



# Literary Enigma

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## Voices Across Borders: Cultural Negotiations in Indian Literary Translations

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### Abstract

This paper, entitled *Voices Across Borders: Cultural Negotiations in Indian Literary Translations*, writes about the delicate dance between culture, identity, and language when Indian literary works are translated. Translation in a multilingual and multicultural country like India is not simply a matter of language but an elaborate act of cultural negotiation. Whereas Indian writing transverse regional and world boundaries from Tamil into Hindi, Bengali into English, or from Sanskrit into fresh vernaculars, translators become cultural mediators who must navigate various worldviews, idioms, and systems of values. The paper sets out to examine how these translations come into being and are themselves influenced by language politics, power, and representation. It looks at intra-national as well as international translations, but it is looking at the way Indian texts are re-told for other readerships without losing their cultural specificity. From major examples drawn from ancient epics, regional folklores, and modern Indian literature, the study emphasizes the translator's efforts to preserve the originality but make it palatable and desirable outside its country of origin. The article also raises questions regarding problems of authenticity, loss, and freedom of creation in the process of translation, how cultural sensibilities are preserved, re-modelled, or re-imagined. It finally asserts that translation is not a bridging connective link between languages but an active domain of dialogue, argument, and reinterpretation where Indian literary voices are constantly remoulded and re-examined across temporal, linguistic, and cultural horizons.

**Keywords:** translation, identity, reimagine, culture, vernacular

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## **Voices Across Borders: Cultural Negotiations in Indian Literary Translations**

### **Introduction**

In as multicultural and multilingual a nation as India, translation is more than just a straightforward linguistic process there, it's a multifaceted act of cultural negotiation. As every region has something different to offer in the way of language, literature, and worldview, the process of translating Indian literary works is one of negotiation among identities, customs, and histories. The title *Voices Across Borders* most aptly describes this multidimensional interaction because literary voices in India move not just language barriers but centuries old cultural, historical, and ideological borders. Translating in India cannot but get caught up with questions of identity and representation. It renders very important questions unnecessary: who are the subjects whose stories are told, who performs the translating act, and with what degree of fidelity the cultural ethos is preserved or transformed along the way. For example, translating a tribal folklore oral narrative into English or Hindi is not merely an issue of linguistic proficiency, but of cultural tact and ethical duty. The translator has to be able to preserve the voice of the people from being lost or altered in its presentation to a wider readership.

Secondly, the Indian language politics wherein particular languages carry more cultural capital than others makes the translator's task even more daunting. English, for instance, is typically the passport to readership globally but runs the risk of reducing or eliminating culturally rich idioms and context. Translation here is not just neutral; it is an arena of power and reinterpretation. Therefore, this paper explores the way Indian literary translations straddle the tightrope: maintaining the cultural authenticity of a work yet presenting it for new readerships. It discusses how translation is a field of criticism and creativity in which literature is not just transferred from language to language but remolded by constant negotiation retaining the voice of the original intact and yet rendering it audible over frontiers.

### **The Indian Context: A Polyphonic Tradition**

India's multiculturalism is extremely rich with 22 languages having constitutionally recognized status and hundreds of dialects spread all over its territories. Every language has a distinctive literary heritage, full of idiomaticity, cultural awareness, and philosophical richness. Indian literature is not based on the same monolingual literary culture as Anglophone Europe but is supported by internal translation, wherein texts transfer from one regional language to another—e.g., from Bengali to Oriya, Tamil to Hindi, or Marathi to English. This literary flow within a country has been present much earlier than colonialism and continues to influence current literary production and reception. Translation in India plays an important dual role. It democratizes literature by enabling regional voices to reach a broader reading public within the country. It also preserves cultural knowledge and disseminates it, enabling stories grounded in particular places to take hold outside their language spheres. Translation turns India's literary legacy into one single national weave and not discrete silos of local experience.

Translation is never a neutral activity. This occurs in a language prestige pyramid in which certain languages particularly English wield disproportionate power. English translations end up being the most viewed and most disseminated varieties of Indian writing, which both attract national and international notice. Though this greater visibility can be some advantage, it also carries with it the possible danger of diluting the cultural specificity and storytelling detail of the original. Metaphors, rhythms, and socio-cultural realities that are contained in regional languages might become vapid when converted into more generic languages.

Indian literary translation is thus an ever-contested ground on which access, identity, and authenticity are always being negotiated. It's not just a question of language but of power, representation, and politics of visibility. Translators under the changing dynamics of the

situation act as mediators of culture and they have the double role of reproducing the essence of the original work while adapting it meaningfully to new consumers.

