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Title- Migration tales through local ballads:- *Patachitra* traditions and folktales from Bengal reflecting history

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ABSTRACT-

The *patachitra* is a traditional performative art from eastern India. Especially a predominant part of traditional media from the present Indian states of Odisha, West Bengal and parts of Bihar and Jharkhand, *patachitra* is expressed in their original ways and methods- which are different from each other in each of these regions. This variety is reflected in the form of artistic expressions, methods of paintings, mediums used for painting as well as the history that went into making each one of them unique and original in their own specific ways. This paper looks into the *patachitra* paintings from especially Bengal- which has evolved down the course of history to embody and reflect oral traditions, folktales and mythological stories with various reflections of waves of migrations.

Just like the *patachitra* traditions- another important section of folk tradition also embodies knowledge about life and lifestyles from yesteryears- folktales. Originating as mere parts of oral traditions- these were scripted and printed through the meticulous collections of various British administrative officials in the second half of 19th century in Bengal. The reprinted editions of these publications are available in modern times variously by the efforts of Archaeological Survey of India and Anthropological Survey of India – of the Government of India.

Thus, on one hand, the intervention of technology helped to preserve a vital section of cognitive reflections. On the other- another important strand of the religious and socio-cultural reflections of life has been preserved through a different mode of traditional media- *patachitra*. The artform as well as the stories- speak of not only changing identities of migrations, but anxieties and predicaments pertaining to socio-cultural as well as religious transformations. As the performative art preserves the paintings till date- the stories themselves form an important part of intangible heritage- which are also available variously through books as well as New Media in modern times- preserving history away from the pages of books and journals. As often the pattern of the performative art of the *patachitra* got transformed in the wake of globalisation into

a mere descriptive art in modern times- the stories have also been reduced to simplifications, additions and deletions of once lucid and lengthy local epics. Several important sections pertaining to geographical transformations and migrations from these paintings and stores have also got lost in time- only the visual depictions remain. With a strain of preservation of intangible cultural heritage, on part of several governmental and non-governmental agencies in Bengal, and across India, the metamorphosis of these traditions has also led to recreating the stories of migration. This paper looks into this aspect of transformation and alteration- as a continuous, subtle symbolism- which has existed throughout both the traditions of *patachitra* as well as folktales from Bengal and what they embody in modern times. The paper is based on extensive fieldwork across various months from the specific regions of Bankura, Birbhum, Purulia and West Mednipur districts of West Bengal from 2004 through to 2012.

TITLE: TANTRISM IN RAJA RAO'S 'THE SERPENT AND THE ROPE'

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Sri Aurobindo says “A Mantra is the highest and intensest revealing form of poetic thought and expression. Although poetry is the mantra, only when it is the voice of inmost truth and is couched in the power of the very rhythm and speech of that truth. Raja Rao's belief in the emergence of the word from absolute and its final merger into it, though basically platonic and Indian in origin seems to have been derived directly from Sri Aurobindo and K. Coomaraswamy.

Raja Rao in his article titled “BOOKS WHICH HAVE INFLUENCED ME ”mentions Anand K. Coomaraswamy as the true representative of India and Indianness in the west. Yes it is worth mentioning here that Coomaraswamy has in his, scholastic analysis of spiritual significance of art and beauty. His essays on 'Figures of speech and Figure of thought', Literary Symbolism', 'Samvega-aesthetic shock', 'Hindu view of art', 'That Beauty is a state', 'The Dance of Shiva' must have profoundly influenced Raja Rao's own conception of art and artist. Besides the impact of saints, mystics and aestheticians Raja Rao has also been influenced by important works of authors, Indian and European. The combined impact of Ramayana, Mahabharata and Brihastha Ratnakara compiled by Vasudeva Sastry Panishikkar enlivened his mystic cast of

mind.

Obviously the philosophical and literary influences which Raja Rao has assimilated have lent to him a quality of mind that distinguishes him from the other novelists and has also given to his style, a typical trait born of the combined forces of simple narrative and profound thinking equipped with the mental endowments of a philosopher and a realist. Raja Rao has been able to apply his metaphysical erudition and mystic insights to the interpretation of the reality of life in the art. The blend of metaphysical and realistic view of life has enabled him to depict the rope and the serpent together and also to juxtapose the realm of cat and the realm of shakespeare for a greater understanding of the either at a level at which they interact.

The Serpent And the Rope published in 1960, established Raja Rao's reputation as a philosophically complex novelist. He holds that one can realm one's metaphysical entity by a keen perception of primordial Indian reality. As The Serpent and The Rope is deeply rooted in Indian philosophy, it depicts man's quest for self realization. The theme of the novel as Raja Rao observes is the futility and barrenness of man in human existence. When man has no deep quest and no thirst for the ultimate, man's life here is Samsara in an august mission to find the absolute.

Ramaswamy, the protagonist asserts that the world, whether real or unreal is a departure from Sankara's description of the world. The world of experience which is full of contradictions and is an object of knowledge cannot be described as unreal. Raja Rao's use of The Serpent and The Rope analogy is no doubt derived from Non Dualistic Philosophy of Sankara. Sankara states in 'Vivekachudamani' "The rope is supposed to be snake only so long as the mistake lasts and there is no more snake when illusion has vanished. It is due to nescience that the rope appears to be the snake. We see a serpent echos Sankara's pronouncement that man in the dark mistake a piece of rope for a snake and run away from it, frightened and troubling. The Dark is symbolic of ignorance (Avidya) and the world is the effect of Maya. Raja Rao agrees with Sankara that Maya conceals the real (rope)and projects the unreal(snake). Hence Raja Rao maintains that individuals see only with serpent's eyes.

Ramaswamy suffers from several human frailities such as sexual morbidity, craze for material advancement and sense of possessiveness etc., The novel appears to suggest that the canalisation of libido is the physiological need of man. The protagonist believes that most of the aesthetics develop concupscience despite their lion cloth, kamandala and their stick or naked feet. He says that most of the monks who observe celibacy become ghosts in their next life.

The narrator observes that the problem of Ramaswamy is not for the psychoanalyst to explain but for the metaphysician to name. Raja Rao therefore dwells upon metaphysics to bring

out the conflict of the characters. In *Cat and Shakesphere* too the novelist metaphysically suggests the canalisation of libido. 'Ramakrishna pai's boils' which are symbolic of sexual repression are cured not by allopathic suppression but by an effective method of the distillation of poison contained in them.

Here in *The Serpent and the Rope* Ramaswamy denounces Nazism primarily because he believes it must have been born of a he-principle. The Jews and Chinese win his applause as they uphold the utility of sex and accept the reality of the world. Since marriage and sex are highly acceptable in the Jewish society, The Jews in his opinion are 'great world builders'. Ramaswamy recounts how men in Cambridge prefer to marry jewesses for their openness in sex. He says savitri's Jewish friend who is free in sex appears so fascinating to an Englishman of the bluest blood that he intensely falls in love with her. Ramaswamy's recollection of Jewish boy's desire to have Jewish girls for pleasure conform sensuality.

The hero perceives truth not in vedantic metaphysics but in extra-marital relationship, the offshoot of the vama-marga Tantric system which comes closer to the liberal western idea of unification of the flesh and the spirit. He transfigures vedantic thought into Tantric truth in accordance with the flitting exigencies of his nature. Hence the juxtaposition of Vedanta and Tantra in *The Serpent And The Rope*.

Tantra has often been misunderstood as a system that implies a state of intellectual and moral degeneration. It is commonly assumed that occult power and sex are the primary concerns of Tantrism. But Tantra is more than a mysterious ritual of sexual love. According to swamy Sivananda ' Tantra explains the knowledge concerning the Tattva (Truth and Brahmin) and Mantra (mystic syllable). Heinrinch Zimmer states that ' A Tantric yogi seeks to realise the Paramatman, the supreme being by withdrawing his mind from sense objects and practicing meditation in a fixed posture.

K. C, Pandey however holds Kaulism, the Tantra propounded by Abhinava Gupta in the 10th century A.D is the means of acquiring Moksha (liberation) through bhoga (pleasure) of the world. Prof Woodrove also consider Tantra, the appropriate treatment for those who long for drink or lust for women. He maintains that man caught to employ these very poisons... wine, women, fish, meat, mudra and accessories. to eradicate the poison in human system. Here I remind a famous Tyagaraja Swamy Kriti in Suddadhanyasi raga, it goes like this. .

”yentha nerchina yentha juusina yentha varalya Kantha daasule”
which mean 'Even the greatest men are slaves of women'

The attainment of the occult, the worship of the Mother Goddess, the invocation of the

God and Goddess in the aspect of a Father-Mother relationship, the experience of the man and woman are some of the characteristics that are common to the Hindu as well as Buddhist Tantric literature. However the worship of the naked women, which forms part of Pankatattva ritual is generally ascribed to Vamamaraga Tantra.

In *The Serpent And the Rope*, the Tantric elements are as important as the Vedantic strands woven in the novel. The main characters are fascinated by occultic power. K.R. Ramaswamy observes that Black Virgin Saint Quen still cures dreadful diseases by three circumbulations with a stick of oak and recitation of mantras. Medeleine propitiates Black Mandonna who answer all her questions. By meditations she acquires the power of curing diseases and working miracles. She cures the son of Madame Fellandier by just giving days during her meditations. Similarly, Ramaswamy under the influence of his grand father, Kittanna, dreams of miraculous performances.

“I can think that a building may just decide to fly
or just Stalin may become a Saint
or that all the Japanese have become Buddhist monks
or that Mahatma Gandhi is walking with us now
I sometimes feel I can make the railway line stand up
or the elephant bear its youngone in twenty four days
I can see an aeroplane float over a mountain and sit carefully on a peak
or I could go to Fathefur-sikri and speak to the emperor Akbar
It would be difficult for me not to think, when I am in Versailles,
that I hear the uncouth voice of Roy Sobel
or in Meaux that Bossuet rubs his snuff in the palm of his hand
as they still do in India and offers a pinch to me
I can sneeze with it and hear Bossuet make one more of his funeral orations ”

Ramaswamy falls in a magic reverie as he talks to the dead. He also thinks of eating those herbs yogis eat too satiate their hunger. After taking the herbs they do not need any food for six months. Such ideas of Tantric practices interspersed in the novel can be traced back to Vamamarga as well as Buddhist Tantra.

The Hevajra Tantra specifically make mention of magical performances by Tantrists who by invoking the spirits can destroy enemy armies or bring about happiness and prosperity.

The Tantric literature in fact centres around the Kadi and Hadi methods of worships. The

commonly accepted orthodox view is that Kadi mantras are aimed at worldly or magical success. Hadi mantras on the other hand are said to attain nirvana.

The delienation of the Goddess's beauty in the novel is essentially drawn from Tantrism because the Tantric texts like Soundarya Lahari describes the physical perfection of the diety. Ramaswamy's observation that women is the Earth, air, ether, sound is based on the description of the Mothe Goddess in Mahanirvana Tantra.

“Thou art air
Thou art the ether
Thou art Mahatattva ”.

The Tantric idea of worship of male and female dieties is also projected in The Serpent and The Rope. The most through going Tantrists worship gods and their Shaktis together. In Tibetan Tantrism the representation is the method of heightening wisdom or realising emptiness or nirvana. Inspired by the Buddhist Tantrism, Ramaswamy often calls upon Siva and Parvati together. The song sung by Ramaswamy on the eve of Saroja's (his half sister) marriage is a monosyllabic pointer to the conjugal union of gods and goddesses as also of men and women.

“I am He
Thou art She
I am the harmony
Thou the words
I am the sky
Thou art Earth
Let us twain become One
Let us bring forth offspring”.

This assertion alludes to the Hindu Tantric thought that Shiva is inseperable from Shakti. It affirms the fundamental principle of Tantric mode that upholds Shakti and Shiva as The Twin Bases of the Creation.

Raja Rao's principal characters idealise their beloveds and worship them as the emblem of Shakti or the female principle. Ramaswamy conveys the idea of quoting the famous saying of Yagnavalkya that

“A Husband loves wife for the sake of the self in her”.

Shakta Tantra forbids us from harming women and enjoins on us to worship and honour them for they are the Earthly representatives of the Goddess Amba. This system calls women

SHAKTIS and says, "To illtreat a Shakti that is woman is a crime. Thus Ramaswamy's extaltation of Savitri in *The Serpent and The Rope* and Pai's eulogy of Shanta in *The Cat and The Shakespere* are consonant with the principle of Shakta Tantra.

Raja Rao's belief that women is the source of sensous and aesthetic pleasure to man has Tantric contours. The narrator's appreciation of Saroja's beauty is based on Monistic Tantra school of Kaulism that upholds aesthetic richness of an object as the source of lending bliss to the perceiver.

Raja Rao portrays women as mystery. Sita, one of the characters of his stories remarks that-Men can never understand Women.

I present the same view in the lyrical grandeur of a popular Telugu film lyricist Veturi Sundara rammurti

“Bavi lothu inthani telusu
Nadhula lothu konthe telusu
adagunde lothu entho lokamlo evariki telusu
e nimisham premistundo
e nimisham pagabaduthundo
eppudela Maruthundho terlisina magavadu ledu”

Which mean

“One can estimate
the depth of a well
the depth of a river to some extent
but none in the world knows the depth of a woman's heart
No man can understand when a woman really loves or discards”

Raja Rao alludes to the Buddhist Tantric mandalas in the novel. The construction of mandala is a ritual characteristic of Tantric philosophy. In the Tibetan Tantric lore, the entry into mandala means illumination. Ramaswamy expresses his desire to sit in meditation, draw the swastika on the wall, decorate the sanctuary with mandalas, light the sacrificial hearth and walk around Agni. His recollection of Mother Bhagirati's Tantra ritual covering the threshold with red lead and drawing sacred designs before the main portals including pentagons of lotuses and many a mandala again reveals his desire to into mandala.

Medeleine who in the beginning declares herself to be a Buddhist, later designs Tantric mandala and we find during incense everywhere. The Tantric mandala serves as a support for meditation and the Tantrist over it as a protection from mental distractions. As Savitri often closes her eyes gone absent minded and relapses into silence. She obviously shows her readiness for meditation or entrance into mandala.

Several characters in the novel attempt to enter the state of no-mind, which is from the nucleus of Tantric Sadhana. No-mind in Buddhist Tantrism signifies the expansion of mind to large immensity so as to acquire freedom and naturalism and at last the ultimate joy. To reach the state of no-mind one has to cleanse the arteries through devices like Pranayama, withdraw the mind from ordinary preoccupations and provide it with new directions. It is by acquiring the condition of no-mind that one can perceive the truth known as Isness in Tantra. Raja Rao upholds isness as truth which he believes in synonymous with I or bliss.

“Therefore what is truth, I asked
Isness is the truth, she answered. ”

Since Isness in Tantric terminology is the state of intimacy and conclusiveness he equates with truth.

In Tibetan Tantric tradition it is essentially required 'unless one sees Buddha in one's own mind nirvana is obscured. 'Savitri strives to perceive The Buddha in her mind by attaining herself to her existence. She tends to transform the samsara into nirvana.

The narrator thinks that Savitri has reached the transcendental plane and developed understanding of truth. She is perhaps indifferent to what happens to and around her. She is described as an immaculate person whose ability to discriminate and appreciate has been perfected.

This outlook has been characterised by Buddhist Tantrism as the stage of nothingness in which all tendencies towards believing in the true existence of all sense objects have disappeared. Ramaswamy proclaims that man must absorb the woman into himself. He wants man and women to acquire the experience of androgyny as he emphasises on the interdependence of the male and the female for the attainment of wholeness. As woman requires man's worship for her recognition and fulfillment of Tantric androgyny by their absorption into man. This is the reason Savitri often expresses her desire for absorption. To be a woman, she knew was to be absorbed by man. It is Tantric.

Raja Rao seems to follow the utmost Tantric concepts which proclaim that salvation is

the privilege of man alone and women can attain liberation only by pleasing her husband in body, word, and mind. The Mahanirvana Tantra says that, for women there is no necessity to go on a pilgrimage. Her husband is the place of pilgrimage as well as her spiritual teacher.

On the other side Raja Rao portrays extra-marital relationship based on Buddhist and Hindu Tantrism. The Hevajra Tantra states that the Siddhi (truth) may be attained in the company of women. As we analyse Ramaswamy's relationship with Savitri, who in comparison with Medeleine has greater understanding of Tantric discipline.

The Tantric grandfather Kittana's advice to Ramaswamy -"Be what you are.." presupposes the adoption of a natural and normal attitude to life. Such view of purity is enshrined in the Hevajra Tantra. Thus the self flagellation of the Tantric covert finds solace in liberation through the enjoyment of the world, the path stipulated in the Mahanirvana Tantra.

I conclude that the novel *The Serpent and The Rope* depicts predicament of modern man who lured by the worldly pleasures finds it hard to observe severe austerities and spiritual discipline of Vedanta. The novelist suggests that Truth can also be sought by following the Tantric discipline under the supervision and guidance of a Guru. Raja Rao's treatment of Tristan Iseult myth drawn from French culture, Radha-Krishna myth derived from Indian mythic tradition emphasise the theme of eternity as influence of Vedic Aestheticism on him, causes psychosomatic disorder in him. The transmutation of Vedanta by deep recesses of human heart. As an imaginative writer, Raja Rao assimilates different standpoints to portray the development of his characters.

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AESTHETICS OF NEGATION IN THE WORKS OF KUNHUNNI

Aesthetics of negation in the works of Kunhunni, the 20th century Malayalam writer in the humoristic vein, overturned the existing notions of art and composition in the South Indian state of Kerala. Even though his contemporaries like Vaikom Muhammed Basheer and Ayyappa Pankkar found negation and satire as appropriate modes of responding to the social evils and injustice of their times, the negation of even the revolutionary or romantic paradigms set by these writers makes the aesthetics of negation in the works of Kunhunni unique. While his contemporaries follow communist or Gandhian ideals as part of their attempt at contesting the out dated social values, Kunhunni exploits the hidden potential of proverbs and vernacular riddles. Through the loose organization of thoughts and the investment of words with philosophical significations, Kunhunni addresses most of the complicated problems in life. This may be seen as the meditations of a poet-guru in the Bhakti tradition. With the introduction of a new form of literature he becomes the forerunner of Modernism in Malayalam.

Negation in the works of Kunhunni appears in different levels and can be approached both as the negation of tradition and the continuation of the tradition of negation. Almost all branches of knowledge and literary forms of India have their origin in oral tradition and folklore. Likewise different episodes from Panchathantra, Brihatkatha, Kathasarithsagar and Indian Epics passed through orally for generations in ancient India. As the chief audience of different oral forms like fables, moral tales, proverbs and folk songs were children most of them were overtly didactic. As the structure, theme and treatment of the works of ancient India like Panchathantra are noteworthy, they became popular and got translated into different languages of the modern world even though they were in Sanskrit or in other Indian languages. In this regard many scholars consider India the cradle of literature for children.

While Vishnu Sharma's Sanskrit tale and the tales within the tales of ancient India explore different aspects of life, the works of Kunhunni parody different branches of thought and offer solace to both children and elders. Kunhunni's works have the elegance of both literature and folklore and can also be approached as cultural phenomena with their shared roots in the regional culture which influence their structure, style and content. Many of his works have not even titles.

In his poetic world there are no rigid generic distinction; between prose and poetry or mainstream literature and children's literature and thereby he negates the fixation of mind and intellect. In virtue of the treatment of their formal properties some of his works share the elements of folklore. And, the popularity of some of his emotive expressions elevates them to the status of proverbs. The result is child like wonder and positive thoughts which are anti mechanical and anti traditional.

