RESEARCH ARTICLE

CULTURE AND GENDER IN TRANSLATION: DEFINING THE TRANSLATION STRATEGIES AND DEMYSTIFYING THE IDEOLOGY(S) OF THE TWO ENGLISH TRANSLATIONS OF THE ODIA NOVEL *BASANTI*

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ABSTRACT

The cultural and feminist turn in translation studies in the last two decades of the twentieth century have been instrumental in interrogating the canon of translation theories from the lens of culture and gender. Their main agenda has been to expose the implicit ideology that governs a translated text by theorising and critiquing the translation strategies used by the translator in translating a text. Accordingly, in this paper, I have analysed the two English translations of the Odia novel *Basanti* and argued that in one of the translations, i.e., Santosh K. Padhy's English translation of *Basanti*, that has appeared in the volume entitled *Early Women's Writings in Orissa, 1898-1950: A Lost Tradition* (2005), edited by Sachidananda Mohanty, the translator has used both 'domesticating' translation strategy and 'man-handling strategy leading to the loss of cultural essence of Odisha on the one hand, and invisibility of the feminist voice in the text on the other. I have further argued that in the second translation *basanti*: *writing the new woman* (this translation is titled as *basanti* with a lower case 'b'), published in 2019, the translators Himanshu Mohapatra and Paul St. Pierre have used the "foreignising" translation strategy, and feminist translation strategy(s) thereby retaining the essential foreignness of the Odia culture in the English translation on the one hand, and have made the new woman visible inside the text on the other.

Keywords: Cultural-turn in translation, Feminist translation, Foreignizing and Domesticating translation strategies

I. Introduction

Up until the last half of the twentieth century, especially in the Western (Anglo-American) context, translation (product) was judged on the basis of its 'fidelity towards the original,' 'transparency,' 'fluency,' and 'easy readability' (Venuti, *Invisibility* 1) consequently translation was seen as mere 'rewriting of the original' or the 'servile imitation' of the original to convey the precise meaning of the original text. Even Eugine Nida's much-celebrated concept of "Dynamic Equivalence" (1964, 1969) was nothing more than a manipulative tool to impose Western-Christian-English dominated-Humanist notion of translation theory that threatens to homogenise the foreignness of the foreign text under the veil of democratisation of knowledge. Similarly, Peter Newmark's

"Semantic/communicative" (1981) translation was also an essentially Western-centric approach to translation that underscores only English values and focuses on the primacy of English readership.

However, the latter half of the twentieth century witnessed the emergence of various critical, political, and cultural theories that have been crucial in deconstructing every other essential notion about the text, language and meaning, and Translation Studies is not an exception to it. The confluence of such critical theories like Poststructuralism, Postcolonialism and Feminism with Translation Studies radically changed the way of perceiving translation. For example, Derridan proposition of 'difference' interrogated the previously unquestionable 'transcendental truth' or the absolute notion of the truth in every aspect of knowledge formation, including translation theories. The canon of translation theory(s) that was built on the base philosophy of 'absolute' fidelity to the original, or translation as the shadow of original work, was radically shaken by Derridan deconstructionist approach, and an alternative 'resistance' discourse was theorised and popularised challenging the hegemonic discourse of 'transparency' and 'fidelity' in Translation Studies. Some of the foremost proponents of the "resistancy" approach to translation are Lawrence Venuti (1995), Gayatri Chakravorty Spivak(1993), and Susan Basnett (1999). Venuti's categorisation of "Domesticating" and "Foreignising" translation and his emphasis on "ethnocentric violence" done to foreign culture in translation provoked deconstructionist post-colonial translators like Spivak to experiment with more radical forms of the English translation of foreign text emphasising the idea of "untranslatability" of the foreignness of the foreign culture. Similarly, Philip Lewis (1985) 's concept of "abusive fidelity" was another strategy that can be called "resistancy" that "values experimentation, tampers with usages, seeks to match the polyvalencies and plurivocities or expressive stresses of the original by producing its own" (Lewis qtd. in Venuti 2003, 252). Lewis's "Abusive fidelity" thus involves resistance to the ideology of hegemonic fluency effect that dominated translation practices of the West for ages in favour of a more radical interventionist approach.

