

TRANSLATION PRACTICES IN KANNADA

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ABSTRACT

Translation activity in India was indeed active and produced texts abundantly by adapting the trans-creation strategy. Later this kind of translation practice has been transformed countering the colonial translation practices. Thus a paradigmatic shift occurred in the Indian translation practices.

It is interesting to probe how regional languages like Kannada tried to redesign their strategies against colonial practices of translation. The pan Indian curve of translation practice is reflected in the little glass of Kannada.

The essay pursues the diachronic steps of Kannada translation practice and how the strategic transformations reflected the magnum opus of Indian translation during colonial period.

KEYWORDS: *Colonial Translation, Strategic Transformation, Indian Translation Practice*

INTRODUCTION

Translation activity is a long done practice in Kannada literature. Being the part of Indian literature magnum, Kannada also displayed the features of Indian translation. Going back to early kinds of translation practices, the Kannada attitudes shared the pan Indian attitudes of translation. Early traces of translation activities can be traced in the texts of tenth and eleventh centuries. The pan Indian mode of translation was indeed to reset the traditions of mainstream texts and produce them in respective regional languages. This was more or less historically seasoned and produced according to the cultural spirits of the regional languages. This, as Sujit Mukherjee and other Indian Translation theorists tried to fix the feature as Indian Translation mode.

The translation activities date back to one millennium. The pre-colonial translations are trans-creations type. The early poets like Pampa (10th century poet), Ranna (11th century poet) had displayed the mode of trans-creation. Pampa, who adapted the story of *Mahabharata* from Vyasa, made his own by infusing his patron's story into it. So it has become '*Pampa Bharata*' (originally the text is named as *Vikramarjuna Vijaya*), i.e., is *Pampa's Bharata*. Though Sanskrit was their immediate model, the Kannada poets adapted a strategy of negotiation with it. The Kannada poets are assertive before Sanskrit, the then power language of India.

Though translation is a modern word to explain the activities done in the pre-colonial period, they have been done in various ways. Vyasa's *Mahabharata* became the source text for Kannada poets like Pampa, Ranna and Kumaravyasa. Thirteenth century poet Harihara borrowed stories of Saiva devotees from Tamil and made them popular in Kannada through a special poetic form called, *Ragale*. Likewise, there were translations from Kannada to other languages. Rev. Kittel has shown Chamarasa's *Prabhulinga Leele* get translated into Telugu and Tamil. These instances show that there

were plenty of translation activities done in early Kannada. Translations appeared in all its ways and strategies like adaptations, *Arthanthara* (Transforming the meaning), *Kathanthara* (Transforming the plots) and metamorphosis.

Translation activities in Kannada had a turn when colonialism took over. Translation activity has been noted as creative practice where one could produce texts by using the Source texts of any language available. The notion of copy right was a later phenomenon. It was indeed a colonial contribution that the Source texts needed to be mentioned with “rights” approved by the government. But even during colonial period, translations were conducted as ‘free writing’. The nineteenth century translations deliberately excluded the notion of literal translations. The early translators claimed themselves as ‘writers’, ‘Converters’. The Kannada *Kavicharithhekar* titled R. Narasimhacharya in his Kannada literary history books used to name the translators as ‘Convertors’. Many of the writers never even mentioned the original authors in their translated texts. If at all, the Source text is written by a great writer (like Shakespeare), there are justifications and defence of transformations that they adapted in the translated texts. During colonial period there was already a tendency of distinguishing between the Source text and the target text. But this notion did not fully wash out the culture of earlier translation practices.

