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Dr.Phrae Chittiphalangsri

Department of Comparative Literature,
Faculty of Arts, Chulalongkorn University

*Paratext as a Site of the Struggle for Distinction:
Nineteenth-Century Orientalist Translations of Śakuntalā*

หลักสูตรอักษรศาสตรดุษฎีบัณฑิต สาขาวิชาวรรณคดีและวรรณคดีเปรียบเทียบ
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วันพุธที่ 18 และวันพฤหัสบดีที่ 19 สิงหาคม 2553

ณ ห้องประชุม 105 อาคารมหาจุฬาลงกรณ์ จุฬาลงกรณ์มหาวิทยาลัย

Paratext as a Site of the Struggle for Distinction: Nineteenth-Century Orientalist Translations of *Śakuntalā* Phrae Chittiphalangsri*

Abstract

In his definition of transtextuality, Gérard Genette included paratextuality as one of the five elements of textual transcendence that sets the text in a relationship, whether obvious or concealed, with other texts. Paratextuality is the ‘surrounding texts’ which form the peripheral part of the book, such as titles, preface, notes, name of the author, dedication, illustrations etc. Paratext is neither ‘inside’ nor ‘outside’ the text, but a *threshold* or the ‘undefined’ zone between the text in question and its relationship with external texts and the public readership. Edward Said, in *Orientalism*, also use a large corpus of Orientalist paratexts, mainly prefaces, letters and notes, to demonstrate how statements about the Orient gain textual density and became the representation of the East. In the context of Orientalism, paratexts that accompany translations of Eastern literature not only provide the subtext for interpreting the motivation of the Orientalist translators, but also point to the larger ideological context that frames their translations. In this paper, I use Pierre Bourdieu’s theory of distinction to read paratext, or the ‘threshold of interpretation’, as a site where Orientalist translators express their struggle for their translations to become legitimate, and rightfully represent the original text of the Orient. To illustrate the paratextual struggle for distinction, I present the analysis of seven English and French title pages of Kalidāsā’s Sanskrit drama *Śakuntalā*, published between 1789 and 1884 by prominent Orientalists such as Sir William Jones, Antoine Léonard de Chézy and Sir Monier Monier-Williams. The analysis shows how the translation of the title, the use of subtitle and other paratextual devices are keys to the justification of the translator’s expertise and legitimacy in speaking on behalf of the Indian author.

Keywords: Paratext, Bourdieu, distinction, translation, Orientalism, *Śakuntalā*, Sanskrit literature

I counted 54 footnotes in the 77 pages of the novel. What is in question is not the translator’s obvious talent as a writer, but his assumption of a totally ignorant reader, confronted with a totally new world, unable to come to grips with it unless he is guided step by step by the steady and authoritative hand of the omniscient Orientalist-translator, trained to decipher the otherwise unfathomable mysteries of the Orient. (Jacquemond 1992: 150)

If translations must be adorned by footnotes, let them. If they must be accompanied by long prefaces or postscripts, let them. But the translation of the text should be readable by itself. (Bolle 1979: 223)

1. Introduction

*Department of Comparative Literature, Faculty of Arts, Chulalongkorn University

Paratext is a term coined by Gérard Genette. It is one of the five elements of *transtextuality*, or the textual transcendence of the text, which Graham Allen roughly defines as ‘all that sets the text in a relationship, whether obvious or concealed, with other texts’ (2000: 101). The five elements of transtextuality are intertextuality, paratextuality, metatextuality, hypertextuality, and architextuality. Paratextuality, which is the subject of this chapter, involves the ‘surrounding texts’ which form the peripheral part of the book, such as titles, prefaces, notes, the name of the author, dedications, illustrations etc. Genette claims that it is the paratext that ‘enables a text to become a book and to be offered as such to its readers and, more generally, to the public’ (1997: 1). Paratext is neither ‘inside’ nor ‘outside’ the text, but a *threshold* or the ‘undefined’ zone between the text in question and its relationship with external texts (1997: 2). Genette sees such a relationship as a site for *transaction* in which the text does not only connect with its paratexts, but also communicates with the external world, or the public readership:

Indeed, this fringe, always the conveyor of a commentary that is authorial or more or less legitimated by the author, constitutes a zone between text and off-text, a zone not only of transition but also of transaction: a privileged place of a pragmatics and a strategy, of an influence on the public, an influence that — whether well or poorly understood and achieved — is at the service of a better reception for the text and a more pertinent reading of it. (ibid, original italics)

Without paratexts, argues Genette, a simple act of reading might not be just as simple — we are used to texts being presented to us with sets of guidance on how they should be read. To illustrate, he asks ‘how would we read Joyce’s *Ulysses* if it were not entitled *Ulysses*?’ (ibid) The act of reading requires a certain set of directions, and the book form is the particular package that enables the text to be perceived in a specific way. The title, the name of the author and the blurb on the back cover influence the readers’ decision to purchase, as they present the book in the way intended by the publishers to appeal to their target group. Authors and publishers use this ‘fringe’ strategically to shape the readers’ perception in a certain way. With a great deal of investment going into the production of the text, the authors certainly anticipate the profit of their efforts, and it would be unfruitful if their products did not reach the target, were misread or not understood by the public. Paratexts allow them to negotiate with the public through the space available for their direction to be inserted, indicating ‘this is how the book should be read’.

Paratexts are made up of what Genette calls ‘peritext’ or the internal paratext such as titles, the names of the authors and publishers, prefaces, dedications and notes, and ‘epitext’ or the external paratext which includes interviews with the author, recommendations, correspondences etc. The use of paratexts involves the intervention of a translator directly addressing the target audience. This strategy amounts to an act of ‘ratification,’ as the translator ‘knows’ the audience that is being addressed. Translators can address audiences through a variety of paratextual devices such as the use of titles, notes, fonts, etc.

