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Expanding the Book Trade between China and India

CHEN WEIJIANG*

On the eve of inauguration of the Beijing International Book Fair, 1988, I feel honoured at the invitation of Mr O.P. Ghai, Chairman of Sterling Publishers Pvt. Ltd., to write this article for the *Indian Book Industry* and would like to take this occasion to extend my cordial greetings to Mr Ghai and all my friends in Indian publishing and book trade circles.

The Beijing International Book Fair is sponsored by the China National Publications Import and Export Corporation (CNPIEC) which is the largest national trading corporation in China handling mainly imports and distribution of books and periodicals published abroad to meet the needs of Chinese government departments at all levels, scientific research units, book information organizations, colleges and universities, enterprises and institutions, and our clients all over China. The business scope of CNPIEC includes:

1. Importing all kinds of books, periodicals, special publications and their micro-reproductions, science education films and video tapes, computer magnetic tapes and discs with information, language and music cassettes and records, facilities for micro-productions and various implements related to book industry;
2. Since 1981 CNPIEC has extended its business by exporting books, periodicals and proceedings published in foreign languages in China;
3. Undertaking supply of books and periodicals published abroad to foreign embassies, foreign guests and visiting overseas Chinese;
4. Holding exhibitions and sales

displays of imported books and audio-video products and sponsoring regularly the Beijing International Book Fair; and

5. Developing co-publishing or joint-operation business with foreign traders.

CNPIEC has been engaged in the business of importing books and periodicals from abroad since the foundation of New China and has a history of 39 years. Nowadays, in addition to its headquarters in Beijing, CNPIEC has its domestic branches in Guangzhou and Shanghai. Another branch will soon be founded in Xi'an, Shanxi Province. CNPIEC has its subsidiary company in the United States of America and its representative offices in both England and the Federal Republic of Germany. In USSR, CNPIEC has its representatives and a representative office will soon be set up in Japan.

Distribution System

As to its domestic distribution system, in addition to over 10,000 subscribers throughout China and more than 1,000 regular clients in Beijing, who have direct business relations with CNPIEC, there are nearly 200 foreign language bookstores and foreign language book departments in New China bookstores all over the country undertaking distribution work for CNPIEC. Further, express delivery stations for imported newspapers and periodicals have been set up in 34 major cities in China, forming a nationwide direct mail network for the service of delivering direct newspapers and periodicals right to the end-users. There are over 1,000 staff members working in the corporation for the import and export business of publications.

Over a long period of time CNPIEC has kept excellent trading relations and business transactions with more than 2,000 publishers and book traders in nearly one hundred countries and regions all over the world. In recent years there was an average of over 200 groups per annum (700-800 person-times) of foreign traders visiting our corporation to hold trade talks.

CNPIEC imports each year about 100,000 titles (over 1,000,000 copies) of books, more than 500,000 copies of special publications, 27,000 titles of periodicals (250,000 annual subscriptions) and about 10,000 titles of cassettes and records (1,000,000-2,000,000 pieces). Since 1978 CNPIEC has sponsored more than 90 foreign book exhibitions, science education film shows and musical products sales exhibitions. In 1986 CNPIEC sponsored the 1st Beijing International Book Fair.

The holding of the international book fair is an ideal organizing forum for the purposes of speedy introduction of foreign publications and effective transmission of the information about books and periodicals published abroad. The book fair would concentratedly and more comprehensively recommend to our clients the latest publications from countries all over the world. It will be a golden opportunity for people to keep abreast of current developments in such fields as economics, society, science and technology, culture, etc., in various countries, so as to develop further China's book market for imported publications. It is also a good chance for our people to review and for foreign guests to view the publications published in China to

* Vice Director, Organizing Committee of Beijing International Book Fair; Commissioner, State Science and Technology Commission; and President, China National Publications Import & Export Corporation

promote effectively scientific, technical and cultural exchanges between China and various countries in the world. The book fair will also offer a meeting place for the Chinese and foreign publishing and book trading circles, which is helpful in facilitating negotiations on international book trade and co-publishing business and enhancing the interchange and friendship in the international publishing and book trading circles.

A Bigger Fair

The Beijing International Book Fair 1988 will be held from September 1 to 7. The exhibiting scale will be bigger than the last one. The exhibiting space of the book fair will be 12,800 square metres, up by 64 per cent. Thirty-four countries and regions have registered for participation and six more countries are new exhibitors. The number of participants has reached 270, increasing by 20 per cent representing over 1,000 leading publishers in China and abroad. About 90,000 new books, an increase of 80 per cent, will be displayed at the book fair.

More than 600 foreign guests are

expected to attend the opening ceremony of the Beijing fair. In addition to our clients in Beijing, over 3,000 specialists, professors, scholars and librarians are expected to make special trips to Beijing to visit the book fair to select the titles to be ordered. The domestic participating publishers will then sell their books at the book fair and will extensively contact friends in the publishing circles from various foreign countries, in order to exchange experiences and to consult about the possible co-publishing business. It will be indeed an exceptionally grand occasion.

We have always considered that importation of foreign books and periodicals is very effective intellectual investment. These provide us with advanced technology, knowledge and experiences to meet the urgent needs in the development of economics, society, science and technology and culture in the construction of the socialistic modernization of our country. We have always regarded the speedy and effective transmission of foreign information on books and periodicals as our own duty. CNPIEC

has been constantly improving its management and administration for better service and the development of the book market in China. Notwithstanding the constant increase in foreign book prices and the exchange rates for some major foreign currencies at the moment and the relative devaluation of the Chinese currency, which has caused a depressing state in the imported book and periodical market for a while, the demand for books and periodicals will increase gradually along with the constant development in scope and intensity under the reform and open policies in China in line with the developing situation of the socialistic modernization in China.

We believe that the potentiality of imported books and periodicals market in China will reveal itself in the not too distant a future and book trading between CNPIEC and various countries all over the world will increase greatly. CNPIEC would like to strengthen the friendly cooperation and trade contacts with friends in the Indian publishing and book trade circles in order to develop further the book trade between our two countries.

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Additional useful features of the volume are elaborate indices viz., Botanical Index, Chemical Compound Index and Pharmacological Activity Index. The book is bound in hard (rexin) cover and has 22 attractive colour plates of medicinal plants. The volume has been widely welcomed and acclaimed in national and international circles, as evident from the book reviews published in various journals.

All correspondence for purchase of the book should be addressed to the Chief, Division of Publication & Information, Indian Council of Medical Research, Ansari Nagar, New Delhi-110029 (India).

INDIAN COUNCIL OF MEDICAL RESEARCH
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China: Country of 400 Literary Magazines

WANG MENG*

Addressing the IPA in London in June, Wang Meng, China's Minister of Culture, spoke of "a thirst for books." Ensnored in his Westbury suite after a day at Madame Tussaud's and Windsor, where'd he experienced the traditional pub lunch, he expounded on the variety of preferred refreshment.

To no great surprise, Shakespeare ranked high on the list. Maugham, Greene and Lessing also enjoy Chinese literary acclaim, and even Orwell and Huxley, with *1984* and *Brave New World* — books not necessarily in political harmony with China — have also found recent favour. On the popular front, Agatha Christie and Jeffrey Archer enjoy a wide currency; and, of course there are locally grown pot-boilers, such as Jan Young's kung fu novels and the women's fiction of Qiong Yao. But the bestselling authors of the last decade are Marquez, Hemingway and Kafka.

"Probably not as many books are translated from Chinese into English," said Meng, whose interpreter, Huang Youyi, translated the observation without irony. "There are problems with the language barrier, the cultural

barrier and the differences in our political ideologies. But these can be overcome." Indeed, during their visit, Huang, Editor at the Foreign Languages Press, Beijing, signed a co-edition deal with Penguin in order to facilitate an easier exchange of writing and ideas between our two nations.

Meng explained that there are some 600 publishers in China, many employing women, often in senior positions. "All do their job independently. There is no government censorship. There's what we call the 'responsible' editor, who submits the book to his departmental director. After that, it goes to the editor-in-chief of the house, who'll have a quick look and read the report and then give the OK for publication."

What happens next would doubtless delight some in the British book industry. On the basis of a blurb, orders are solicited from booksellers: this means going through the head offices of the chains (which constitute the major part of Chinese bookselling) and through the independents. "If orders do not reach a minimum of 3,000, the book won't get published." As in Britain, there may be a reprint, though that will likely be in hardback

following the paperback original.

It seems that around 20% of China's population is semi or totally illiterate — "a large percentage." Opined Meng, himself a writer and Vice Chairman of the Chinese Writers Association. Despite that, around 400 literary magazines flourish — some specialist, some general. National newspapers also carry reviews, though these are fewer and shorter than in the much larger British papers; one or two Chinese nationals offer a weekly book supplement free to subscribers.

The aim is for a library in each country, though the Government has so far achieved only a 70% success rate. This imposes restrictions on users: at the National Library in Beijing, for example, only third year students and upwards may borrow books. "Some libraries are good, but some are in poor condition," said Meng.