Translation debates in Kannada are done mainly in the prefaces or notes written in the translated texts. There appear the sparks of poetics of translation in Kannada. The Kannada translators tried to explain accordingly, the concepts of source and target texts. Also they discussed the basics of translations and how should it be in the regional context like Kannada and so on. The Kannada translators debated the cultural re definition of western texts especially the English translations. It is a problem of choice between Sanskrit and English. Most of the translators contest the East-West question as culture specific. This contest focused even on the question of Choice which is crucial in translations. Another significant point is the cultural adaptation that a translation takes on. These debates ran as alternative debates to the global debates of translations presented with a native empirical knowledge. If the cultural turn in Translation studies focuses on target texts, as they are the products of cultural insulations, the Kannada theory has already attempted it in the local context. Therefore the Kannada response to Translation Studies is proved creative and more up graded.

The colonial history begins in Karnataka during nineteenth century. After Tipu Sultan’s death, the British occupied the Mysore and Coorg regions (including the Canara regions). Hence the regions occupied by the British gradually acquired the nature of British rule. Before the British, the missionary activities were popular among the Kannada speaking people. Their motivation of religious propaganda simultaneously took up the improvement of the regional language. As Srinivas Havanoor rightly observes, the western link to Kannadigas is acquired mainly through the areas of administration, business, printing machine, propaganda of Christianity and new Education system (Havanoor7).

Translation activities seem scattered as the Kannada region was scattered into pieces for the purpose of political reasons. The fragmented areas tried translations within the geographical space available. Translations are mainly done according to the socio political pressures of the regions. For instance, the Mangalore and Bellary regions witnessed hyper activities of the Missionary. As a part of these activities, translation activities are conducted in these regions. It is to say that these regions are opened to translation activities than other regions. Being in touch with the western administration and other activities, the natives are well introduced to the concept of translation. The translation culture is identified in the regions where they are exposed to either the colonial rule or the British administration. These hyped areas perceive culture as a hybrid form. So translation activities are deciding factors in the assessment of culture. The specific geographical

spaces where translation activities run high acquire culture of those particular spaces. The difference between the Mangalore-Bellary regions and the Mysore regions is mainly due to the exposure of these regions to different kinds of political administrations. The Mangalore-Bellary region was directly ruled by the British whereas the Mysore region, though a part of the British governance, was ruled by the Odeyars of Mysore. As K.V.Narayan observes, “Many Kannada speaking areas do not have the English influence uniformly. The region where princely governance is ruled received the English influence abundantly. Whereas in the regions that came under the control of the Nizam of Hyderabad, have the poor influence of English. The regions which belonged to the Mumbai Presidency and the Canara regions English-Kannada relation ran intermediary to the above said positions (Narayana 13-14). Therefore, it can be assumed that the Princely state structure, the Missionary dominated areas and the direct British control areas possess different kinds of nativity. The translation activities carry these subtle aspects in producing culture.

The colonial translations have incessant relation with the Missionary activities. The missionary is one of the representative sects during colonial period. The role the Christian missionaries in Translation studies in Kannada is significant.

It is said that the translation activities are taken up by the missionary for the purpose of religious reach and education. As a part of the religious propaganda, the missionary people began publishing the Bible and other religious text translations in the native languages. But as a part of translation, the missionaries have done texts other than religious texts. Godfrey wiggly translated Bunyan’s ‘The Pilgrim’s Progress’ as Yatrikana Sanchara. This was published by the Bellary Basel Mission. In the beginning, the missionary used translation as a strategy. Later on, the dimensions of translation widened and began to occupy a space among the natives.

The missionaries made Kannada as a new Kannada by using a modified script. William Carey’s ‘Grammar of the Karnataka Language’ has been published in 1817 in Serampura press (Calcutta). The first venture of the Kannada publication is continued in the Madras presidency. Later on the missionaries took the task of publication to themselves. Hands efforts to establish a press in Bellary became a pillar to next attempts. The Wesleyan Press started in Bangalore in the midst nineteenth century (1840). Children books got published in this press. The Kodiyala Bile Press which was owned by the Mangalore Catholics also published important books. These activities are, of course, conducted by the missionary as well as the British administrators.