Emphasizing the importance of reading Kunhunni used to sing along with the group of children "Vaayichaalum valarum/ vaaychillelum valarum/vaayichu valarnnaal vilayum/vayikyadhe valarnnal valayum"

(Read or not you will grow up
If you read you will reap
If you don't you will creep)

Though the situation and purpose are important in all translations, the beauty of the vernacular collocations cannot be communicated to the targeted readers. The careful embedding of sense within the apparently senseless poetic composition and of philosophical subtlety within the nonsense works become a challenge to translators. Kunhunni's experience as a teacher and as an astute observer and columnist of the 'Balapankthi', children's column in the Malayalam periodical 'Mathrubhumi' shaped his views on life, art and aesthetics. Exploiting the possibilities of humor and logic in short poetic works he mercilessly attacked the outdated systems and existing institutions. Some of his works address issues of aesthetics and of poetry directly:

"Alamkaram alamkolam enikkum en kavithakyume"

(Decoration is chaotic to me and to my poetry)

Rejecting the rule bound tradition of poetic composition, he tried to modernize sensibility. In order to resist artificialities and pretensions in both domestic life and poetic composition Kunhunni prefers simplicity, as he goes on:

"Itthiriyeyulloo Nhaan/Enikyu parayanitthiriye vishayavumulloo/ Athu parayanitthiriye vaakkum vendoo"

(I am only this much
I have only this much to say
I need only this much words to say it)

Kunhunni's keen observations encompass almost every aspect of cultural life in Kerala; the changing taste and trends in regional culture, changing approaches to different institutions, festivals, customs and rituals are some of his favorite subjects. His works invite readers to look at the empirical world in a different light, negating the conventions of normative perception. In the wake of mushrooming English Medium Schools in Kerala he ridiculed the parents, who looked down upon their mother tongue by singing,

"Janikkum nimisham thotten / makan English padikkanam/ adhinal bharya than per ang

Englandilaaki nhaan”

(My son must learn English from the moment he is born,
I arranged my wife’s delivery in England)

In the seemingly paradoxical eschewing of rigid poetic forms and the adoption of intricate thematic patterns Kunhunni’s poetry shows resemblance to the vernacular riddles and proverbs. This dexterous conjunction of form and theme enables the poet to capture the absurd state of the world as he has conceived it.

“Valiyoraanayude cheriyoru vaalum vaalu/Cheriyoreliyude valiyoru vaalum vaalu”

(Even the shortest tail of the biggest elephant is tail,

And, the longest tail of the smallest rat is tail)

In some works Kunhunni inverts and sometimes dismantles the paradigms of comparative quality in his works for children negating the traditional story pattern. In his poetic world ‘humming mosquito’ may fail even an ‘elephant’ in quality or ‘Jaguar’ may appear as a big ‘cat’ to him. The traditional, good – bad, big - small or animal - bird distinction seems inappropriate in his poetic world; instead he focuses on their intrinsic and extrinsic qualities in literary composition. For example, he exchanges the head of ‘ant’ and ‘elephant’ or he finds ‘fly’ powerful than ‘elephant’ as it can fly over the ‘elephant’. In most of his terse verses he generates humour out of negation celebrating his philosophy and naughty thoughts and such strange logic of relativity and arbitrary relation causes irony and humour in the works of Kunhunni. The brevity, intensity, careful selection and direct treatment of thought and feeling in Kunhunni’s poetic works resemble the technique employed in Imagist poems, Japanese Haiku or Chinese Ideogram. However the biographical details invalidate any claims of external influence on the novel forms of poetry he creates. The following are such short verses:

“Naamam vitte Naamaakoo” (Leave the titles and be ourselves)

“ABCD yilundoru thathwam/AD kyullil kidappoo BC”

(There’s a theory in ABCD; AD has BC within it)

“ Pappadam vattathilaavuka kondaavaam/Payyinte paalu velutthathaayi/Payyinte paalu
velutthathukondaavaam/Paakkalam mannu kondundaakkunnu/Paakkalam mannu kondaavuka
kondaavaam/Paappuvin peppikyu pepperappey”

Michael Heyman, the editor of *Tenth Rasa, An Anthology of Indian Nonsense* focuses on the nonsense poem of Kunhunni (*Because* Translated by Anushka Ravishankar and Saroj Sundar) and traces the elements of nonsense literature:

(As poppadum is round, so the cow’s milk is white

As the cow’s milk is white, so the milk-pot is made of clay

As the milk-pot is made of clay, so Paappu’s pipe has pepperappey)

Why are these things so? Surely there is some connection? Notice that these are

not always completely unconnected logically. The poppadum may not be related to milk, but milk is certainly related to the milk pot. Even in the first two lines the very syntax implies connections with which we must struggle. After all this cognitive effort, we know, of course, that this is nonsense – yet we played the game, a sure sign of successful nonsense. (Heyman2007; 93)

The apparently irrational poetic forms and the unique nonsensical expressions are the soul of aesthetics of negation in the works of Kunhunni. The extremely satirical poetic language adopted by Kunhunni subverts mechanical existence in the modern world. The uneasiness in the prevalent forms is expressed using subtle humour, simple collocations with realistic tone and the nonsensical rhyming words. Though his works record negation of an irrelevant system, the apparent tone is not negative as it is in the fresh format. Heralding the advent of change in Malayalam literature Kunhunni experimented with his new poetic form and personal philosophy. As he finds solace in the simple form and language with rhythmic patterns reflecting on the auditory quality, beauty and childlike innocence, many of his works began to be considered among children's literature which is and the collection of his nonsense poems caused much debates both in the academia and publishing Industry. The works of Kunhunni and the works following the style of Kunhunni foreground a paradigm shift which negates misconceptions about children and stereotypical representation of childhood in literature. The simplicity and the unique auditory quality of his vernacular collocations appeal to both children and elders alike.

Though the language seems to be meaningless and absurd on the surface, the auditory quality and the organization of the different levels of meaning within it attracted both the academia and the common people. Kunhunni's aesthetics of negation conceives the subversive potential of Ottanthullal and in their intensity of thought and feeling his works are close to the works of Poonthanam. In many of his works Kunhunni negates the traditional, romanticized and fantasized portrayal of animals, birds and nature which may offer a serene dreamland to the readers. In his careful characterization he has a mission, to proclaim everything is not all that good in this world and he prepares his readers to laugh at anything that deserved to be laughed at. Following his unique mode of presentation and the harmonious blending of the content, language and rhythm within a compact form many works began to appear in different genres in Malayalam literature.

Through the introduction of this overlapping generic form and its message, he was unknowingly pioneering a change in Malayalam literature. Disturbing the expected sense and by disappointing the cause and effect paradigm the works of Kunhunni invites the reader to the unique world of non duality. Though they are profound and philosophical in his poetic universe, the signified appears almost eclipsed by the elegance and simplicity of the signifier. The form challenges and demands the creative involvement of the reader. The presence of contradictory and mutually conflicting units, of incongruities within the carefully selected collocations and the abundant search for the self contribute to the aesthetics of negation in the works of Kunhunni. Though his language appears simple or even senseless on the primary level, the complete

comprehension of the signified in the light of the signifier is not easy and cast a shadow over translations.

To Discuss:

(1)

“Achan ammaye pettu
Amma enne pettu
Nhaan aa dheshyam kond
Avariruvareyumorumichu pettu” .

(Achan=Father, Amma= Mother, Pettu= Delivered, Nhaan= I, Dheshyam=anger, Avariruvareyum=Both of them, Orumich=Together)

(2)

“Apliplaayaal Iplelaavum”
(Appol=Then; Ippol=Now; Aayaal=If it is; Eppol=When)

(3)

“Maanam noki nadakkarutharum
Maanam noki nadakkanamevarum”

(Maanam= Sky/prestige,Pride; noki= watching; Nadakkuka= walk)

(4)

“ Nilkum Paava Irikyum Paava
Kidakkum Paava Nadakkum Paava
Enikyoru Paava, Ninakkoru Paava
Eee Paavam Paavakyu Paavayilla”

(Nilkum=Standing; Irikyum=Sitting; Nadakkum=walking; Kidakkum=Sleeping; Enikyoru=I have one; Ninakkoru= you have one; Paava= Doll; Illa= No)

(5)

“ Aaayee Taayee Mittaayee
Thinnumbolenthishtaayee
Thinnukazhinhu Kashtaayee”

(Mitaayi= candy; Thinnumbol= while eating; Kazhinhu= over; Kashtam= sorrow/pity)

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Translating the Occident to the Orient: An intersemiotic study of Shakespeare's Othello in Indian Screen Adaptations.

Ralph Waldo Emerson says about translation as “*What is really best in any book is translatable-any real insight or broad human sentiment*”. True to his words can we attribute the literary creations produced by William Shakespeare. This might be the reason why the plays of the literary legend William Shakespeare, transposes itself into many genres of media and art surpassing all linguistic and cultural limitations. Its never an easy task for a text of some 16th century to be translated and acknowledged even after a gap of more than 400 years. But with the Bard and his plays, the deep insight and sentiments, refuses to fade away and takes altogether new forms. Despite the passage of four and a half centuries, the poet-playwright continues to draw our hearts and ease our minds. His plays and its adaptations prove the power and magic of the words that break through all confinements of language and culture and portray the profound theme befitting for any age or time the display of the subtle human emotions; where mostly its not the person to be blamed for a wrong that has been committed but for the situation that led to such wrongs to be committed.

Translation helps in carrying across the meaning or message of one text into another. According to Roman Jakobson’s translation types or divisions, when transference happens from one semiotic system like a novel to another semiotic system like a film, the translation that takes place within its cultural matrix is nothing but ‘intersemiotic’ translation that has been thought of as adaptation. Even when a literary adaptation of a text to a novel takes place, what actually happens is nothing but the exchange or cross fertilization of different sign systems or signifiers that exceed the boundaries of “a literary text that is been simply adapted into a film”. If we consider, the most common form of intersemiotic translation which is that of a literary work into film, all the yardsticks that we apply to interlingual translation seem applicable here too-equivalence, translation strategy, faithfulness to the original etc. there might also be added dimensions like the natural changes that would accompany the transformation of the material from one medium to another and my paper proposes to elucidate more on this aspect of transmutation or intersemiotic translation of Shakespeare’s literary text *Othello* into Indian adaptations : Jayaraaj’s *Kaliyattam* and Vishal Bhardwaj’s *Omkara*.

Before delving more in depth to the area of intersemiotics it becomes essential to understand what ‘semiotics’ means. Semiotics also known as ‘semiotic studies’ and in the Saussurean tradition called as semiology is the study of meaning-making. This includes the study of signs and sign processes (semiosis) indication, designation, likeness, analogy, metaphor, symbolism, signification, and communication. Semiotics is closely related to the field of linguistics which studies the structure and meaning of language more specifically. However, as different from linguistics, semiotics also studies non-linguistic sign systems. Apart from the branches of semantics, syntactic and pragmatics, semiotics is frequently seen as having anthropological dimensions; take for instance, every cultural phenomenon can also be taken as communication. Thus, semiotics can be applied to anything which can be seen as signifying something - in other words, to everything which has meaning within a culture.

Even within the context of the mass media one can apply semiotic analysis to any media

texts (including television and radio programs, films, cartoons, newspaper and magazine articles, posters and other ads) and to the practices involved in producing and interpreting such texts. The primary goal is to establish the underlying conventions, identifying significant differences and oppositions in an attempt to model the system of categories, relations (syntagmatic and paradigmatic), connotations, distinctions and rules of combination employed. The investigation of such practices involves trying to make explicit what is usually only implicit. And when semiotics becomes intersemiotics the area of research becomes that of transmutation where the sign system within one language or medium is interpreted or transferred into another medium of sign system.

A film based on a novel or short story can be made in different ways. If one wishes to be faithful to the original then the best 'translation strategy' would be what can be called the equivalent of the 'word-for-word' strategy in print. The film can be a frame by frame representation of the literary work. However, the problem is that the reception of the two media is governed by different temporal frameworks. A novel of 500 pages can be read in one day or one month, depending upon the reader's capabilities. But a film based on the novel has to be compressed into two or three hours. This means that the director is forced to edit the novel, eliminating details that are not amenable to visual medium. The director will also be guided by personal preferences in the choice of the material selected. If a novel by default gets shortened when it is converted to a film, a short story needs to be 'lengthened' or padded up when it undergoes a similar transformation. These additions and deletions are part of the process of translation from fiction to film.

Cinematic adaptations of Shakespeare's plays have been an important part of the history of cinema from its earliest days. The volume of research dealing with these adaptations is immense and keeps growing. These adaptations are nothing but intersemiotic understandings and in regard with what Sherrif, K. M. points out in his "Towards a Theory of Rewriting: Drawing from the Indian Practice". *Translation Today* that "What one tends to forget is that most non-professional readers in any culture have had access to a large body of the 'world literature', including the classics, only through rewritings: retellings of stories, reviews, critical articles, encyclopedias and other books for reference" and this has been possible through translation as adaptation.

With the help of intersemiotic studies, there has been an evolution of a better understanding of how translation is helpful in adapting and accommodating a written literary piece of English literature of the 16th century to an audio-visual piece of film adaptation. Intersemiotic studies uses different sign system to achieve its transmutation, various sign systems apart from the linguistic terms are employed in gaining a better knowledge of what actually determines the process. For instance, cultural codes, religious codes, behavioral codes, visual codes (substituted for literary soliloquies), linguistic codes, backdrop codes, antiquity and related codes, settings and time codes etc can also be used as signifiers to understand the transposition or transmutation that happens between two different semiotic systems. These codes or sign systems

or signifiers strive to achieve some sort of equivalence or notify the invariance that prevails in the process of transmutation from a literary text to that of an adaptation.

The adaptations of Shakespeare's tragic play into Indian movies of cultural, religious and linguistic significance have redefined the contours of intersemiotic translation. It has helped in ascribing an important place in the areas of translation studies, adaptation studies and intersemiotic studies individually as well as when put together. Translation studies then proves out to be an all encompassing whole.

The use of **cultural signifiers** in the original play *Othello* and its film adaptations has been a topic of transmutations. In simple terms, culture is a set of rules, customs, norms that is passed on from one generation to another. It is a way of life. It is a set of values that we hold dear to us. Whether we practice it or not is a different issue. But we claim that it is practiced. Culture has multiple definitions and facets. It can also be regarded as liberal form of art that includes dance, sculpture, poetry, painting etc. the definitions or understanding of culture is different and varied. The dept. of cultural studies regards cultural studies or culture as an ensemble of signs. It is not about the way you do but the meaning that you adapt to it. Culture tells us about understanding and respecting self and others. Culture is therefore a signifying system that attaches sign. In spite of this, there is no consensus about the proper way of expressing it.

Culture is not a product but a process. It keeps on changing and whenever there is a debate there is a contestation. Hence, culture is a contested terrain. Even then, culture occupies a special place in every human life and civilization. Each community has its own unique but distinct culture and belief. When these cultures are transmitted to different regions there are high chances of acculturation as well as recognition. In the case of translation of cultural signs in the English play *Othello* to the Indian visual adaptations of *Kaliyattam* and *Omkaara*, the geographical location, scenic beauty, culture, turn of events, settings, position, mindset are all different and varied. The behavior and dressing styles too vary.

In the original play, if Othello was the *chieftain* of an army, in *Kaliyattam* (Malayalam movie) the character has been modified to a *theyyam artist* who dons the role of theechamundi in the 'theyyam' rituals. Whereas in the Hindi adaptation, *Omkaara*, the protagonist has been changed to a political enforcer; a '*bahubali*' much known to the ordinary Hindi audience. If the wars have become the backdrop for writing the English drama *Othello*, the Malayalam adaptation focuses on the cultural magnanimity of Kerala, especially that of the north Malabar. It incorporates the religious and cultural theyyam ritual to unfurl the events.

Whereas, in the Hindi adaptation, the director focuses on a much relevant topic of Indian politics and Lok Sabha election to build on the plot. The *handkerchief* is used as the bone of discord in the original play that Iago (the antagonist) shows to Othello (the protagonist) as the evidence of Desdemona's (the lady protagonist) infidelity, gets transformed into a very *sacred pattu* (a red silk saree) in the Malayalam adaptation and a very dear *kamarbandh* in the Hindi adaptation. For a better understanding, of the importance of this elements of "handkerchief" in original play, "red silk pattu" in Malayalam adaptation *Kaliyattam*, and "kamarbandh" in *Omkaara*, it is important to know what these elements signify in the cultural context and how it

helps in the intersemiotic translation of culture beyond.

If in *Kaliyattam* and *Omkara*, the *pattu* and *kamarbandh* respectively indicate the traditional gift that has been exchanged and handed over from one generation to another as an important cultural sign, a *parampara*, the kerchief in Othello signifies the first gift that the protagonist Othello offers to his beloved Desdemona and hence it indicates their mutual love. But when such a code has to be transferred and translated to a group of audience who are staunch believers in the ancient tradition, *parampara* and to attribute much importance, the use of red *pattu* and *kamarbandh* has been widely used by the directors. The setting of the original play is the Venetian war whereas such a backdrop was not applicable to the Indian audience at the time when both the adaptations were released. Hence the backdrop changes from war to a religious and sacred art form of Kerala and that of the Lok Sabha elections and political gangsters in the Hindi movie *Omkara*. The reasons used might be in the wake of assembly elections of 2006 for such a back drop in *Omkara* and use of north Malabar tradition of theyyam art form, that could suit any time period and evoke a sense of prayer, and tradition in the Malayalam audience that such a metaphor was used in *Kaliyattam* in 1997.

In the Malayalam adaptation of the movie, *Kaliyattam* is the tragic story of the love between Kannan Perumalayan, the Theyyam artist, and Thamara, the beautiful daughter of a feudal land lord. In the film, Kannan Perumalayan is one who performs the “Ottakolam” which, though highly perilous, provides the artist with a supremely elevated divine position. While Othello is just a man, Kannan is given the aura of a god so as to make him prominent in his society. If bravery and mastery in battles make the black Othello superior to the white Venetians, it is the divine status of the Theyyam artist that helps the most ordinary Perumalayan to rise to the status of even feudal lords. The English title Jayaraaj has given to the film is “The Play of God”, which also emphasizes the divine dimension of the protagonist. Othello’s characterization is as an exotic capable of very strange heroic deeds. He himself claims that he has experienced “hair breadth ‘scapes, redemption from slavery, hills whose heads touch heaven, cannibals, anthropophagi, and men whose heads do grow beneath their shoulders” (I. iii. 129-45). Kannan too narrates such a very strange story of survival and heroism. He tells the story of the ruin of his entire family because of small pox. He was thought dead and was even thrown into the fire. But quite heroically he survived all the hardships, the narration of which evokes sympathy towards him in the mind of Thamara. Othello actually emphasizes his superiority of being a brave man in order to elevate himself to the status of the racially superior Desdemona and thus win her. His “magic” consists in invoking his exotic otherness, his cultural and religious difference as well as his heroic exploits which involve strange people and territories. Kannan Perumalayan also employs the same trick to win the heart of Thamara: narrating his sufferings as well as adventures. What is generated as a result of this portrayal is the projection of the usually accepted notion that women often cherish a heartfelt admiration for “manly” and exotic deeds and sympathy for heroic agonies.

The director employs theyyam ritual as the platform of the adaptation is because of the higher cultural values and tradition that this art form offers. The folk art “Theyyam” is popular in

the Kannur and Kasargode districts of Kerala and as far as Bramhavaram in Thulunadu. The main seat of this art form is the old Thulunadu lying north of the Perumpuzha River. The word “Theyyam” is a derivative of “Daivam” a Malayalam word for God. Both “Theyyam” and “Kolam” represent the same motif. In “Theyyattam” (Theyyam dance) a deity is represented by the “Kolam”, and the “Kolam” is worshipped by the spectators. It is a form of deity worship through the medium of art. For the common rustic folk, these deities are gods to be worshipped, and they experience seeing before them the real gods who have the power to bless them or ruin them. A major share of ritualistic arts is meant to propitiate favorite gods. “Theyyattam” has this function. The concept of Theyyattam is that the deity himself makes his appearance as the dance performer. Though the kolam artist, whose dancing skill is hereditary, only enacts the deity’s role, the popular belief is that the deity manifests himself in the performer

Traditionally, “Theyyam” has been performed by people of the lower strata of the society, like Malayan, Vannan, Velan, Koppalan, Mavilan, Muthoottan, or Anjooran. These low caste people have been kept at a distance by high caste people, but when they perform the role of “Theyyam” they are revered by all, including high caste people. At that sacred moment, the spectators become quite oblivious of the performer and are persuaded to believe that the deity himself is dancing before them. A “Theyyam” is a deity that speaks. His holy utterances are taken by people as the deity’s own pronouncements. Devotees submit before this “deity” their problems, their sufferings and their offerings. Then the “Theyyam” makes his pronouncement, and his favour gives solace to the devotees. The “Theyyam” has the power to offer solutions for their complex problems of life. He can even settle disputes and feuds between individuals or families if all other attempts fail.

As we have already seen, these deities are believed to have the power to bless or curse. It is a traditional belief that negligence to honor one’s ancestral gods and family deities through “Theyyam” performances would cause their wrath and curse. It is feared that if these rustic deities are not paraded through Theyyam, evil would visit the land. It is, therefore, customary to hold Theyyam and Thira performances in rural temples and ancestral households every year. Such a performance is known as “Kaliyattam”. Its aim is the propitiation of some deity. Their favour would bring prosperity to the family and to the land. This belief is common to low castes and high castes alike. A “Kaliyattam” that is celebrated with great pomp and festivity between long intervals is known “Perumkaliyattam” (Grand Play). “Kaliyattam” is not a synonym for “Theyyam”. Not all god-performances are called Kaliyattam. Different opinions have emerged about the etymology of the word. “Kaliyattam” being chiefly a representation of the goddess Kali or her variant forms, it is argued that the word originated from “Kali Attam” (i.e. Kali play). Dr.Gundert in his Malayalam Dictionary explains the word as “a religious play”.