1.1. Theories of Culture-in-Translation

The term 'cultural turn' refers to the paradigm shift that occurred in the field of Translation Studies around 1980. Andre Lefever started the discourse of culture in translation in his seminal work *Translation History and Culture* (1992). Similarly, Lawrence Venuti, in his work *The Translator's Invisibility: A History of Translation* (1995)*,* made the distinction between "Domestication" and "Foreignization" strategies used by translator in translating a source text into the target language. According to Venuti, the former refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home." At the same time, the latter is "an 'ethnodeviant' pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (20).

Similarly, Susan Basnett and Harish Trivedi have pointed out in their work *Post-colonial Translation: Theory and Practice* (1995), "European norms have dominated literary production, and those norms have ensured that only certain kinds of text, those that will not prove alien to the receiving culture, come to be translated." Another prominent authority figure in post-colonial translation theory is Gayatri Chakravorty Spivak. Spivak's theories (1993) are of particular interest to the context of the study as she speaks from the interconnected space of gender, feminism, postcolonialism, poststructuralism, and translation. For Spivak, the 'erotic,' 'the intimacy,' the complete 'surrender' to the text, and the strategy of 'untranslatability' is more important in translation than the ethics.

Thus the 'Cultural-Turn' in Translation Studies interrogates the complete "domestication" of the 'cultural Other' (the foreign language text) by the dominant English language in "exotropic" translation; cultural meaning cannot be located in dictionaries but, "in the process of negotiation" and "in an understanding of the way language is tied to local realities, to literary forms and to changing identities" (Simon 131).

2.1. Theories of Gender and/in Translation

Theories of 'Gender in translation' debunks the myth of translation as an 'apolitical, innocent, ideologically detached. By anatomising the translated text and translator's gender identity, they have argued that the works of women writers have been "mistranslated" by male translators considering "women history as

negligible." Scholars like Sherry Simon (1995, 1996), Von Flotow (1991, 1997,1998, 2002, 2006, 2017), Kathy Mezei (1986), Henitiuk (1999), Margaret A. Simons (1983), Leonardi Vanessa (2007, 2011), showed that the male identity of the translators intervenes in the translating process, making ideological shifting, i.e., the omission of important details, at various levels of the text and thus giving a distorted version of the text. According to Valeri Henitiuk, "while translators by definition deal with a foreign text on levels of language, culture, and time, the male translator of a woman's text may well encounter a foreignness comprised of sexual difference that he ends up compounding. The language of the male translator is superimposed on the woman's narrative, creating inevitable gender-bending distortions" (Henitiuk qtd. in Dh. Majhi 205) and "Such translations sometimes act as a subversive discourse rather than a resistance to the dominant culture" (Dh. Majhi 205). Luise von Flotow, in *Translation and Gender: Translating in the 'Era of Feminism* states, "the patriarchal canon has traditionally defined aesthetics and literary values in terms that privileged work by male writers to the detriment of women writers" (30). While critiquing the "man-handling" of seminal feminist texts like Simone de Beauvoir's *Le deuxiéme sex*, and the works of Sappho and Louise Labé, by their male translators, she has sought out to make the translations of women's writing 'visibly' feminist through practices like "translating women's body, recovering women's lost works, asserting the translator's identity, revising the rhetoric of translation, reading and rewriting existing translations" (49-60).

'Feminist translation,' that was initially developed by a group of feminist translators and academicians in Quebec, Canada, in the 1970s and 80s, on the other hand, aims to rediscover the woman's voice in translation through various interventionist translation practices such as "supplementing", "prefacing," "footnoting", "hijacking," and "wordplay" (Flotow) thus, democratising the literary canon to incorporate the name of the translators, through whom the majority of the world's knowledge and text have been disseminated and made accessible to an audience as large and heterogeneous as we are today.

3. Theorising the Translation Strategies of the Two English Translations of the Odia Novel *Basanti*

3.1. *Basanti*: The Text

The Odia novel *Basanti* (1924-1926), the text selected for the purpose of analysis, is seminal for two different reasons "(i) it is a novel of ideas about the new woman, one whose charm even at this distance of time resides in its several debate-centred arguing for the emancipated woman, and, (ii) it is a work of collaboration and sharing" (xxv) as noted by the translators Himanshu Mohapatra and Paul St. Pierre in the "Introduction" to their English translation of the text *basanti*—published in 2019. The publication of *Basanti* from May 1924-1926, in a serialised manner in the journal called *Utkal Sahitya*, during the colonial period, and when Odisha was not yet re-organised as a linguistic state (it is to be noted here that Odisha was the first in India to be re-organised on linguistic basis on 1st April 1936), marked the beginning of a new genre called 'collaborative novel' in the History of Odia literature. The novel *Basanti* is the end product of the effort of nine collaborators, belonging to the '*Sabuja Age*' in Odia literature, namely: Sarala Devi, Suprava Devi, Prativa Devi, Kalindi Charan Panigrahi, Ananda Shankar Ray, Harihar Mohapatra, Sarat Chandra Mukharjee, Muralidhar Mohanty and Baishnab Charan Das.