The missionary encouragement to native education gave rise to establishment of schools. Previously existed education system was in by heart mode. There are native teachers (*Aigole*) and mutts of seers meant for education in the native tradition. When the missionary started schools, they used to teach science, social science and mathematics. This technique changed the nature of native education system in Karnataka. Basel Mission Institute opened schools in Dharwad, Mangalore and Bellary. The London Basel Mission held control over the regions of Bellary and Belgaum. The German based Basel Mission has established in Mangalore regions. The missionary schools were started in these regions by the Mission. Later on the schools were opened in Gadag, Hubli, and surroundings of Bellary as a part of missionary activities. The Christian missionaries had idea of native education in native languages. So they need text books for their schools. The immediacy of text books gave rise to translations. In a way, translations sketched the text books of future. The natives, who already accustomed to diglossia were opened up to English learning to some extent. Translations appeared as supplement to learning. Kittel, the Basel Mission Pastor, translated ‘*England Deshada Charitavu*’(1867), ‘*Hindu Deshada*

Charitavu (1866) and '*Kannada Patagala Mooraneya Pustakavu*' (1870) for the purpose of education. This is, in fact, an instance to translation activities of the Missionary pastors in Kannada.

Translations during the missionary period have done in both ways; such as, English to Kannada and Kannada to English/German. The missionaries are interested to do both kinds of translations. Mogling translated some of the *Dasa padas* to German. Wygel wrote a Kannada Literary History in German. Many miscellaneous works had been translated by the missionaries. This indeed, laid a firm base to translation activities in Kannada before the British rule.

The missionary translations can be classified into two types: one, the Bible and Christian literature translations and another, translations from the native literatures to German and English and vice versa. Their adaptations of diglossian making Kannada lexis is another unique kind in the history of translation. Their translation works began early in the nineteenth century. The Bible and Christian literature translations were the early fruits of missionary translations. John Hands' The Bible translation is the first of its kind but unfortunately it was said to be burnt in Serampura Press in 1812. Both John Hands and Reeves put efforts to translate Apostles (*Aposthelara Krityagalu*, 1820) and The Old and the New Testaments (*Hale Odambadike* and *Hosa Odambadike*, 1830) into Kannada. In 1830, William Carey revised the Bible and published the same. The Bible translations continued throughout the century. The German missionary pastors like Kittel, Rice, Mogling and Wygel translated many Christ songs and published them as an anthology in about 1841.

By and large, it is clear that the missionary activities are the basics of translation activities in Kannada. The missionary gave a practice of translations to Kannada. The involvement of the Christian missionaries in translation activities is thus a compass for the native translation. The spade work conducted by the missionaries led to transition of Kannada from ancient to modern.

Meanwhile, the British officials who worked in the Kannada regions set goals of framing new literary forms and publications. The ground works of these officials upheld the modern Kannada literature in general.

Colonel Mackenzie, a survey officer, sent to Mysore regions from the Company government in 1801 to survey the region. Besides his survey works he conducted data collection work in the province. The Kannada literary history has a record that Colonel Mackenzie assigned data collection work to native Devachandra, who wrote Rajavali, a record book in Kannada. Mackenzie himself collected Kaifiyats (native histories and mythologies) in a large number. After Mackenzie, the data collection of histories and mythologies become a part of sensibility. Francis Buchanan continued collecting data after Mackenzie in Kannada regions. Being a doctor by profession, his interest in data collection is par excellent. Philip Taylor personally studied the architecture designs available in north Karnataka. There are many more officials like Mark Wicks, who wrote Mysore history, Walter Elliot, who recommended establishment of Kannada Schools in north Karnataka regions, Charles Grover, who collected and edited the Dravidian Folk songs in Karnataka-all these officials had been working in various government departments. Their work contributions to Kannada made the language potential.