“Theyyam” is a wholly ritualistic art performance. Various ritualistic observances, like continence, action, invocation etc., are associated with it. Local lords, oracles and Kolam artists are bound to observe the purity of continence. Such strict observances aim at purifying the body and the mind and conditioning these for prompt action. “Ottakkolam” and other such fire jumping performers have to observe continence for a period of twenty one days. This is a

preparation for jumping into a most perilous pile of fire. This huge fire-pile is prepared by piling up logs of highly combustible firewood, as high as twice the height of a man. A massive headgear is fitted on the head of the “Kolam” before he begins his dance. Then he looks into the mirror to see his own image. His god-figure, reflected in the mirror, makes him believe that he is the deity himself. He becomes excited. It is believed that the moment the performer puts on his headgear and sees himself in the mirror, he forfeits his human nature. This is shown in detail in *Kaliyattam*. Kannan Perumalayan, the protagonist, is the one who performs Ottakolam and so he is revered by everyone.

Theyyam being a visual art abounds in comic characters as well. These comic characters can be identified from the spathe-masque that they wear. Gulikan, Paniyan and Pootham are some examples of comic characters. Iago’s role in *Kaliyattam* is enacted by a theyyam artist who performs the comic character that of “Paniyan”. His name in the movie is also Paniyan. Whereas in *Omikara*, the cultural background of the story revolves around the political issues and Lok Sabha elections and how the characters of Omi(Othello), Dolly(Desdemona), Langda Tyagi(Iago), Kesu Firangi(Cassio), Indu(Emilia) find themselves in situations carved out of political inconsistencies, emotional tantrums, doubt and jealousy. It is this cultural attributes that the directors of these adaptations changed the climax according to the assumptions of the common interest of the time and rationale of the audience where it was released.

The **racial elements or signifiers** also contribute to the overall effect of the play and its adaptations. It focuses on how the elements of colour and race have been translated when it reaches the Indian screen and the Indian audience. In the original play, *Othello*, the discrimination on racial lines has been specified as one of the reasons for the protagonist’s downfall whereas in India, where racial lines do not claim their validity the adaptations have switched over to the usage of caste lines and outward appearance as a hindrance for the protagonist to drift away his soul and mind from his beloved and sow the seeds of jealousy and contempt. If in *Omikara*, the protagonist Omi is always taunted for being a half Brahmin, he acquires an upper hand only because he is been appointed bahubali and is dear to his political leader because of his efficiency in resolving political issues and being a leader of a gangster. In *Kaliyattam*, the protagonist Kannan belongs to a lower status in caste and his face still carries the marks of small pox making him a sight of fear. But the up hand position he acquires in the society is only due to the divine role he plays as a Kolam artist. Thus, the line of racial discrimination has been translated into caste discrimination in the adaptations.

The **linguistic or language signifiers** employed in the adaptations is one that of *khariboli* in Hindi and the use of north Malabar dialect in the Malayalam adaptation. Whereas the original play was poetic and contained old English usages, finding an equivalent or using a poetic and much classic chosen language would have been a drawback in the adaptations. Hence, the distortions resorted to the use of the ordinary language spoken by the people of that region rather than going for a classic version of the dialects; Hindi or classic mid-Travancore Malayalam language respectively.

Usage of a powerful and deep background score and use of images in the Malayalam and

Hindi adaptations helped in externalizing the interior conflicts or soliloquies of the characters. The deep mental trauma and designing of the tragic plot that is well explained in the literary text finds space in the background score and images or metaphors used in the adaptations hence giving a much advantageous position to the adaptations. Thus the **audio visual signifiers** have helped in the intersemiotic translations of the text.

In most of the literary adaptations of a text to a film, an exchange or transference of signs, ideas or concepts take place which paves for the cross-fertilization and accommodation of different sign systems or signifiers pertaining to culture, class, race, language etc. These signifiers get adapted in such a way that, all these diversities are unified into a single whole where the plot, the theme, the understanding of any medium gets expressed and valued and posits new possibilities and probabilities of how diverse a theme or plot can be. Thus, translation as an inter-semiotic process rather than an adaptation in the case of Shakespearean plays getting adapted into Indian movies expatiates the role it has to play in promoting, assimilating and developing culture and values and how much it has been successful in contributing to the inter-semiotic systems of translation when a literary text of the occident finds itself in adaptations of the orient and helps to study the extent to which translation studies as an intersemiotic process contributed towards bridging the gaps of the time, structure , culture and how well it has accommodated the different system within the framework of a global panorama.

Abstract

Tritiya Purushache Aagman is a long political poem in Marathi. It comments on not only the modern, postmodern and contemporary political and cultural scene but it also highlights the civilizational participation of foreign and cultural insurgency since ancient times. The question of

some third force other than the native and the indigenous that brings about socio-political and cultural upheavals in the development of human history is put across critically in this long poem. As Roman Jakobson argues that poetry is untranslatable, this long poem is extremely difficult to transfer in an alien culture i.e. English. Nevertheless, in spite of the several problems in its transfer, the translator encountered, it was done following various devices and strategies. The present paper makes an attempt to explore and examine the devices and strategies followed in this transfer.

Keywords: poetry translation, translational devices, strategies,

While Translating Mangesh Narayanrao Kale's *Tritiya Purushache Aagman*

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I

Translation has ‘a wandering existence of a text in a perpetual exile’¹ (1999: 182). For Paz translation ‘is a unique text and at the same time it is a translation of another text. No text can be completely original because language itself, in its very essence, is already a translation and then, each sign and each phrase is a translation of another sign, another phrase’ (1988: 154). Translation cannot be simply a transfer from one code to other code; it is therefore not an isolated art. On the contrary, it is essentially a continuous discourse. It involves a process of interlingual transfer and an endless culture-discourse.

For many people ‘translation’ would most probably be a literal rendering of meaning, adherence to form and emphasis on general accuracy. Apart from prose translations or what Newmark calls “social, communicative and semantic” (2010: 65) translations; literary translations are significantly different. They are specific and peculiar texts and have their own rules and regulations. Poems are the most complex and complicated texts for translation and very little work has been done in poetry translation criticism as far as English translations of Marathi poetical texts are concerned. Andre Lefevere points out that a relatively small amount of research work on poetry translation criticism has been attempted. Roman Jakobson argues that “all cognitive experience and its classification is conveyable in any existing language...but by definition poetry is untranslatable” (Jakobson 1959: 238) since words in poetry contribute to construction of meaning of a text. The statement expresses a classical dichotomy in translation between sense / content on the one hand and form / style on the other. The same can be demonstrated as follows:



Figure: 1

The sense may be translated, while the form often cannot be; and the point where form begins to contribute to sense is where we approach ‘untranslatability’ where sound and rhyme are unlikely to be created in the TL (Target Language). The present paper makes an attempt to explore and examine the devices and strategies followed in translating Mangesh Kale’s *Tritiya Purushache Aagman*.

II

While translating Mangesh Kale’s *Tritiya Purushache Aagman*, the problems of *sense and content* and *form and style* do occur as they might occur in any translation of a poetical text. *Tritiya Purushache Aagman* is a long political poem running into about a hundred pages commenting on not only the postcolonial undercurrents and undertexts of our contemporary political situations but also domestic or foreign insurgencies that one can visualize in any civilizational stage in human communities since ancient times or rather from the beginnings of human civilizations. The poem impresses an important argument that such insurgencies whether political, social or rather cultural and psychological have been universal phenomena in course of human civilizations.

The poem, *Tritiya Purushache Aagman* involves in several subtle and complex texts borrowed from Indology, anthropology, ancient history, political science, Indian Mythology and different historical Indian texts as *Ramayana, Mahabharata, Vedas, Bhakti and Sufi* literature employing various genres like prose, poetry, drama and scores of post-modernist writing devices. The content and form obviously wear several problems for the translator and so different devices have to be exploited for translating each of the items in different translating situations. Translation being not simply a transfer from one code (Source Language) to another (Target Language), but it is essentially ‘the continuation of a process of *meaning creation, the circulation of meaning within a contingent network of texts and social discourses*’ (Bassnett, 1996: 22) of the target language (TL).

According to Andre Lefevere, strategies and procedures employed in poetry translation are generally literal translation, poetry into prose, interpretation, explanation, improvement, and expansion achieved by exaggeration, explication and padding and the elements of time, place and tradition (1975: 30-40). All these procedures inevitably lead to a translator to a number of *distortions* of the target texts as a literary work of art and resulting into a falsification of the source texts. But these strategies and procedures though important have been from the 1970’s and the latest strategies and procedures in poetry translation have been explicated by Jean-Paul Vinay and Jean Darbelnet (2000: 86-91), which are more valid than Lefevere’s. However, Lefevere’s methods in translation cannot be sidetracked flatly. Jean-Paul Vinay and Jean Darbelnet demonstrate seven strategies and procedures viz. Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence, and Adaptation in translation by examining French texts as ST and transferring them in English as TT.

Borrowing is a strategy derived from metalinguistic concept; it is the simplest of all translation methods. It would not even merit discussion in this context if translators did not occasionally need to use it in order to create a stylistic effect. For instance, in order to introduce the flavour of a source language (SL) culture into a translation, foreign terms may be used, e.g. such Russian words as *roubles, datchas, vodka* and *aparatchik, dollars* and *party* from American English, Mexican Spanish food names *tequila* and *tortillas*, and so on. In the following ST *Varaha, Parashuram, Jamadgni, and Kshatriyas* are the texts borrowed from the Indian Mythology and there is no way in translation than to borrow them as they are at times appended as a footnote. See the following illustration from *Tritiya Purushache Aagman* (TPA):

ST:

*Mhanje ha jo koni yewu ghatalela isam aahe to thet clone aahe **Warah Awataracha** ashi ek shyakyata aapan padtalun pahili tar kas rahnar aahe samorach drushya? Kiva ekvis vela sagalya **kshatriyancha** nipaata karanara **Jamdgni Parashuramacha** clone punha Pruthwi kshatriyarahit karnyasathi aalela? Mhanje jari sagalya shyakyata padtalun pahilya aapan tarihi... (TTA, 2010: 45)*

TT:

Meaning the person about to arrive here is a direct clone of *Varaha* and this is a possibility and if we examine the possibility what would be the scene in front of us? or the clone of

*Parashuram*¹ the *Jamadgni*² who annihilated twenty one times the entire *Kshatriyas* must have arrived again to clean the *Kshatriyas* from the earth? Meaning if we examine all possibilities even then...

Literal or word for word translation is a direct transfer of an SL text into a grammatically and idiomatically appropriate TL text in which a translator's task is limited to observing an adherence to the linguistic servitudes of the TL. It is most common when translating between two languages of the same family (e.g. between Hindi and Marathi), and even more so when they also share the same culture. On the other hand, if literal translations arise between Marathi or Hindi and English, there could be severe problems so as to achieve compatible equivalence or avoid cultural distortion because the culture transfer itself becomes a major barrier. The borrowings from the ST *Varaha*, *Parashuram*, *Jamadgni*, and *Kshatriyas* in the above TT are therefore justifiable.

The very title of Kale's poem, *Tritiya Purushache Aagman* cannot be translated literally as *Advent of the Hermaphrodite* because here *Tritiya Purush* does not mean a genderless or neutral person in terms of sex. The persona *Tritiya Purush* has a political reference all through the poem; a *Third Person* is here essentially a foreign invader, an outsider who is entwining and mystifying indigenous culture of a region and exploiting a state or a nation in terms of say establishing a political hegemony. The British colonialism of India can be a typical illustration in this respect. So by translating *Tritiya Purush* as *Advent of the Hermaphrodite*, the communicative value of the ST is distorted. The more acceptable alternative would be therefore *Arrival of Third Person*. Ellipsis of article for the noun phrase (NP) *Third Person* in the TT is a marker of the non-definite identity of the person. Like European languages articles are not used in the Indian languages; it is not our culture construct. Use of articles in the European languages and its complete absence in the Indian or Asian languages as a cultural manifestation of respective culture could be an interesting study triggering cultural and even psychological insights for Western and Eastern thought. But apart from that, when you transfer an ST into an alien TL like the English language, these grammatical factors of transfer have to be taken into consideration for an appropriate and acceptable text for the TL audience.

In literal translation, one upholds sense equivalence for each and every word in an SL that exists in a TL. A "semantic mapping of the universe by a language is, in general, arbitrary and the semantic map of each language is different from those of the other languages" (Weinreich in Greenberg: 42). A literal translator therefore stretches limits of one's own language. Since a literal translator does not find a sense equivalence for a word in the current usage of a TL, he is driven back to archaism as it happens in the illustration of *Advent of the Hermaphrodite*. The danger involved in use of archaism is that when a word used to mean something it no longer does. In other words, principle of sense equivalence exposes here a literal translator to temptations of etymology. Let's look at one more interesting illustration of this type:

¹ *Parashuram* is identified as one of the incarnations in Hindu Mythology who is believed to have annihilated the entire *Kshatriya* community twenty one times from the earth.

² *Jamadgni* is another name used to refer to *Parashuram*

ST:

Aakramankartyache charitra asate rakatranjit

Nehmich asate ubhe vidhwanshachya payariwar (TTA, 2010: 38)

An instance of a literal translation:

The biography of an invader is blood-stained

Which is always perpendicular on the step of destruction

An instance of a transposition and an acceptable alternative:

Biographies of invaders are blood stained

And they are always supported by foundations of destruction

Transposition involves replacing one word class with another without changing meaning of the message. Beside, being a special translation procedure, transposition can also be applied within a language (2000: 88). The ST '*Nehmich asate ubhe*' is '*is always perpendicular*' in the literal translation cited above; here '*asate ubhe*' is literally transferred as '*perpendicular*' as against 'horizontal', whereas in the ST it does not seem to have that sense. How blood stained biographies shall stand on '*perpendicular step of destruction*'. The literal transfer in the TT does not make any sense and it transfers a distortion in the TL. A search for a sense equivalence often leads a literal translator to disregard a communicative value of a certain word in an SL. In literal translations of such kinds, a communicative value of an ST is lost. On the other hand, if the TT is transposed, instead of '*perpendicular step of destruction*', the transposed TT '*supported by foundations of destruction*' would make a sense to the target audience. Look at the instance of a transposition and an acceptable alternative:

Biographies of invaders are blood stained

And they are always supported by foundations of destruction

'Modulation is a variation of a form of a message, obtained by a change in a point of view. This change can be justified when, although a literal, or even a transposed translation results in a grammatically correct utterance', but if is not so then 'it is considered unsuitable, unidiomatic or awkward in a TL' (2000: 88). Look at the following illustration:

ST:

Aakramankarte nehmich samorun yetat asa nahi

Ugawatatach ugawatat vishwallisarkhe aapalyatach (TPA, 2010: 38)

TT:

An instance of a literal translation:

It is not so that the invaders always come from the front,

They definitely grow like poison-plants among themselves

Look at the point of view of the literal translator in the TT, '*the invaders always come from the front*', which is an exact literal translation of the ST '*Aakramankarte nehmich samorun*

yetat asa nahi'. The ST '*samorun yetat*' is literally translated as '*come from the front*', which is awkward in the TL. It could be preferably '*the invaders attack you openly*' rather than '*they come from the front*'. Besides, '*Ugawatatach ugawatat*' is transposed as '*grow*' in the TT. The verb '*grow*' in TL has the positive and favourable overtones. Growing is something good for health. Whereas, in the ST the verb, '*Ugawatat*' is used in a negative and unfavorable context because the following text '*vishwallisarkhe*' meaning poison-like is obviously a clear marker for the ST verb, '*Ugawatat*'. So, it has something to do with the evil growth of the invaders or *Third Persons* as invaders. The literal translator having an unacceptable notion of the ST brings in an unsuitable code in the TT, which is not found in the ST. The verb '*grow*' can be substituted by '*sprout*' as '*sprout*' could lead to mean both nectar and poison. See the following modulated TT as an instance of an acceptable translation in the TL culture; the argument becomes valid if this could be compared to the literal translation given above just an example:

It is not so that invaders always attack you openly

They sprout out like poison plants among ourselves

These seven methods (out of which Adaptation is used generally in drama translation) are applied in different degrees at varied planes of expression like lexis, syntactic structure, and message. Several of these methods can be used within the same sentence, and that some translations come under a whole complex of methods so that it is difficult to distinguish them.

Poetry translation is a very wide ranging and rather a complex area in translation studies. From ancient Greek, Latin and Sanskrit texts to Lawrence Venuti, Paz and Vilas Sarang in 2010, a plethora of theoretical texts pile on and several discourses are now available in this context. However, considering the scope of the paper, a few observations in this context have been made as follows.

A literary translator or a translator of poetry should be able to comprehend an ST as a whole or as a total structure. This presupposes an expert knowledge of an ST's literary, social, and cultural background on the part of a translator. Mere linguistic knowledge is insufficient and "poetic inspiration" will hardly make up for the absence of sound scholarship. Similarly, a translator should measure a communicative value and sense of an ST, and consequently be able to replace it, which approximates closely a communicative value of a TT. This implies that all distortions (semantic, stylistic, structural) are warranted by corresponding distortions in a ST. Anybody with a relevant linguistic training can more or less satisfactorily perform a task. But very few are able to do so especially in poetry translation.

The ability to distinguish between culture-bound and structure-bound elements in an ST is an important factor for replacing in their nearest possible equivalents in a TT. A translator must not only know the language, but also the literary tradition of the ST. He must interpret the theme of an ST in the same way like the ST author. This is the dividing line between translation proper and version or imitation. The version-writer basically shares the original author's interpretation of the theme. He does not, in other words, substitute equivalent variations, but make the ST more readily accessible. The translator (as opposed to the version-writer and imitator) should possess the ability to reinterpret the ST along the lines of the interpretation laid down by the ST author.

He should not superimpose his own interpretation on it. He should try to achieve an equivalent effect “that translation is the best which comes nearest to creating in its audience the same impression as was made by the original (i.e. the source text writer) on its contemporaries” (Rieu, 1953: 555). A valid translation is therefore based on neither term of the antiquated position between fidelity and freedom or not even to some extent on what A. Popovic argues that “the principle of faithfulness to the original on treatment of details” (Popovic, 1972: 80). But a valid literary translation would be rather achieved by employing appropriate strategies and procedures; as for example suggested by recent theories in translation studies aiming to bring in cultural equivalence rather than merely linguistic equivalence. This might lead us to a more successful translation.

Notes and References

Notes:

1. The statement that *translation is the wandering existence of a text in a perpetual exile* is a quote from Devy’s personal notes based on a lecture delivered at Professor J. Hills Miller, the IX Centenary Celebration Symposium, University of Bologna, Italy, in October 1988. The words quoted by Devy are without any changes.

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About the Contributor



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Deepak Borgave is Associate Professor of English language and literature, teaching under-graduate and post-graduate classes for a period of more than thirty four years. He has an M. Phil. in *Modern British Poetry* (W. H. Auden) and a **Post Graduate Diploma in the Teaching of English** from E. F. L. University, Hyderabad. He holds a Ph. D. in *Translation Studies*. He has translated one autobiographical, three biographical narratives, one Marathi novel by Rajan Gavas, about a two dozen poems from English into Marathi and more than that into English from Marathi and a long poem, running into one hundred pages by Mangesh Narayan Kale from Marathi. He has published several research papers in national and international referred research journals. *In April 2013, he has presented a paper in International Conference on Post-colonialism in Translation at Paris, France organized by Journal of Arts and Science and An International Conference on Early Modern Literature organized by University of Reading UK in 2014 and presented a paper on Bhakti Literature.* He writes poems in Marathi and English. His areas of interests are Literary Translation, Indian Literature in translations. Modern British, Latin American, Indian and Marathi Poetry, Contemporary Trends in Criticism, Neo-Marxism, Leftist Literature and Criticism, Post-colonialism and Post-colonial Translation Studies, Subaltern Studies, Comparative Literature, Indian Bhakti Literature, Indian Writing in English (I. W. E.), Linguistics, Stylistics, English Language and Literature Teaching (E. L. L. T.), At present, he is working as Head of the Department of English in Mahatma Phule Mahavidyalaya Pune, Maharashtra (PIN: 410517) administrated by Rayat Shikshan Sanstha, Satara.