As Edward Said points out in his *Orientalism* (1978), the Orient is largely a narrative constructed by European and American Orientalists which is continuously ‘certified’ through the advancement of the Orientalist scholarship. Translation, apart from playing an important role of importing knowledge about the East to the West, is vital in the process of legitimizing the representation of the Orient through the academic quality of the translation itself. In the context of Orientalist translation in which academic excellence is a crucial factor of legitimate representation, paratexts did not only serve as a channel through which the target audience is addressed, but also became a site where Orientalist- translators struggle to be

distinct from the previous translators. From the late eighteenth to the first half of the nineteenth century, Orientalist scholarship became established and increasingly autonomous due to the advancement in researches and studies of the Orient in various fields such as grammar, philology, literature, history, and so on. The Sanskrit scholarship, in particular, was well established in England, France and Germany. The chair of Sanskrit professorship was founded in leading European institutions such as the chair of Sanskrit at the Collège de France (1815) and the Boden chair of Sanskrit at Oxford (1832). To think of Sir Charles Wilkins, the first European translator of the *Bhagavad Gītā* who discreetly studied Sanskrit with a ‘pundit of liberal mind’ (Cannon 1990: 229) in 1778 when brahmans still forbid teaching Sanskrit to foreigners, the Sanskrit discipline in the mid nineteenth century proved to be a leap, as a prominent figure such as Sir Monier Monier-Williams, the English translator of *Śakuntalā* (1855), completed his Sanskrit course at Oxford without ever visiting India. This suggests that over a course of 70 years, a great deal of Sanskrit knowledge was systematically standardised—set texts, grammar books, dictionaries were made available so that students of Sanskrit could study the language ‘impersonally’—that is, they did not need direct contact with the ‘real’ India since the knowledge was readily objectified into an easily accessible format. This also suggests that there must have been series of struggles among Orientalists to ‘better’ their researches in order to prove that their versions led to more reliable, more accountable, and most of all, more ‘representative’ body of Sanskrit knowledge. In this paper, I propose to analyse the forms of struggle for ‘better’ Sanskrit knowledge as they appear in the title pages of seven English and French translations of *Śakuntalā*, published between 1789 and 1884. I will also use Pierre Bourdieu’s sociological concept of ‘distinction’ to explain my reading of the paratexts in *Śakuntalā*’s translations as a struggle for distinction, and a power to legitimately present the East in the culture at large.

2. Symbolic Capital and the Struggle for Distinction

Pierre Bourdieu’s sociology, drawn largely from Marxism, focuses on social struggles that are motivated by the rewards of capital, both material and symbolic. In his theory, individuals as social agents are always influenced by social structures, and their actions cannot escape being informed by social conditions. A person’s choice of investment in social actions is determined by the anticipated reward which is favourable to one’s standing in the society. In Marxist theory of economy, actions are driven by the anticipation of reward in the form of (usually monetary) capital. Bourdieu adopts the idea of economic capital from Marxism, but also extends Marx’s use of capital to include non-economic goods, or *symbolic capital*, namely *cultural capital* and *social capital* (1986: 243). Bourdieu’s introduction of symbolic capital attempts to change the traditional Marxist conceptualisation of social actions as being controlled by economic capital to actions being governed by social and cultural considerations. This expansion of the concept of capital adds socio-cultural nuance to the existing Marxist material capital and thus allows us to view social actions as being driven by interests which are not always related to stable currency such as money.

Bourdieu distinguishes between three states of cultural capital: *embodied*, *objectified* and *institutionalised* (ibid). The initial form of cultural capital is derived from *habitus*, or a set of dispositions that are accumulated and internalised by social agents, and subsequently leads to the schemes of appreciation and understanding. This form is an abstract value that, having undergone the process of cultivation, becomes *embodied* as cultural forms which gain currency through inculcation. Embodied cultural capital ranges from music, art, language, knowledge, scientific formulae, popular culture works etc. These cultural goods differ from economic goods in that they are ‘consumed’ through the appreciation and understanding of

the consumers who, by means of inculcation, acquire the way to apprehend these embodied cultural forms.

Cultural capital also becomes *objectified* into tangible materials such as books, works of art, scientific instruments, monuments, cassettes. These objectified cultural forms possess both economic and cultural values, as they can be produced to be sold or converted into economic capital, and those who wish to use them need to possess specific cultural abilities to understand and appreciate them (Swartz 1997: 76). The most socially systematised form of cultural capital is the *institutionalised* form which can be materialised as an academic degree, an affiliation, a title related to an institution, an award or consecration conferred by cultural institutions. The institutionalised cultural capital is the state in which cultural form becomes 'certified' through legitimate agents such as educational credential system. It is also the cultural form which indicates the autonomy of the field that possesses it.

Perhaps the institutionalised cultural capital is very closely related to *social capital* which is a range of social resources occupied and mobilised by a group of individuals (Bourdieu 1986: 248). Social capital can assume the form of membership of social congregations in which members can benefit from the collectively-owned capital. This can be membership of academic societies, literary club, sport club, school and so on. The social congregations with shared capitals are closely linked to the institutionalised forms of cultural capital and sometimes they are not clearly distinguishable; yet the distinctive emphasis of institutionalised cultural capital is on the certified credentials of the cultural form, while the concept of social capital focuses on the collective ownership of the group's capital and network of connections.

In *Distinction: a Social Critique of the Judgement of Taste*, Bourdieu shows how the pursuit for all forms of capital can pertain to the social judgement of values. Social class with dominant capital tends to have the power to define the aesthetic values. For example, opera is usually attended by members of social class with higher incomes than those who found entertainment in cheaper popular art forms such as pop music concert. The fact that opera is regarded as a sophisticated art form, while partly due to its long history and elaborated postures and movements, has been maintained and consecrated by well-known and well-funded institutions such as musical conservatoires, National Opera theatres, and the monarchical institutions which offer patronage to celebrated opera composers and companies. With a high degree of consecration by those with considerable economic and cultural capitals, opera is therefore endorsed as *distinctive* from other less consecrated art forms. As Bourdieu explains, those with higher capital tend to have the most powerful decision in legitimising tastes. He also argues that to social rank and specific power depend on specific type of capital agents can mobilise. The relationship between capital and social power is an important factor in the struggle for distinction.