Sabuja Yuga (Green Age) in the History of Odia Literature, the equivalence of which can be found in the 'Romantic Age' in English Literary History, is remarkable for its progressive ideas about art and society. Influenced by the Marxist philosophy of society, the aesthetic discourse of Rabindranath Tagore, and the western romantic idealism, the *Sabuja* Group of writers were ready to break away from the conventional practices in writing literature. Although it was a short-lived period in the History of Odia Literature, the literary artefacts of this group of writers were representative of an ideology that envisioned radical changes in the existing norms of society. Perhaps *Basanti* is the result of that optimism, that idealism and that questioning spirit to the gender norms of the society, the condition of women in society, which these group of progressivists subscribed to.

The Odia novel *Basanti* centres around the title character, who seems to be too advanced a daughter-in-law, wife, and woman for the contemporary orthodox Odia society. The "prescription" of the Odia society meant for a Hindu woman does not appeal to her refined sensibility, and therefore she defies these prescriptions in her

own way: she befriends a Christian woman, reads, writes, plays music, sews, and dispenses homoeopathic medicine. In other words, Basanti refuses to remain a domesticated slave inside the four walls of the house. It also happens that she marries for love in a time when women were fated to meet their life partners only after marriage and only through the mediation of the family members. Her marriage, however, changed her as a person; her new role as the daughter-in-law of a zamindar household, managed by her widowed mother-in-law, demanded of her to become a "victorian angel in the house." Although this change in her identity and the social circle has made her experience the "feminine mystique" for a few days, this does not deter her from challenging the existing gender norms for women in a patriarchal society, where women also act as the agents of patriarchy because of ignorance, social conditioning and lack of education.

Moreover, as an act of resistance against the "prescription" of domesticity, Basanti starts reading and writing. For a 'new woman' like her, only the extension of her intellectual activity could have freed her from domestic drudgery and could have emancipated a woman from her internalised secondary subject position. And just like Mary Wollstonecraft, who advocated for education for women in her seminal work, *A Vindication of the Rights of Women*, Basanti decides to start a school for girls to liberate them from the claws of ignorance and empower them with knowledge. However, as always, this vision of empowering women does not go well with the protectors of patriarchy, including her husband and mother-in-law, as it can be instrumental in destroying the traditional myth of 'eternal femininity,' the motto of patriarchy. However, this new woman Basanti is not the traditional domesticated woman who easily assumes the role of all sacrificing Sita-Savitri in fear of judgment; she is the new woman, and her intellect is her weapon to counter the controlling forces of patriarchy. Even when Basanti is not permitted to start a school at her own house, she still finds a way to carry out her zeal to educate the girls of this village. Commenting on Basant's activism, the translators Himansu and Paul st. Pierre have noted in the introduction to their translation,

> The element of surprise is that the novel does, for the first time, posit activism for women in Odia literature, breaking with the earlier tradition of portraying a woman as a glamourous, adorable object. In Odia's fictional literature, Basanti is the first-ever woman character to have boldly staked a claim to the emancipation of women, presented the means of emancipation and mapped the path to it. As we look back from our twenty-first-century vantage point, where women's emancipation in the Indian society is still not a fact of life, where the girl child is still not wanted in many quarters, where a woman is an object of sensual gratification, where a woman may be free in the superficial sense of being a breadwinner but not really in control of her life and sexuality, we cannot fail to be struck by this early articulation of a feisty feminist spirit in Basanti. (xii-xxv)

3.2. *Basanti***: Context**

Colonial Modernity, Literary Domesticity and the Birth of the New Woman in Odisha.