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Re-narration of Mahabharata through a Manipuri play

“21st Century Kunti” (Kunmathoi Shuba Satabdigi Kunti)) was written by Manaobi M.M. in the Manipuri language. This play was also performed by the Peace Maker Artist Association (Manipur). It was expanded into a trilogy due to the demand by its audience. This play has eight characters and it has been performed over 300 times. Shumang Leela (courtyard play) plays a vital role in Manipur and it easily reaches every nook and corner of the state. It has become a powerful medium to convey a message to urban and rural areas in the state.

The play is based on Kunti’s life from Mahabharata where the writer has added some characters to make it more entertaining for the audience. The story revolves around Rajluxmi, the main protagonist. Through her character, the writer has portrayed the life of a woman in the Manipuri society. Women are expected to be very cautious as any mistake can bring down the status of their families. The writer has adapted the play and tried to fit it in the local context. This paper will be an attempt to explore how the writer/director adapted it according to the nuances of the society and how women in the society are represented. Additionally, there is an attempt to use Peirce’s sign system in this paper.

Keywords: Re-narration, adaptation, theatre, sign system.

Theatre has become a prominently celebrated culture around the globe. It is universally known that theatre refers to street plays as well as stage performances. It is an art form which very easily reaches out to the society and conveys a message and amuses its audiences. When translation comes in, it plays a vital role in theatre. Theatrical plays or texts are often translated from vernacular languages to mainstream languages or vice-versa. One can translate a play, through adaptation and reconstruction, from one language/dialogue to another that the society finds more appealing. An adaptation of a gripping narrative into a play or a film helps its audience to understand a plot in a concise manner, especially in the case of a historical event. A play or film usually portrays a brief account of what is there in a story. For example, Shakespeare’s plays are translated into many languages and even adapted into films as in the adaptation of *King Lear* into *Maharaja Yashwant Rao* (1989)³. Even an epic like Mahabharata has been adapted into plays and TV series; the epic is in long form, which could go for many pages but the plays run just for a few hours. The director/writer narrates the story with embellishments by adding and deleting some of the scenes. It can be an adaptation from one play to another. For example, Bertold Brecht’s *Antigone* is being adapted as *Lengshonei* (1986) in Manipuri.

Manipuri theatre is an important part of the state. Historically, the seeds of *Shumang Leela* (Shumang-courtyard, Leela-play) was sown in Phage Leela (farce), performed during the

³ Hindi adaptation by Allana, Amal. National School of Drama. New Delhi

reign of Maharaja Chandrakriti (1850-1886). *Shumang Leela* is also influenced by the Laiharoba festival⁴.

Shumang Leela is one of the most popular art forms for the common people of Manipur, which deals with contemporary social issues. *Shumang Leela* has been an inseparable part of Manipuri (Meitei) society since the 19th century (Somorendro, 152). It is performed in open spaces like fields or a huge courtyard surrounded by an audience from all the four directions. The artists come to the stage passing through a small passageway through the audience. The roles of the females are played by males who are feminine in look, bodily gestures and facial expressions in a male group and similarly, in a female group male characters are played by females. The troupes or *leela* parties have their own orchestra. A *Shumang Leela* group travels all over the place, local organizations arrange a 'Leela' to gather funds and on occasions of festivals or celebrations as entertainment, such as during Holi festivities, birth ceremonies, e.t.c. (Somorendro, 152)

The play *21st Century Kunti* depicts the story of a woman who is torn between her emotion and the devotion towards her family; Rajluxmi, who is being represented as Kunti, the main protagonist of the play. She is highly educated and holds a high position in a government office. This play is based on the life of Kunti. In Mahabharata, Kunti was blessed by the Sun god with a son, but she abandoned the child because she was not married and feared social stigma. In this play, Rajluxmi has a son from Arjun Singh, a non-Manipuri, which the society doesn't accept. Manipuri women play an important role in the socio-political life of the society even though the society itself is very conservative and there is a lot of restriction on a woman. In this play the writer portrays the helplessness of Rajluxmi in dealing with her family. The play shows a woman who goes out of the state for education, and is engaged to a non-Manipuri person. I think it hurts the ego of the Manipuri man that a woman in the community is happy with a non-Manipuri. She gets married to Sanajaoba, an educated officer of with a government job. Her mother, Jandhavi, is a conservative woman who believes in *sati dharma*. On the first night of their wedding she wanted to tell Sanajaoba the truth about her past, but he ignores her as he is not interested in her past. She buries her past and is devoted to her husband. They have two sons and they were happy. The conflict occurs when Arjun returns from England to take her with him to Punjab. Her past becomes a mental torture for her. Arjun and she had a son when they were pursuing higher studies in Delhi. Arjun is Punjabi, his family was settled in Imphal, but after his father's death they went back to Amritsar. She confesses to Arjun that she is married to Sanajaoba and has two sons; she is now a wife, a mother and a daughter-in-law. But she never thinks about her relationship with Arjun though she accepts the fact that she is also a mother of their son; her first son.

In the play the writer and director have shown how women are expected to do all the household chores even though she is also working and earning. They have to do all the chores after a tiring day at work. This is seen when Rajluxmi is late and her father-in-law tells Sanajaoba to cook dinner, he says that Rajluxmi will cook when she returns. It shows that even when a woman is tired and comes back from work also she has to cook and feed them.

⁴ Merrymaking of sylvan deities, a festival.

Manipuri women took part in every revolution that the people of the region have experienced; they have fought with British and called as “Nupi Lan”⁵. Some examples are Rani Gaidinliu (1915-1993) who fought with British but her name is not mentioned in mainstream narrations of Indian history, and Irom Sharmila has been fasting against Armed Force Special Power Act (AFSPA) since 2 November 2000. Manipuri women, especially *Meira Paibi*⁶, are known for their bravery and contribution to the society. They keep their locality safe at night, holding torches in their hands, and they punish drug users. In July 2004, when Manorama⁷ was killed by Assam Rifles, people protested against AFSPA and 12 women were disrobed as a part of the protest. In Manipur there is a market called “Ima Market” where only women sell vegetables. Such a market is rare in the whole world. They help in their family finances and some do send their children for higher education with the money they earn. They are the bread winners when some men are handicapped in comparison to women. We have the history of having women courts during the reign of King Pakhangba in 33 AD, called “Maharani Court”, where all family issues were settled. Manipuri women enjoy the freedom of not being obliged to change their surname after marriage. Miss Thoudam XYZ would not change after marriage; it will remain the same or be called Laishram ongi Thoudam XYZ. But at home they are treated differently. They are isolated during menstruation - during this time they can't go into their own kitchens and can't even touch male family members as even their sons consider them impure. Her mother got letters sent by Arjun to Rajluxmi but never told, but when she got the last letter stating that he is coming to Imphal she revealed to her daughter and enquires about the relationship between her and him. Rajluxmi's mother frequently reminds her that she is female not male. When she comes to know about her daughter's relation with Arjun Singh, she says that you are a daughter not son if you were son then would have been better, here it shows that male and female are differentiated in our society where women are praised for their bravery.

Everyone comes to know about Rajluxmi past and they all try to project her as immoral and even prostitute. When Rajluxmi's mother scolds her that she is disgraceful, she refuses and says that I have done in a way that a daughter, sister and wife should do. I have done whatever you have asked me to do, I have never denied but my emotion are my personal.

Even the writer have shown how a man by fraud get married with women who are in higher level than them; like Mrilalini secretary of Rajluxmi who was by fraud married with Peon (Leishamba), which is very common in our society. Women would not know their truth maybe it's because of innocence or stupidity that they are easily made fool by men.

⁵ In Manipuri it means women's war; it is one of the important movements in the history of Manipuri women. It introduce of economic and political reforms for e new Manipur in the early 40's. It was started in 1939 as an agitation by Manipuri women against the oppressive economic and administrative policies ruled by the Manipur Maharaja and political agent, Mr. Gimson of the British govt. (1933-45) in Manipur.
<<http://themanipurpage.tripod.com/history/nupilal.html>>

⁶ Meira Paibi is women's association and one of the largest groups of adult female.

⁷ Security officials says that she was a member of the banned People's Liberation Army (PLA).
(<http://www.hrw.org/reports/2008/india0908/3.htm>)

As Simon has stated “*One is not born, but rather becomes, a woman*”⁸, in everyday life we are being taught that we are women not men and from the Jandavi’s dialogue it’s proved.

In the preface to Lefevre’s “Translation, Rewriting and Manipulation Literary Fame”, Susan Bassnett writes:

Translation is, of course, a rewriting of an original text. All rewritings, whatever their intentions, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and its positive aspect can help in the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is also a history of literary innovation, of the shaping power of one culture upon another. But rewriting can also repress innovation, distort and contain, and in an age of ever increasing manipulation of all kinds.

The writer have adapted/transcreated the story according to the taste and situation of the state. In the play there is music and dance, which entertain the audience in the middle of the play.

While adapting the writer has reduced the characters into eight in total number: Rajluxmi, Jandhavi, Sanajaoba, Arjun Singh, father (Chingthangkomba), Mrilalini, Mangi, and peon (Leishamba). Rajluxmi stands for Kunti, Sanajaoba becomes Pandu, Arjun becomes the sun. I want to argue on the adaptation of the play that women are shown wearing traditional attire “Phanek”⁹ and “Phee”¹⁰ at home where as her husband Sanajaoba wears nightgown which is not our traditional. Here I want to put my point is why the writer/director have allowed or is it male domination in the play itself. Jandhavi says that you are a daughter if you would have a son then would have better, here I want to state that why only female is subjected why not male? Should only males be given the freedom to do whatever they like?

Peirce has defined ‘semiosis’ or ‘action of signs’ through inter-semiotic translation by proposing a triadic model of translation. Peirce emphasizes about the form that it is nothing like a ‘thing’ but something included into the object as a habit, an ‘action rule’, a ‘disposition’ or a ‘real potential’ (Diniz,3).

For Peirce....A sign may be defined as a medium for the communication of a form[...] As a medium, the sign is essentially in a triadic relation, to its object which determines it, and to its Interpretant which is it determines[...] That which is communication from the object through the Sign to the Interpretant is a Form; that is to say, it is nothing like an existent, but is a power, is the fact that something would happened under certain conditions (MS 79:3:1-3; EP2, p. 544, n. 22)¹¹

⁸ Simone De Beaubior. The Second Sex. P. 267

⁹ Traditional attire for Manipuri women.

¹⁰ Traditional attire for Manipuri women which is use to put on the upper part of the body.

¹¹ As quoted in Daniella Aguiar and Queiroz Joao. “Towards a Model of Intersemiotic Translation”. The International Journal of the Arts in Society Volume 4. (2009), p.3

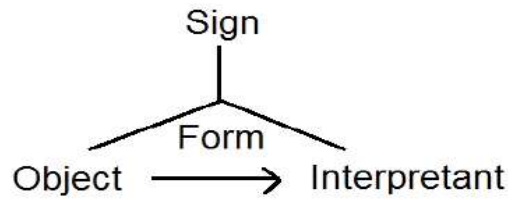


Fig1: Triadic model of Translation

Translation is a Triadic relation (S-O-I), not a dyadic bilateral one. There are two possibilities of triadic model translation:

1. The sign is the semiotic source (translated work). The object of the translated sign is the object of the semiotic source and the interpretant (produced effect) is the semiotic target (translator sign)(Fig2).¹²

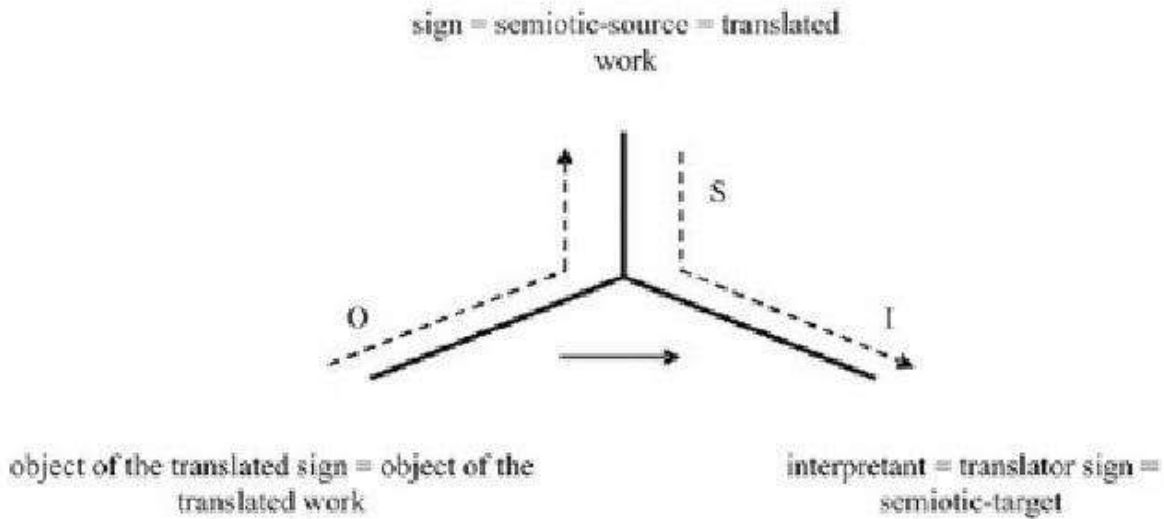


Fig 2: Triadic Relation in which the sign is the Translated work, the object of the sign is the object of the work and the Interpretant is the Translator Sign.

2. The sign is the semiotic-target (translator sign). The object of the sign is the semiotic source (translated work) and the interpretant is the effect produced on the interpreter (interpretant). (Fig3)¹³

¹² As quoted in Daniella Aguiar and Queiroz Joao. "Towards a Model of Intersemiotic Translation". The International Journal of the Arts in Society Vol.4 (2009), p. 4

¹³ Ibid. cit.p. 5

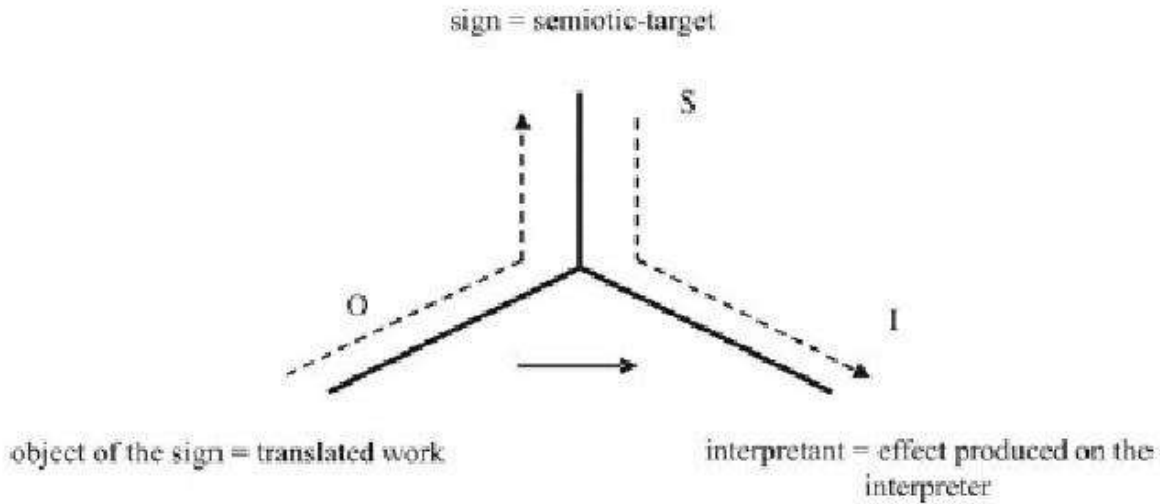


Fig 3: Triadic Relation in which the Sign is the Target, the object of the Sign is the Translated work, and the Interpretant is the interpreter.

According to first possibility (fig.2), we could replace the sign (semiotic source) - object (semiotic source object)-interpretant (semiotic target) triad with the original play-play objects-plays relation. In this case, the sign is the original play text; the object is the ‘translated work by the writer/director’ and the interpretant, the effect is a translated play.

From the second model (fig.3) we can conclude, the sign (semiotic target)-object (semiotic source) - interpretant (effect on the interpreter) triad could be replaced with the translated play-original play-effect on the audience. Hence the sign is a translated play, the object is the original play text, and the interpretant is the play effect on the audience. (Daniella, Queiroz, p.20)¹⁴

According to the above triadic process, the Sign is the original play from which the author adapts, object is the play which has been adapted with Manipuri costumes, songs, dance, etc. which become a hybrid one and the interpretant is the play’s effect on the audience.

Conclusion:

Theme of a theatrical performance can be anything like a protest, mythological repertoires, about war, or a call for peace and harmony. Through theatre we can protest until we are heard. Theatre can be used as a campaign to bring a change in the society. There is a need for translation of plays from one language to another, or what we call an ‘adaptation’ or ‘transmutation’. During the adaptation process one has to negotiate meanings and transform the so-called “original” and hence, there cannot be exact equivalents to the variations of the “original” text. Moreover translation is a process of “re-contextualisation” or “reconfiguration” of meanings, to use the words of famous philosopher Gabriel Rockhill¹⁵, since the receptor culture and its requirements put demands on the translation.

Adaptations from poetry or novels to the screen or stage have been an important part in

¹⁴ Daniella Aguiar and Queiroz Joao. “Modelling Intersemiotic Translation: Notes Towards a Peircean approach”. 2010.

¹⁵ Gabriel Rockhill. “Translator’s in Jacques Ranciere, 2004. *The Politics of Translation Continuum*.

today's world. It communicates directly with the common people, especially in Manipur. Theatre achieves a special significance with the common people owing to its political and social circumstances. Theatre plays an important role as it acts as a messenger. Common people who can't read or write can be given education through theatre. They could easily differentiate between good and bad. Mainly in Manipur *Shumang Leela* is a form of entertainment which takes up issues of AIDS/insurgency/ socio-political issues. The writer is trying to bring out the content through adaptation with reference to the situation of the society.

According to Itamar Even-Zohar, in most of the cultures, especially minor nations, translated works will be used to suit various areas of literary system. Gideon Toury (1978/2000) expanded Even Zohar's thoughts and contrasts "adequate" translations; which uses an easy language, frequently hiding the fact that the work in question is a translation and not an original. Many societies insist "acceptable" translations, such as the Mahabharata. Andre' Lefevere (1982/2000) explained the concepts of rewriting and refraction. A classic work will be refracted in many forms: interpreted versions for academics, translations, summaries, serials, plays, songs, etc.¹⁶

So the writer identifies Rajluxmi with Kunti. Rajluxmi has a son with Arjun but has to return to Manipur after leaving Arjun and their son. She was split between her emotion and the devotion towards her mother. As Kunti was split between her emotion and society, so both Kunti and Rajluxmi are on the same boat where they compromise their emotion but not for so long. Socio-historically these women represent women of the society.

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The Problems & Pleasure of Translation

Human beings all over the world communicate among themselves through different and numerous languages. That creates the problem of communication and the need for communication among different communities of the world through transference or substitution of meanings from one language to another and hence the birth of translation took place. Translation is a journey from one language to another. It is a kind of linguistic bridge building. In the 21st century translation is considered as an important aspect and the component of language learning. While learning a new language, translation helps us a lot. For example – While teaching different shades of words like smiling, giggling, laughing, etc we can certainly take help of our language. By using translation in teaching we can master first and second language or source language and target language. . Translation Studies find place in the curriculum of many disciplines – Linguistics, English Literature, Comparative Literature, Culture Studies, Semiotics

and other disciplines. Questions about translation are intimately connected with the question about the nature and the origin of language.

Translation is an operation performed on two languages, source language and target language. Jakobson regards translation as the interpretation of verbal signs by means of some other language. Any language works on different levels. It works mainly on phonetic, syntactic and semantic level. Translation should find equivalence in all levels. Meetham and Hudson say,

Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in second language. Texts in different languages can be equivalent in different languages (fully or partially equivalent) in respect of different levels of representation context, semantics, grammar, lexis etc) and in different ranks (word for word, phrase for phrase, sentence for sentence. (Meetham and Hudson).

A translation is a work of art in its own right, but it is worthy to be called a translation only if it gives as much feel of the original as possible.

The literary translations from one language to another have not only enriched the literary traditions of Literature but also brought about a dialogue between two cultures, their people and societies. 'Translation is finding expressions in another language preserving the semantic and stylistic equivalence matching grammatical structures and cultural contexts.' (Zoubi and Bhargava: 68)

In Sanskrit, the term 'Chhaya' is used for translation. (Bapat: 50) It means an image, a reflection, suggesting similarity to, and not identity with, the original. It is imitative and creative, faithful and free in re-building or re-structuring a given pattern or an indeterminate mass of meaning. That is why, a translated literary work is viewed not as an exact replica of its original but rather as a version of it.