The visit to Britain had been a useful one. "Exchange of information is important. We don't know enough about each other and it helps a great deal to establish contact with foreign publishers. The IPA is partly about building bridges."

—Courtesy: *Publishing News*, London.

* China's Minister of Culture

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National Role of the Librarian

R.K. DASGUPTA

On 22 December last year two distinguished librarians were publicly felicitated at the West Bengal Book Fair where the Chief Minister of the State presented to them scrolls of honour at a function graced by the presence of Swami Lokeshwarananda and presided over by the Minister in charge of library services. This was an event of great significance in the intellectual life of our people as a cheering instance of our respect for the office of the librarian in our educational system. That respect had been denied to the profession for over a century. We have no sound library system in any part of our country because we have no notion of the importance of the librarian in that system.

In the late thirties I visited the Uttarpara Public Library to see some rare books which were to be found there and nowhere else. As I entered the building I discovered that the only other creature there was an old cow seeking some shelter on a rainy day. Ere long arrived the librarian who dutifully ejected the intruder and offered me attention. When I asked for a catalogue of this old library I was shown a printed inventory of its holdings which could not be called a catalogue. Still I valued it as a list of rare titles and asked for a copy of the publication which was priced at eight annas. The librarian said that there were but a few copies left of this catalogue published in 1903 and he would be pleased to spare one for me if I would write in the visitors' book that the librarian's salary should be raised by ten rupees. This was about fifty years ago. Today the situation has improved and the Uttarpara Public Library is now looked after by the Government of West Bengal and is doing excellent work in Bengali bibliography. Still it is now important for us to ask the question if

realizing the value of a sound library system in the state we have given the librarian the status he deserves. Do we care for a good librarian and do we talk about five librarians as we do talk about five professors, directors and vice-chancellors?

The very important figures in our library world we have honoured at the West Bengal Book Fair, Chittaranjan Banerjee and Pramila Chandra Basu, have made an outstanding contribution to the development of library services in our country in the last fifty years. I have had the privilege of knowing them and I have boundless regard for their remarkable abilities in their field. I remember there was public unhappiness in this city when the Government of India failed to appoint Mr. Banerjee our National Library's Librarian after Mr Kesavan and made him, instead the Librarian of the Central Reference Library. As one of the users of the National Library I knew that Mr Banerjee was a worthy lieutenant of our National Library's first Librarian and we expected him to be his worthy successor. And it was with an uneasy conscience that the National Library's first Director took over that office which he thought should have gone to Mr Banerjee who was by this time an important name in Bengali literary historiography as the discoverer and editor of the first Bengali novel, Mrs Hannah Catherine Mullens's *Phulmani O Karuner Bibaran*. This work was published with a foreword by Suniti Kumar Chatterji and a 37-page learned and perceptive introduction by the editor. Mr Banerjee later added to his literary reputation by producing several immensely readable Bengali works. *Bangla Mudran O Prakashan*, a magnificent collection of essays on Bengali printing and publishing which Mr Banerjee edited in 1981 and which includes his own valuable essay on

William Bolts, is another achievement of this great bibliophile who knows a great deal more about books and their making, and about library service and administration than anybody I have known in my more than fifty years as a user of libraries. We can now approach him for a blueprint for library development in West Bengal which he can produce even in the present state of his health if he is given proper advisory and secretarial support.

Library Science education

Pramila Chandra Bose is a mild natured, soft-spoken person who scrupulously avoids publicity and for this his outstanding services to the Calcutta University Library and to library education in undivided Bengal and in West Bengal are not so widely known. As one of the users of the very fine library of this city's only university in the thirties I love to recall Mr Bose's leadership in the difficult work of shifting the library's huge collection from the first floor of the Darbhanga Building to the third floor of the Asutosh Building. And when he was administering the library he was also building up the Bengal Library Association which became an important centre for education in library science in the forties. As an associate of Professor Niharranjan Ray Mr Bose made a very large contribution to the development of our university library, an ideal academic library amongst the users of which were scholars like Dr. S. Radhakrishnan, Dr Suniti Kumar Chatterji, Dr. Hemchandra Ray Chaudhuri, Dr. S.N. Sen and Dr. S.N. Dasgupta.

In the West the educated classes have an image of the librarian and an awareness of his national role. Obviously it is only an aspect of their respect for learning and popular education. In India we had at least one librarian who called us to the great

task of building up a national library system and stressed the importance of the librarian in that system. But we did not listen to him. When Dr. S.R. Ranganathan, the author of *Five Laws of Library Science* presented to the nation his *Library Development Plan* in 1950 outlining a 30-year programme of library reconstruction the Government of India should have appointed a National Library Commission to prepare a document which could be the basis of a national library policy. The Government has not done it in the thirty-seven years since then. In the West, however, Ranganathan is still looked upon as one of the greatest librarians of the age. Jesse Shera, the author of *Foundations of Education for Librarianship* (1972) said about Ranganathan: 'That one cannot properly judge the work of S.R. Ranganathan without reference to the totality of librarianship is a tribute to the breadth and depth of his contribution to the profession.' I doubt if we have any notion of this 'totality of librarianship'. We still consider the librarian as but a caretaker of the books of the library and the chief of its administrative staff.

Creative Role

Although the library is as old an institution as civilization itself the idea of a creative role for the librarian emerged only in the early decades of the nineteenth century. There were great librarians in antiquity and in the Middle Ages and in the seventeenth century there was a librarian in Germany who was one of the greatest philosophers of the age—Leibniz (1646-1716). But the first great librarian of Europe, one who has been called 'the greatest lawgiver the library world has known' is the Italian-born British librarian, Sir Anthony Panizzi who was appointed Keeper of Printed Books in the British Museum in 1857 and was its Principal Librarian from 1856 to 1866. Just twenty years ago Edward Miller's *Prince of Librarians: The Life and Times of Anthony Panizzi* (1967) presented to the world

an image of this librarian as a librarian of librarians, perhaps the greatest we have seen. The true foundation of what is now the British Library was laid by Panizzi in the middle of the nineteenth century although the British Museum had been founded by an act of Parliament a century earlier in 1753. Those who may not find a copy of Miller's biography would get an excellent account of the life and work of Panizzi in Arundell Esdaile's *The British Museum Library: A Short History and Survey* (1946).

We may now ask—who is the greatest librarian of the first half of this century? It is an important question because it was during this period that the library achieved the status of a vital national institution, an instrument of civilization in a democracy. I think this distinction must go to Herbert Putnam (1861-1955) who was Librarian of Congress in the United States continuously for forty years from 1899 to 1939. It was Putnam who made the Library of Congress a truly national institution by affirming in 1901 that it was to be more than a legislative library, a library for whoever was interested in higher studies and research. He not only initiated an interlibrary loan service, but also gave the library an international role through sale and distribution of Library of Congress printed catalogue cards. On 15 October 1901 Putnam wrote a letter to the US President, Theodore Roosevelt, asking him to mention the Library of Congress and its potential for truly national service in his first State of the Union address. Roosevelt listened to the librarian and said in that address delivered on 3 December 1901 that already the largest single collection of books on the Western Hemisphere, this library has a unique opportunity to render to the libraries of this country 'to American scholarship—service of the highest importance. I doubt if the head of our State or Government can thus be persuaded to mention our library system as an

important national concern in their address to the nation. I do not have the space even to sum up the achievement of Putnam as a librarian. There is an excellent account of that achievement in John Y. Cole's article on him in the *Dictionary of American Library Biography* (1978) and in the same author's *The Library of Congress in Perspective* (1978). The finest tribute to Putnam was paid to him when he was appointed, on his retirement, Librarian Emeritus of Congress on 1 October 1939. On that occasion the American Library Association called him 'dean of our profession who had led Library of Congress to its pre-eminent proud position as the world's largest bibliographical institution'.

The most striking example of the librarian as a man of letters is Professor Daniel J. Boorstin who was appointed America's 12th Librarian of Congress on 26 September 1975. Boorstin, then 61 years, was already widely known in the Anglo-Saxon world as the author of *The Lost World of Thomas Jefferson* (1948), *The Genius of American Politics* (1953), the trilogy *The Americans* (1958, 1959 and 1965) and the Pulitzer Prize-winning *The Democratic Experience* (1973). Educated at Oxford where he obtained a first in Jurisprudence and Civil Laws he received his doctoral degree at Yale and for some time thereafter taught American history and literature at Harvard. He was Preston and Sterling Distinguished Professor of American History at Chicago when he was invited to be the Director of the National Museum of History and Technology of the Smithsonian Institution. When President Ford appointed him Librarian of Congress, he was senior Historian of that institution. At the hearings on Professor Boorstin's nomination to the office of the Librarian of Congress the American Library Association opposed the proposal on the ground that the nominee was not a professional librarian. The US Senate ruled out the objection and recommended Dr Boorstin to the President for appointment as Librarian

of Congress.