This means, concretely, that the social rank and specific power which agents are assigned in a particular field depend firstly on the specific capital they can mobilize, whatever their additional wealth in other types of capital. (1986: 113)

Each type of capital is used in order to gain a specific profit deemed beneficial for enhancing the positions of translators to a level where they achieve legitimacy in representing the Orient. Such enhanced position bestows on them a sense of distinction from the public who do not possess the same capital achieved by translators through a specific series of struggles. For example, translators who are members of academic institutions are in

possession of more knowledge capital than those who are pioneers or members of the early period of academic societies. As translators, they tend to invest more knowledge capital in their translation of Sanskrit than their predecessors, resulting in a more enhanced position which proves their competence as *distinctive* from earlier translators, or in other words, achieving the profit of distinction through capital invested in their translations.

Distinction also serves to endorse choices made by those in possession of distinction as legitimate. For example, Sir Monier Monier-Williams, with more possession of Sanskrit knowledge capital than Sir William Jones, the first translator of *Śakuntalā* (1789), is aware of his distinction as scholar of Sanskrit in an established discipline, and therefore able to exercise his legitimacy in pronouncing Jones's translation of *Śakuntalā* not representative of the 'true' Kālidāsa's play as it was translated from the Bengālī recension¹ and contained numerous mistakes and misunderstandings of the play. The legitimacy exercised by Monier-Williams is a form of 'symbolic violence' in which the renowned Sanskrit scholar imposes his view of what should be the proper way to represent Kālidāsa in translation. This symbolic violence is derived from Monier-Williams's investment in symbolic capital such as linguistic capital (more knowledge about Sanskrit grammar and using the 'standard' Devanāgarī recension) and aesthetic capital (using verse and prose to reflect the poetic forms in the original). Such investment in linguistic and aesthetic capitals later on seems to contribute to the standardisation of the translation of *Śakuntalā* which sees more translations from the Devanāgarī rather than the Bengālī recension, as well as more translations using hybrid forms of prose and verse. As I will demonstrate in the next section, the distinctions in either linguistic or aesthetic capitals tend to be included and highlighted in the paratexts, especially the title pages of their translations.

3. Analysis of Paratexts

3.1 English and French Translations of *Śakuntalā* from 1789 to 1884

Śakuntalā was first translated into English by Sir William Jones, then the British judge at the court of Bengal, in 1789. Jones's translation from the Bengālī recension proved a success and was translated into many European languages. The first German version of *Śakuntalā*, translated by Georg Forster in 1791, was read by Goethe, who found the Sanskrit drama to confirm his idea of *Weltliteratur*—World literature—in which human sentimentality is universal, just as the sorrow of young Werther can be identified with that of *Śakuntalā*. This first image of *Śakuntalā* in Europe was mostly associated with romanticism and exoticism. The first French translation, like German, was also a relay translation of Jones's English version. Antoine André Bruguère, Baron de Sorsum, the French translator of Shakespeare and English Romantic poet Robert Southey, was attracted by literary writings from the East, and translated many English versions of this genre—the Chinese drama *Lao-seng-eul* (*le vielliard auquel il naît un enfant*) and Li Yu's tales *San-iu-leou* (1819), both from John F. Davis's English versions, and a Sanskrit drama *Prabodh-chandrodaya* (*le lever de la lune de l'intelligence*) from the 1812 English translation of J. Taylor (Smith 1823: 6). Bruguère translated Jones's *Śakuntalā* into French in 1803, and his translation remained the

¹ According to Monier-Williams (1853: vii), the Devanāgarī recension is 'older and purer' than the Bengālī recension which is believed to have come into existence only in the fifteenth century. There are numerous parts in the two recensions that are different from one another, such as the love scene in the third act in the Bengālī recension which is expanded to five times the length of the Devanāgarī recension; some of the names of the characters also differ, for example, Duśyanta is called Duśmanta in the Bengālī recension, Anasūyā becomes Anusūyā; Vātāyana becomes Pārvatāyana; Sānumatī becomes Miśrakeśī; Taralikā becomes Pingalikā.

only French version for almost thirty years until the first direct translation in French from the Bengālī recension came out in 1830 by Antoine Léonard de Chézy.

Chézy was the first holder of the Sanskrit chair at the Collège de France. His translation was famous for its flamboyant style which led him to be dubbed ‘the prototypical Florist’ (McGetchin 2003: 568). His translation aesthetic was questioned by many Orientalists who, at that time, favoured the plain, scientific style which was believed to truly represent the Orient (McGetchin 2003: 571). Apart from that, Chézy published the original Bengālī recension together with his translation, which made the book the first bilingual edition of *Śakuntalā*. It was also one of the very first occasions in which Sanskrit fount was used in the process of publishing. This shows how technological advancement was introduced to the proliferation of Sanskrit literature in European translations.

Sir Monier Monier-Williams spent a long time searching for the proper Sanskrit manuscripts before starting his *Śakuntalā* translation project. In his 1853 edition of the Devanāgarī recension of *Śakuntalā*, Monier-Williams expressed his support and gratitude for Otto von Boehtlingk, the German Orientalist, whose 1842 edition and translation of *Śakuntalā* in Devanāgarī recension served as the resource for preparing his own edition of the recension for the use of English students. Yet Monier-Williams also tried to improve on Boehtlingk’s edition which he found to be based on a source gathered by Professor Brockhaus and Professor Westergaard who acquired the manuscripts from only two sources — the East-India House library and the Bodleian at Oxford (1853: xii). In order to produce a better version of the Devanāgarī recension, Monier-Williams collated six master manuscripts (MMS) from libraries and private collections in England and India. He compared all the master manuscripts, identified the parts where more than one script agrees and supports the other, and determined through the agreement of master scripts what the ‘purest’ version should look like. From this research, Monier-Williams found that the Bengālī recension was thoroughly ruined by the copyists in Bengal, ‘whose *cacoëthes* for emending, amplifying, and interpolating, has led to the most mischievous results’, and that:

...[t]he nervous phraseology of Kālidāsa has been either emasculated or weakened, his delicate expressions of refined love clothed in a meretricious dress, and his ideas, grand in their simplicity, diluted by repetition or amplification...[In] the third Act of the Bengālī recension, ...the love-scene between the King and Śakuntalā has been expanded to five times the length it occupies in the MSS. of the Devanāgarī recension, and the additions are just what an indelicate imagination might be expected to supply (1853: viii).