No text is produced in a vacuum; each text is connected, explicitly or implicitly, to the social realities of the place and time in which it is produced. Moreover, since *Basanti*, a novel about a new woman was also the product of Colonial-Coastal-Rural-Upper Caste-Odisha, it is imperative to glimpse the condition of women there for a comprehensive understanding of the production of the text. Therefore, I have used the five-dimensional political-geographical phrase 'Colonial-Coastal-Rural-Upper Caste-Odisha' to specify the intersectional positionality of women in general and their representation in literature in particular. Because whereas 'colonialism' was an all-pervasive phenomenon, the experiential realities of the life of a woman as opposed to man; belonging to Coastal Odisha as opposed to Western Odisha (mainly tribal-dominated area); rural area (with its orthodox conventions) as opposed to an urban area; upper-caste value system (with its rigid gender norms) as opposed to lower/Dalit community value system; Odia culture as opposed to the rest of India; and the complex intersectionality created by all of these identity markers, is different and unique in themselves. Then, the society was intensely patriarchal, with phallocentric ideas governing every aspect of Odia life. Men were the centre of everything, and women were virtually non-existent entities. While men dominated the public domain, knowledge domain and social and occupational domain, women were the colonised Other, made for the dark corner of the kitchen. They were forbidden to access public space. Even walking freely on the road on

her own was not allowed to her. Commenting on the plight of Odia women, Sarala Devi, one of the early feminists of Odisha, and one of the authors of the text *basanti*, mentioned in her landmark work "Narira Dabi" ("The Rights of Women"), the text which is very often compared with Mary Wollstonecraft's *A Vindication of Rights of Woman:*

Commenting on the plight of Odia women during that time, Sarala Devi, one of the early feminists of Odisha and one of the authors of the text *Basanti,* has mentioned in her landmark work "Narira Dabi"(translated as "The Rights of Women" by Sachidananda Mahanty),

> Who does not know the plight of women? A woman's place, after all, is in the recesses of her house, in the darkness of the 'Antahapur'. She has no relationship with the outside world; the world has little interest for her….virtually blind, her sole business is to serve and nurse the menfolk in the family. Of course, no one is claiming that nursing and service have no value. But isn't it unbecoming of a civilised society to turn out coolies made to work under duress? To learn and acquire knowledge, to have pleasure in a place of work-all that is unfortunately beyond the scope of a woman today. Her whole world is confined within the four walls of her household. Her life revolves around food and toil. Women today are the presiding deities in their kitchens. Little wonder that whenever we are reminded of women, our attention is drawn into the dark corners of the house. (155-156)

Nevertheless, the Othering of women during the colonial period in Odisha made the necessary condition for women emancipation. With the advent of the Colonial Education System and Christian liberal values, women who were previously relegated to the domestic sphere, family, and household chores started to interrogate their secondary position. Progressive women of that time who got limited opportunity to explore beyond their "angel in the house role" started revolting against their constructed and imposed identity. The three women – Sarala, Suprava and practice- the three women authors/creators of *Basanti* were indeed among these progressive women. While talking about the condition of the emergence of new women writers during the Colonial Period, Sachidananda Mohanty in *Early Women's Writings in Orissa, 1898-1950: A Lost Tradition* (2005), has mentioned,

> It was only during the early 20th century that several women writers started decolonising the literary space from male dominance owing to factors like movement for the preservation of Odia language, the rise of Odia regional consciousness, the advents of Brahmo Samaj in Odisha, the campaign for widow remarriage, the legal abolition of untouchability, and the struggle for national independence…rise of female education, the trade union movement and women's participation in civic and political life. (16)

3.3. What are the Two English translations of *Basanti*

Basanti was first translated into English by Santosh K. Padhy's and appeared in the volume *Early Women's Writings in Orissa, 1898-1950: A Lost Tradition* (2005), edited by Sachidananda Mohanty. *Early Women's Writings in Orissa, 1898-1950, A Lost Tradition* (2005), is a path-breaking attempt at rediscovering the lost tradition of women's writing in Odisha. Tracing the genesis of women's writing in Odisha, he has unearthed their presence in writing that was predominantly a male-centric space and activity. He has brought back to the limelight such figures as Brindavati Dasi (who lived during Sri Chaitanya), Tribhuvan Mahadevi and Nih Sanka Devi, Sulakshana Devi, Sujata Devi of Puri and Annapurna Devi of Ganjam.