Soon after assuming office Dr. Boorstin appointed, on 16 January 1976, a staff task force on goals, organization and planning and for carrying out a full-scale review of the library and its activities. The report of the task force presented to the librarian on 28 January 1977 is indeed a precious document for the modern librarian and his staff. I think Recommendation No 2 of this report is relevant to any library of the magnitude and importance of the Library of Congress. It says that the Library should 'prepare for Congressional action a codification of the laws relating to the Library of Congress (including) in this legislation a statement of purposes, privileges and responsibilities'. The report further recommends that these privileges also impose upon the library the responsibility of serving as a national bibliographic centre and as a leader of cooperative activities in acquisition, cataloguing, preservation and reference work.

New Awareness

Dr Boorstin accepted the report at a ceremony held in the Library's Coolidge Auditorium on 28 January 1977 where he said that it would be 'the raw material, the basis of a programme for a renaissance of this library' and announced the creation of a new office of planning and development in the library for the implementation of the recommendations. The greatest achievement of Dr Boorstin as a librarian has been his ability to fulfil, with the enlightened cooperation of his staff, the ideal the

task force had set for the library: 'The Library of Congress—already a grand accumulation of the world's knowledge—must become a more useful part of the national life. The first step is to make our collections and the skills of our staff more accessible.'

We in our country must develop a new awareness of the role of the librarian in our national life, define his qualifications and responsibilities and give him the dignity he deserves. While it is important to see the distinctive features of the national library, the special library and the public library it is no less important to realize that the librarian as such has a national role: in a developing country that role is particularly vital when for the execution of all our development plans we need storing and dissemination of knowledge.

In our public life, in the press or in learned communities we seldom hear anything about a philosophy of librarianship, a concept which has been engaging the attention of the West for the last fifty years. In his *The Public Library and the Political Process* (1949) Oliver Garceau speaks of a 'library faith' which he calls a 'fundamental belief in the virtue of the printed word...upon the preservation of which many basic values of our civilization rest'. The function of the librarian is to keep alive this faith. In this the librarian may be more important than the teacher and today more than in the days of Thomas Carlyle a 'true university is a collection of books'.

The librarian of today must be not only knowledgeable, a master of the

tools and procedures of his work; he is expected to regulate the economy of human knowledge, to husband our intellectual resources to ensure their best use. In a world glutted with printed books he must judiciously distinguish between books and books that are no books and sternly discourage false intellectual appetite. He must be the conscience-keeper of the reading community and promoter of the proper interest in man's proper study.

Even in the West where there is now serious reflection on the role of the librarian in a modern society there has been more emphasis on his professional skill such as he can learn in library schools than on the philosophy of the profession. The skills are indispensable and how important they are has been very ably shown by Michael F. Winter in his *Professionalization of Librarianship* (1983). In his *The Reference Function of the Library* (1943) Pierce Butler speaks of a 'sound theory of librarianship' and he refers to those who believe that 'such a sound theory must be established before librarians can become even reasonably competent in certain practical areas of their activity. The librarian who has a philosophy of librarianship wonders more at man's abounding ignorance than at his abounding knowledge and must know how to caution the reader from falling into the one while pursuing the other'. Archibald MacLeish, the poet, who was Librarian of Congress, once told his staff: 'we have all the answers, it is the questions we do not know'. The librarian must realize this while taking us round the temple of knowledge where he is our trusted priest. □□□

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The Pains and Pleasures of Transcreation

CAROLYN WRIGHT

The author, who has just completed translating the works of some Bengali women poets and writers into English, discusses the various stages of her work and the dilemma of choosing between "fidelity to the original line" and "fidelity to the shape of the poem as a whole."

Several months ago, after I had given a talk on my translation project, "An Anthology of Bengali Women Poets and Writers," at the invitation of the august Bangiya Sahitya Parishad in Calcutta, a skeptical professor asked me, "Why do you want to translate from a language you hardly know? What makes you think you can do it?" In the small conference room just off the main stacks of the Parishad's 200,000-volume library, I could feel the audience—mostly elderly gentlemen, professors, scholars and lovers of Bengali literature—shift uncomfortably. It wasn't just the sweltering heat that had suddenly caused discomfiture in the room. It was the discomfiture that the question had provoked in me, a discomfiture everyone, even the questioner, could feel. How, indeed, could I come before the members of this 95-year-old literary institution, claiming to attempt the translation of contemporary writing from a language whose script I could read—slowly, syllable by syllable—but whose meaning eluded me in four words out of five? A language in which I could carry on simple conversations, but whose grammatical subtleties would still require months to master?

I had come to India under the auspices of the Indo-U.S. Subcommittee on Education and Culture, on a fellowship designated for scholars,

professionals and creative artists with little or no prior experience in India. The purpose of these Indo-American fellowships is to open new channels of communication between academic and professional groups in the two countries, and to encourage a wider range of research and creative activity than now exists. My slight knowledge of one of India's languages was thus an advantage. It was helpful to indicate in the application some acquaintance with the culture, but a specialist's expertise would have disqualified me. My project was to study and translate, in collaboration with native-speaking colleagues, the work of Bengali women poets and writers, and to edit an anthology of this work for eventual publication in the United States and, I hoped, in India too. I also intended to present substantial introductory material, in an essay-cum-interview with each writer included in the anthology. I had already drawn up and distributed a set of interview questions for this purpose to most of the potential contributors. Responses were coming in, written out in English or in Bengali (to be translated later); and I had also started interviewing the writers myself in English, or in mixed English and Bengali with a translator present. The fact that I had to rely on translators and meet with writers personally compelled me to interact with the Bengali literary community in the way my fellowship was designed to foster. The writers I met were enthusiastic about the project. A few had had their work appear in English outside India.

Nevertheless, it was frustrating at times not to be able to read Bengali well enough to make the anthology selections myself, but to have to depend on my native-speaking collaborators to evaluate material and make recommendations. In fact, I

needed them, and other Bengali literary people, even to inform me as to who the best current women poets and writers were, and how to contact them. There were no literary or publishing directories. And except for Rabindranath Tagore and the novelist Bibhuti Bhushan Bandopadhyay, upon whose works Satyajit Ray had based his Apu Trilogy films, Bengali literature was almost as unknown to me before I arrived in Calcutta as it is to the majority of the reading public in Western countries.

The comparative obscurity of this language may be the result partially of its being a regional tongue of a vast, multilingual nation, and the official language of only one small country, Bangladesh. Yet, according to the 1986 World Almanac, Bengali is the seventh greatest language in the world in terms of numbers of native speakers. Of the top ten languages (Mandarin Chinese, English, Hindi, Spanish, Russian, Arabic, Bengali, Portuguese, Malay-Indonesian and Japanese), only Bengali and Malay-Indonesian are not regarded as "world languages." They are also the languages whose literature has been least translated, at least into English.

Difficult to study

One reason for Bengali literature's under-representation in English is that, although it may be a comparatively easy language to learn, Bengali is very difficult to study. Only a handful of universities in the United States and England, those with large South Asian studies programs, offer courses in Bengali, but usually only at the basic level. Advanced studies must be undertaken more or less independently. Writers and poets who undertake literary translation usually work with more readily accessible languages—ones they have learned at home or

studied in school--or they collaborate with a native speaker of a language they don't know. The native speaker prepares a literal trot of the work, from which the translator creates an English "version". With a few notable exceptions (William Radice's *Selected Poems of Tagore*, Carole Salomon's translations of the songs of Lalou Fakir among them), most translations from Bengali to English have not been undertaken by native English speakers but by Bengalis for Indian consumption.

But this predominant practice of English-educated Bengalis translating their own literature into English can have disadvantages. In the same way that there are few native English speakers sufficiently fluent in Bengali to effect translations on their own, there are few native speakers of Bengali sufficiently fluent both with their own language's literary usages and traditions, and with literary and colloquial English. As Bengali scholar and translator Amiya Chakravarty said in an address at the PEN (International Association of Poets, Playwrights, Editors, Essayists and Novelists) American Centre's Conference on Literary Translation in 1970, "A far deeper sharing [of the original writing in translation] can only come to those moments when a language leaps into life...when the translator is a genius and is also a master of his own language. Few of us can claim this. We do not have an Arthur Waley...a Donald Keene...an Edward Fitzgerald... [Indian] poets who know their language well and who can point out where the translation does not seem to get to the original, are needed...by a translator who speaks and writes in flawless English."

Professor Chakravarty clearly signaled the need for a more collaborative approach, the only possible way for a writer with limited prior opportunities to study the language. In my own case, I had studied Bengali for several months in 1973 from a small teach-yourself book I had happened upon, and with the help of an informal tutor,

the wife of an engineering student from Calcutta. And in 1986, in the few months before my departure for India, I reviewed the script and basic grammar with a research associate who had a PhD in Bengali from the University of Pennsylvania. Since arriving in Calcutta, I have been fortunate in encountering a number of Bengali literary people, many of them writers themselves, to work with me on both prose and poetry translations.