All these led Monier-Williams to believe that the Devanāgarī recension is the legitimate version; and in order to represent the masterful skill of Kālidāsa, the translator should rely on the Devanāgarī recension, not the Bengālī recension which William Jones, according to Monier-Williams, acquired without knowing its background. Monier-Williams’s English translation was published in 1855. Instead of the usual prose rendering, Monier-Williams translated the play into verse and prose in order to mirror the format used in the Sanskrit original. The parts addressed by male characters, which were arranged in Sanskrit verse, were translated in English hypermetrical lines, whereas the parts addressed by female and other lower-ranked characters were rendered as prose. The invention of prose-verse translation made Monier-Williams’s work a leap ahead from his predecessors.

The use of Devanāgarī recension for the translation of *Śakuntalā* was followed by many translators, one of which was Philippe Édouard Foucaux, the French professor of Sanskrit known mostly for his works on Tibetan Buddhism. He translated *Śakuntalā* from the

Devanāgarī recension into French in 1867. His translation in plain prose, precise and succinct, proved to be different from the previous pompous rendering by Chézy who used the problematic Bengālī recension.

The last translator in this selection is Abel Bergaigne. His name is associated with the École des Hautes-Études where he held the Sanskrit chair after Eugène Louis Hauvette-Besnault. In 1877, Bergaigne began teaching at the Sorbonne, where he served as the maître de conférence at the faculty of letters. He is often credited with revolutionising the field of Indic studies by introducing new methods that would characterise the new French Indology. One of his greatest achievements is promoting the strict scientific method to the analysis of Sanskrit texts which would solve the problem of confusing historical facts with the researcher's own personal sentiments (Lacôte 1922: 236). Despite his scientific orientation, in 1884 Bergaigne co-translated the whole *Śakuntalā* with the historian Paul Lehugeur uniformly in various forms of French verse, regardless of the occasional prose forms in the original. His view on translating *Śakuntalā* places importance on the aesthetic value of versification as the quality of distinction.

We can sense a kind of struggle for distinction among these translators who attempted to include new approaches in their translations, be it new recension or new translation styles. We may learn of these competitions once we have read the translations in depth. However, these pieces of information, which highlight their translation's distinction, are generally placed in the title page of the book in order to draw attention from the target readers. In the next section I will investigate the information that was selected to be included in the title page of these translations, and show how distinction is portrayed as necessary to be presented in the most profitable 'fringe' area of paratext.

3.2 Titles: drawing boundaries and the connotation of distinction

Title is a paratextual device that 'defines' the boundary of the text. In a title, certain words or phrases are selected to encapsulate the content of the text. These play an important part in influencing the perception of the readers. Genette divides the title into three sub-categories: *title*, *subtitle* and *genre indication* (1997: 56). For example, *La Bhagavad Gītā* functions as the title, *ou le Chant du Bienheureux* as the subtitle, and *Poëme Indien* as the genre indication. While the title is perhaps the most significant of the three, the use of subtitles also entails a strategic supplementation which provides an alternative definition to the title. This alternative title, or subtitle, usually reflects the author's own interpretation of the text as a whole. As for translation, the translator's interpretation of the title, as reflected in the translation's subtitle, reveals his approach to the text, and also the way he wishes his translation to be perceived. Genre indication serves as guidance on how the text should be read: poem, philosophy, drama, play, discourse etc. It also shows how authors or translators view their texts in terms of generic classification. Note that genre indication can also be part of the subtitle.

Apart from these three terms, I would like to add *content description* and *translation description*. The content description occasionally appears alongside the title to provide an overview of the content of the book. Genette calls this kind of book summary the *synopsis title*.² According to Genette, the insertion of the synopsis title was characteristic of the

² For example: Daniel Defoe, *The Life and Strange Surprising Adventures of Robinson Crusoe, of York. Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America,*

eighteenth century and faded out in the early nineteenth century (1997: 71). In this study, content description does not necessarily give a full summary, but in addition provides relevant descriptions such as source, volume, notes, relevant literary figures and so on. Furthermore, since Genette's categories of title features do not consider translations, I add another category of translation description to account for the translators' different approaches towards the notion of translation.

Genette lists four possible functions of the title: designation, description, connotation and temptation. Designation, or an act of *baptising* as Genette puts it, is indispensable, since the title exists primarily for the purpose of naming and differentiating the object it designates from others. Borrowing from linguistics, Genette uses the information arrangement of *theme* and *rheme* to distinguish the descriptive function of titles into two types: thematic and rhematic. Thematic titles are defined loosely by Genette as 'the titles that bear on the "subject matter" of the text' (1997: 81), or what the text talks about. Rhematic titles are complementary to the thematic titles and hold what one says about the text. Generally, thematic titles refer to the actual title while rhematic titles include the rest: the subtitle, genre indication and content description. Yet in some cases, the subtitle, especially if the subtitle is the translation of the title in the foreign language, can also be taken as the thematic title. One example is Burnouf's *La Bhagavad Gîtâ, ou le Chant du Bienheureux, Poëme Indien*. The subtitle *le Chant du Bienheureux* can be taken as thematic as it reinstates the meaning of the *Bhagavad Gîtâ*, which can be translated literally as 'the song of the divine one' in French. The genre indication *Poëme Indien* is rhematic. Thus, the descriptive functions of thematic and rhematic titles reflect which part is chosen by the author as the subject matter or theme, and which part is designated as rhematic description. The chosen theme is significant in that it singles out the word or group of words the author decides would best represent the book. The choice of theme gives clues to the motivation behind the selection of the representative concept tied to the title.