Besides, the activities of the Missionary and the British officials, there were native officials and bureaucrats who worked in the British governments as government translators. The translation activities are carried out conspicuously by some government officials and government translators. After the British establishment in the administration, there was a need of translators and interpreters at the government level. The government created Translator post at government level and started appointing translators officially. In the Mumbai Presidency, there was a post of 'Kannada Translator Exhibitioner'. Many natives and the British officials worked as government translators. The English translators namely

Mackerel, Walter Elliot, and others worked as translators to Madras province. The natives like R.Narasimhacharya, Chikkaballapura Subbarao, Venkatarango Katti, Bengal Ramarao, Srinivasa Aiyngar, M.A. Ramanujayyengar and others worked as the government translators. M.S.Puttanna, who worked as translator in court can also be mentioned here. These translators are privileged to expose to English literature and language; therefore, they used to translate some of the works from English apart from their regular work of translation. So translation is encouraged in this space.

One of the major motives behind translation is designing the Kannada text books for schools and colleges. This is shown in the due respect that was shown in the translations to School Inspectors and other officials belonged to Education department. Translators said thanks to text book committee which seconded their works. Most of the early translations repeatedly turned to second, third and fourth editions for the demand of text books. For instance, B.Venkatacharya said thanks to the then Education department for adopting his book for text book. He also respectfully conveyed that he was publishing the book for being text book several times (Venkatacharya). S.G.Narasimhacharya translated nursery rhyme, 'Twinkle Twinkle little star' as 'Minugu minugele Nakshatra' in Kannada for Kannada children. Panje Mangesh Rao translated children songs such as 'Marali Tammana Kareyanna', 'Tenkana Galiyata'. These rhymes and songs had been prescribed in the Kannada text books. Being a teacher himself, Panje tried translations for school children.

Other than education purpose, the educated class and the employees in government had been attracted towards translations. The curiosity to be introduced to other knowledge and tastes inspired them to open to translations. Therefore, translations became creative activity. The educated classes like teachers, lawyers are in great number to contribute to translations. The translators in the Mysore province were Ramanujayyengar, A.R.Annaji Rao, A.Anand Rao, B.Venkatacharya, M.S.Puttanna, Deputy Chennabasappa, Venkatadri Shamaraya, Dhondo Narasimha Mulabagilu, Srinivasa Aiyngar and others are the few names in the field of translations. Deputy Chennabasappa, Venkatarango Katti, Dhondo Narasimha Mulabagilu, Srinivasa Aiyngar-all worked in government education department. Naturally, these people worked in the interest of education.

In the same way, there were many lawyers who engaged in translation works. Srikantesha Gowda M.L., Ananda Rao from Mysore region and Kerur Vasudevacharya from north Karnataka are professionally lawyers and judges.

If translation activity can be put in a map, it happened in certain regions of Mysore, Dharwad and Belgaum of north Karnataka and some parts of Canara regions. The Kannada speaking people were administered by different provinces. So the influence of the particular regions reflected through their cultures. The administrative compartments became the cultural differences. The regions where the missionary activities went high were inspired by translation culture. Similarly, the British occupied areas because of exposure to English, developed a kind of interest about translation. But these influence beams spread on each regions unequally. As Srinivasa Havanoor rightly points out, "If the missionary works, the princely courts inspired for ascending of modern Kannada, in Mumbai Karnataka, new education itself made the inspiration"(Havanooru 307).

Though translation is common among the regions, as they differ in geographically and culturally, translation under colonialism gave them a definite shape. Translation in different regions of Karnataka made due to their own reasons. The motivations of translation apply differently for each region. Mysore being the princely state, had a translation gesture of court patronage. The princely encouragement to the scholars in the region, has produced translations from classical literature. Obviously the Sanskrit is the classical literature here. The court gems represented elite class and caste. They are

multi lingual and scholars of first kind. This classical group consisting of playwrights and poets stood in the forefront. The group, as they inherited Sanskrit from their caste and class, favoured Sanskrit translations to maximum extent. When the Mysore region opened to colonial rule, English translations were ignited. The court of the princely state produced scholar-translators like Nanjanagudu Ananatanarayana Sastry, Basavappa Sastry, Nanjanagugu Subbasastry, Narahari Sastry, Sosale Ayya Sastry and others.