The collaborative process is much the same for each genre, but I have so far been more closely involved with poetry, if only because poetry is more elusive, more difficult to render successfully in the target language--English. I prefer to have each translator focus on the work of one poet at a time, so that we may both familiarize ourselves with her sensibility. After selecting a group of poems, the native-speaking collaborator produces a first version in English. This is not exactly a prose trot, but more like a preliminary sketch. Its object is to convey accurately the sense of the original Bengali, even if the phrasing may be clumsy in English. In Nabaneeta Dev Sen's "Purnima" (The Full Moon), my cotranslator, Sunil B. Ray, has rendered the Bengali *chad shudhu shabdamay ho'lo* as "The moon...the only one full of sounds" (line five); this creates a repetition, nonexistent in the Bengali, with the first part of the English line, "The moon absorbed all sounds...." In line eight of the same poem, "like a self-contemplative *sannyasi*" is faithful to the Bengali *atmadrohta...sannyasir moto*, but it is not yet a workable English poetic phrasing. These first versions are the essential raw materials from which the finished poems in English will be fashioned.

Word Order

The next phase is to sit down with the cotranslator and go through the Bengali poem word for word. I copy out by hand the precise literal word order, noting such subtleties as idiomatic phrases, multiple entendres

or wordplay, and level of diction--the formality or familiarity of verb conjugations, pronouns, and other forms of address. It is also necessary to indicate the level of diction of nouns and adjectives--whether they are standard or colloquial Bengali (more or less analogous to common English words of Anglo-Saxon origin), or of "high" Sanskritic derivation, similar to words of Latin or Greek origin in English. Common words like *chad* (moon) and *rat* (night) have Sanskritic synonyms (*chandra*, *raatri*) which often appear in the same poem for variety and rhetorical effect. Sometimes these differences can be effectively rendered in English, sometimes not. In line five of "The Full Moon," *sararatri sararat* are the Sanskritic and colloquial Bengali forms, respectively, of the phrase "all night"; but I found no English variation sufficiently workable to reflect the Bengali. The repetition of "all night" lent more or less the same degree of "eloquence" to the English poem as exists in the Bengali, so I was at first content with it. Later, though, the poet herself suggested "all night, all night long," but I found this a bit awkward. Then I thought to invert the phrase to "all night long, all night," to replicate the colloquial shortening of *sararatri* to *sararat*, and to preserve the eloquence I imagined I perceived in the original.

Word order in Bengali is very often quite different from that of English, and to render it literally in translation would sound absurd. The first line of "The Full Moon," *Dekhechhi gangay amu bhartha ek chad dibe jete*, would be "Have-seen in-the-Ganges I tailed one moon sinking to-go." Like German, Bengali tends to withhold participles until the end of the clause, making syntactically complex sentences within poems even more complicated for the translator. One of the most tricky passages so far has been in Anuradha Mahapatra's fantastical "Anabhipreta" (Undesired). From the latter part of line three to the middle of line six, the literal wording would be: "A short ways off that planet's boy

coming falling, in-his-direction trees-and-plants, travel-stories, hell and invitation-letter going-in-that-way with he thinks himself even-more old trees/even-more old day's death-hours' words." Even my experienced cotranslator, poet and journalist, Jyotirmoy Datta, was amused by the challenge of these lines.

In the Bengali, many prepositions are created by inflecting nouns (*ganga to gangay*) for "in-the-Ganges," due to *dure* for "in-the-distance"), definite articles such as "the" are simply understood, and although the language has suffixes to indicate plural nouns, these are not always used. Bengali readers are used to perceiving from the context whether a noun is singular or plural, definite or indefinite; the non-Bengali translator is not so accustomed. One can assume in these lines, for example, that there is probably only one Hell (*narak*), and that *gachhpala* (trees-and-plants, vegetation) is, as in English, a singular noun denoting an aggregate; but *bhramangalpa* (travel-story/ies) and *nimantranchithi* (invitation-letter's) could be singular or plural.

As for the ordering of clauses in such a convoluted sentence, and the order of words within the clauses, Jyotirmoy Datta asserted that even Bengali readers conversant with the quirks of contemporary poetry would find this poem difficult. Moreover, the uniquely stark and oblique visionary quality of much of Anuradha Mahapatra's work prevents readers from assuming anything in conduct, taking anything for granted or second-guessing how the items and characters in the poems will act, or what their relationships to each other will become. We finally worked out these lines as: "A short ways off, he shoves the treescape, travel stories, Hell, and an invitation letter toward the boy who has fallen from another planet, thinking himself of yet older trees/and the death-hour utterances of yet-older days." Such grammatical sense in English, however, may not represent the fragmented view of the

human condition the poet seems to wish to convey, in syntax as well as imagery, in the original Bengali.

Marriage Vessel

My native-speaking collaborators also supply cultural information built into the poems' language through proverbial expressions, allusions to Indian history or mythology and references to customs and traditions the poet would expect Bengali readers to be familiar with. Paramita Banerjee, my cotranslator of Pratima Ray's "Ghat" (Marriage Vessel), explained to me that the *ghat* is a small pot placed between the bride and groom during the Hindu wedding ceremony. It is inscribed with a totemic human figure (both a guardian and a fertility emblem), and filled with mango tree leaves that droop down over the pot's rim. The human figure is painted with the same vermilion paste with which the groom marks the parting of his bride's hair toward the end of the ceremony--a gesture roughly analogous to putting the wedding ring on the bride's finger in Western weddings. Paramita Banerjee indicated that I might want to provide a short explanatory footnote for the poem; she even showed me photos of her own wedding so that I could see the *ghat*'s size and placement. Without this information, the Western reader might not understand the metaphor upon which the poem is constructed--the analogy between *ghat* and bride.

Fortunately, though this particular item may not be familiar to non-Indian readers, the notion of woman as vessel is common in the Western literary tradition. Pratima Ray's poem seems to embody a similar implicitly ironic stance toward this notion as has existed in much work by Western women writers since the feminist movement. I elected to translate *ghat* as "marriage vessel" and *shidur* as "marriage mark's vermilion" so that explanations of their function were contained in the English poem, as they are, in effect, in the Bengali. In this way, I could avoid the pedantry of

excessive footnoting.

There are other challenges as well with words that have no ready parallels in the new language. Such words--local names of flora and fauna, articles of clothing, utensils, food preparations--denote items particular to Bengali culture. Any abstract concept such a word may also embody will be understood by English readers only if they are aware of the object itself. The first line of "Undesired" contains the word *achchhanna*, which Jyotirmoy Datta described to me as a kind of covered earthen pot. *Achchhanna* is also a popular metaphor for someone sunken in thought or obsessed with some idea or feeling. This double entendre exists in the poem, he said, in that only the deeply thoughtful person is capable (in the poet's worldview) of the simplicity and directness of common everyday objects; only an *achchhanna* would realize the extent of man's misanthropy. To render such subtleties in English, though, I had to employ a whole phrase ("the old covered pot is sunken deep in this knowledge"), which I hope gives some sense of the overtones of meaning contained in three words in the Bengali.

There are other instances where I cannot find a few words or a phrase in English to convey the Bengali meaning. With species of flora and fauna which have no English names, I usually transliterate and underline the Bengali name, and add a generic word to indicate its kind (*jam* becomes *jam-tree*). For most species, this is enough, because mention of plants or animals serves to anchor the poem's setting and give it a distinctive local atmosphere. Western readers will thus have some feeling for the Bengali ambience, though they won't of course have the same associations evoked as will the reader in Calcutta. Bengali poets are also fond of using names of months of the Bengali calendar to call up the proper seasonal mood, much as Japanese writers of *haiku* do. But since these months and the seasons they evoke are not familiar to readers in the

West, I usually translate them with the name of the English season most closely approximating that of the Bengali month named. I resort to footnotes only when a species named carries symbolic significance not otherwise apparent to the English reader.

What is transcreation?

The next step in the process is to combine elements from my collaborator's translation with the word-for-word literal version and the relevant cultural information, to create an English version that is as faithful as possible to the original in meaning and tone, and also successful as a poem in the target language. At this point I work alone, as a poet: the raw materials, however, are not my own experiences, ideas and imagery, but those of the Bengali poet as glimpsed through the sensibility of the Bengali translator. Having immersed myself as best I can in the life of the original poem, I try to write as the poem might have been, had the poet herself been writing in English in the first place. This, is, I believe, in essence what Professor P. Lal of Writers' Workshop in Calcutta means by his term "transcreation."

It is vital at this point that the native English-speaking cotranslator be a poet herself--responsible to the original poem, but sensitive to which of the various possible accurate versions of any given line would work best as poetry in her own language. In my own case, the small reading knowledge of Bengali I have is a distinct asset. I am able to go through the original poem, looking up any words about which I am not certain in the Bengali-English dictionary: if I am unsatisfied with English meanings I already have, I can locate alternatives that might, according to my sensibility, work better. These meanings I must again check with my collaborators.