Genette adds the connotative function which he views as contingent in the title (1997: 89-91). More than just a description, title always carries, to a certain extent, connotative capacities which are not necessarily intended. The effectiveness of the connotative function depends on factors such as titular styles of individual authors, or titular conventions of different historical periods. For example, the suffix *-ad(e)* or *-id(e)* in the titles of classical epics namely *The Iliad* and *The Aeneid* was taken by Ronsard (*Françiad*) and Voltaire (*Henriad*) as a way to invoke the impression of the epic genre (1997: 90).

The last titular function, according to Genette, is the function of temptation. From the audience's point of view, the title is generally fashioned to attract particular target groups. Features apart from descriptive elements are deployed to 'play up' the title in order to tempt the readers to pick up the book. Of these four functions, designation and description aim at defining the 'boundary' of what the book offers, while connotation and temptation rely on the contingent reaction of the readers.

I read the act of defining the book's boundary as the translator's determination of what and how much is 'sufficient' for the Western readers to know about these works. It is also proof of the translator's mediation in imposing on the readers a sense of 'direction' as to how the book should be read. If the title indicates that the book contains lectures, the initial

near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With an Account how he was at last as strangely deliver'd by Pyrates (London: W. Taylor, 1719).

interpretation is likely to be influenced by such guidance and the book is prone to be taken as a didactic piece. This sense of reading direction, to a certain extent, defines a boundary in which the text *should* be contained. The vast, unknown field of Indian thoughts and culture would be incomprehensible without a specified boundary. The title allows translators to signpost to their readers where the ‘guided’ boundary is, and the designated area is considered sufficient in itself to stand for the original. The temptation function, while depending on the individual’s interpretation, can reveal the target audience for which the translators intend their translations. To a large degree, titles that are fashioned by the translators to attract a particular group of readers contribute to the ratification of those who are not the initially intended audience, in this case the eighteenth-and nineteenth-century European readers. As we shall see, several titles, together with the content description, were adapted to incite the attention of scholars, learned men or general public. They seek to produce the sense of ‘familiarity’ or the sense that the translation is not purely foreign but created for readers in the West.

The connotative function of titles, like temptation, can be interpreted in many ways. With regard to the selected versions of *Śakuntalā*, the connotative function of these titles points to two issues: the sense of ‘trust’ in the expertise of the translators, and a polemical dialogue among the translators of Sanskrit literature during the late eighteenth to nineteenth century. As we will see, the choice of words used in the titles, or the description of content offered in the title page reveal that the particular translation is in dialogue with previous translations. Translators sometimes use the title page as a site to announce their affiliation with academic societies and institutions, as well as the qualities deemed different from previous versions in order to indicate their works’ distinction. The titles that suggest the book as providing the ‘first’ features, e.g. first direct translation, first edition of the recension, proclaim the translators’ achievement, and reflect their attempt to be distinctive from other translations. As is the nature of connotation, the advertisement of the translators’ expertise and the struggle for distinction implied in titles usually goes unrecognised by the readers, who ‘trust’ that the translations are done by specialists and therefore take the title at face value.

3.2.2 The English and French titles of *Śakuntalā*

Translator	Title	Subtitle	Genre indication	Content description	Translation description
Jones (1789)	SACONTALÁ	OR <i>THE FATAL RING</i>	<i>AN INDIAN DRAMA</i>	BY <i>CÁLIDÁS</i> ;	TRANSLATED FROM THE ORIGINAL <i>SANSCRIT AND PRÁCRIT</i> .

Bruguière (1803)	SACONTALA	OU L'ANNEAU FATAL	DRAME		Traduit de la langue SANSKRIT en Anglais, par Sir W ^m JONES, et de l'Anglais en Français. Par le Cit. A. BRUGUIERE ; Avec des Notes des Traducteurs, et une explication abrégée du système mythologique des Indiens, mise par ordre alphabétique, et traduite de l'allemand de M. FORSTER.
Chézy (1830)	LA RECONNAIS- SANCE DE SACOUNTALA		DRAME SANSKRIT ET PRACRIT	DE CALIDASA PUBLIÉ POUR LA PREMIERE FOIS, EN ORIGINAL, SUR UN MANUSCRIT UNIQUE DE LA BIBLIOTHEQUE DU ROI, ... DE NOTES PHILOLOGIQUES, CRITIQUES ET LITTERAIRES. ET SUIVI D'UN APPENDICE	ACCOMPAGNÉ D'UNE TRADUCTION FRANÇAISE.
Monier- Williams (1853) Edition of Deva- nāgarī recension	ŚAKUNTALĀ	OR ŚAKUNTALĀ RECOGNIZED BY THE RING	A SANSKRIT DRAMA.	IN SEVEN ACTS, BY KĀLIDĀSA: THE DEVANĀGARĪ RECENSION OF THE TEXT, ... AND NOTES, CRITICAL AND EXPLANATORY.	NOW FOR THE FIRST TIME EDITED IN ENGLAND, WITH LITERAL ENGLISH TRANSLATIONS OF ALL THE METRICAL PASSAGES, SCHEMES OF THE METRES, ... BY MONIER WILLIAMS, M.A.,

Monier-Williams (1855) Translation into English	ŚAKUNTALĀ	OR THE LOST RING	AN INDIAN DRAMA... ENGLISH PROSE AND VERSE		TRANSLATED INTO ENGLISH PROSE AND VERSE, FROM THE SANSKRIT OF KĀLIDĀSA:
Foucaux (1867)	LA RECONNAISSANCE DE SAKOUNTALA		DRAME EN SEPT ACTES	DE KALIDASA	TRADUIT DU SANSKRIT PAR P.E. FOUCAUX ...
Bergaigne and Lehugeur (1884)	(CALIDASA) SACOUNTALA		DRAME EN SEPT ACTES, MÊLÉ DE PROSE ET DE VERS		TRADUIT PAR ABEL BERGAIGNE ... ET PAUL LEHUGEUR

The title of *Śakuntalā* in the original Sanskrit play by Kālidāsa is *Abhijñānaśakuntalam* which is a compound word consisting of *Abhijñāna* meaning remembrance, recollection, sign or token of remembrance, and *śakuntalam* which is the name of Śakuntalā declined in the accusative case. The title *Abhijñānaśakuntalam* can be broken down, according to Monier-Williams as ‘on the subject of token-(recognized)-Śakuntalā’ (2002: 62). The subject matter as designated (perhaps) by the author or Kālidāsa is the remembrance of Śakuntalā by a token, in this case a ring.