The second English translation came into the public domain in 2019 by the two translators Himanshu Mohapatra and Paul St. Pierre, and is titled *basanti*: *writing the new woman* (*basanti* with small b). This translation came with "writing the new woman" and in the lengthy introductory pages of the text, made it clear that the text is about the 'new woman, her journey, her attempt at breaking the age-old tradition and venturing into the previously unexplored territories that are women's right to education. Since this text focuses on the importance of public education for women with the central character Basanti and her female ally Nisa trying very hard to negotiate through the patriarchal rural setup to start a Girl's school in the village, the attempt to round about the plot of the text as a universal love story, as the first translation has noted, can be subversive in giving textual visibility to the women and their endeavour to find space in the public domain thereby attempting to create a new identity for themselves. The second translation, however, in the paratextual element of the text,

that is, the title page, subtitle, preface, has made it very clear that the text is primarily a text about/by women. Thus, through its strategic use of "supplementation" in translating, the second translation has caught the readers' attention towards a different discourse that is women's writing.

3.4. Domesticating VS Foreignizing: Theorising the Culture-Specific Strategies used in the two English translations of *Basanti*

In his work *The Translator's Invisibility: A History of Translation*, Lawrence Venuti distinguished between "Domestication" and "Foreignization" strategies used by a translator in translating a source text into the target language. According to Venuti, the former refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home." At the same time, the latter is "an 'ethnodeviant' pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (20). In the following comparative analysis of the two translations of *Basanti,* I will try to locate the textual evidence of the use of the "Domestication" and "Foreignization" strategies by the translators.

Historically speaking, the Odia language does not have /ʃ/ (sh) phoneme or sound. Odisha, therefore, is pronounced as "Odisa." Moreover, Odia people have the peculiar habit of pronouncing fish as (phis) and 'she' as (si) because of mother tongue intervention. For example, in *Basanti,* we encounter a character named Nisa. The first English translation (*Basanti*) has tried to domesticate the name by writing it as Nisha; on the other hand, the second translation has kept calling the name sounding like "Nisa" as it is uttered/pronounced by the rural folk in Odisha. Such strategy of retaining the orality of the source text in the written text is known as "ethnopoetics", as coined by Jerome Rothenberg. Similarly, while translating Sarbeswara Babu's name, the first translation has written "Sarbeshwara *babu"* This italicisation of the word "babu" in the first translation is an occident's technique to highlight an oriental word. The second translation has retained the phonemic equivalence of Odia's name in the English translation that is Sarbeswar. However, Babu is also not italicised as it is customary in Odisha to address an elderly person with social stature to call 'Babu.'

Similarly, in another context, it is mentioned in the first translation *(Basanti)*: "Nisha came, gave her a hug, and said, 'why haven't you finished yet, sister-in-law" (Mohanty 109). The same has been translated in the second translation *(basanti)* as, "Nisa embraced Basanti: 'my nuabou, my new bride', she said " (Mohapatra and St-Pierre 107). It is to be noted here that in coastal Odisha, bou is a synonym for mother and bride, and the new bride is always addressed as 'nuabou' by her in-laws, highlighting the complexities of their relation. Thus, in this case, the second translation has also successfully captured the nuances of Odia family life by avoiding the domesticating strategy adopted in the first English translation while maintaining the foreignness of the foreign text.

Similarly, in another context, it is mentioned in the first translation (*Basanti*)

"no sooner had she said this than Nisha adjusted her saree and join in" (Mohanty 109).

The second translation (*basanti)* says,

"Nisa tightened her sari around her waist and set to work" (Mohapatra and St-Pierre 107).

While the first translation (*Basanti)* just mentioned 'adjusting saree,' the second translation (*Basanti*) provided the mirror to visualise the positionality of Odia woman and her relation to sarees and the various ways it is draped to suit various occasions and various working conditions.

Similarly, in another context, it is mentioned in the first translation (*Basanti)*:

"Unlike Nisha, she has to do the household chores all by herself. The slightest error and all hell will break loose!" (Mohanty 109)

The second translation (*basanti*) says,

"On the top of that, even the slightest inattention on her part, such as not placing exactly the right dollop of lime on a betel leaf, could end up turning her world upside down" (Mohapatra and St-Pierre 107).