A good example is the word *shabdamay* in the poem "The Full Moon." My cotranslator had, as

mentioned earlier, rendered it as "full of sounds," but when we sat down to produce the literal word-for-word version, we agreed to replace this somewhat awkward phrase with "sonorous" or perhaps "resonant". When I showed this possibility to poet Nabaneeta Dev Sen, she expressed a preference for "sonorous," but I wasn't satisfied with the rhythm of the line in English with such a final word. In the Samsad Bengali-English dictionary, *shabdamay* was defined as "full of sound; noisy; wordy." From the adjective "noisy" I derived the rather free translation "made noise." It seemed sufficiently faithful to the original meaning and tone, and it also yielded a better rhythm to the line in English. But Nabaneeta Dev Sen was not content with this version. "Shabdamay is an adjective," she said. "You've used a verb and a noun instead, when my meaning of the word is 'sonorous.'" I finally urged her to accept "resonant" as a synonym, and the line was left as such.

Nevertheless, this word, and another *swapnachari* ("somnia-*nambulant*" in Ray's first English version) in line six, led to a heated discussion in the question-and-answer period after my talk at the Bengiya Sahitya Parishad. Whereas Samsad gave the English for *swapnachari* as "(1) a. somnambulant, (2) n. a somnambulist," several members of the audience contended that the word actually denotes a person who lives in a dreamworld, or a state of living in such a dreamworld. I conceded that my first choice, "sleepwalking,"--a more concrete, tangible synonym for the rather abstract "somnia-*nambulant*"--differed significantly from "dreamdwelling" or "dreamdweller," the alternatives that occurred to me then. Yet the poet herself had had no objection to "sleepwalking." I finally settled later on a compromise--"dreamwalking"--because it incorporated the sense of sleep-walking from the dictionary entry, and also paralleled more accurately the word *swapnachari* (literally, "dreamless") in the following line. I wanted here to

maintain fidelity to one of the cardinal rules of translation: If a word or portion of a word occurs more than once in a poem (here, *swapnachari*, dream-), the translator should render it every time with the same English equivalent.

There are times, though, when an exact matching of words or of parts of speech from the original to the target language would lack sense or grace. In "Undesired," the first line translated literally reads: man that man's undesired, this one man knows not, knows [the] a *khanna* old earthen-pot. "Man's" is not the contraction of "man is," but the possessive form; "that" is a conjunction; and "undesired" is an adjective. If the English here were true to the parts of speech of the Bengali, it would neither be grammatically correct, nor graceful. Awkwardness of this sort is one drawback of overly literal translation. The translator's first duty, I have come to believe, along with as much faithfulness as possible to the original text, is fidelity to what makes sense and sounds good in the new language.

When my tentative final version of a poem is finished, I show it once again to my cotranslator, and to the poet herself if she happens to be as fluent in English as Nabaneeta Dev Sen is. If there are any remaining inaccuracies, they are cleared up here. At this point, the translation is essentially complete.

The Bengali Script

Many other differences between the two languages have become apparent to me in the course of this project. One obvious dissimilarity, of course, is the Bengali script, derived from the Devanagari of Sanskrit and with several peculiarities of its own. Though not difficult to learn, its strangeness can be daunting at first, one reason the language (and most other Indian languages, for that matter) has few student among non-Bengalis.

One characteristic of the script is its lack of an uppercase: there is no capitalization. Proper nouns must simply be recognized as such, but this can lead to

ambiguity at times, even for the Bengali cotranslator. In Mallika Sengupta's "Home," Paramita Banerjee had rendered the phrase, *nadi drishadhati ajo baichhe sekhane*, as "the invisible river flows there still." Drishadhati, she said, was one way of saying "invisible." But when the poet saw this version, she wondered how a fellow Bengali would not recognize the reference to the Drishadhati River! Banerjee had, of course, known of the river, but in such a short poem she supposed that a qualitative, figurative (invisibility), rather than a literal, geographical (place name) meaning was intended.

Another significant difference is that, in comparison with English, Bengali is a very dense, concise language. Connecting verbs like "is" and "are" are not used, the inflection of nouns eliminates the need for many articles and prepositions required in English, and compound verbs reduce to two words what would take a whole clause to say in translation. One inevitable result is that a "narrow" short-lined poem in Bengali becomes a "fat" long-lined English poem; and a moderately long-lined Bengali poem turns into a sprawling Whitmanesque affair, in which each line runs over into a second and sometimes a third line in English. Since I translate line by line, retaining the integrity of the original--breaking lines and stanzas where they break in Bengali, inverting or transposing lines only where necessary to make sense or be grammatically correct, and indenting lines where the poet herself has indented--I am faced with a difficult choice, between fidelity to the original line as a unit and fidelity to the shape of the poem as a whole.

With Anuradha Mahapatra's poetry I found myself opting for fidelity to shape, for English lines that were not much longer on the page than the original Bengali ones. This was easy in Mahapatra's case. Her poems are mainly square "blocks" of lines, of one or two stanzas at most, with few indented lines. But I had to sacrifice

absolute integrity of the line as a unit; although I kept most of the poems' original line breaks, each Bengali line tended to divide into at least two in English. The trick was to find a breaking point at approximately mid-line (of each translated line) that was both faithful in spirit to the poet's own sense of lining, and that also enhanced the clarification of meaning according to English syntax. Though the wordier English lines were, nevertheless, still longer than the originals, the greater number of lines required helped to maintain in the translation the rectangular shape of the original poem. Thus the ten-line Bengali "Anabhipreta" became the 20-line "Undesired"; the complex three-line passage quoted earlier took five lines in English.

With most of the other poems, I chose to be faithful to the original line, either because the poet herself expressed such a preference, or because the poem's form--meter, rhyme scheme, or stanzaic pattern--seemed to demand it. This option, naturally, resulted in "fat" English translations with long lines that spilled over onto second lines. In order to show that these second halves were continuations of the same original Bengali line, I would indent them ten spaces. But when I came upon an indentation occurring in the original, I had to devise a way to signal the difference between it and my own indentations of second halves of lines. I resorted to an older convention of English verse typography, one that has never existed in Bengali with its lack of an uppercase: I capitalized the first letter of the first word of every line that in translation began where the original Bengali line began. The first words of my indented lines I left uncapitalized. The only capitalized first words of indented lines were of those indented originally in the Bengali. In Vijaya Mukhopadhyay's "To Be Worthy," for example, there is only one line indented in Bengali, which I have reproduced as "Be worthy this earth" (line nine). All the other indentations

in this poem belong to the translation. It is somewhat ironic, I think, that these attempts to retain the original line integrity of formal Bengali poems have frequently resulted in translations that look everything but formal--with the long Whitmanesque lines that epitomize free verse in English.

Although contemporary Bengali poets have been influenced by Western poetry's tendencies towards free verse, many of them try their hands occasionally at rhyme and meter, and present additional challenges to the translator. Whereas rhyme is not difficult to spot, metrical patterns were at first impossible for me to recognize, until cotranslator Jyotirmoy Datta and poet Mallika Sengupta explained their mysteries to me. There are, it seems, two principal meters employed by contemporary poets: *matrabritta* and *akkharbritta*--both based, as is syllabic verse in French and Spanish, on the counting of phonetic units. *Matrabritta* counts every letter, with each written vowel and each component of a compound consonant as a discrete particle. *Akkharbritta* counts each phoneme, roughly each syllable, as a unit. The greeting "namaskar," for example, would be divided in *matrabritta* into six elements: na, ma (both consonants with the "implied" short "a" vowel), s and k of the combined consonant *ska* each counting as one, the long *a*, and *ra* with its implied but not pronounced short *a*. In *akkharbritta*, the same word divides into four units: na, ma, ska (the combined consonant and its following long *a* vowel counting as one), and *ra*.

Each line of verse is divided into groups of units, in patterns each as 7-7, 8-6-4, 6-5-2; much like the metrical foot in English, but based on the number of phonetic particles in each word within the unit. The length of each of these units is determined by natural groupings of words and breath pauses between them. The first line of Mallika Sengupta's "The Carriers of Fire," a sonnet written in *akkharbritta*, with each line divided into units of 8-

Continued on page 24

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Legal Deposit Systems in Developed Countries

In June 1987, a questionnaire concerning legal deposit was distributed among IPA members. Replies were received from the Publishers' Associations in the following 22 countries (listed in alphabetical order): Australia, Austria, Canada, Denmark, Finland, France, Germany (Federal Republic), Ireland, Israel, Italy, Japan, Korea, Malaysia, the Netherlands, New Zealand, Norway, Portugal, Spain, Sweden, Switzerland, the United Kingdom and the United States.

It will be noted that these are almost exclusively industrialized countries. Consequently, it would be rash to try to draw from this survey any inferences concerning the functioning of legal deposit systems in the developing countries.

It must also be made clear, from the outset, that the IPA questionnaire was not intended to produce a detailed scientific study, which would have necessitated a highly complex questionnaire as well as a request for transmission of all the legal texts relating to the subject.

The main aim of the IPA Secretariat was to identify the objectives underlying the various legal regulations and to ascertain the position of publishers in regard to those objectives.