The ring becomes the focal point in many translations’ titles and thus the dramatic feature that is ‘played up’ to attract the potential audience. This can be seen in Jones’ choice of subtitle *The Fatal Ring* and in Bruguière’s choice to follow Jones in French — *L’Anneau Fatal*. Monier-Williams’s 1855 English translation went by the subtitle *The Lost Ring* which, again, focalises the ring as the dramatic centrepiece of the play. With the positioning of ‘ring’ in the subtitle, the ring also becomes part of the thematic title as it is introduced as a subject-matter of the play. The original sense of the ‘recognition’ of Śakuntalā appears only in the title *La Reconnaissance de Śakuntalā* in Chézy’s and Foucaux’s versions. In these cases, the translators place the original title in the thematic position, thus designating it as the subject matter. Monier-Williams’s subtitle to his 1853 edition of the Devanāgarī recension, which is *Śakuntalā recognized by the ring*, is also a rather literal rendition of the original title. This seems appropriate for the educational purpose of his edition. It stands in contrast to the subtitle of his English translation: *The Lost Ring*. Overall, there appears to be an association between genre and the ‘tempting function’ of the title. The title of the educational manual, in this case Monier-Williams’s Devanāgarī recension, receives a literal rendition, while the dramatic genre characterised by an appeal to the wider public calls for a more ‘exciting’ title. Translated titles, literal or dramatised, are designed to attract different groups of audience. Literalism, even in title translations, is again associated with the Orientalist academia.

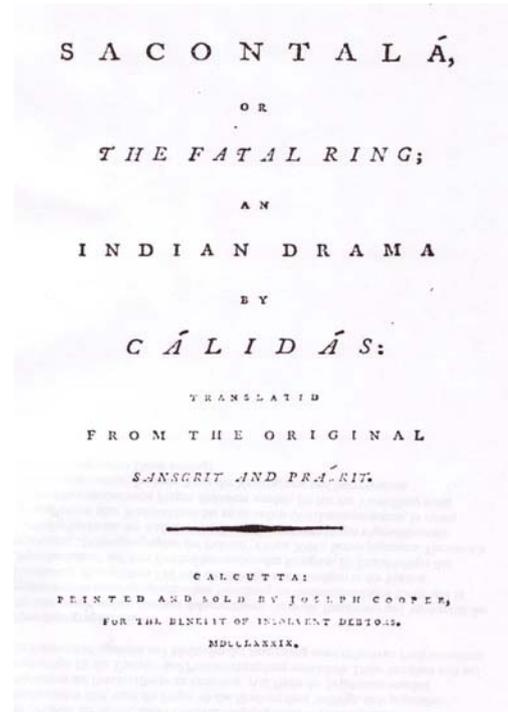


Figure 1 The title page of Jones's *Sacontalá*

Content description is the title feature which exhibits the greatest differences between each *Śakuntalā* translation. As discussed earlier, the translators of *Śakuntalā* struggle to offer the public versions that were distinctive from previous translations in order to prove the translation's worthiness — worthy in the sense that the translation offered something different, or a 'surplus', to previous versions. In the translation descriptions of the chosen seven versions, translators, or publishers, added incentives that promise the audience different reading experiences. The first translation by Jones stresses that the book was the direct translation from the original Indian languages of Sanskrit and Prakrit, thus highlighting the fact that Jones was the first European to translate directly from Sanskrit. Bruguière advertised that the notes by Jones and the Hindu mythological explanations by Forster are included in his French version. Unlike other versions, Bruguière's does not include Kālidāsa's name in the title page — only Jones and Forster are mentioned. The link to Kālidāsa can only be inferred from the indication that the book was 'traduit de la langue Sanskrit en Anglais'. This reflects the early stage of French translation tradition in which Indian authors were not yet treated individually.

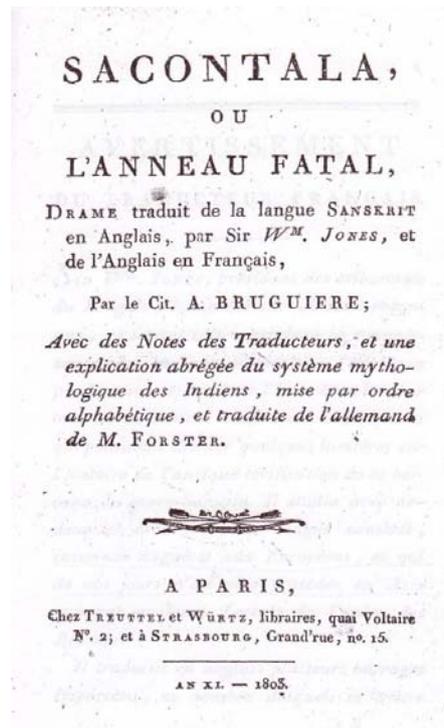


Figure 2 The title page of Bruguère's *Sacontala*

Chézy may be argued to make the greatest use of the title page in order to differentiate his work from those of his predecessors. His choice of title *La Reconnaissance de Sacountala* is plain and literal. In his content description, he advertised his translation as the first to include the original Sanskrit manuscript from the prestigious *bibliothèque du roi*, a move away from Jones, Bruguère and other European translators at that time. Even though the Sanskrit manuscript (Bengālī recension) was later criticised as corrupt and filled with mistakes, Chézy's attempt to include the original Sanskrit in the Devanāgarī font is remarkable in terms of what it suggests about the advancement in the publication of Oriental texts. Further in his content description, Chézy indicated that his was the first direct French translation and the first to add his own philological notes and appendix. The ultimate distinction from other versions is his insertion of Goethe's epigraphic poem about *Śakuntalā* which is frequently quoted in works related to this Kālidāsa play.