Several scholars in different places at different points of time have described translation variously. For instance, Theodore Savory defines translation as an 'art'; Eric Jakobson defines it as a 'craft, while Eugene Nida describes it as a 'science'. In fact Translation is more than all these art, craft and science.

In the modern era, translation is regarded as a glocal activity. It is global and at the same time local. Translation is local activity in a multi-lingual and multi cultural country like India. Translation is creative; it recreates SL text in a new way in the target language. Translator's originality lies in an 'original' recreation of the 'original'

A good translation is not only a journey from one language to another but also it is a dialogue between two cultures. The duty of translation is to carry the transposition of culture. The translator should not only give the lexical equivalents of words but keep in mind the socio-cultural matrix. For example, the ritual of *Kanyadan* is related only to Hindu marriage system and Hindu mythology. To translate it properly so that a foreigner will understand it is a challenging and difficult task. While translating a text into T.L. from S.L., the equivalence will have to be established on the linguistic level, syntactic level, stylistic level, pragmatic level,

semantic level and cultural level as culture plays very important role in translation. Translation should aim at bridging the gap between two languages and two cultures. The translator should possess linguistic ability and cultural inwardness. His role is the role of a comparatist. In the present times translation is viewed as transformation and transposition of culture rather than purely linguistic activity. Since language is to some extent culture-oriented, translators face the problem of translating certain culture-based words into another language with a different culture. For instance, Lord Krishna's *Raskrida* is difficult to translate into English. Similarly the translation of 'love-play' for 'lila' seems to be inadequate and something is missing in such translation. Words like *Dharma*, *Moksha*, *Toran*, and *Pradakshina* are problematic for translation. In the same way, the term 'gentleman' cannot be translated fully in Indian languages. Sometimes the real sense of the original terms evaporates as soon as they are translated.

The translation of Literature poses a good deal of problems for the translator. Literary translation involves not only the transference of meaning but also a host of associations charged with the meaning, which need to be translated from SL text into TL text. Poetry translation poses formidable challenge to the translator. The most difficult thing in poetry translation is to find equivalent words of literary echoes in the target language. While translating poetry the major problem is about the loss of beauty of language and power of words. A translator may find equivalent word but sometimes it is not the appropriate word. For example it is quite difficult to capture the beauty of Shakespeare's language in Hamlet (eg. Words! Words! Words!). It is again difficult to translate certain poems which are written folk language. Language used in poetry is full of rhyme, rhythm, musicality and various devices. That musicality, the translator has to transform into target language. For example, look at the following translations

“O my love's like a red, red rose
That's newly sprung in June.
O my love's like the melody
That's sweetly played in June” (Robert Burns)
“*Mazi Priya Vasantatil Gard Gulabkali Janu*
Mazi Priya Madhur Surat Chhedaleli Suravat Janu”
(Marathi Translation – Self)
“*Meri Priya Basantme Khili Gulabkali Jaisi*
Meri Priya Madhu Madhur Suronki Ladi Jaisi”
(Hindi Translation – Self)

A poet like Wordsworth who is highly emotive and gifted with imaginative power and the master of words is really a challenge to translate. Another important problem of translation is that it deviates from the original text at different levels lexical, semantic, syntactical and rhetorical and appropriateness of the choice of form. To translate poetry and then make it like original text is fraught with multiple problems. Sometimes to make the poem more graceful the translator gets deviated so much so that, that he transcreates and not translates. The question is how much liberty the translator should be given? Sri

Aurobindo talks of two ways of translating poetry.

One to keep it strictly to the manner and turn of the original, and the other is to take its spirit, sense and imagery and produce them freely so as to suit the new language. [431]

To Aurobindo the second method of translating poetry is preferable. Krishna Srinivas an able translator says,

In ultimate sense poetry can not be translated but its magical web of meaning and imagery can be brought out in the translated version, it can be also transcreation. [52]

But still translation is not a boring or monotonous activity. Actually translation is a creative work and any creative work gives pleasure to the creator as well as the reader. If a translator translates a poem balancing the music, metre and sense he gives and gets pleasure. Let us look at certain examples

In Marathi a poem *Akashatil Gharis* is written by the poet Datt.

“*Amaryad ha vyomsindhu gambhir
Madhe chalali ghar hi nav dhir*”

Is translated as

“Limitless like the sea
is the sky serene
floating a kite high
like a brave marine.” (Self translation)

Translator takes liberties. In the main poem metaphor is used but the translator uses simile. The main poem has a couplet the translator makes a quartet.

Another example in a poem by Mangesh Padgaonkar.

“*Mala sanga prem mhanaje kay asat ?
Tumacha ani amacha sagalach same asat.*”

Is translated as

‘Tell me, tell me what is love after all?
Isn’t it the same for one and all?’ (Self translation)

Here the translator uses repetition but he repeats different words. The first line in the S.L. poem is in question form and the second line is the answer. But the translator has used second line as a rhetorical question.

Translation of dramatic text poses another kind of problem. Dialogues in dialects of a language that is far removed from the target language are very difficult to translate. For example – In the translation of Shantata *Court Chalu Ahe. (Silence the Court is in Session)*, we find the satire and irony has been lost. In the same way how can we translate the magical words of Shakespeare ‘Thou art soul in bliss’, Fair is foul and foul is fair’ into our languages which are so vastly different from English language? In the same way certain Indian words, phrases, sentences are not translated fully.

The translator comes out of this problematic only when he finds translation a creative activity and enjoys it. Finally it can be added that a literary translator's job is challenging in that it is, in T.S. Eliot's words 'an intolerable wrestle with words and meaning'. (68) Translation is not a monotonous activity. Actually it is a creative work and any creative work gives pleasure to the creator as well as the reader. Translation is like a race of hurdles. When we cross the hurdles and achieve the destination, we get pleasure, so translation certainly gives pleasure.

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Topic: Framing the Target Audience Through Multiple Translations of Gopalkrishna

Adiga's Poem "Yenaadaru Maduthiru Thamma"

"... translations of translations of translations ... Every text is unique and at the same time it is the translation of another text. No text is entirely original because language itself, in its essence is already a translation: ... all texts are original because every translation is distinctive. Every translation up to a certain point is an invention and as such constitutes a unique text."

Octavio Paz

Translation Studies until recently occupied a rather subsidiary status compared to other disciplines and it has been gaining strategic grounds in the academic sphere since the 1970s when a group of scholars like Itamar Evan-Zohar, Lori Chamberlain, a feminist translation scholar, the Czech scholar Vladimir Macura, Maria Tymoczko and many others from different parts of the world emphasised the important role played by translation. "The notion of the translation as a betrayal of the original" and the issue of "infidelity" and the loss of dignity that the translated text has to suffer; notions such as these have been strongly criticised and an entirely different perspective in looking at the task of translation helped establish translation studies as a distinct discipline in the academia. (Bassnett)

However, the relationship between Comparative Literature and Translation Studies as such has been ever since problematic. The point of contention between the two majorly lies in establishing their own hierarchical status over the other, while critics like Susan Bassnett and Gayatri Spivak, who believed in the demise of Comparative Literature expressed their view that, "The time has come for a reconsideration of the relationship between comparative literature and translation studies, and for a new beginning" (Bassnett 160). While Spivak believed in the idea of 'planetarity' which

... implies a critical politics of the Idea capable of lending credence to comparisons among languages and cultures habitually located at an intractable remove from one other or remotely seated in area studies (Apter 92-93)

Though Bassnett came to such a conclusion almost two decades ago, similar opinions have still been raised by comparatists like Steven Totosy, who agreed with Emily Apter's experiential approach to Comparative Literature, through the field of Translation Studies. The emergence of Polysystems theory becomes the point of appeasement in bridging the brewing contention, that on the one hand refuted the dignity that the original or source text enjoyed while the misappropriation of equivalence theory of translation was exposed on the other hand. Such digressions in the intellectual perspectives on translation has led the discipline to establish deep roots in the academia. However, the debate or the problematic relationship between Comparative Literature and Translation Studies still persist as the practitioners of the respective disciplines are of the opinion that a dialectical relation becomes necessary to keep each other's discipline actively working with the aim of strengthening their foundations and a revision of their own theories to suit the contemporary needs.

The progressive path of translation studies started from the point of "Nothing is Translatable"

towards an understanding that “Everything is Translatable” became the primary forte that even Comparative Literature partially has to rely on (Apter). There was a time where in, and which is still believed that no two words or languages are the same and translator’s task is to transfer the word from one culture to another by replacing it by something that comes quite near to the semantics of it. It is in this light that the concept of ‘original’ was replaced by a rather neutral term the ‘source text’ for the ‘original’ and the ‘target text’ for that language the source text gets translated.

Many translation studies experts have been putting across their theories of translation, which will not be dealt in detail. However, David Damrosch, drawn from Dryden, taking examples from the already translated works and authors delineates three kinds of text translation. The first type is called the ‘Metaphrase’ which means a word-to-word translation, the second one which he identifies is called ‘Imitation’, that is rather considered as a free translation, a kind of re-creation of the source text, and the third kind is the ‘Paraphrase’, which Damrosch describes as a ‘middle path’ between the ‘Metaphrase’ and the ‘Imitation’. In other words, it is strictly neither of them while both the kinds are intermixed. In the present context, it lies as factually significant that such kinds have to be identified and to be treated in their own terms when we arrive at the comparison or the analysis of Gopalkrishna Adiga’s poem.

Roman Jakobson, though had delineated three ways of translation, yet believed that equivalence of one sign system to another sign system is never possible and he also believed that every sign possesses something that has to remain somehow untransferable.

Since the tragic event of 9/11, translation took an entirely different role, not just in promoting the notion of ‘World Literature’ that kick-started the movement of Comparative Literature, which is still one of its primary concerns, translation also assumed a “special relevance as a matter of war and peace” (Apter 03). The spread of technology and the impact of globalization has rendered translation studies as an indispensable tool in the contemporary times, both in the academia and otherwise as well.

In this light, when “translation is at once a linguistic and a cultural project” (Damrosch 66), where in there always remains a tug of war between fidelity and freedom, comes the aspect of multiple translations. The probable questions that arise with the possibility of multiplicity in translations, since the kind of translation this paper looks at is the translation of the source text into the target language, more than once, as to why a translator feels it necessary to translate a source text that is already translated into the desired language? How is the translator’s choices governed and determined? Does every translation of the same source text reveal different target audiences in the minds of the translators? How far should a translation be hostile or foreign to the target audience? Or should it necessarily dissolve the foreignness of the source text and make it appear entirely familiar?

The number of questions line up to form a whole cluster of them that needs to be addressed in light of the comparison of Gopalkrishna Adiga’s poem ‘Yenaadaru Maduthiru Thamma’ along with its translations into English by A K Ramanujan and Sumatheendra Nadig. In taking up the comparison of multiply translated texts, as Damrosch points out that:

Their literary and cultural values, and their sense of their readers' expectations, become clear as we begin to notice patterns of contrast from one translation to another (Damrosch 68).

In this manner, in the analysis of translations, the translator assumes the centre stage, than the author of the source text who probably is unknown to the target audience. Sometimes, the translations enjoy more popularity and acceptance than the original text, while at some instances; the readers of the target text might have a "real advantage" in understanding the meanings of source text over the readers of the source text itself. It also enlightens the analyst on the translator's sense of appropriate incorporation of the culture that the source text language embodies and how much of it should be retained or removed for the target audience becomes the task of the translator.

However, before heading on to the nuances of multiple translations through Adiga's poem and its translations, it is time to brief about the authors (both the original poet and the translators, who are in some sense authors too) and summarise the gist of the poem along with highlighting the period in which this particular poem was written.

Mogeri Gopalkrishna Adiga, whose poem has been taken for a comparative scrutiny at present, is a Kannada poet who is famous for his "new style" of poetry during the modern phase of Kannada literature. He was born in the year 1918, in Udupi district of Karnataka, and this particular poem "Yenaadaru Maduthiru Thamma" was written in 1953, the period marked by Navya movement that questioned the views and visions of the writers of Navodaya movement, the one that preceded Navya. It was also the time where in the dominant genre like novel receded to a lower strata and poetry and short story reigned the shift in the movement. For them literature was not just a vehicle to put across subjective feelings and expressions but also became an ideological stand. The craftsmanship of Adiga in the structure and style of his poetry shows striking influence of writers like T S Eliot, one of the torchbearers of European Modernism.

A Brief Summary of the Poem:

The poem 'Yenaadaru Maduthiru Thamma' is from the section called *Cande Maddale*. The poem has been addressed to a 'brother' who is anonymous, which symbolically encompasses the entire human community. In simple terms, it could be said that the poem explores the level of violence that is inflicted on the 'Mother Earth', which lies as the central imagery of the poem has been systematically represented. The speaker, who is once again an anonymous person with the absence of self-addressing, reveals the actions of the so called 'brother' who has been literally extracting every possible source of the 'Mother Earth' which according to the speaker has gone beyond the level of 'Mother Earth's endurance.

The imagery of Adiga strikes the most in almost all the lines, where in unexpected and unfamiliar juxtaposition of images invoke the modernity that the period endorsed. Throughout the poem, there is a sustained amount of sarcasm well conveyed through the seriousness of the gross violence inflicted on the nature. The imagery transforms from a simple man's morally ignorant actions upon nature, to the gruesome violence or a beastly attack on the body of the 'Mother Earth'. The matter of 'soil' is preponderant to Adiga's ideology who takes up the position of an "environmentalist" and a "humanist" in this poem and in many of his other poems.

Coming to the analysis or comparison of the translations of this Kannada poem, which has been translated into English initially by A. K. Ramanujan in the year 1968, about fifteen years later to the original publication of Adiga's poem and another subsequent translation was by Sumatheendra Nadig in 2005, almost five decades after the original publication.

To brief on these two translators at hand, A. K. Ramanujan was an Indian poet, scholar, critic, translator and folklorist who wrote in both English and Kannada. His academic contribution ranged over many languages like in Kannada, English, Tamil, Telugu and Sanskrit. He has to his credit, some of the famous cultural essays like "Is There an Indian Way of Thinking?", "Where Mirrors Are Windows: Toward an Anthology of Reflections" and his contribution to folk studies in India amounts to his collection titled *Folktales from India, Oral Tales from Twenty Indian Languages*. One of his 1991 essay "*Three Hundred Ramayanas: Five Examples and Three Thoughts on Translations*", which became quite a controversial discourse.

Sumatheendra Nadig was a significant figure as a poet during the modern period in Kannada literature during 1960s and one of the close acquaintances of Gopalkrishna Adiga. He has substantial amount of critical contribution on Adiga and many other writers of the time. Nadig's widely acclaimed work 'Dampatya Gita' was translated into English, Bengali, Hindi and other Indian languages. He has many books to his credit, of translations from English to Kannada, Bengali to Kannada and also from Kannada into English.

Comparison/Analysis of Translations:

A.K. Ramanujan's and Sumatheendra Nadig's translations to an extent appear to be similar as if hinting in a subtle manner that they both had same cluster of people in their minds as their target audience. The fact stares point blank that since, they both choose to translate Adiga's poem into English, which to some extent could be assumed that they did indeed attempted to cater to the English speaking or reading audience as their target audience. This aspect of the culture belonging to the English speaking or reading audience also poses further dissections as to whether they were trying to cater to the English audience within Karnataka who were assumedly familiar with the writings of Adiga in Kannada, or was it for the English readers outside Karnataka, but within the boundaries of the nation, or was it, keeping in mind the English readers outside the national boundaries?

Each proposition demands from the translator a certain kind of translation, which lies between the threshold of rendering it both foreign and familiar at the same time, while the gist of the poem has to be mandatorily conveyed. However, through translation, the spectrum of the audience only widens much further than Adiga's intended audience. Since the time of these two translations vary almost by more than four decades, the cultural and literary values of the target audience could not be the same. The paper tries its best to look at such variations that point out either subtly or explicitly, the change in the perspective of the target audience and the proportion of foreignness and familiarity embedded through the act of translation as well.

To begin with, let us take the translation of the titles of the poem itself. Ramanujan translates in as "Do Something, Brother", while Nadig presents it as "Be Doing Something, Brother", while to give one's own rather literal paraphrase of the title would be that it is asking a 'brother' to

keep doing something. The implication that it is the perpetuating action of the 'brother' becomes part of his identity which also reverberates by the end of the poem where in, the notion that the 'brother' must never stop from 'doing something' as that would result in burdening the weight on the 'Mother Earth'.

Though this particular comparison does not intend to establish which translation is or would be correct over the other, the process of always doing something and not halting at any point, which is supposedly what Adiga puts across is better implicated by Nadig's translation than Ramanujan's. To this extent, it would not be wrong to assume that Nadig leans more towards the literal or a kind of 'Metaphrase' kind of translation, not just in the title of the poem, but throughout, while Ramanujan aims much at rendering the spirit and sense of Adiga's message than focussing entirely on the literal translation of meanings.

Syntactically speaking, if this is not seen as the extreme of an assumption, since this paper depends mostly on evidenced assumptions as things, motifs and the translators' intentions is quite impossible to grasp with much precision and certainty, that Ramanujan is rather concerned with the proper grammatical transference of semantics from Kannada to English, which place themselves on an entirely different set of language's syntactic and semantic functions. However Nadig appears to be battling between making a proper grammatical sense while at the same time, the evasion of poetical precision is more evident through his translation of every bits of detail. This might be the result of struggle between the uncertainties of depicting the poem as incorporating the Englishness along with Adiga's native imagery. It could also be seen as the prompt attempt by Nadig to present Adiga's imagery intact to the supposed foreign readers. This proposition about Nadig's presentation of imagery does not, in any way, imply that the imagery carried on by Ramanujan as rather insufficient or not being intact.

In assessing the task of the translator, Damrosch comes up with the following proposition that lays bare the difficulty which the translator has to undergo in the process of transferring one cultural sign into another cultural sign system:

Translators have two fundamental decision to make: first, they must decide for themselves what they believe to be the original work's nature: its tone, level and mode of addressing, and its relation to the world around it. Having come to an understanding – really, an interpretation – of the work's meaning and force in its original setting, they must then develop strategies to convey the work's qualities to a new audience, adjusting for the differences of language, time, place, and audience expectations (Damrosch 75)

It is factual that certain linguistical and cultural "adjustments" are a necessity to transfer one verbal sign to another, while how such transfereces are determined in line with the intention of rendering it either entirely/partially foreign or familiar. Bringing the problematic of the an extremist position of the translator, has been described by Damrosch in the same section saying that:

Too much foreignness can produce a text that will baffle or bore its new audience, while too much assimilation may lose the difference that made the work worth translating to begin with (Damrosch 75)

It is in this prospect that Ramanujan and Nadig slightly vary, not simply being decades apart, but in their presentations of the poem with differential proportions of foreignness and familiarity. As a modernist element, Adiga uses religious and mythical allusions to convey the wider spectrum of meanings through a single or a couple of words. As such, Adiga has made explicit allusions to 'Lankadahana', which mythically and which later became the matter of Hindu religion, where in Adiga has conveyed that man, like a monkey that either accidentally or deliberately burnt down the enemy of province of Ravana, the Lanka. This event in the Ramayana has been called as 'Lankadahana'. In a similar sense, Adiga is positioning man in the place of Hanuman, who is a monkey and physically mighty as well, and that man has imagined himself so mighty that he destroys everything with his act of stupidity.

This particular allusion, needs a cultural training to identify the imagery and the multiple meanings that it conveys. It would be a kind of intellectual fallacy to assume that such a mythical allusion is easily identifiable even within the national boundaries. As such, what Ramanujan and Nadig have done in their translations is to completely ignore or skip such a mythical allusion. We might question the validity of such a choice made by both the translators, while also dealing with the probable reasons behind the absence of this particular allegorical allusion.

The native would definitely argue against the absence of mythical allusion in the translated poems with the notion that such absences dissolve the inherent nativity of both the poem and the language, which falls in line with what is usually critiqued that something of the original is always lost in the process of translation. In another sense, Adiga's use of "... myths, allusions and similar 'modernist' techniques..." is with the purpose of "... communicate (ing) a simultaneous awareness of the past and the present" (Krishnamurthi 05). Therefore, should it be seen as evading one of the "modernist techniques" that stands representative of the period and style, which Adiga so advertently used? Does the deliberate ignorance of mythical allusion lessen the quality of modernity in the poem?

However antagonistic the above questions might seem, there are other ways to explain the changes made by both the translators, which, in a way reveal to some extent the target audience that they had in their minds. As Damrosch points out, which has been already mentioned, that the probable reasons behind the translator's choice would be the assumed unfamiliarity of the target readers with this particular mythical allusion. Probably not just with this particular one, but with many other such allusions which only a familiar and a trained reader would identify.