The replies to the questionnaire have been analysed from various standpoints:

1. (a) Who is subject to legal deposit? (b) To which books does the deposit requirement apply? (c) The special case of imported books; 2. Depositories; 3. Sanctions; 4. The cost of legal deposit to publishers; 5. The position of publishers.

A final preliminary observation should be noted: two of the countries covered by the survey (the Netherlands and Switzerland) do not have an obligatory legal deposit system - the obligation to deposit arises not from a law, but from a negotiated agreement between the authority (national library) and the publishers' association in the country concerned and is binding only on publishers who are mem-

bers of that association. A separate study would be needed to assess the advantages and disadvantages of such a solution. Switzerland also has an additional particularity in so far as some cantonal laws provide for an obligatory legal deposit within the canton (for the benefit of local public and university libraries).

1.(a) Who is subject to legal deposit?

The aim of the IPA questionnaire was to ascertain the position of publishers in particular. However, it should be borne in mind that some countries also place authors under a legal deposit obligation in certain special cases.

(aa) In the vast majority of the countries surveyed, it is the publisher who must effect the deposit. Sometimes (in France for example) it is the publisher and the printer (but with different depositories).

Another system requires deposit (a) by the printer in the case of books printed within the country, and (b) by the publisher in the case of books printed abroad (and published within the country). This applies in Italy, Sweden, Norway and Finland.

(bb) The importers or distributors of books published abroad have an obligation to deposit in the following countries: France, Korea, USA and the United Kingdom.

This particular case is examined in greater detail below (c).

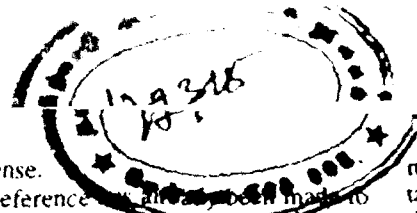
(b) All books and periodicals are subject. New editions, comprising additions and modifications, are also subject; reprints are exempted (in some countries). Other printed works, which are not published in the strict sense of the term, are also frequently subject to legal deposit. However, this does not concern publishers.

The number of copies to be deposited varies from 2 to 14 (the latter figure applies in Portugal). The most frequent figures range from 3 to 6.

(c) Further to the above-mentioned case of importers and distributors of

books already published in another country: four countries require the legal deposit of these works, even though they have been published abroad and subjected to legal deposit at the place of publication. This requirement for a new deposit closely resembles a tax on the importation of books. The purpose of this study is not to make a detailed legal analysis of the problems, but merely to identify them. It must therefore be established whether the legal deposit of imported books is in conformity with the Florence Agreement (concerning the importation of educational, scientific and cultural material). The United States, France and the United Kingdom are among the signatories of that Agreement, under which the contracting States undertake "not to apply customs duties or other charges on, or in connection with, the importation" of such material, particularly books.

The situation in the United States presents an additional problem. In fact, in that country legal deposit is a prerequisite for copyright registration and, without registration, it is impossible to uphold a copyright before the courts. Failure to effect legal deposit is therefore sanctioned not by a mere fine but by non-enforcement of copyright. Although this state of affairs may be regarded as in border-line conformity with the Universal Copyright Convention to which the United States is a party, a problem could arise if that country acceded to the Berne Convention. Moreover, all the official documents published by the US Administration in connection with this controversial system clearly show that: (1) The purpose of the legal deposit requirement for imported works is to enrich the Library of Congress collection; (2) This is regarded as a price that foreign publishers should be expected to pay in order to benefit from copyright and, consequently, access to the US market. (It is easy to see the danger of such a line of reasoning if all countries were to penalize importers wish-



ing to gain access to their domestic markets. This obviously runs counter to the GATT regulations; and (3) The term 'publication' must be interpreted in the manner decreed by the US Administration and not as defined in the International Conventions.

This is a controversial subject which merits careful study in the light of the International Conventions. In fact, a lawsuit is currently under way in the United States which will enable that country's courts to express their opinion in this connection.

2. Depositories

National library or equivalent institution in all cases. In the 22 countries on which IPA has received information, a total of 39 copies of each work must be supplied to a library in this category.

Other public libraries: These are frequently regional libraries. Deposit at these libraries is often obligatory in all cases, or sometimes only at the request of the libraries concerned. In other words, when the works in question are useful to them or needed to enrich their collection, at no cost to themselves or the taxpayer, at the expense of authors and publishers. An analysis of the survey results showed that, in 22 countries, there were 12 libraries in this category which received a total 25 copies of each work.

University libraries: 25 libraries according to the IPA survey.

Administrative or governmental authorities: Four cases were mentioned by our members, accounting for a total of 6 deposited copies. However, some of the replies received referred to a deposit of an administrative nature, without giving further indications, which leads us to conclude that the actual figures are even higher; this type of legal deposit takes the form of control over the activity of publishers.

3. Sanctions for non-compliance

In almost all countries, failure to fulfil the legal deposit obligation entails fairly high fines. In some cases, the authority is able to procure the required copy at the publisher's

expense.

Reference has been made to US legislation concerning imported books: importers who fail to deposit and whose copyright is infringed by third parties cannot obtain legal redress.

4. The cost to publishers

The deposited copies are not normally paid for by the State, except in Japan and Korea.

In the following countries, works from a limited printing, or the cost (or selling price) of which exceeds a certain amount, are paid for at fixed percentage rates: Austria, Belgium, Finland, Norway, the Netherlands, and the Federal Republic of Germany.

In the United States, special relief can be granted in case of hardship.

The postal charges are borne by the publishers, except in France, Portugal and Sweden.

The administrative tasks range from almost none to the completion and dispatch of numerous forms.

Only one national publishers' association gave a figure for the annual cost of the legal deposit requirement: Denmark, where an annual sum of 2 million Kroner was quoted for the deposit of books alone.

5. The position of publishers

The major *disadvantage* of legal deposit is unquestionably its cost: the cost of the "donated" copies, consignment charges, staffing and administrative expenses.

This cost may be justified in so far as it entails real benefits for publishers from the practical and cultural standpoints. In other aspect, it must be said to constitute a disguised tax, and sometimes, an obligatory contribution to national culture and education.

Advantages: the fact of having effected the legal deposit of a work obviously constitutes evidence in support of copyright, particularly in the fight against piracy.

Furthermore, the national library (or equivalent institution), through its conservation of deposited works, constitutes and maintains the national publishing archives. Everyone is in agree-

ment concerning the cultural importance of this function and the fact that the collection and conservation of publications is a necessary and extremely costly operation.

In some countries, legal deposit at the national library facilitates the compilation of statistics.

Legal deposit normally enables the national library to compile and distribute a national bibliography which, when computerized, can be circulated rapidly and extensively. However, some countries either fail to discharge this function or discharge it only in a very unsatisfactory manner.

Only too often, the State regards legal deposit merely as a means to enrich its collection at the expense of authors and publishers. This is resented by many associations of authors and publishers, since they see no reason why some libraries should obtain books free of charge.

Conclusion

1. Publishers are willing to effect a legal deposit of a maximum of 2 (two) copies of each book. These copies should be considered as "conservation copies". All other extra copies within the country or outside should be paid for. There are no reasons why authors and publishers should be obliged to pay for extra copies.
2. Imported books of foreign publishers should not be subject to legal deposit, if this has already been done in the country of origin.
3. The protection of copyright should never be conditional on legal deposit.
4. Every legal deposit consignment should be post free.
5. Administrative requirements entailing costs (forms, for example) should be reduced to a minimum.
6. In the case of some particularly expensive books, the State should share the costs of legal deposit by paying a percentage of the price of the book.
7. The depository should not be allowed to copy deposited works without copyright holders' permission.

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Perestroika and Soviet Book Publishing Industry

The Soviet Union today has one of the world's widest networks of book publishing industry and distribution systems. It has more than 200 publishing houses producing 84,000 titles annually in 2.7 billion copies. This seems phenomenal compared to 1918 when it produced only 7,000 titles with a print-run of 70 million.

According to the UNESCO data, the USSR holds a leading place in the publication of translated works. The number of such works of foreign authors produced annually is over 2,000 with a total print-run of 200 million copies. During the last 70 years, some one lakh translations of books and brochures have been brought out with a total circulation of 340 crores. There are 30 permanent series of fiction currently translated.

The 27th Congress of the CPSU, held in February-March 1986, set before the Soviet publishers the task of meeting, "to an ever fuller extent, the demand for periodicals, socio-political literature, works of fiction, textbooks and children's literature, and expanding the printing plant and other publishing facilities."

Of the present production of some 84,000 per annum about 55 per cent are books for children, including fiction, 25 per cent are textbooks and the rest are on socio-political, technical and other subjects. Even this gigantic scale of production does not seem to satisfy the "book hunger" of the readers in the USSR. Book shortage was among the ten most pressing problems raised by the working people in their letters to the 27th CPSU Congress.

To this end, a first list of books in great demand has been drawn up and they are to come out in the next 5-10 years. The list includes reference books, encyclopaedias, teaching-aids, socio-political works and children's literature. Altogether, 100 titles have been included in this programme with

particular attention to further reprinting of titles in fiction for which there is a great demand.