### **Translation as Cultural Negotiation**

In Indian literary culture, the translator is a central, interventionist figure—much more than a passive linguistic intermediary. Translators are cultural intermediaries who translate not just words but entire matrices of thought, feeling, and habit. They work in the interstices of language, identity, and ideology where meaning is constructed by cultural context at least as much as by syntax or grammar. For instance, the Tamil word *Anbu*, used to describe an intensely emotional and spiritual type of love, cannot be translated into English without losing its delicate connotations. Contextual location or cultural translation is the case in an attempt to preserve its original emotional delicacy. Divine and philosophical texts such as the *Ramayana* or the *Bhagavad Gita* present even harder challenges. These texts are not merely fictional narratives in themselves; they infuse pools of belief, tradition, and ethics. A translator has to balance between following sacred sense and readability among different kinds of readers. Interpretive ability as well as extremely close familiarity with cultural as well as linguistic nuance is required. The work is made even more daunting when the translation is being conducted into indigenous or tribal languages to hegemony languages like Hindi or English. These translations can potentially delevel the world view in the source, flirting with misrepresentation or erasure of cultures. The hierarchy of source-language/target-language traditionally drawn on socio-political and historical contexts must be problematized in a self-conscious manner. Therefore, on the Indian canvas, translation is technically not in itself an end, but rather an activity burdened with ethical as well as political implications. It requires the translator to remain aware of the power dynamic to which they are subject without destabilizing the cultural sanctity of the text.

### **Case Studies: Epics, Folklores, and Modern Literature**

1. **Ancient Epics:** Translating Indian epics like the *Mahabharata* or *Ramayana*, from Kamban's Tamil *Ramavataram* to A.K. Ramanujan's English versions of ancient Kannada poetry, has been an ongoing tradition. These translations do not simply re-stage narratives—they redefine codes of moral and philosophical rules for a previous generation. But they also invite arguments about fidelity, authenticity, and ideological bias.
2. **Local Folklores:** Tribal Odisha, Jharkhand, and Chhattisgarh belts have folk tales in local tradition, ecological knowledge, and oral culture. Rendering such accounts to the mainstream languages means not only bargaining over words but worlds. The risk is domesticating the 'other' for mainstream consumption and weakening the indigenous ethos of the story.
3. **Contemporary Indian Fiction:** Premchand, Mahasweta Devi, and U.R. Ananthamurthy have been translated widely in order to make their writings accessible to a pan-Indian and even international readership. Translators must be very careful in doing so: upholding the socio-cultural realism of the original language while achieving literary refinement in the target language. Such translations succeed in bringing alive the essence of the original in assuming the idiom of the new language.

### **Translation as Creative Re-Imagining**

Lacking mechanical or reproductive process, translation is an act of re-imagination. The translator's role is doubled: servitor to the original and one artist who must recreate the work anew in a foreign land. The doubled role takes the artistic license and creative tension and then reapplies responsibility. Critics are apprehensive of the degree of freedom a translator can employ while using either in retelling as re-writing, and adaptation warps. Arshia Sattar's *Valmiki Ramayana* translation is a case in point. Although it has been enjoyed for its readability and lucidity by everyone, conservatives have also condemned it as taking too much liberty with

interpretation too. Those kinds of situations point to the classic battle between cultural responsibility and creative freedom.

### **Challenges and Ethical Issues**

#### **Indian translation is replete with perils:**

- Loss of Cultural Sensitivity: There are no equivalents for nuanced cultural allusions in the receptor language, and there is a loss of meaning or dumbing down.
- Authenticity vs. Accessibility: Is a translation to be faithful to culture at the expense of losing readers? Or must it dumb down and domesticate to be popularized further?
- Language Hierarchies: English dominates the market for translation, threatening to spread fear of linguistic imperialism and subordination of vernaculars.
- Representation of Marginalized Voices: If Dalit or tribal voice is being translated, who is translating it? Whose voice is being represented, and whose voice is being muffled?

These are issues that raise to the top the ethical role of translators as sentinels of culture.

### **Conclusion**

Translation in India cannot be conceived as a bridge but as a site of confrontation, redefinition, and dialogue. It is a site where the borders of languages are crossed, where the identity of cultures redesigned, and the literary heritage redesigned. Indian literature does not go there so much as it shifts, echoes, and rebounds itself into another language by the act of translating. Translators are thus not just linguistic specialists and cultural intermediaries but also conduits of the voices of their texts across time, space, and ideology. In Indian terms, books are reborn and re-read with new readers but without the certain loss of their soul.

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