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While the first translation has omitted the phrase "placing exactly the right dollop of lime on a betel leaf," considering it as inconsequential, the second translation by reiterating the same has not only given textual space to the Odia proverb but also provided the reader with a glimpse of Odia lifestyle where 'paan' is an inseparable part of Odia food culture and to the extent a daughter-in-law is judged in her in-laws family. It is somehow assumed that a daughter-in-law must know how to prepare 'paan' and serve her mother-in-law the right kind of 'paan.' Thus, the Odia cultural essence, which was lost through domestication of foreign culture in the first English translation *(basanti),* seems to have been relocated and brought back to the forefront in the second English translation of the novel *basanti.*

3.5. 'Man-Handling' Or (Proto)Feminist Translation Strategy: Theorising Gender in Translation Practice

Both the translations are impregnated with numerous textual examples, the comparative study of which unveils the ideological underpinning of the translators and their end products. For example, in the context of the opposition faced by Basanti and Nisa in opening the Girls' school in the village, it is mentioned in the first translation *(Basanti)*

"The thought that their grown-up daughters would have to walk down the main street in broad daylight every day made them uneasy" (Mohanty 108).

The second translation (*basanti)* says,

"In particular, they thought it inappropriate that grown-up girls should go to school, trudging along the open village road" (Mohapatra and St-Pierre 106).

While the first translation has omitted the word "school" originally mentioned in the source text, changing the dynamics of interpreting the statement, the second translation has not only retained the word 'school' but added another word, "inappropriate" thus, shifting the terms and conditions of the opposition by the society in the text. In the first translation, it seems the disapproval is mainly because of the character assessment, thus, making it looks like "concern" from elders of the family, which is nothing but passive patriarchy's last defence of its hegemonic control over women. The reading of the second translation, on the other hand, makes it clear that by retaining the word 'school,' the translators have not only given visibility to Basanti and Nisa's identities as the founder of the school, as an agent of change, as new women, but they also have added another layer to the interpretation of the text. It makes it look like the resistance on the part of the society is because of women's access to the knowledge domain, which was previously exclusively meant for upper-class, upper-caste males in the colonial Odia society. As Michel Foucault in his work *Discipline and Punish: the birth of the Prison* (1977) has mentioned that 'knowledge is power and therefore, a knowledgeable woman, an educated woman, the new woman can threaten the status quo of men and change the power relation by using the same ideological state apparatus that is 'school' which has long served the purpose of patriarchy. Moreover, the mention of "School" is equally important because it is the first step towards women's access to public space; it is ideologically and politically motivated to balance gender equality in terms of education and to forge "female solidarity". Therefore, the idea of Girls' school is crucial because it can prove to be a catalyst in creating a "homosocial" relation between women to resist the hegemonic patriarchal forces, as the French feminist Luce Irigaray has proposed in her work *When the Goods Get-together.*

Similarly, in another context, when Debabrata, Basanti's husband, resents Basanti for her leadership quality, it is mentioned in the first translation (*Basanti),*

"Sick at heart, he brooded-how could Basanti do all this knowing full well what the outcome would be? Couldn't she think even for once how her undertaking would give rise to a violent storm whose blows would fall all on Debabrata? Didn't she know how many storms had already blown over him?"(Mohanty 111).

Himansu Mohapatra and Paul St. Pierre have translated it as,

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"He resented the fact that she had not thought to the disquiet her action would cause and the slight and suffering she would endure because of it. More importantly, she had not bothered to think about the effect all this tempest and tumult would have on him" (109).

The direct and indirect speech used in these two translations have added different perspectives in understanding and interpreting the text. While Santosh K. Padhy's translation successfully portrays Debabarata as a victim of Basanti's indignant act of making a Girls' school, and therefore, allowing him the power to accuse Basanti of her unforgivable behaviour indirect questioning/ charging manner. On the other hand, the second translation, with its use of indirect speech, has undermined the tone of accusation, rendering Debabrata less powerful. Moreover, the addition of the phrase "more importantly" has put the assertation in a comparative framework exposing the patriarchal value system of Indian viz-a-viz Odia society, where it is inexplicably expected that "in family matters, a woman should always follow in the footsteps of her husband" (Devi 156).

To talk about feminist translation theory, Luise Von Flotow, in her essay "Feminist Translation: Contexts, Practices and Theories," has proposed specific feminist translation strategies, which are interventionist in nature, i.e., supplementing, hijacking, prefacing, used by the translators to make the woman author and translator visible inside the text. A comparative analysis of both the translation will help us understand the use of such interventionist strategies. For example, it is mentioned in the first translation (*Basanti),*

"As he pondered over the different possibilities, it struck him that he could easily build a room at his own expense" (Mohanty 111).