As such, since, the target audience does not seem to have any familiarity and the translator probably might not desire to mar the flow of reading through the insertion of a possible unfamiliarity into the picture. Due to the presence of an unfamiliar element, the reader might have the necessity to pause his/her reading and look up for the meaning of this allusion, which once again does not make the translation appear favourable. The target audience, in this regard could be presumed, if we accept the notion that Indian readers would be familiar with this kind of mythical allusion, that it is the non-Indian readers, be it the Western or the non-Western, that constitute the cluster of target audience.

Apart from the prospect of avoiding the reader from being placed in an unfamiliar zone of

culture and language, there might be other possibilities where in the dialectics of religiosity and secularism come into play. However, this may not be the absolute reason, but somewhere down the line, such presumptions would not be entirely deceptive since both the translations are so palpably differing in this aspect from the source text. Are the translators, by way of ignoring the mythical allusion from the poem, making it appear more secular? Does the presence of a mythical allusion present itself as a non-secular or as a narrow representation?

When we consider the fact, which has previously been partially established, that the target audience constitute a non-Indian, presumably Western group of readers, the Westerners being famous for the propagation of a secular space and governmentality. Could the deliberate facing out of mythical allusion, which indeed has a substance of religiosity embedded in it, intends to appeal to the secular audience of the Western population?

If, even within the national boundary, Adiga could or could not have been appealing to the entire humanity, but it is somehow evident that those who are familiar with that particular language, also going according to his deliberations in making such mythical allusions that Adiga do have a restricted audience for his work. In the Indian historical context, the two translations published in 1968 and 2005 subsequently might also have taken into consideration the non-Kannada audience within the national boundary. When the first translation appeared, it was the time when the independence and the effects of partition persisted in the Indian atmosphere. And when the 2005 translation was published, is post demolition of Babri Masjid and the incident of Godra, which dislodged the pretentious peaceful co-existence between Hindus and Muslims which had long before been stirred by the partition of India.

Consequently, to place the translations in these particular juncture which is rather problematic, the facing out of the mythical allusion, once again finds its validity. The translators' supposedly might not have intended to put across a religiously allusive picture of the man and the nature that must have not appealed to the non-Hindu population of the nation. In another sense, it might be seen as an attempt to avoid the probable narrowing down of Adiga's humanistic and environmentalist approach as rather constraining. This case might also apply to the native readers of Kannada itself, who might recognise the meanings of the mythical allusion, but which might still not be their own. However, placing the translations within these two diachronically historical situations and their outcome, since it did focus on the wider audience, the translations seem to have toned down the religiosity of the poem and made them appear secular, which absolutely lies within the translators' discretion.

Further, Adiga style of structuring his writing has a remarkable reputation of being irregular in his metrical arrangement, and the rhythmical patterns have a tendency to be musical and along with Adiga's

... idiom and the rhythm are closer to those of contemporary speech, and the choice of words and the rhythms is governed by the thematic pattern of the poem and not by a preconceived notion of the poetic (Krishnamurthy 05).

Considering this aspect of Adiga's style of writing, in both Ramanujan's and Nadig's translations, they have made subsequent changes in the order of Adiga's divisions of stanzas.

These changes does not imply that Adiga's order was rather improper or irregular. The Navya movement indeed believed in rebelling the established literary norms of the period and Adiga's irregular metrical arrangement becomes appropriate for such an attempt. It could also be said that Adiga followed his own order and his own set literary rules and norms, which need not submit to the established norms.

However, the changes explicit in the translations cannot be explored with the certainty of reasons as such, but that the segmental divisions employed by the translators also goes according to the demands and perspectives of the target audience and the kind of literary norms prevalent during the respective periods in which the translation was undertaken. In another sense, the changed or modified metrical and segmental arrangement could be ascertained as the result of presenting it according to the translator's own belief in certain literary norms. On the other hand, this aspect also accounts to the level of freedom that the translator assumes by way of playing the role of a translator.

Nevertheless, getting back to the concept of making things foreign or familiar, there are a certain abstractions introduced by the translators, probably with the aim of conveying the meanings with familiar concepts and context. For the word, "vijayeebhava" used by Adiga, Ramanujan prefers to use a codified version by saying "'V for Victory'" particularly within single quotations while Nadig simply transfers it as "May you succeed!" In considering the symbolic significance of it started from the Belgian Minister of Justice announced in a broadcast in the year 1941, that Belgians will be using 'V' for victory, that according to him, the symbol conveyed the message to the enemy that he has been encircled by people who are eager to take advantage of his weakness. Later, in the same year, Prime Minister Winston Churchill, forwarded the 'V for Victory' campaign along with using the V hand sign. In this manner, the campaign so happened that it became a familiar sign across Europe and which is how it must have seeped into the Indian psyche, which has no concrete evidences.

However, Ramanujan preferred using this particular phrase as a symbol of victory, which Nadig conveys through simple words. As such, to some extent, Ramanujan must have conceived his target audience to be aware of this particular sign, which evolved in the European post-World War situation. Nevertheless, not just the European counterparts, but this sign must have been familiar to the Indian audience as well, as many political parties, though quite uncertain as to when exactly such sign associations began in India, that to some extent might be familiar with the 'V' sign. It is this particular aspect of the employment of 'V' sign that Nadig has probably tried to avoid. Since the 'V for Victory' sign in the Indian political scenario became more dominant and an influential entity, Nadig did not traverse the path already chosen by Ramanujan. The idea of eliminating the inherent politicality of the 'V' sign might present the poem in a narrow politically ideological context, that to an extent contradicts the humanistic and environmentalist ideology put across by Adiga.

On the other hand, though not with the 'V for Victory', Nadig mentions in capitals the "Arches of Triumph", for the translation of Kannada's "sigidu kattu thorana". In simple words, the Kannada meaning of Adiga's line would be to slash the forest and making it a decorative tool

usually hung on top of the main door or the main entrance. However, the meaning that Nadig's version of this action is much huger than the simple imagery that Adiga has presented. The origin of the Triumphal Arches goes back to the time of Roman Republic. The Arches of Triumph stood as a structure that commemorated the victory of the *triumphators*, which later the construction of it was decreed only to the Emperors. This notion, is entirely unfamiliar to the Indian audience while for the Western audience, it poses massive familiarity along with the historicity of the monument. While Ramanujan incorporated the Western sign system for conveying the message of victory, Nadig presents the same aspect by incorporating the another Western monument which is familiar to the Western readers, who might be the target audience in the mind of the translator. Though, to some extent both the translators appear to have chosen to incorporate Western elements in it, the spirit of it once again varies. The 'V for Victory' embodies the element of politicality in it, while 'Arches of Triumph' rather convey the violence that the victory ensued to build such monuments.

Along with these aspects of foreignness and familiarity, to go by a rather personal reading, which of course is inevitable, the English versions of the poem somehow seems to have toned down the intensity of violence which Adiga's poem so well projects the vehemence of human actions, that which Adiga despises. The intense violence in the source text grips at the affectations of the reader which somehow does not feel the same with the translated versions. This particular problem might be the result of having access to the original work as well, along with being a native reader.

However, as Octavio Paz says, which has been quoted in the beginning of the paper, that every text is a translation and that every translation is unique. Hence, no translations have to be judged in the binaries of being right/wrong translation or better/worse translation. Each translation goes on the one hand by the translator's choice and vocabulary while on the other hand, with the demands of the target audience and their respective time and culture. The discussed translations to some extent become imitations while at some points, they do possess quite an essence of originality in the process of re-creation. This paper is a prompt attempt in understanding the difficulties as well as the demands of translation, along with the possibility of exploring the different dimensions of the translated versions of the source text through a comparative study.

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A Case Study of Subtitles

Exploring Cultural, Linguistic, Formal and Other Aspects of Translation

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Introduction

Subtitling may be defined as "a translation practice that consists of presenting a written text, generally on the lower part of the screen, that discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off)" (Díaz Cintas & Remael, 2007: 8). It can be interlingual, intralingual, or even intersemiotic (Jakobson, 1959). There are a lot of controversies going on regarding the nature of these subtitles. The major focus of this text will be on interlingual subtitles. We will look at the Malayalam movie "Thattathin Marayathu" or "Behind the Veils" (Sreenivasan, 2012) and its English subtitle version that was available online.

The movie was a major hit all over Kerala. It was a clichéd inter-religion love story. The major reasons for the success of the movie as believed to be are the nature of the dialogues, the youngster's lingo and the language varieties used. And these are the same reasons why the job of the translator/subtitler becomes difficult here.

Venuti (1995) proposed the terms "foreignisation" and "domestication" for two types of translations processes present. By foreignisation, the translator retains the culture, and adheres to the norms and values of the source text. By domestication, there is considerable reduction in the length of the dialogues. More preference is given to the target language, i.e. the conventions followed, stylistic devices used, and references made, all cater to the target language audience enabling them to read and understand better (Munday, 2001). The anonymous translator/subtitler of "Thattathin Marayathu", I believe, has employed the domestication process. This is also because of the strong cultural roots of the movie. The movie demands the audience to be aware of the place it is set in, the political background, contemporary issues, and also about the movie industry. Nida (1964) proposed that the translation should be done favouring the target audience. As for the subtitles present, the target audience should be people from the rest of India or those "Malayalees" who have a trouble following the language.

Cultural References

Culture refers to "the collection of beliefs, behaviours, customs, and attitudes that distinguish one society from another". Culture is learned, shared, and adaptive. Cultures are also interrelated (Griffin, Pustay, 2010). The major reason why non-Malayalam speaking Indian audience can relate to the movie should also be because of this shared and interrelated culture. Some of the cultures in Kerala are not exclusive to the state itself. They can also be a pan-Indian presence. The government school vs. the convent school, the communist party vs. the UDF party are all concepts that an Indian audience will quickly identify to.

Weng Min-ya, in "Dynamic Contextual Adaptation in Subtitle Translation: A Case Study of Red Cliff" (2013) identifies certain areas related to translating culture. We will be following the same framework here.

i. Material Culture

Material culture can refer to man-made material objects like the cloth, food etc. In the movie, the subtitler has transliterated them giving the meaning in brackets wherever necessary. Otherwise,

only the background knowledge of the reader and

Examples:

1. “sukhiyan”, is referred to as the “feel good snack” in brackets.
2. Mathrubhoomi – a newspaper daily usually subscribed to by the non-UDF supporters, shows the hero’s lenience towards the communist party. The Mathrubhumi – Malayala Manorama (the UDF lenient newspaper) tiff is a well known phenomenon in Kerala.
3. Milma – translated as ‘government booth’. This government company which provides packet milk has, in time evolved to be an equivalent for ‘milk’ in Kerala households.
4. Smart City – a much talked about IT project which remained only in official papers.
5. Gold, rubber, onions – awareness of the price hike of these materials in the recent past is a major factor that influences the understanding of the discourse.

ii. Institutional culture

Institutional culture can refer to laws, regulations, norms, practices etc seen in a society. Only if these are bicultural will the audience be able to make sense of the context. Since Men-ya worked with “Red Cliff”, he has divided this kind of adaptation into four. Apart from the temporal and spatial references (Chinese and English refer to these concepts differently, in our case, this feature is shared between the languages) and references to historical names, the other two adaptations are found to be present here as well along with another which I wish to call the ‘Legal systems’.

1. Legal systems

In one of the crucial scenes of the movie, the rule that “all two wheeler riders should wear a helmet” plays a very important role. However, this is a majorly discussed rule all over India, and police officers going around for a sudden inspection is quite a common scene. And since there are no dialogues in these scenes which tells you about the rule, the subtitler faces a major challenge to convey it to the audience. However, this could have been overcome by giving a short description of the law in brackets in the top space of the screen.

There is also the mention of ‘Janamaithri police’. After there were a lot of cases being reported against police officers for custody deaths and brutal behaviours, the government introduced the “Janamaithri” or the “people friendly” police station. The police officer who is a major character of the story is an example of a people friendly police officer. Again, in the subtitles, there is no mention of the character of these kind of police stations, but only a transliteration. An explanation or just stating “people-friendly”, would have solved the issue to a certain extent.

2. Geographical Names

The translator/subtitler has chosen to retain the names of geographical location. This is majorly because the place is extremely relevant for the story. The story takes place in Thalassery, a town in the northern district of Kerala – Kannur. This is a politically

sound area dominated by the communists. There are also frequent references made throughout the movie. The hero belongs to the communist party whereas the heroine is the niece of a famous JDF (misnomer for UDF) leader. And the love story automatically turns into a battle between the two parties as well. There is this scene where one of the characters says, “oon kaamukhananu communistukaarananu, thalasserykaarananu, athoru vallatha combination aanu” (He is a lover, communist, and a resident of Thalassery. And that is an awesome combination!) So, once you take this element out, a lot of dialogues and other circumstances in the movie lose its credibility.

3. Appellation Term

Malayalam language, like most of the other Indian languages has distinct terms to distinguish between personal relations. E.g. “Moothaapa” is a term used to address one’s father’s or mother’s elder brother. In English, there is only one term to address the male siblings of parents – “uncle”.

The term “aliyan” (literal meaning - brother-in-law) in vocative case becomes “aliya”. It is a common usage which can be termed equivalent to ‘dude’ or ‘bro’ in English. But in the literal sense of the word, the Target Language audience might experience a “cultural bump” (Lepihalme,1994, 1997, 2000) to address the person with the generic term as seen in the movie.

iii. Idioms and Classical Allusions

The features of the movie that attracted the masses were the idioms, colloquialisms, references to earlier movies made and other similar features. Like in any translation, the translator/subtitler faces limitations in giving the equivalent meaning in the Target Language. Even though many of the idioms were translated by giving an explanation, our translator/subtitler here has tried to balance it out by using idioms from the Target Language wherever possible. E.g. “pulu” – “pull a fast one”.

Allusions are defined as “an implicit reference, perhaps to another work of literature or art, to a person or an event” (Cuddon, 1991). Sometimes, the translator/subtitler chooses to replace some of the names mentioned to give the audience a better picture of the idea that is intended to be conveyed. Our translator/subtitler hasn’t resorted to this method. He/she has retained the name of extremely famous personalities like Mohanlal, Mammooty (Malayalam superstars who are familiar to an average Indian cinema follower), Symonds, and Sreeshanth (famous cricket players – the sledging between the two made news all over the world). However, for less famous personalities like Kavya Madhavan (Malayalam film actress), he/she has chosen to replace it with “film actress”. And in yet another case, the name of Satyan, a very famous old time Malayalam actor’s name has been retained as “Satyan (actor)”.

There are also references made to another super hit commercial movie – Ravanaprabhu (Ranjith, 2001) which the translator/subtitled has chosen to retain. Since the dialogues from the movie are used, an attempt to domesticate it would only end in inaptness.

The subtitles of this movie will act as an example of Even-Zohar's definition of polysystem theory (1979). According to him, polysystem is "a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent".

Word Play

In a broad sense, word play can be said to include all ways in which language can be used with an intention to amuse the target audience. It can be anything ranging from puns, spoonerisms, wisecracks to funny stories (Chiaro, 1992).

1. Homonymy

There are only a few instances of homonymy in the movie. The term "aliyan" (brother-in-law/dude) is used in both the senses and when in that specific instance when the character intends to refer to another character as "brother-in-law", due to the translation, that punch is lost. In another instance, the term "Nair" poses the same challenge. "Nair" is a hindu community. It is also used to refer to a husband/fiancé. In the climax of the movie, when the heroine is asked to go to her "Nair", both the meanings are implied. However, by just displaying "Nair", the intended pun is lost. The only way to convey this is by putting both the meanings in brackets.

Another is in the instance where the phrase "adiyurachu vishwasikkanam" (firmly believe) is contrasted with "adi" (beating). The hero is asked to *firmly believe* in his love but the other character discourages him by asking him to say the same thing when he gets *beaten* up.

2. Transliteration in the movie

The sidekick in the movie is supposed to have less knowledge in English. There is an instance when he is texting his girlfriend. He texts, and at the same times reads aloud – "muthey, M-U-T-T-A". "Muthu" (in vocative case – "muthey") here means "darling". Due to the character's insufficient knowledge of English, the transliteration goes wrong and he types instead of "muthey", "mutta" which means egg. But, like in other cases, this humour could have been conveyed if the meaning was written in brackets.

3. Sound-alikes

The word "grihathurathwam" means nostalgia. The illiterate sidekick is unable to produce the word and instead produces it as "guhathurathwam". "Guha" means cave and "thurathuka" means to scare somebody away. There is a similar case when he cannot say "entrepreneur" and ends up saying "andraprunder".

Tone and Intonation

There are always limitations in portraying emotions in a written text unless you are working in an academic framework. There are instances in the movie when echo, sounds, stuttering etc. are used to convey emotions.

E.g.

1. “eh? Ah!” is translated as “doesn’t it? Sure!”
2. “Vattathil nikku nayole” (Stand in circle you mongrels) is echoed through the microphone. But no attempt has been made to capture this echoing phenomenon. Mere repetition of the sentences would have tackled this issue.
3. “Car potte” (Let the car go), “Car poyi” (Car has gone) are repeated thrice and it conveys nervousness. But then again, in the subtitles, no measure has been taken to convey this. However, in another instance, where the character is stuttering out of nervousness, it is subtitled as “de..de..detective novel” which somehow conveys the intended emotion.
4. “punnara mone Vishwetta” is translated as “my dearest brother Vishwa”. The intonation conveys all the meaning in the sentence. The character is making a threat sweetly to the other character. Translating the sentence fails to capture this feature and hence do not succeed in conveying the intended meaning.

Absence of Translation

It is indeed not possible to translate each and every sentence that is present in the movie originally. This is due to a lot of factors. A subtitle should only have 35-40 characters on screen at a time and should not occupy more than two lines. But omitting translations at crucial points can be problematic.

Nearing to the climax, there is a scene when the heroine tries calling the hero. The number is switched off and the automatic voice from the telephone provider can be heard. However, no translation is offered here leaving the audience in a dilemma.

There is also a scene where it is written “parasyam pathikkaruthu” (stick no bills) with a comment below it which says “Sho! Njanganlangane cheyyuo” (Huh! Will we do something of that sort!) This might not affect the story line, but it will certainly arise curiosity in the minds of the audience.

Untranslatability and Inappropriate Translations

Untranslatability is one thing and translating inappropriately is another. Untranslatability refers to the phenomenon when there is an absence of equivalent words in the Target Language or when there is a “lexical gap”. Inappropriate translation happens when you do not choose the correct equivalent word to translate the discourse.

Certain culture specific terms lack equivalent words. E.g. “Padachon”, the word for “God” in general, used by the Muslim community lacks an English equivalent.

There are however, a number of inappropriate translations. While some of them are word-to-word mistakes, some of them change the idea that is intended to be conveyed.

E.g.

1. “ishtamanennu mathram paranja mathi” – “just tell me you like me”. It should have been “love” instead of “like”.
 2. “Nee ayeshante pinnale nadakunnathangu nirthiyekku. Athu prashnavum” – “If you follow Ayesha, it will become an issue”. It should have been, “Stop following Ayesha or else it will become an issue”.
 3. “Swantham nikhahorappichathu naatukaarudem bandhukkaludem koodu aranjavala njan” – “I came to know of my own marriage only through friends and relatives”. It should have been “I came to know of my own marriage the same time my friends and relatives knew of it”
 4. “Nammude naatil nammalodu kalikya” – “they are bullying us in our own country”. Instead of country, it should have been “place”, or “locality”.
- etc.

Language Varieties

There are mainly three language varieties used in the movie. In any translation, it is difficult to retain these differences. With subtitling, when the audience is always reminded that they are aware that they are watching a foreign video, this difference is taken care of to a certain extent. By listening to the characters, if they are speaking a different language variety, the tone or intonation or mannerisms or some other non-verbal activity will always remind the audience about the difference even though complete comprehension of these intricacies will not be conveyed (Szarkowska, 2007). This is one factor which makes textual translation and subtitling different from each other.

Formal and Textual Constraints

The major formal constraints that the translator/subtitler has to keep in mind are the time and space factor. While only two lines of subtitles are allowed at a time, it is also stipulated that each line should have only 35 characters. The duration of display is around 5-6 seconds (Gottelieb, 1992). Owing to these constraints, sometimes the dialogues were broken and different parts of the same sentence would appear in different scenes which makes it difficult for the ‘reader’ to closely follow the dialogue. And in certain other cases, it was noted that the sentence was so long that before the audience could complete reading, and pay attention to the scene, the scene moved which would leave the audience in despair.