Qualitative Growth

The ongoing process of Perestroika (Restructuring) in socio-political, scientific and technological areas has actively involved the whole population of this country. People all over the world are watching developments in the USSR, especially in view of the changed policy of *Glasnost* (openness or frank expression). Perestroika involves the publishing industry in two ways. It has to reflect Perestroika in a very powerful media of publishing literature, etc., and secondly, to restructure the publishing industry itself, to sweep out whatever is obsolete, time-worn and erroneous. But at the same time, it has to keep track of the fact that criticism is effective only together with a constructive approach and uncompromising combat against shortcomings resulting in a qualitative growth.

Book lovers can look to Perestroika with optimism. It is bound to bring about qualitative changes triggered by better planning of book publishing and distribution and greater independence to publishing houses along with a better analysis of demand and supply position. Measures are being contemplated for development of the printing industry to use advanced technologies such as laser typesetting, flexible automated processes, speed multi-colour automated printing sets and conveyer lines. There are plans to mass produce some titles (5 to 7 lakh copies each) including reference books, encyclopaedias, books for children, military and historical memoirs. In deference to the readers' wishes, some of the books, with a print-run of 5 lakh each, are being brought out every year.

In this regard a programme has already been launched which envisages

an unlimited subscription to the "golden fund" of Russian and Soviet literature. Recent publications include the 3-volume selected works of Alexander Pushkin with a circulation of 11 million copies — an unprecedented event in the publishing world. The first volume of selected works by Mayakovsky had a print-run of 6 million copies. Works by Lermontov, Dostoyevsky, Tolstoy, Chekhov, Gorky, Sergei Yesenin and others too will be brought out in huge quantities.

Besides the "golden fund", a list has been drawn up of 60 names who have been published rather rarely for one reason or another. They include: Mikhail Bulgakov, Vladimir Vysotsky, Boris Pasternak, etc. In the next few years their works will be brought out by the central publishing houses and will be included in the "Legacy" series.

Bureaucratic Control

Bureaucracy in publishing, like everywhere else, is a stumbling block in the Soviet publishing industry. Bureaucratic controls lead to some unique and talented works being meekly substandardised and stereotyped. Some mediocre works are thrown up in the process which may be worthless both intellectually and aesthetically. When these standard works are brought to the market the result is, on the one hand, financial losses and, on the other, decline in moral, ethical and political standards. It leads to poor literary tastes. To iron out the bureaucratic stranglehold is, thus, one of the essential tasks the policymakers have to come to terms with if the Perestroika is to be meaningful.

To combat the trend of pseudo-literature a special decision taken in this respect may lead to restructuring of book publishing and its democratisation. The rights and independence of the publishing houses have been

vastly expanded. Up to about 20 per cent of the total output is to be reserved for publishing topical manuscripts without delay. The number of reprints will also rise to 20 per cent or so whereas, earlier, the reprints averaged no more than 6 per cent of the total. The practice of reprints in the leading book publishing countries of the world, however, is higher: FRG 20 per cent, Britain 22 per cent and Japan about 30 per cent per annum.

Two major aspects of the publishing industry, where steps are being taken to improve the situation, are "free policy" and "personnel problem". At present, the author's royalties range from 150 to 400 roubles per signature, i.e., 24 typewritten pages. Within this range, each publishing house may independently fix the author's remuneration considering the following criteria: quality of work, author's

popularity and topicality and significance of the work he offers. Such a practice has its own shortcomings. Not infrequently, both superior and mediocre books come out in similar print-runs and their authors receive similar royalties. Measures are being taken together with the Writers' Union and the Finance Ministry to improve the situation.

Book Exports

For restructuring the export of Soviet publications new resolutions have been adopted according to which the USSR State Publishing Committee has been granted the right to handle export-import operations independently. V/o Mezhdunarodnaya Kniga is their strongest link with its vast experience and experienced personnel. This all-union association is engaged in the business of export and

import of all printed publications, periodicals, gramophone records, cassettes, etc., and philatelic items for more than 65 years now. It has already established business relations with more than 1,000 firms and organisations in 140 countries all over the world. For Indian readers, it is exporting Soviet publications in English and 14 Indian languages as also 29 periodicals, some of which have Indian language editions as well.

In short, with 70 per cent extra investment in the Soviet publishing industry during 1986-90, compared to the previous five years and supported by several government resolutions to boost the activities of the publishing houses, distribution network system as also scientific planning of the publication activities the publishing industry is full of optimism and its future seems to be much brighter.

Prizes for Books on Sports

Twelve authors have been selected for awards under the 17th National Book Prize Competition for published literature in sports, physical education, health and recreation. According to the authorities of the Sports Authority of India, Gwalior, the winners will get cash awards totalling Rs 35,000 and their books worth Rs 60,000 will be bought for free distribution among institutes of physical education and sports in the country.

In the category of books on sports and physical education, Santosh Kumar Upadhyaya of Raipur has won the first prize of Rs 5,000 for his book *Saririk Siksha Ka Sangathan Avam Prakasan* (Hindi). Hari Krishan Sharma of Jodhpur has won a third prize of Rs 1,500 for his book *Vidyalay in Sharirik Siksha Aur Khel Sangathan, Prashashan Avam Paryavekshan* (Hindi).

In the category of books on games, sports and indigenous activities, Birumael and T.S. Kaka of Patiala have jointly won the first prize of Rs 5,000 for their book *Improve Football Techniques* (English). Three second prizes of Rs 2,500 each have gone to K.S. Ravisankar of Trivandrum for his book *Shutle Badminton* (Malayalam), Vijay Singh Chauhan of Lucknow for his book *Khel Jagat Men Athletic* (Hindi) and V. Rajgopal of Calicut for his book *Oreyoru Usha* (Malayalam). Two third prizes of Rs 1,500 each have been won by Sharad Bhate of Pune for his book *Olympic-Chya-Sukhad-Athwani* (Marathi) and Mansiah M. Lonkar of Panaji for her book *Kreedla-Ani-Swasthya* (Marathi).

In the category of books on recreation and health education related to physical education, L.C. Gupta and Kusum Gupta of Delhi have jointly won the first prize of Rs 5,000 for their book *First-Aid* (English). P.S. Shankar of Gulbarga has won a third prize of Rs 1,500 for his book *Aarogyaada Arivu* (Kannada) and L.C. Gupta and Kusum Gupta of Delhi have also won a third prize of Rs 1,500 for their book *Food and Nutrition* (English).

In the category of books on Yoga related to physical education, no one has won the first prize of Rs 5,000. P.D. Sharma of Ahmedabad has won a second prize of Rs 2,500 for his book *Yogasan and Pranayam for Health* (English). Harish Sharma of Delhi has also won a second prize of Rs 2,500 for her book *Yoga Deepika* (Hindi).

Mr K.C. Pant, Union Minister for Defence, released the book *Conflict: Right to Property and Directive Principles of the Indian Constitution* by Victor Z. Narively (a Sterling publication) at a function held at New Delhi on August 4.

Path of Glory -- Exploits of 11 Gorkha Rifles by Lt. Col. Gautam Sharma, a retired officer of the regiment, was released in New Delhi on July 21.

A five-day exhibition of British books, organised by the British Council, opened at the British Library in Bangalore on July 5. About 2,000 books

The Pains and Pleasures of Transcreation

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6. would scan as follows: *bharate chhilo na ashiwa esechhilo ora* ("India had no horses then. They came"). The division comes at the point of a natural pause, an implied semicolon or period really, which in contemporary Bengali poetry does not need to be formally punctuated.

The methods of translation I have described here are not ideal, but given the nature and scope of the project, my growing but still incomplete knowledge of the language, and the stated aims of the fellowship under which I worked, they were, I feel, the best I could have developed within my allotted time in India. And the rewards of such a "people-intensive" approach were incalculable. Had I been able to sit in a library in the United States, with only the original texts, a good Bengali-English dictionary and several years of language study behind me already, I would not have interacted with the literary, artistic and professional community of Calcutta. I

could not have entered into the cultural life of the city, nor made the friends and associates I have among the writers, translators and other literary people I met and worked with during my stay—people who helped me to see their city and their culture "from the inside," as it were. The life lived in the milieu in which (and about which) the poetry and prose I was translating had been written added a depth and dimension to my understanding that I hope is reflected in the completed work.

Other translators would undoubtedly have used other methods, made other choices—a different body of material perhaps, or different authors, different pieces by those authors. And their finished translations could, of course, differ considerably from those I and my cotranslators have completed, and still be as faithful, if not more so, to Bengali. A "perfect" translation is no more possible than a perfect original poem. Robert Frost's famous

statement about poetry being "what gets lost in translation" is oft-quoted in this context, but one corollary observation remains. If, in order to avoid such loss, the world's great literary works had not been translated, the literature of every language would be immeasurably impoverished. My own project has not been so grandiose, but I hope that it may serve as an introduction of sorts to one aspect of a literature not yet well represented in English translation. And until more native-speaking Bengali poets, masters of both academic and colloquial English, undertake such translation, or more native English-speaking poets have the opportunity and incentive—as I have had—to acquire sufficient fluency in Bengali, collaborative translation will remain the most workable method to make this literature accessible to a greater number of the world's readers.