Willst du die Blüthen des fruhen, die Früchte des späteren Jahres
 Willst du was reizt und entzückt, willst du was sättigt und nährt,
 Willst du den Himmel, die Erde mit einem Namen begreifen
 Nenn' ich Sakontala dich, und so ist alles gesagt.³

³ The poem was translated into English by Professor Eastwick for Monier-Williams as follows:

Would'st thou the young year's blossoms and the fruits of its decline;
 And all by which the soul is charmed, enraptured; feasted, fed,
 Would'st thou the Earth and Heaven itself in one sole name combine?
 I name thee, O Sakuntala! and all at once is said.

(Quoted in Monier-Williams 1853: v)

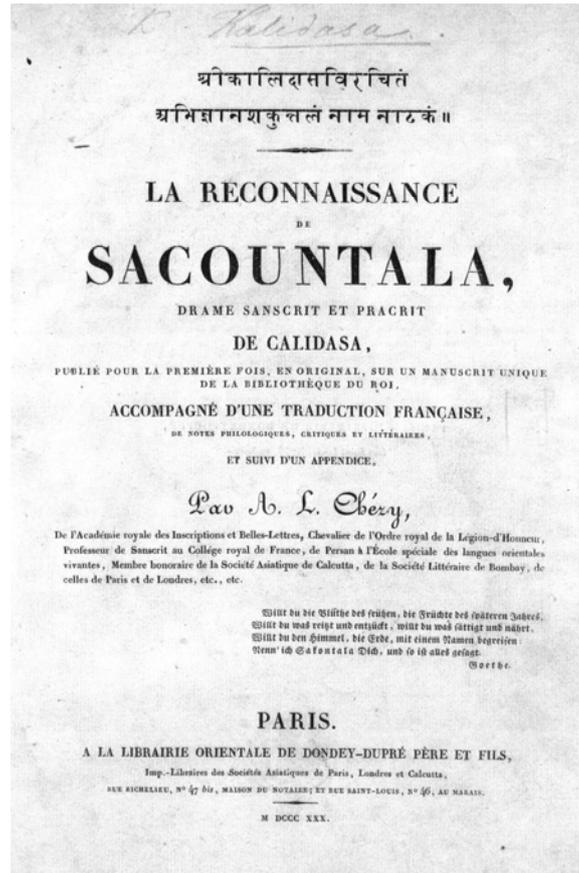


Figure 3 The title page of Chézy's *Sacountala*

Recalling his reputation as a 'Florist', the intertextual allusion to Goethe's poem reinforces this image of Chézy as a Romantic Orientalist who seeks to 'beautify' his translation by investing an overwhelming amount of flowery adjectives. The 'Florist' characteristic may be argued to include Chézy's paratextual strategy to incite his readers. Yet the insertion of Goethe's poem in German might not have been aimed at the French public so much as at the attention from scholars and learned men. For Chézy thus portrays *Sakuntalā* as a cultural phenomenon shared by European scholars, not least through their bond in the Romantic Movement which often draws inspiration from the 'exotic' culture.

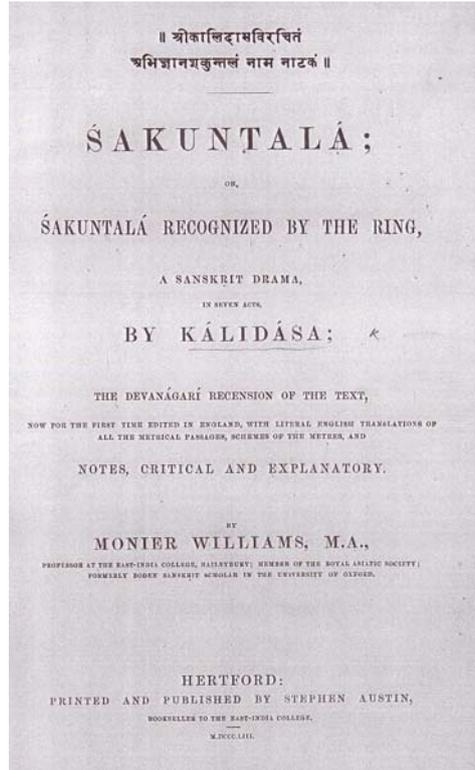


Figure 4 The title page of Monier-Williams's Devanāgarī recension edition of *Śakuntalā*

Monier-Williams's title page for the Devanāgarī recension edition is similar to Chézy's as both are inundated with the emphasis on the translator's achievement. In his content description, Monier-Williams advertised his version as the first publication in England of the edited *Śakuntalā* manuscript that was printed using the Devanāgarī fount, and the first to offer the literal translation of metrical passages in English with explanatory notes. Further evidence that he intended his version for Sanskrit scholars and students can be inferred from the fact that the title page highlights the literal rendition of the title (*Śakuntalā Recognized by the Ring*), the preciseness of the translation (literal English translation), and metrical passages. Thus, Monier-Williams clearly seeks to distinguish his academic version from the others by offering the 'closest' possible to the original. The description in the title page aims at creating a sense of sufficiency, an illusion that suggests Monier-Williams's version as a comprehensive replacement of the original.

In contrast to the plain and lengthy title in his academic version, Monier-Williams turns to the temptation function for the title of his literary translation: *Śakuntalā (The Lost Ring)*. Monier-Williams shows his strategy of distinction by focalising the genre indication: 'Translated into English Prose and Verse'. *Śakuntalā*, despite being composed in Sanskrit prose and verse, was generally rendered in plain prose. Monier-Williams's genre indication of a prose-and-verse translation points to a step forward with regard to aesthetic capital.