The princes of Mysore has interest on Drama and theatre, they encouraged the theatre activities. By 1881, there was an erection of the drama company called, '*Chamaraja Naataka Sabha*' in Mysore. To enhance the drama activities in this theatre, the court scholars used to translate plays from Sanskrit as well as English. Among the court translations, Basavappa Sastry's *Karnata Sakuntala Nataka*(Kalidasa's Abhijnana Sakuntala), Sosale Ayya Sastry's *Monna-Vanna*(Matterlink's drama), *Sutrada Bombe*(Ibsen's A Doll's House), and '*Vikramorvasi*(Kalidasa's Vikramorvasiya), Ramasastry's *Mudrarakshasa Natakam*, are the major plays translated during this period. Other than dramas, there were prose translations made by the court scholars. Among them, Ananatanarayana Sastry's *Satyavati Chaitre*, is a remarkable work. Since the court scholars came from Telugu, Tamil speaking areas, they showed interest in translating texts from these languages. So translations came from Telugu and Tamil languages. At the same time, the classical interest was also ruled the passion of translation.

The princely state of Mysore had opened to double cultures as it was ruled by the prince of Mysore directly and the British indirectly. Therefore this region acquired both traditional as well as modern gestures simultaneously. Translations were in fact, the part of modernity. Translation activities were done in the urban centres. Since the publications and circulation were carried out in urban places very rapidly. The Kannada books were published in Bangalore and Mysore cities.

The advent of modernity in the princely state during nineteenth century produced educated class. The class included the graduates, government officials and officers. This class formed the creamy layer in society. Translations, publications and circulations are conducted mainly by this elite class. Srikanteshagowda, Anandarao and others from Mysore region, have founded the publication agency themselves called GTA Press(Graduate Trading Association Press). The cooperative efforts to enhance the translation activities in the region resulted in the good number of translations. Many English classics have been published in this series publication. Shyamarao, who was then the official in the Mysore region, had owned the publication house called, '*Karnataka Grantamale*'. S.G.Narasimhacharya and Ramanujayyengar in association founded a publication house called, *Karnataka Kavya Manjari*. This institute was popular not only in Mysore region but also in Madras region. Srinivas Havanoor observed that the texts published under this publication house were selected for 'higher standard Kannada exams'(Havanooru).

The little magazines role in promoting translations was high. As the translations were published in these magazines, they had created readers for translations. Among the magazines, *Vidyadayini*, *Vagbhushana* were leading. Many of the translated works did have a long preface, notes in which the publication details were mentioned with reverence.

By the end of nineteenth century, the translations came from the Mysore region are large number of Shakespeare plays. The development of the theatre might be the inspiring reason for this attitude. As mentioned above, the Prince Chamaraja has mobilized a theatre group called-*Chamaraja Nataka Sabha* in 1881. Parallel to the court activity, there were

amateur and company drama theatres. These theatrical groups have love for both folk and classical styles of dramas. During nineteenth century, there were equal numbers of classical as well of folk dramas. Amateur Srikanteshagowda had a reference of the theatre existence in his translations. Simultaneously, Varadacharya's drama company, *Ratnavali Nataka Sabha* existed in Mysore region. The said company used to play dramas of self constructions as well as translations. These activities show the active part of translation in the development of drama in the region.

By nineteenth century, Shakespearean plays entered into the native domains. The Bard's dramas were received with due respect but with cultural alterations. The Kannada translations transformed Shakespeare. Few popular versions of Shakespeare translations existed during nineteenth century are A.Ananadrao's *Panchali Parinaya*(The Merchant of Venice), *Ramavarma Leelavathi*(Romeo Juliet), the joint venture of Basavappa Sastry and Subbarao's *Shurasena Charitre*(Othello), Srikanteshagowda's *Prataparudradeva*(Macbeth) and *Prameelarjuneeyam*(A Midsummer Night's Dream), A.R.Annajirao's *Kusumakara*(Two Gentlemen of Verona), Puttanna's *Hemachandraraja Vilasa* (The King Lear)) and *Jayasimharaja Charite*(Cymbeline) and many more. As Shakespeare translations occurred as a pan Indian phenomenon it reflected in Kannada also. The other playwrights are very few in translations.