Himansu Mohapatra and Paul St. Pierre have translated the same in *basanti: writing the new woman* as

"Where could he find a room for the library? But how much of a problem could that be for the son of a wealthy man? If he so wished, he could easily have a building constructed" (Mohapatra and St-Pierre 109).

This is an example of interventionist translation where the translators have "hijacked" the text to quote Von Flotow to interrogate masculinity through valorisation. The repetition of question marks and the added phrases "the son of a wealthy man" has amplified the unquestionable privileges an upper-caste male enjoys in the Odia society, which is in sharp contrast with the negligible position women have been 'given' by the society.

Another example is in the first translation *(Basanti):*

"Debabrata and his friends hoped their enthusiasm would remain unabated and the magazine soon would be brought out in print" (Mohanty 112).

Second translation *(basanti):*

"everyone hoped the magazine would soon come out in printed form, if only they could press on, keeping their hope and enthusiasm intact" (Mohapatra and St-Pierre 110).

The supplementation of phrases like "if only" has added a layer of significance as it is shattering the invincible power positing of men in the society, while at the same time questioning the nature of their consistency and diligence and commitment towards their work, thereby subverting the stereotypical representation of men and women in phallocentric work where men are represented as 'consistent' and women as 'inconsistent.'

The translation of the concluding paragraph is another example of the case of manipulation in translation. For example, in the first translation *(Basanti)*, it is mentioned:

Debabrata tried his best to hide his feelings from Basanti, but Basanti was intelligent and could easily sense what was going on inside him. She noticed that, however hard he tried, he could not mix with her freely, he could not talk to her freely. Rather he did his best to spend as much time as possible outside the house. But Basanti remained firmed and unperturbed. There were moments when she did feel distressed, but in good times she collected herself again. She patiently waited for the moment when the untimely patch of cloud that had cast a shadow on Debabrata's mind would clear away.

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Moreover, the fact that Deba had woken up from his slumber and was starting to lead an active life raised her hope. With the faith that their work would one day bring them closer, she moved ahead more determined to achieve her goals. (Mohanty 113)

Second translation:

Nothing escaped the notice of the intelligent Basanti; she was aware of what was going on in Debabrata's mind. She realised that he was not as free and frank with her as before and that he was spending most of his time outside the house. But she remained calmed and steady, shaking off any fleeting feeling of bitterness that arose in her mind. She believed that this unseasonal cloud would soon lift from her husband's mind and that he would then realise his mistake. His decision to take up these projects filled her with optimism. The hope that their union become more complete through their commitment to public life fortified her heart, and she continued to perform her tasks, large and small, with determination. (Mohapatra and St-Pierre 111).

While in the first translation, the narrative focuses on Debabrata, with his name being mentioned four times, in a paragraph of six sentences, thus giving agency only to Debabrata, the husband, the second translation seems to have taken a feminist turn in translating the same. It successfully made the reader visible the feeling and ideology of 'she' instead of 'he'. Words like "she realised" she "believed" have been crucial in forming the new woman identity of Basanti, and phrases like "commitment to public life" represents that new woman as a metaphor for change, highlighting her subjectivity and agency.

4. Conclusion

To conclude, in the era of 'isms,' the 'addition' or 'deletion' of words and phrases are no more seen as mere linguistic choices but as conscious strategies. Moreover, these strategies are political since they are used strategically to express different ideologies; the two English translations of Basanti also express two different ideologies that can be inferred only by unearthing the strategies used in both translations. It is clear from the above discussion that in the first translation of *Basanti* (Mohanty), the translator has used the "Domesticating" strategy and thereby completely homogenised the cultural identity of the Odia, woman belonging to a rural village of coastal Odisha. The second translation *basanti*, *writing the new woman* seems to have been successful in giving not only an Odia flavour to the target readership through the use of such strategies like "foreignising" and "untranslatability" also has been successful in making the new woman visible to the readers through by using feminist translation strategies like "supplementation" and "prefacing." It was also successful in (re)presenting a feminist called Basanti, of course within the limitation of Odia cultural milieu. Moreover, the translators, through their fifteen pages "introduction" to the translation of *basanti*, *writing the new woman* have asserted their identity as the co-producer of a different text with their agenda to "write the new woman" in their translation, thus, making it a visibly feminist translation in Odisha.

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