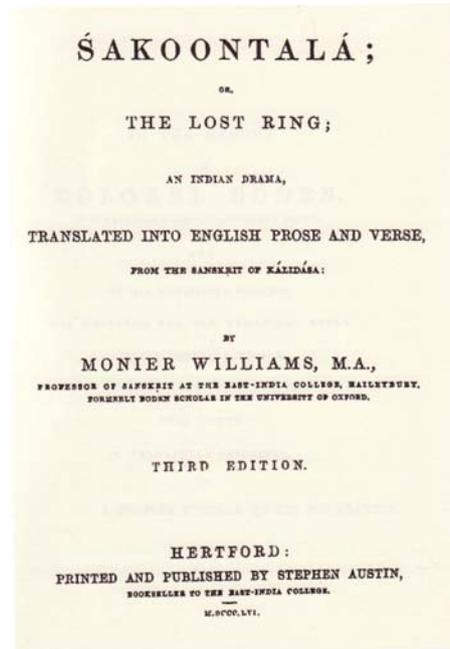


Figure 5 The title page of Monier-Williams's translation of *Śakuntalā*

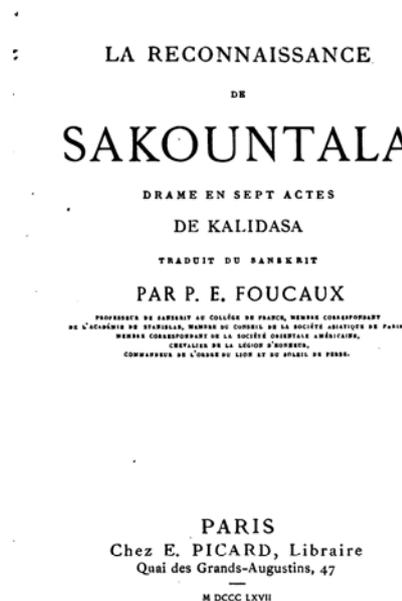


Figure 6 The title page of Foucaux's *Sakountala*

The French versions by Foucaux and Bergaigne (with Lehugeur as co-translator) were published when *Śakuntalā* had become widely known in Europe. This explains why relatively little information was given in their title pages. This stands in contrast to the voluminous title pages by the early translators, Bruguière and Chézy, we have seen above. Because there was less need to introduce *Śakuntalā*, its author, and its background, these two versions focus on the bare essentials such as the title without an additional subtitle. The literal rendition of the title by Foucaux foreshadows the plain style of his translation. The inclusion of a genre indication (*mêlé de prose et de vers*) in the title page of Bergaigne &

Lehuteur's translation can also be seen is an attempt to differentiate their translation from those other French translations which were rendered into prose only.

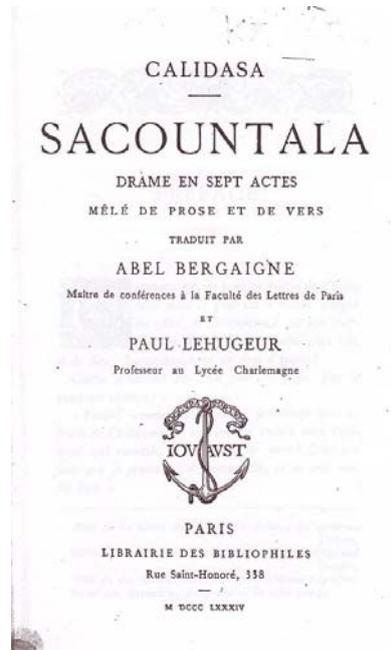


Figure 7 The title page of Bergaigne and Lehuteur's *Sacountala*

4. Conclusion: Using Paratexts as the Strategy for Distinction

Titles are the 'threshold' between outside and inside the text. They are the gateway which frames the translation by drawing up the boundary of the text through its designating and descriptive functions. By providing a guiding boundary, the status of the Western audience, who are considered eavesdropper to the Sanskrit original, becomes ratified via the appropriation of the original into a palatable genre. Within the boundary of the genre indicated in the title, the translation can then be taken as 'sufficient' to represent the original. For the foreign obscurity could not be represented without some guidance by the authority or the Orientalists.

At times, titles are 'played up' to tempt the audience who would be unlikely to buy a book not directed at them. We see that literal renditions of the title tend to suggest an academic connection as it would require a certain standard and preciseness, whereas the dramatised titles are aimed at the mass audience. The titles of the English and French versions of *Śakuntalā* between the late eighteenth and the nineteenth century can be said to contain a connotation of power struggle. In several versions, we see the title page used to highlight the features offered in that particular translation, especially when they occurred for the very first time in the translation tradition, e.g. Chézy's and Monier-Williams's announcements of the first publications of the original in the Devanāgarī fount.

In all, titles can be seen as one of the means which the translators deploy in order to legitimise their works by drawing a boundary in which their translations can be counted as sufficient. Thus, they would also ratify their audience by baptising the work in a form

accessible to the Western readership. Ultimately, they exhibit the distinction of their works through the connotations of the selection of information given in the title.

Translating Sanskrit literature was never an easy task for the Orientalists who devoted themselves to the pursuit of the knowledge of Sanskrit. Time and effort were invested in the accumulation of linguistic capital, which pertains to the standardisation of Sanskrit usage. Yet no matter how 'well' the translation is done, it cannot achieve the aim of presenting Sanskrit literature in European languages unless the subject matter is made to address them. It is therefore the Orientalists' task to design their translations in such a way that they do not appear too alien or beyond comprehension. Paratexts are one of the devices that can be designed to attract the potential audience by presenting the text as a virtual version deemed sufficient for readers in Britain and France. With its 'fringe' location, paratexts, especially titles, are used to signpost to the audience whether they are ratified participants to the text. Title pages are also a site of struggle for distinction in terms of both linguistic and knowledge capital, where academic innovation is advertised in order to showcase the advancement in Sanskrit studies. In this way, paratexts can be said to pertain to the larger Orientalist context in which the struggle for legitimate representation is the key requirement for active Orientalists whose works significantly shape the 19th century Orientalist narrative.

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