The growth of nationalism in India the hike in the taste is expressed in novel reading and writing. The novel genre got popular among the growing middle class. To fulfil the new class, novels had been produced. At first, the harvest of the genre is novel. In the old Mysore province, the novel promotion was done through translations. The early efforts are seen in the works of S.G.Narasimhacharya, Krishnaswamy Aiyangar, Srikanteshagowda, Annaji Rao, and Bapu Subbarao. The top most name in this category is B.Venkatacharya, who incessantly translated Bengali novels. Along with the prose fiction, there are nonfictions like 'Arabian Nights', 'Aesop's Stories' and Greek Classic Stories. The large number of prose translations dominated the literary space. It was only after twentieth century, poetry translations appeared with great vigour.

In the north Karnataka region education inspired translations among the natives. The British officials, who found that the Kannada speaking children are forced to learn in Marathi, encouraged the Kannada medium education in the region. They took measures to improve Kannada schools. The British official, Russell took personal interest regarding the Kannada medium schools. Deputy Chennabasappa, the Kannadiga official, stood for Kannada medium schools in north Karnataka. The importance of school education pressurized translations of text books. Later on, translations crossed the limitations of school textbooks. Deputy Chennabasappa is said to have translated Shakespeare's Comedy of Errors as *Nagadavarannu Nagisuva Kathe* and *Macbeth* to Kannada. The Training School teacher Venkatarango Katti translated from Marathi. Venkatesha Thirako Kulakarni(popularly known as Galagnath) also translated from Marathi (Though Galaganath took inspirational source from the original texts, his name is very much attached to translation). The Dharwad High School teacher, Dhondo Narasimha Mulabagilu is also involved in translations. He translated from Sanskrit plays of Kalidasa and Sudraka, namely, *Malavikagnimitra* and *Mrichakatika* respectively. With the encouragement of the school teachers and School Inspectors, translation grew as a part of Kannada language development.

Translations in the north Karnataka are the result of passions of Karnataka Unification and establishment of Kannada speech. Translations, thus become strategic tools of language identity. The Kannada poet and Unification activist-Shanthakavi, expressed concern for translations as they enrich the native language. He alleges the natives who are interested only in achieving degrees rather than doing translations for the sake of their mother language's

improvement(Havanooru 328). In the heat of Kannada nationalism, Shatakavi realizes the importance of translations here. The same concern is expressed by B.M.Srikantaiah, who in his historical speech, calls for translations from the West to nourish Kannada. To quote him, “The poetry of the English is foremost; it was taken lot from Greek, Latin, German, French and Sanskrit. So if one learns the receiving perception of English, if one does take up translations accordingly and fill the treasury of Kannada language, there appears an admixture of *swadeshi* and *videshi* modes. This act would clear the butt ends or wastes and fulfil the potential essence”(Maatu Tale Ettuva Bage, p.23). Gundo Krishna Churamari of Hubli, who translated Shakespeare’s Othello, revealed in his preface that he took the play for translation eying the betterment of the Kannada language. He believed readership would improve through translations (Havanooru 324). These instances show the translation attempts in the north Karnataka regions are the outcome of Kannada national identity crisis.

Translations from north Karnataka are generally done from Sanskrit, English and Marathi. But majority of translations are from Marathi to Kannada and vice versa. It is evident that the north Karnataka was under the Mumbai Presidency where Marathi influence was high.