Conclusion

According to David Bellos, a professor of French and Comparative Literature at Princeton, “It takes a bit of creativity and a bit of luck” to translate. And both these factors have favoured the translator/subtitler to a certain extent. Even though there were many limitations and challenges, he/she was able to cater to a lot of them successfully. The audience will not face any obstruction when it comes to getting an overall picture. But, it does require the audience to know a little bit about the culture of Kerala which will give the non-Malayali Indians an upper hand because of shared cultures. And also, the major factors which contributed to the success of the movie – colloquialisms, language varieties used etc. could not be maintained. It can be concluded that for

a native English speaker, or for a foreigner who knows English, identifying with the contexts, humour etc. will be a tough task. So even though, these subtitles are available online, one of the reasons why the movies do not get as popular as movies from other languages are because, even though the language undergoes a change, the culture remains deeply rooted which makes it difficult for an outsider to comprehend and enjoy at the same time.

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Translation of Cultural Spaces and Language in Amitav Ghosh's

Sea of Poppies

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“I’ve been away from home a lot so it’s something I think about, especially the sense of being away from your country, being away from everything that is familiar, being in a place that’s completely different and new. I think it’s one of the most wonderful things to be able to have that sense of wonder, and I do think that people challenge themselves more when they are away from home.” (Ghosh, web).

The above extract shows Amitav Ghosh’s literary motif of home and exile that he deals quite prominently in his novel *Sea of Poppies*. In the novel *Sea of Poppies*, Ghosh brings in a wide gallery of characters, drawn from different nationality, race and ethnic backgrounds in order to create his own version of modern myth on the opium trade of the nineteenth century between colonial India and China. In the novel, Neel is from the *Zamindar* (landlord) class of Bengal, Paulette is a dislocated French lady settled in Calcutta, Zachary has a problematic race, being a part of the American society, Deeti and Kalua comes from rural hinterlands of Bihar and Babu Nob Kissin is a Bengali accountant to the British, in charge of overseeing the finances of Raskhali estate, owned by the family of Neel. From our perspective, two characters will be of prime importance- Deeti and Babu Nob Kissin- for through them the author constructs his ideological framework of myth formation that he does by using history as a personalised narrative of the ‘past’. Deeti comes across as a rather stoic woman who, in her own way, resists the patriarchal domination of her rural society. She is married to Hukam Singh (the name Hukam means authority and hence the power relation is defined by patriarchal norms), an opium addict who also works in an opium factory that rolls out the narcotic drug to be sold to China. The novel starts in a mystical narrative, where Deeti is made to see a vision of a large ship that she could have never seen in the Ganges, since ships of that size are only seen on the high seas:

“The vision of a tall-masted ship, at sail on the ocean, came to Deeti on an otherwise ordinary day, but she knew instantly that the apparition was a sign of destiny for she had never seen such a vessel before, nor even in a dream: for how could she have, living as she did in northern Bihar, four hundred miles from the coast? Her village was so far inland that the sea seemed as distant as the netherworld: it was the chasm of darkness where the holy Ganga disappeared into the Kala-Pani, ‘the Black Water’” (Ghosh, 2008: 3).

The passage, when read carefully, will reveal that there are two sets of binaries used by the author- ‘vision’ and ‘ordinary’ and ‘inland’ and ‘distant’. At the very outset, Ghosh reveals his literary politics in a rather complex way- he prefers to define myth formation by these binaries. To Ghosh, myth is a ‘vision’, located in the ‘distant’ time and space, but at the same time, that distance does not try and create a “sacred” text, as opposed to the profanity of “ordinary” texts. It is therefore symbolic that Deeti sees the apparition of Ibis (the ship that she will be eventually sailing on to go to Mauritius) while she is located in the physical proximity of her village, still strongly rooted to her native cultural space. This means that to Ghosh, myth is apparently a distant apparition that is narratively passed down from generations to generations as essentialised

tales of “cultural purity”, but myths can be a part of personal space that can not only used for resistance, but also for redefining the relationship between the self and the society, between the past (as conceived by the individual, and not always as a collective socio-cultural memory) and the present. Deeti therefore is made aware of a future that she is totally unaware of by the visionary presence of Ibis, and this is done through certain beliefs that have become mythical through a sustained practice in prejudice.

Amitav Ghosh employs rituals and myths to portray the identity of the deported coolies and how they reinstate their cultural practises in a dislocated space like Ibis. Actually, the very journey across the seas has a mythical disapproval, since the dominant thought process was that crossing the seas would snatch the caste away from the person, and that would lead to eternal torture in hell. An interesting anecdote here can be cited from a letter written by Babu Trailokya Nath Biswas in *Bangabasi* newspaper in 1897. On 21st March, 1897, Swami Vivekananda had returned from the world conference on religion in Chicago, but soon after his return, he was stopped from entering the temple of Dakshineswar, where his guru, Sri Ramakrishna had spent his life, on the grounds that Swamiji had travelled abroad and hence is polluted by foreign cultures and influences. Trailakyo Nath writes-

“In an indirect way, Swami and his followers were driven away from the temple... I never ordered anyone to welcome Swami and the raja, nor did I myself do it. I thought that I should not have any, the least, intercourse with a man who went to a foreign country and yet calls him Hindu” (web).

The letter portrays the deep prejudice the Hindu aristocracy had against foreign travels, and this myth percolates down to characters from the “lower classes” in *Sea of Poppies*. Rumours spread around that all the coolies will be killed and their flesh will be used to bait fishes, or the oil that comes out of brains (obvious non-understanding of human anatomy) will be used for fuel. These rumours express the fear that every coolie has for getting dislocated from their cultural centre, and this anxiety leads them more to believe in tales that are from the empirical truth. As a mode of resistance, the coolies observe religious rituals more and more perhaps to find their subjects within the space that they have been habituated for all these days:

“To counter the rumours and ill auguries, the migrants spoke often of the devotions they would perform the day before their departure: they talked of pujas and namazes, of recitations of the Qur’an and the Ramcharitmanas and the Alha-Khand... this was only because the dread inspired by the prospect of departure...” (Ghosh, 2008: 340).

The coolies chant “Jai Hanumán gyán gun ságar” (Hail to thee, Lord Hanuman, the eternal sea of knowledge. Hanuman is the eternal loyal to Lord Ram, in the form of a monkey) in order to locate themselves in a shared cultural past that seems to be receding now to give way to an anxiety for a new spatial location of their ‘selves’ in a different culture. The fear of losing caste among the dislocated people from Bihar and upper Gangetic plains is so deep-rooted that the only way to reinstate their “faith” is to go back to the rituals which provide for them a shared communal history and memory to locate their identity into. Cultural resistance however is muted in this case because no one dares to oppose the sea-travel, since everyone knows that there is no

other option available to them, once they have embarked on the journey, since the British would not tolerate any loss of headcount because that would mean less number of people for their production in sugar cane farms in Mauritius. Yet, the muted resistance do get loud at times, and the coolies get whipped for their ‘daring’ onboard.

What happens onboard the Ibis can be regarded as the construction of a parallel concept on community, since the new parameter of defining a community is based on the fact that all of them are ‘*Jahaj-bhais*’, or compatriots in a sea-voyage, and the pre-determined parameters of caste, class and communal identity are re-configured by that one reality- they are all colonised subjects and are embarking on sea journey and the frame of reference by which their erstwhile identity was constructed has changed. The women collectively observe:

“On a boat of pilgrims, no one can lose caste and everyone is the same: it’s like taking a boat to the temple of Jagannath, in Puri. From now on, and forever afterwards, we will all be ship-siblings- *jahaz-bhais* and *jahaz-bahens*- to each other. There’ll be no differences between us” (Amitav Ghosh, 2008: 356).

One remembers the theory of Benedict Anderson’s “imagined communities”, where he defines a community as autonomous in its function and ‘imagined’ because the members of the community don’t know how the fellow members “meet them, “hear them out”, and yet in their minds, they carry the “image of their communion” (Anderson, web). However, contrary to Anderson’s definition of a community, the community on Ibis is formed out of praxis and necessity, the myth of an “imagined community” is substituted by a community on close approximation. This community now functions on the basis of each other’s dependence on each other, rather than on any macrocosmic notion of a ‘nation’. What it also does is to break the myths of class barriers and the ritualistic separation that goes alongwith the construction of class barriers. Neel, the aristocratic Brahmin shares space with Ah-Fatt, a Chinese man, whose father is a Parsee (revealed in *The River of Smoke*), the Bihari low-caste *munias* have to share space with Bengali coolies, and their common master is the British. The Ibis proposes its own community, but at the same time there is a cultural tension to relocate the dislocated selves of theirs. Hence they practise the rituals as closely as possible in the middle of the high seas, knowing however that they may not be enough to redeem their ‘sin’. Amitav Ghosh never loses sight of his critical introspection on socio-cultural behaviour and psyche, and often uses irony, almost bordering on black humour to depict the hypocrisies that arise from the hegemony of ritualistic dictum of binarising the ‘us’ as ‘true’ and ‘them’ as ‘false’. Once, a storm arises and the Ibis faces a crisis due to the surging storm surge. The human psyche, in these situations, goes back to the narratives of faith almost as in instinctive reaction due to the cultural appropriation from childhood. As the Ibis faces its crisis of survival, the British officers, including the Captain chants- “*Ave Maria, gratia plena, Dominus tecum...* Hail Mary, full of grace, the Lord is with thee” (ibid, 371). The coolies do the same, only their language of faith being different:

“Májha dhára mé hai bera merá
Kripá kará ásrái hai tera
My raft’s adrift in the current

Your mercy is my only refuge (*ibid*, 374)

Ironically, even though the two cultures are contributing to the same ritualistic functionality, that is, chanting prayers in the time of crisis, the Captain rebukes the chants of the coolies: “Damned coolies, bloody Doomsday couldn’t put a stop to their caterwauling” (*ibid*). So *Ave Maria* is ‘true’ in its inception, but the ritualistic chants of the coolies become ‘caterwauling’. This hegemonic belief in unidimensional praxis of culture is the point of satire in Ghosh, as he points out the slippages and dangers that are inherent in such dogmatism. Aijaz Ahmed notes:

"Description" has been central, for example, in the colonial discourse. It was by assembling a monstrous machinery of descriptions-of our bodies, our speech-acts, our habitats, our conflicts and desires, our politics, our socialities and sexualities-in fields as various as ethnology, fiction, photography, linguistics, political science-that the colonial discourse was able to classify and ideologically master the colonial subject, enabling itself to transform the descriptively verifiable multiplicity and difference into the ideologically felt hierarchy of value (6).

As far as the coolies are concerned, they treat the rituals not only as a part of their identity, but as a kind of reality, that lies beyond the realms of everyday existence. The voyage on *Ibis* provides them with the opportunity to assimilate their memory, shaped by fiction, with the empirical reality. This becomes apparent when the ship reaches Jambudvipa, the place where Ganga meets the Bay of Bengal. To the coolies, “...it was a place they had visited and revisited time and again, through the epics and Puranas, through myth, song and legend” (*ibid*, 396 & 397). The myths and legends provide the material for the memory to have a pre-conceived notion about a ‘place’, thereby creating an imaginary cultural space that becomes replete with pre-conceived notions. When this shared communal memory meets the empirical reality, the coolies can’t stop themselves from paying respect to the land, since that represents for them a sense of hallowed belief. The memory is politicised for the sake of building a ‘community’, and this community now learns how to cope with a reality that is already pre-defined through myth narratives.

Deeti remembers Kabutri, her daughter, as she is about to take the plunge in an unknown future. She remembers the rituals of women singing songs of separation while a groom is married off, and the other women join in with the singing because specifically, they may not share the same predicament of Deeti, but on a collective basis, they all have the same anxiety in terms of memory. The pain of exile, both in marriage, as also in sea voyage, merge, as the women sing:

“*Kaise katé ab
Birahá ki ratiyā?*”

How will it pass

This night of parting?” (*ibid*, 398).

The fear and anxiety of exile is both psychological and cultural since the dislocated self finds it difficult to relocate its identity in a set of completely different parameters. Deeti’s song is

appreciated by Neel in essence because he is a Bengali and has little knowledge about Bhojpuri, but the “language” of communication strikes a sense of familiarity with Neel, especially when all the convicts and coolies are attached in a collective common fate. Since Amitav Ghosh is more of a postmodern as compared to Achebe, we can look into the issue of ‘text’ and how Derrida is defining the text as a space of unending semiotic recontextualisations, and that can be used to discern the way myth narratives are recontextualised by Ghosh. This is what Derrida has to say about a ‘text’:

“A ‘text’ is henceforth no longer a finished corpus of writing, some contents enclosed in a book or its margins, but a differential network, a fabric of traces referring endlessly to something other than itself, to other differential traces” (*Derrida*, 64).

Hence the ‘meaning’ of a text is not bound by the orator/writer’s interventionist textual politics, but rather is dependent on the endless cycles of recontextualisations as the text moves from one auditor/reader to another. In this case, Neel is the auditor to many of the ritualistic songs that Deeti sings, and the way he receives the ‘text’ is contextually different from the way the other Bhojpuri speaking audience receives it, but that does not stop Neel from deriving a ‘meaning’ out of it and participating in the process of interpretation. When a new community is formed on the ship, purely based on the shared predicament and memory of the coolies and the convicts, myths also enter a new domain, getting interpreted and represented in endlessly different ways in order to construct a ‘new’ text of community. Towards the end of the novel, Heeru, one of the women coolies, choose her man and all the exiled coolies arrange for the rituals of the marriage. The marriage ceremony itself takes the shape of a counter-myth, since in a re-located space, the *girmitiyas* (coolies) arrange to make a cultural space that is reminiscent of their native place. However, the reminiscence is not dogmatic in its approach; it is more of a cultural nostalgia that the coolies bask in order to try and find a centre to their dislocated and colonised selves. One must remember that Deeti and Kalua had never gone through a “social marriage” with rituals being observed in presence of social establishment; they had just exchanged garlands on the night of their escape, thereby constructing a new social and ritualistic paradigm, moving towards individualism. The same happens in the case of Heeru and her bride, even though the nuptial ties are solemnized by a close observance of rituals, as far as practicable in the middle of the China Sea. The *Ahir* singers sing the usual madrigal songs, objectifying women with sexual innuendos:

“uthlé há chhāti ke jobanwá
piyá ké khélawna ré hoi”
her budding breasts are ready
to be her lover’s toys...” (*ibid*, 460)

There is the customary first meal of the day, tilak ceremony involving the reddening of the foreheads, sprinkling of turmeric on everyone and the final chanting of hymns- Deeti feels that almost a part of Bihar has been recreated in the lower deck of the ship. Rituals therefore create a bridge between the microcosmos of the Ibis and the past macrocosmos of Bihar. The shared cultural memory and the pain of exile and colonisation is momentarily forgotten in the mood of celebration, as the rituals almost deck up a resistance on the part of the coolies against the torture

and dehumanised treatment that they get from their colonial masters. Sophi A McClennen observes that:

“Writing about the exile experience reflects the fact that the exile has been cast out of present of his or hers nation’s historical time. This causes a series of dialectic tensions between different versions of linear/progressive/historical time and the experience that the exile is a suspension of linear time... exiles tend to recognize that they are in exile due to specific historical events, and yet, once outcast from that history, they begin to question the legitimacy of historical time” (23). McClennen’s observation has a distinct Eurocentric tone, perhaps concentrating on exile as a result of Holocaust, but in the case of Amitav Ghosh, historical time is not a suspension of linear time, but a progression of it. Eastern concept of time is cyclical and hence exile and migration is not only a progression on the linear scale of time but also a circular motion back to memory. As on a general scale, the rituals on Ibis strengthen the identity of the community among the coolies, and they use it to their advantage when a crisis strikes the ship. Deeti is recognised by his brother in law, Hukam Singh, who also had boarded the ship as the manager of coolies, employed by the British and when he tries and rape Deeti once again, he is killed by Kalua. The entire community of coolies’ revolt, they already identify Deeti as their keeper of honour and the resultant confusion helps Babu Nob Kissin to free Neel, Ah Fatt and Kalua, who take a plunge to the ocean on a life boat towards a totally unknown destiny.

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**LOST AND GAIN IN TRANSLATION: MAHESH ELKUNCHWAR'S *OLD
STONE MANSION***

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The World of Translation

Any piece of literary work communicates with readers and audience through the medium of language. And translation is basically a link which connects author, reader and audience with each other. The word translation derived from the Latin word *translatio*. Translation and translator’s responsibility increases more because of this task called ‘connect’. Translation requires lots of patience, devotion, deep knowledge, understanding of various culture and languages. Translation as a discipline began to develop in the second half of the 20th century under the name Translation Studies which was proposed by the scholar James Holmes. The translation is a ready means for different speech communities to know about each other. It facilitates interaction and understanding among different speech communities. Translation plays a key role in the utilization, addition and expansion of languages. The concept of Equivalence is an essential feature of translation theories in the 1960’s and 1970’s. In equivalence the source text and target text shares some kind of sameness. And the kind and degree of sameness has given birth to different kinds of equivalence. It enriches both the target language and the literature written in it. Translation types have been classified into many based on several criteria. These are shown in the following Table:

Sl.No.	Casagrande (1954)	Savory (1957)	Vinay and Darbelnet	Catford (1965)	Jacobson (1974)	Nida (1974)	Lefever (1975)
1.	Pragmatic translation	Perfect Translation	Word-for-word	Full	Intra lingual translation	Formal correspondence Dynamic equivalence	Phonetic Translation
2.	Aesthetic Poetic translation	Adequate Translation	copy	Partial	Inter semiotic translation		Literal Translation
3.	Ethnographic Translation	Composite Translation	Loan	Total			Translation of v into p Metric translation

4.	Linguistic Translation	Scientific and Technical translation	Transposition	Restricted			Rhyme
5.			Modulation	Rankbound rankfree			Transla of v into ver
6.			Equivalence	Adaptation			
7.							
8.							

Mahesh Elkunchwar's *Old Stone Mansion* through the lens of Peter Newmark's Communicative and Semantic Translation

India is a multilingual nation. There are near on 1,652 regional languages and dialects which are spoken in India, Marathi is one of them. Shanta Gokhale's translation of Mahesh Elkunchwar's Marathi play *Wada Chirebandi* was published in English as *Old Stone Mansion*. Before studying *Old Stone Mansion* from the point of view of communicative and semantic translation it's necessary to explain these concepts in brief. Peter Newmark is one of the founders of the Institute of Linguists and a fervent advocate for the professionalization of translations. Newmark's *Approaches to Translation* (1981) and *A Textbook of Translation* (1988) talks about problems encounters during the translation process. Newmark distinguishes eleven types of translation like Communicative, Semantic, Information, Formal, Full prose, Interlinear, Literal, Stylistic, Analytical, Imitation and Service Translation.

Communicative and Semantic Translation: According to Peter Newmark Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the source language. It is smoother, simple, clear, more direct and conventional. In communicative translation message is important. On the other hand semantic translation seeks to restore the exact meaning of the original. It follows the syntax and the vocabulary of the source to the point where they slightly distort, without, however, violating the standards of the target language. Its quality may be lower than that of the original. The distinction between communicative and semantic translation is former gives importance to effect and later on the meaning. In semantic translation the work of translating is an art While in communicative translation the work of translating is a craft. Shanta Gokhale has retained the original names of the characters and as far as possible has tried to maintain the social and political milieu of the original text. The translation of the title *Wada Chirebandi* as *Old Stone Mansion* lacks in giving impact and feel of that particular source language at semantic level.

At communicative translation level Old Stone Mansion achieves success. But at semantic translation level it faces certain limitations. Sudhir asks his wife Anjali to help Vahini (his sister-in-law) in the kitchen and she refuses saying that Vahini doesn't like her interference in cooking. Then Sudhir replies to Anjali:

Sudhir: Words doesn't kill. It's just some people's way of talking.

(Old Stone Mansion p.150)

lq/Ahj % dkgh HAKsd iMr ukgh vaxkyk- vlrs dks.Akdks.kkyk lo;-(okMA fpjscanh 21

At communicative level it gives exact meaning of original but semantic level regional language vocabulary comes out as limitation. It loses the feel of original language impact.

Bhaskar refuses Ranju his daughter to go to teacher's house for tuition but his wife says him:

Vahini: ...But if the girl passes this year, we can marry her off. (Old Stone Mansion p.158)

ofguh% tkrs ra tkm |A gks i.k iksjxh ;ank ikl >Akyh rj mtowu VAdrk ;sbZy (okMA fpjscanh 30

Another such example is Prabha's dispute with Vahini regarding Ranju's teacher. Prabha suggest Vahini to stop teacher's contact with Ranju because of his bad character.

Prabha: Get rid of that smart-alec first. Comes whistling here. (Old Stone Mansion p.152)

izHAk% gk NAdVk can dj vk/Ah 'khG ?AAyr ;srks- okMA fpjscanh 24

Prabha : ha chakata banda kar aadhi shil ghalat yeto (Wada Chirebandi p.24)

Use of creativity can be seen in this translation specimen here the creative expression like 'roses all the way' is used instead of word to word translation.