Courtesy: Spring, February 1988

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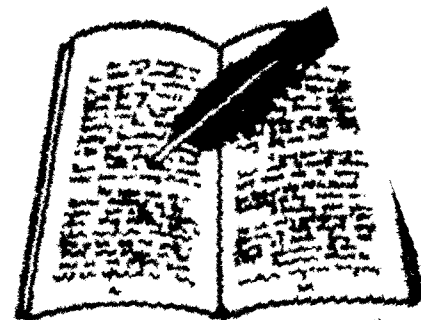
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The first section of the book, which comprises four papers, presents a comprehensive and systematic analysis of current trends of leadership in India and Africa within the overall framework of colonial experience, economic development and social change. On the basis of recent research, this section of the book examines the complexities of post-independence leadership styles in the exercise of power and influence, and seeks to explain their sociological and political significance.

The second section, which also contains four papers, illustrates the theme of leadership by using 'special case' research studies of the new leaders in India and Africa: student leaders in West Bengal, tribal leaders in Bihar, rural leaders in several states of India, and the new leaders involved in the Ujamaa development programme in Tanzania.

In the third section, three papers explore the theme of leadership from the angle of training and development. Here the concern is with the theoretical issues involved in leadership training in terms of values and specialized skill requirements at the

same time, models and methodologies derived from experience are proposed for the development of innovative leadership to deal with the changing environments of social, political and even business institutions.

Commonwealth, Comrades and Friends, by Rt. Hon. Lord Arthur Bottomley. Somaiya Publications (P) Ltd., New Delhi, 1985, 216pp, Rs. 175.

The book is a lively account of Arthur Bottomley's progress through life and the many interesting people he has met on the way. He was fortunate to have been privileged to serve his fellowmen in many different ways and to have been in Government at a time when great changes around the world were taking place.

There have been many disappointments and setbacks, but with determination they were overcome. The author took care to cultivate good friends who have provided invaluable help in times good and bad.

The contents of the book will give encouragement to those who were, as in the case of the author, born in humble circumstances and denied educational opportunities which would have prepared them more fully for the work undertaken to help others.

Congress and the Peasant Movement in Bihar, by G.P. Sharma. Somaiya Publications, New Delhi, 1987, 142pp, Rs.90.

The study concentrates on the agrarian movement of Bihar in 1930-39 when there were years of hectic political activity on the part of both the Congress and the Bihar Provincial Kisan Sabha. It shows how it was a relationship of mutual conflict and cooperation, of expectations and frustrations. The causes and processes which led to the final rupture between the Congress and the Sabha are discussed in detail. While examining the course and nature of the Kisan movement and the Congress response to it, the author suggests that the Sabha had lost the support of the rich and middle peasants by 1939 on account of tenancy measures. The inadequacies of these measures are pointed out and the impact of the agrarian movement on the rural masses is assessed. The book should be of interest not only to historians but also to sociologists and political scientists.

Netaji Subhas Chandra Bose: His Contribution to Indian Nationalism, by V.S. Patil. Sterling Publishers Pvt. Ltd., New Delhi, 1988, 325 pp, Rs.250.

This book evaluates systematic

cally and comprehensively the political ideas of Subhas Chandra Bose and his contribution to Indian nationalism. It examines his role in the national movement in a historical and comparative perspective in three phases: (1) The Indian Phase (1921-1941) comprising his role in the Congress, the Swaraj Party and the Forward Bloc. Here the ideological differences between him and Gandhi and between him and Nehru and others are dealt with. (2) The European Phase (1941-43) covers the role of the 'Springing Tiger'. He was acclaimed as Netaji, first in Germany, where he met Hitler and submitted a memorandum to him. He terrorised the British authority and aroused the Indian masses through his broadcasts from Germany. (3) The South-East Asian Phase (1943-45) which begins with his adventurous travels to South-East Asia by a submarine during World War II and covers the heroic role of the Indian National Army under his command.

The book throws light on Bose's ideas of liberty, equality, freedom, democracy, socialism, fascism, etc. It surveys facts and events from the time of the air crash in which he was reported to have died to the present time.

The Encyclopedias of India, by Henry Scholberg, Promilla and Co., New Delhi, 109pp, Rs.120.

This book fills a gap: India has had plenty of encyclopedias, but no 'encyclopedia of encyclopedias'. The eminent bibliographer, Henry Scholberg, has after all produced it. Bibliophile that he is, in the very classical tradition, he has found out, what we should ourselves have done, that India was producing encyclopedias in Sanskrit seven or eight centuries before Diderot did his encyclopedia in France or the publication of *Britannica* in Britain!

Incidentally, the author has done a signal service to Indian linguistics by treating the whole subcontinent as one single linguistic area. Not finding

an Urdu encyclopedia in India and baffled how such a major and historically important language could be omitted from his magnum opus, he went over to Pakistan to find one; and he has found two! This underlines a major fact of history, that though India has been politically divided, all the languages of Pakistan (including its mother-tongue, Urdu) are languages spoken and written in India; and, what is more significant, there are many more people speaking Urdu in India than in the whole of Pakistan.

Research in Psycho-social Issue, edited by Prof. Arun K. Sen and Dr N.K. Chadha, Akshat Publications, Delhi, 1988, 283pp, Rs. 160.

Systematic studies on psycho-social issues is one of the growing areas of research in the social sciences. This book comprising 15 well-knit chapters, covers diversified fields of research in psycho-social issues. It should generate further research in several other social-psychological contexts.

CONFLICT: Right to Property and Directive Principles of the Indian Constitution, by Victor Z. Narively, Sterling Publishers Pvt. Ltd., New Delhi, 1988, 216 pp, Rs. 150.

This is a study of the basic conflict between the right to property and certain directive principles of state policy of the Indian Constitution. It is also an evaluation of the impact of this conflict on the decisions of the Supreme Court in the area of property rights. It argues that the Court, preoccupied with its role as the protector and guarantor of the fundamental rights, failed to give due weight to the directive principles of state policy. Even after the enactment of the 4th Amendment, which radically modified the article on the right to property, it clung to the strict rule of statutory interpretation inherited from the British and refused to take into account the intent and purpose of the Amendment by consulting its objects

and reasons.

This almost wholly nullified the impact of the 4th Amendment on compensation and created an atmosphere of confrontation between the Supreme Court and Parliament. The latter felt that the Court was interfering with its constitutional prerogatives. Parliament further amended the property rights article until, with the 44th Amendment, right to property ceased to be a fundamental right. While exercising its amending power rather too frequently, Parliament failed to address itself adequately to the deficient formulation of property rights article in the Constitution. It made stop-gap amendments which failed to remedy the situation and obstructed the process of building up healthy constitutional precedents.

History of Modern Andhra Pradesh, by P.R. Rao, Sterling Publishers Pvt. Ltd., New Delhi, 1988, 244pp, Rs. 100.

Andhra Pradesh, with a population of about 60 million people and an area of 2,75,909 kms, is the biggest among the southern states of India. Telugu, the second largest spoken language in the Indian Union after Hindi, is the predominant language of Andhra Pradesh, which has a distinct personality of its own, and has made a significant contribution to the various aspects of Indian culture. Its geographical position in the country as a bridge between the South and the North has helped in bringing the people of the two regions together.

This enlarged and revised edition of the book gives a comprehensive account of the history of Andhra Pradesh from the advent of the British into our country to the present times. Though intended primarily for students the book should be quite useful to the general readers interested in the modern history and recent political developments in the different regions of our country.

A number of new constructs and models appear in the book, which is a guide for researchers and students who

FERTILISER RECOMMENDATIONS: For Horticultural Crops in India, A Guide Book, compiled & edited by Dr H.L.S. Tandon, Fertiliser Development and Consultation Organisation, New Delhi, 1987, 112 pp, Rs. 60.

Horticultural crops (fruits, vegetables, flowers) occupy around 4.5-5.0 million hectares, but their agroeconomic importance, for both the farmers and the country's economy, is much greater than their 3 per cent share of the area. These crops not only produce higher yields and higher farm incomes per unit area than most field crops, they are also a very attractive group of crops from several other angles.

Horticultural crops can fit into crop diversification programmes; they

can be grown in scales ranging from organised large orchards to a few trees in the backyard; they can provide a certain amount of stability to a farmer's income as a part of multi-cropping system; they can provide inputs for food processing and, last but not least, the horticultural sector represents a massive potential as an earner of the much needed foreign exchange throughout the export of fresh as well as processed produce.

The objectives of preparing the handbook are (i) to compile available fertiliser recommendations at one place, (ii) to create greater awareness of the role of fertilisers in horticulture, (iii) to bridge a gap in horticultural advisory literature, and (iv) to stimulate inclusion of a horticultural component in fertiliser promotion and extension programmes.

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