The Sanskrit translations are again proved the interest of the elite class. The north Karnataka region has produced many worthy translations of Sanskrit. Among them, Churamari Sheshagiri Rao’s *Shakuntala* and *Mrichakatika*, Dhondo Narasimha Mulabagilu’s *Malavikagnimitra* and *Mrichakatika* are noteworthy. There is a common interest seen in both north and south Karnataka regions in taking up Sanskrit sources for translations. The Kannada criticism has the tendency of comparing Basavappa Sastry’s *Karnata Shakuntala* and Churamari Sheshagiri’ *Shakuntala*. Both translations emerge different kinds in their attitudes about language and content. Though the north- south representations are having different attitudes they shared the common attitude of selection.

The tendency of translating Shakespeare appears in this region also. The first attempt of Deputy Chennabasappa-Nagadavarannu Nagisuva Kathe(The Comedy of Errors)(1871) proved the Shakespeare interest in the north Karnataka region. Gundo Krishna Churamari translated ‘Othello’ as *Raghavendrarao* in Kannada. G.Hu. Honnapuramut translated ‘Taming of the Shrew’ as *Gyalianu Sadhu Maduvike* via Marathi. Kerur Vasudevacharya translated ‘The Merchant of Venice’ as *Suratha Nagarada Sreshti* and ‘A Mid Summer Night’s Dream’ as *Vasanata Yamini Swapna Chamtkara Natakam*, ‘Romeo Juliet’ as *Ramesha Lalitha*. Rangacharya’s *Manjughosha* is to be mentioned here. Apart from the Shakespearean source, there are few dramas translated; namely, Kerur Vasudevacharya translated Goldsmith’s ‘She Stoops to Conquer’ as *Pathi Vashikarana*.

The pan Karnataka translation activities are shared even by the Canara regions. The missionary activities, English education, the national temperament-are the inspirational sources for translations in this region. The Mangalore region witnessed the missionary efforts in translations very early. The text book productions, grammar and primers are supported by the missionary. The natives imitated the missionary model. So translation became a dominant habit of the people from Canara region. Panje Mangeshrao and others who taught in schools, involved in translation activities. As the Canara province subjected to the rule of Madras Presidency, there developed a link of the British rule. There was a tendency in Canara region of going to Madras for the purpose of higher education. So translation activity is received as a part of British rule here.

The Shakespearean translations are available even in the Canara regions. Venkatadri Shamarao’s *Kamalavati Parinaya*(As You Like It) is worth mentioning here. There are good numbers of translations from the Canara side. Among

them, Mangeshrao's translations of Ibsen and Alexander Dumas, M.N.Kamat's *Anchemane*(Tagore's Post Office), Udipi Govindarao's Gandhian translations like *Nanna Arambhada Jeevana*, *Swadeshi Samaja*, *Swadeshi* and Kirlosker's Marathi translation of *Arjunana Chaturmasa* are worth mentioning. Motivations of education and National movement are the main influencing factors that inspired translation activities in the Canara regions. These are nothing but the reflections of the main stream tradition of translation.

By over viewing the translational activities in Kannada, one can presume that they are spread over the whole Kannada speaking regions. But the motivations of translations are drawn from different sources. The Kannada translations share the pan Indian sensibilities like nationalism, Hindutva, English education and reforms. But the range of perceptions varies to each region since each region is in the verge of realizing the Kannada nationalism in its own way. If the Mysore region has classical and modern attitudes of translations, the attitudes of North Karnataka regions have been charged with the Kannada nationalism and discovery of Kannada identity.

It is evident that Kannada language and literature are familiar to translation phenomenon. Translations have been done historically in Kannada. The exchange of texts from Kannada to other Indian languages and vice versa, is a common phenomenon in the history of Kannada language and literature. Translation appears in various forms like Adaptations, Trans-creations, Re-writing, Influences, Inspirations and so on. These are the extended forms of translations that are identified in Kannada. After English education translation acquired a political dimension. A shift is definitely indicated in translations after the advent of colonial rule. The attitudes shape the translations.

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