as Kannada is also very rich as Sanskrit. Therefore, H. V. Nagaraja Rao successfully translated the views of S. L. Bhyarappa very comfortably.

**Kannada Passage:** इदल्लदे चैत्यवन्दन एम्ब इन्नोदु नित्यकर्मविदे । अपरान्धानंतर अथवा संजेय नसुगतलिनल्लि भिक्कुगळेल्ल गुंपागि तम्म तम्म विहारगळ मुख्यद्वारद होरगे बंदु विद्यालयद

नडुभागदल्लिरुव स्तूपक्के मूरुवारि प्रदक्षिणे माडि पुष्प धूपगळन्नु अर्पिसुत्तारे । एल्लरू मण्डियूरि कुळितनंतर अवरल्लि इम्पागि हाडुव कंठउळ्ळवनु महागुरुविन सुशीलगुणगळन्नु वर्णिसुव स्तोत्रगळन्नु हाडतोडगुत्तारे । हत्तु अथवा इप्पत्तु श्लोकगळवरेगे हाडुत्तारे । अनंतर अवरेल्ल गुम्पु गुंपागि विहारद सभाभवनक्के हितिरुगुत्तारे । एल्लरू आसीनरादनंतर पाठकनु सिंहासनवन्नेरि वन्दु चिक्क सूत्रवन्नु वोदुत्तारे । अनन्तर बौद्धरिगे पूज्यराद अश्वघोषनु बरेद मूरु भागगळ स्तोत्रवन्नु पठिसुत्तारे । मोदलभागवु त्रिरलद स्तुति । एरडनेयदु बुद्धन वचनगळिंद आय्दवु । कोनेयदु प्रतियोब्बन शीलवन्नु मागिसलेंब प्रार्थ ने । इवन्नेल्ल पठिसिदनंतर इडी सभेयु ष्शुभाषित/एन्दु उदगरिसुत्तदे । पाठकनु सिंहासनदिदिळिदनंतर मुख्यभिक्षुवु मेलेहु सिंहासनक्के नमस्करिसुत्ताने । गतिसिद इतर बौद्धस्वामिगळिगे नमस्करिसुत्ताने । उपमुख्यभिक्षुवु मेलेहु अदेरीति नमस्करिसि मुख्यभिक्षुविगे वंदिसुत्ताने । एल्ल भिक्षुगळू ओब्बोब्बरागि नमस्करिसुत्तारे । एल्ल भिक्षुगळू विशेषदिनगळल्लि हीगे सेरुत्तारे । साधारण दिनगळल्लि ओब्ब भिक्षु श्लोकगळन्नु गट्टियागि हाडुत्ता विहारद एल्ल कोणेगळ मुन्दू सुत्तुहाकुत्ताने । अवन हिंदे धूपवन्नु हिडिद किरिय विद्यार्थीगळु हेज्जे हाकुत्ता विहारद प्रतियोदु भागवन्नु सुगंधभरित होगेयिन्द संजेय वेळे विहारद ओळभागवन्नु तुंबुवुदरिंद रात्रि ओळगे सोळ्ळे चिगटगळ काटविरुवुदिल्ल । (p. 161)

**Sanskrit Translation:** एतेन सह चैत्यवन्दनाख्यम् अन्यत् नित्यं कर्म अस्ति । अपराह्णानन्तरम् अथवा सायन्तने मन्दप्रकाशे भिक्षवः समुदायीभूय स्वस्वविहारेभ्यः निर्गत्य विद्यालयस्य मध्यप्रदेशे स्थितं स्तूपं प्रदक्षिणीकृत्य पुष्पं धूपं च अर्पयन्ति । सर्वेऽपि जानुस्पृष्टभूमयः उपविशन्ति । तते मधुरकण्ठः कश्चन महागुरोः सुशीलगुणवर्णनपराणि स्तोत्राणि गातुम् आरभते । दश वा विंशतिं वा श्लोकान् गायति । ततः ते सर्वे समुदायेषु विहारस्य सभाभवनं प्रविशन्ति । सर्वेषु आसीनेषु सत्सु पाठकः सिंहासनारूढः स्तोकं किञ्चित् सूत्रं पठति । ततो बौद्धानां पूज्येन अश्वघोषेण रचितं त्रयंशं स्तोत्रं सर्वे पठन्ति । प्रथमभागः त्रिरलस्तुतिरूपः । द्वितीयभागः बुद्धवचनसंग्रहः । अन्तिमभागस्तु सर्वेषां शीलं पक्वं भवतु इति प्रार्थनारूपः । एतत्पठनानन्तरं समस्ता सभा सुभाषितम् इति उदगिरति । पाठके सिंहासनात् अवरूढे मुख्य भिक्षुः उत्थाय सिंहासनम् नमस्करोति । तथा लोकात् प्रयातान् बौद्धगुरुन् नमस्करोति ।

उपमुख्यः भिक्षुः तथैव नमस्कृत्य मुख्यभिक्षुं वन्दते । सर्वे भिक्षवः एकैकशः वन्दन्ते । विशिष्टेषु दिनेषु सर्वे एवं मिलन्ति । साधारणदिनेषु कश्चन भिक्षुः श्लोकान् उच्चैः पठन् सर्वेषां प्रकोष्ठानां पुरतो गच्छन् । प्रदक्षिणीकरोति । तस्य पश्चात् धूपहस्ताः कनीयांसो विद्यार्थिनः मन्दं पदं निदधानाः विहारस्य सकलं भागं सुगन्धिना धूपेन पूरयन्ति । निम्बस्य श्रीगन्धस्य च काष्ठशकलैः युतस्य अगुरोः धूपेन सायंकाले विहारस्य अन्तर्भागः पूर्यते इति कारणात् रात्रौ विहारे मशकादीनां कीटनां पीडा न भवति ।  
(pp. 178-179)

The speciality of S. L. Bhyarappa is that he can write comfortably the theme in big paragraphs which run up to even two pages sometimes but, the reader can understand and enjoy, as the style is lucid and readable.

The translator has successfully maintained the rhythm and other beauties of form and other essential parts of prose, with *bhāvānuvāda*. Consequently, the charm and beauty are maintained as the original novel.

*Sārthaḥ* has been translated effectively in a lucid, modern language with effective expressions, capable of capturing the minds of readers. The translator has matched the analytic intellect of the original author, in translating this book. The book is doubtlessly a rewarding addition to Indian Fiction in Sanskrit translation, which was awarded on 21<sup>st</sup> August 2007 in Hyderabad by 'Kendra Sahitya Academy'.

Translated work of *Sārthaḥ* in Sanskrit is so beautiful and lucid, that the idioms and phrases are used comfortably and justifiably. The translator had played

closely into author's workshop and worked very efficiently and faithfully. It is a good example of the translator's personal adventure as a voyage of self-discovery, the age-old controversy about the faithfulness of the original, which fell into a proper perspective. Hence, the original author S. L. Bhayrappa himself has exclaimed that the translated work is more effective and better than the original.

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