Sudhir: Do you think its roses all the way for us in Bombay? (Old Stone Mansion p.165)

lq/Ahj % vkEgh dk; [Awi etsr jkgrks vla okVra dk ofguh rqEgkyk (okMA fpjscanh 38

Sudhir : Aamhi kai khup majet rahato aase vaatate ka vahini tumahala (wada Chirebandi p.38)

Vahini: So you couldn't see him before the end, could you Sudhir Bhauji? How he kept talking about you and Abhay in his last days! (Old Stone Mansion p.137)

Vahini: nahi zaali shevti bhet na bhauji kiti dhosha lavalala hota tumchya an Abhaychya navacha shevti shevti (Wada Chirebandi p07)

ofguh% ukgh >Akyh 'AsoVh HAsV ua HAKoth fdrh /kks'kk ykoyk gksrk rqp;k vu vHk;P;k ukokPkk 'AsoVh 'AsoVh(okMA fpjscanh 07

lq/Ahj % g;kosGh cksy.kkj vkgs eh-'AsaMh rqVks dh ikjach-(okMA fpjscanh 17

Sudhir: I am going to speak up this time, come what way. (Old Stone Mansion p146)

Anjali complains Sudhir that don't pester her as he doesn't have guts to speak in front of Bhaskar his elder brother. Then Sudhir replies her by using this phrase 'shendi tuto ki parambi' means without any fear he will going to talk with his brother about their share in property. This sense and feel of original phrases, words and idioms loses in target language translation.

Thus Old Stone Mansion achieves the expected effect at communicative level but on semantic level it is found that it faces limitations in the context of giving regional language impact in target language translation.

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Translating for Children: Changing Notions of Autonomy and Gender

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The mid-nineteenth century in India witnessed the growth of written children's literature in English and Indian languages. Most of these early publications comprised Bible stories, textbooks or translations of Western classics. Lewis Carroll's *Alice in Wonderland* which was published in 1865 has been translated into almost all the Indian languages. Last year, along with a friend and colleague, Vidya Kamath, I translated *Alice in Wonderland* into Konkani, a language spoken by 2.5 million speakers and written in five different scripts, Devnagari, Kannada, Malayalam, Perso-Arabic and Romi.

In this paper, I shall draw upon Andre Lefevere's concept of translation as a "refracted or rewritten text" which he defines as "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work" (4). A children's book is shaped by its writer's and society's construct of childhood. What happens in the process of translation? In the process of translating or rewriting a text, does it get manipulated to reflect the translator's ideology? I shall study a 1935 Kannada translation by Na Kasturi, titled "PaataaLadalli Paapachchi" of Paapachchi in PaataaLa"; a 1970 Konkani

translation of *Alice* by Suresh Kakodkar titled *अलीस आनी ताचो अप्रूप संवसार* [Elis and her topsy turvy world]; and draw upon my own experience of translating this nineteenth century text to understand how changing constructs of gender and autonomy influence the translation of a book from another culture, geography and time period.

Roman Jakobson pointed out that there are three types of translation: intralingual, interlingual and intersemiotic (232-9). While Levý “insisted that any contracting or omitting of difficult expressions in translating was immoral” (Bassnett 31), translation strategies can include adaptation, censorship or simplification through abridging. Especially in the case of translating for children, the cultural context of the target language as well as the ideological agenda of the translator have a defining influence.

In the early twentieth century, the nationalist movement inspired many to publish more extensively in Indian languages, and several writers chose to translate well-known Western classics into Indian languages. Similarly, in the mid-1960s, South India was marked by a phase of ardent linguistic nationalism and there was a spurt in writing and publishing in one’s native language. *Alice* was a suitable choice for translation as it was already well-known in the original and also not under copyright. But since children’s literature in India is often understood within a didactic or pedagogical framework, the subversive elements in *Alice* were dealt with variously to make the translated text ‘suitable’ for Indian children.

Carroll’s belief that childhood is burdened with schoolwork as expressed in Alice’s fears, “but then – always to have lessons to learn! Oh, I shouldn’t like *that!*” (36) does not meet with Kakodkar’s approval and he has deleted this remark. Carroll’s satirical remark about the importance given to ‘book-learning’ as when Alice looks for “a book of rules for shutting people up like telescopes” (14) has also been left out by the Konkani translator. Interestingly, not only has Naa Kasthuri included both these subversive remarks in his Kannada translation, but has gone further and listed the lessons that are a tedium – Geography, grammar, harmonium (28).

Similarly, when her adventures land her in a tight spot in the Rabbit’s house, Alice wishes for a moment that she hadn’t gone down the rabbit hole, but retracts saying, “and yet . . . it’s rather curious, you know, this sort of life! I do wonder what *can* have happened to me! . . . There ought to be a book written about me, that there ought!” (36). In 1935, when Kasthuri translated *Alice* into Kannada, he had Alice wondering whether people would believe her. “Naaninnu puTTa huDugi. Pusthaka baredarey, yaaroo voduvudillaa, naguttharey, ashTey.” (“I am only a little girl. If I write a book, no one will read it; they’ll laugh, that’s all”) Coming to the Konkani translation, Alice’s remark about a book being written about her adventures has not been translated, denying the child reader an opportunity to imagine, to desire adventure, to even envision the possibility of being in one. The idea that a young girl might want to see herself as agential and the subject of a narrative does not seem possible either in 1935 pre-independence India or in 1970 post-independence India. Adult notions of censorship and suitability mean that children are not exposed to ideas that could lead to dissent or rebellion.

In Lewis Carroll’s book, Alice learns to think for herself and anticipate events. When she sees an unlabelled bottle on a table in the Rabbit’s house, she picks it up and drinks from it

saying to herself, “I know *something* interesting is sure to happen . . . So I’ll just see what this bottle does”. In Kakodkar’s translation, Alice drinks mechanically without concerning herself about possible consequences. “She examined it closely. Neither ‘Eat me’ nor ‘Drink me’ was written on it. She uncapped it and held the bottle to her lips” (my back translation). On the other hand, Paapachchi in the 1935 Kannada translation says, “Nothing harmful can happen. Something interesting might. It is only because I am so tiny, that people order me around. I leave it to God. Let’s see what will happen.” Kakodkar’s Alice is a passive subject to whom things happen, while Kasthuri’s Paapachchi appears to be constantly aware of her ‘littleness’, her insignificance based both on her gender and her age, her lack of subjectivity.

The child that Kakodkar writes for is expected to be rather prim and proper, studious, and polite to elders unlike Carroll’s young female Crab who snaps, “Hold your tongue, Ma!” . . . You’re enough to try the patience of an oyster!” (32) – this outburst has not been translated by him. In Kasthuri’s translation, the Mother and daughter crab are transformed into a Grandmother Owl and its grandchild. The young owlet complains that it is tired of the grandmother’s continual advice and threatens to leave home the next morning (24) – an attempt at freedom and autonomy that the translator finds difficult to extend to a girl child. The danger in depicting a child being disrespectful to a parent is removed by replacing the mother with the grandmother.

In the chapter “Pig and Pepper”, the Duchess sings a lullaby which begins, “Speak roughly to your little boy, And beat him when he sneezes” (59). But in India, the male child is valued greatly and therefore instead of translating this lullaby, Kakodkar has chosen to use a different song which praises the child’s beauty rather than talk of inflicting violence. While Kasthuri has retained its violence and nonsense-verse quality, he has also used this incident to comment on the unnaturalness of mothers beating their children, and the endearing charm and innocence of childhood (44).

Carroll concludes each chapter by hinting at the events to follow thereby exciting the child’s curiosity and desire to read further. For instance, chapter 6 concludes with Alice commenting on the Cheshire Cat’s disappearing act: ‘Well! I’ve often seen a cat without a grin,’ thought Alice; ‘but a grin without a cat! It’s the most curious thing I ever saw in my life!’ (64-5). She then proceeds to the March Hare’s house and wonders whether she had made the right decision in coming there. Alice has changed from being the child who was good at her lessons and who looked for books of rules to determine her actions, to being someone who could take her own decisions, reflect on them and hold an opinion. Kakodkar and, to an extent, Kasthuri have left out this last bit of every chapter. Each chapter in the Konkani and Kannada translations conclude with a particular event and the reader has no idea of what is to follow and may not want to read on. It is as if the child’s imagination is being repressed instead of being stimulated, in line with the educational system of the time.

Kakodkar’s and Kasthuri’s attempts to partially domesticate the story reflects the importance given to family and community in most parts of India. Kasthuri has endowed Paapachchi with a brother called Shyam, and with every new adventure, she thinks of him and wonders what he would have thought of it. In the Konkani translation, the Mouse that Alice

meets underground becomes “*Hundir Mama*” or Uncle Mouse and the Mad Hatter is named “*Topey Mama*” or “The Uncle with the Hat”. Similarly, rather than translate the mocking “You are old, Father William”, Kakodkar has used a song sung by the Hindu community in Goa, which Alice, apparently Christian, must have learnt from her Hindu friends. Kasthuri uses a Kannada folk song about a cow Punyakoti, in which the old man who is made fun of is distanced from the child reader in terms of economic and social class and caste.

Coming to my experience of translating *Alice* into Konkani, it was challenging as Konkani literary language is still relatively undeveloped. Konkani is taught in very few schools and only a minuscule percentage of the books published in India today are in Konkani. But it was also an activity that gave us much pleasure. Carroll’s word play, especially in Chapter 9, “The Mock-Turtle’s Story” was marvellously terrifying. *Alice in Wonderland* speaks of a time and culture that seems alien to the modern day Konkani speaker. Single men staying alone like the White Rabbit would rarely appoint a woman servant, girls no longer eat treacle or carry thimbles in their pockets, and rich families do not appoint footmen who wear powdered hair. On a more serious note, the word ‘queen’ would be difficult to translate into Konkani or any of the Indian languages for the connotations of the word ‘queen’ during the Victorian period in England are quite different from the connotations of the word, "Rani", as in India, women rarely held or hold political power.

Gregory Rabassa, the translator who helped open up the exciting world of Latin American literature to English readers, reminds us that translation is often accused of treason – “a betrayal of language, in both directions”. He also says that since “languages are the products of a culture”, the translator would also be betraying a culture (4). A children’s book reflects its writer’s and society’s construct of childhood and *Alice in Wonderland* is thus transformed in these translations to match the translators’ notions of autonomy, gender and childhood.

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Gulzar’s Poetry in Translation: A Discourse Perspective

Poetry translation means transcribing poetry into another language. It is a search of equivalence of sense of words. Thus, the translated version involves changes in the linguistic form, words, and expressions etc all of which are the reflections of the process of translation. In modern times, attention is given to the poetic function performed by the poetic genre, consequently it is necessary to go beyond the texts and consider poetry as discourse. Poetic discourse makes use of common words in appealing ways to present feelings and emotions. Foucault gives the definition of discourse as: “systems of thoughts composed of ideas, attitudes and course of action, beliefs and practices that systematically construct the subjects and the worlds which they speak.”¹ Thus the assessment of poetic discourse is concerned with the essential play of language and the fluid relationship between the writer and the reader. Therefore, the main discourse feature includes lexical, syntactical, rhetorical and pragmatics under which the poetic language is examined. Lexical feature relates to the words or the vocabulary of a language as distinguished from its grammar construction. Syntactical feature will indicate how words from different parts of speech are put together to convey a complete thought. Rhetorical feature not only explores what is given in the source but also why the author wrote about it, how the piece was organized and the intended message conveyed to the audience. Pragmatics focuses on the meanings behind the words because people may say one thing but mean other. The context of the conversation is important.

Poetic discourse tends to indicate the changes that occur in the translated version of a poem. In this respect, the present study aims at examining the formative elements of a discourse of a source language poem and target language poem to arrive at the tentative model of translation analysis which can serve as a measure for translation assessment of poetic genre.

Sampooran Singh Kalra As Gulzar

Sampooran Singh Kalra, globally known as Gulzar is a lyricist, film director, playwright, short story writer, translator and a winner of several awards including the Dadasaheb Phalke Award (2014) writes preferably in Hindustani language (a mix of Hindi and Urdu). While being interviewed by Saba Mahmood Bashir, Gulzar stated: “Maine koshish kee hai ki zubaan poori tarah se Hindustani rahe, jis me urdu or hindi ka mila-jula ganga jamuna mizaaj milta hai. Kahin kahin dono ki madad se aur kabhi kabhi angrezee ke istemaal se bhi baat pahuncha dene ki kosis kee hai. (I have tried to write entirely in Hindustani, which is a blend of Urdu and Hindi. At times, I have taken help from both, and sometimes I have used English to communicate the message.”² A native of Pakistan and India, Gulzar inherits the tradition of both the nations. His way of communication through images in his works reflects his diverse and heterogeneous ideas and radical thinking. Thus, the vigor of Gulzar’s poetry set in free verse have made the activity of poetry translation possible irrespective of the fact that the later is a more difficult task than any other types of translation.

Pavan Kumar Varma, the former IFS officer and a famous litterateur has translated Gulzar's poem under two titles selected poems and neglected poems. Besides, he even authored translation of poets like Kaifi Azmi and Atal Bihari Vajpayee. He even has books titled *Ghalib: The Man, The Times* (1989), *Krishna: The Playful Divine* (1993), *Love And Lust: An Anthology Of Erotic Literature From Ancient And Medieval India* (2004) and many more.

1. Methodology

The task of a translator is to interpret a source poem's layer of meaning and translate it in target language while being conscious of the linguistic and cultural adaptations to make it easy for the readers to understand the translated text without much pain and efforts making the transcreation a purposeful endeavor. Similarly, the English version of Gulzar's poem by Varma has to be faithful to the original spirit. It must owe to the fundamental rules of translation as proposed by Eugene Nida i.e. "making sense, conveying the spirit and manner of the original, having a natural and easy form of expression and producing a similar response."³ This evaluation of English translation will determine translator's own rendition of the original.

The paper intends to illustrate how comparative analysis of English translation of Gulzar's poem has made the translator a linguistic mediator. In order to carry out this task, I have randomly selected only one English translation of Gulzar's poem (owing to time constraints) namely 'मौसम'⁴ and its English translation 'Seasons'⁵ from the anthology *Selected Poems*.

मौसम

बर्फ पिघलेगी जब पहाड़ों से
और वादी से कोहरा सिमटेगा
बीज अंगड़ाई लेके जागेंगे
अपनी अलसाई आंखें खोलेंगे
सब्जा बह निकलेगा ढलानों पर
गौर से देखना बहारों में
पिछले मौसम के भी निशां होंगे
कोंपलों की उदास आंखों में
आंसुओं की नमी बची होगी

mountains

And the mist lifts from the valleys
The seeds will waken languorously
Open their heavy eyes
Verdure will cascade down the hill
sides
Look closely: in the midst of
spring
There will be traces of seasons
gone by
In the sorrowful eyes of opening
buds
Will be the moistness of tears not yet dry.

Seasons

When the snow melts in the

The two poems will be compared to find the different sub-categories of lexical cohesion as proposed by Halliday and Hasan in their book *Cohesion in English* (1976) i.e. referencing, ellipsis, substitution, conjunction and transition and grammatical cohesion.⁶ Referencing refers to the relationship between two linguistic expressions. Ellipsis is the omission of the elements normally required which the translator assumes are obvious. Substitution is the replacement in a sentence at the three levels: nominal, verbal and clausal. Conjunction acts as a cohesive tie between clauses or sections of text in such a way as to demonstrate a meaningful pattern between them, though conjunctive relations are not tied to any particular sequence in the expression. Grammatical cohesion refers to the logical and structural rules that govern the composition of clauses, phrases and words in a language.

2. Data analysis

The above mentioned poem will be analyzed and compared from a discourse perspective featuring the lexical, syntactical, rhetorical and pragmatic characteristics as they constitute the structural part of the language and find how effectively the translator have translated the poems. Since the study is a discourse study each line of the poem will be analyzed to identify the translation strategies employed by the translator.

2.1 Lexical feature

An examination of the lexical feature is a good place to start with the detailed linguistic analysis. It plays a very important role in contributing to the maximum coherence of a poem. “The other component of a sentence meaning is word meaning or the individual meaning of the words in a sentence as lexical items.” Viewed in this perspective, the following lexical table gives the dictionary meaning of the word used by the poet as well as the translator to show the comparison and identify the equivalence strategy employed by the translator. The equivalence strategies have been ascertained on the basis of Hann’s equivalence relationship categories which are as follows:

1. “One-to-One Equivalence where there is a single expression for the TL for a single SL expression.
2. One-to-Part-of-One Equivalence where a TL expression covers part of the concept designated by a single SL expression as in the equivalence of the concept designated by a single SL expression.
3. One-to-Many Equivalence where there is more than one TL expression for a Single SL expression.
4. Many-to-One Equivalence where more than one TL lexical item for a single SL expression or lexical item, which reverse the above type.”⁷

2.2 Syntactic feature

Syntactic feature of a poem affirms the choice of the poet make meaning through grammar. The traditional parts of speech i.e. noun (n.), verb (v.), adverb (ad.), adjectives (adj.) in English and संज्ञा (सं.), क्रिया (क्रि.), विशेषण (वि.), क्रिया विशेषण (क्रि. वि.) in Hindi. Therefore,

grammatical analysis of the two poems can build a unified, coherent, meaningful interpretation that will illuminate the original art as well as the translation art. The poem consists of 9 lines distributed into two paragraphs. The translator too seems to have maintained the form of the original and both the poems appear equal physically and how words from different parts of speech are put together to convey a complete thought. This identification of words is presented in the table which indicates what translation strategy the translator has employed i.e. sense to sense translation or word to word translation. Sense for sense translation means “translating the meaning of each whole sentence before moving on to the next.”⁸ While word for word translation stands in opposition to this focusing more on equivalence of words and ignoring the sense of the original.

2.3 Rhetorical feature

Rhetorical feature is different from the lexical and syntactical feature. Rhetorical analysis is the study and the practice of effective communication by the writer. Richard Nordquist, a grammar and composition expert in the website “about education” posted the following definition: “A form of criticism (or close reading) that employs the principles of rhetoric to examine the interactions between a text, an author and an audience.”¹² Thus, rhetoric is a tool for the writers to convince their readers.

2.4 Pragmatic feature

Pragmatics is the study of meaning understood through the context. Thus, analyzing Gulzar’s poem and its translation pragmatically will help to dig for the hidden meanings for his free style.

3. LEXICAL AND SYNTACTICAL TABLE

Line No.	Original poem	English translation	Equivalence strategy	Translation strategy
1.	<p>बर्फ- (सं.) जमा हुआ पानी, हिम: पिघलेगी- (क्रि.) पिघलना, किसी वस्तु को गर्मी पहुँचाकर पानी सा तरल बनाना पहाड़ों- (सं.) पृकृतिक कारणों से बना हुआ पत्थर, पर्वत, गिरी</p>	<p>Snow- (n.) frozen water vapor in the atmosphere that falls in light white flakes. Melts- (v.) makes or become liquid by heating. Mountain- (n.) a very high, steep hill.</p>	One-to-Many Equivalence	Sense-to-Sense Translation
2.	वादी- (सं.) (उर्दु) घाटी, तराई	Mist- (n.) a cloud of tiny water droplets in the	One-to-part-of-One	Sense-to-Sense

	कोहरा- (सं.) किनारदार सिमटेगा- (क्रि.) सिकुडना	atmosphere, limiting the ability to see. (v.) cover or become covered with mist Lifts- (v.) pick up and move to a different position Valleys- (n.) low area between hills or mountains	Equivalence	translation
3.	बीज- (सं.) दाना अंगड़ाई- (क्रि. वि.) आलस्य से जँमाई लेते हुए देह टुटना जागेंगे- (क्रि.) जगना, उठना	Seeds- (n.) a small object produced by a flowering plant that is capable of developing into another such part. Waken- (v.) verb form of wake Languorously- (ad.) pleasurable inactivity	One-to-One Equivalence	Sense-to-Sense Translation
4.	अलसाई- (वि.) अलसाना, सुस्त पड़ना, शिथिलता आँखे- (सं.) नयन, नैनें खोलेंगे- (क्रि.) अवरोध करना	Heavy- (n.) forceful, of much weight (adj.) needing much physical effort Open- (v.) not closed, fastened or restricted.	One-to-Many Equivalence	Sense-to-Sense Translation
5.	सब्जा- (सं.) हरा, हरा-भरा बह- (क्रि.) बहना, हवा, पानी आदी का किसी ओर चलना ढलानो- (सं.) ढलान, उतार	Verdure- lush green vegetation Cascade- (n.) small waterfall, especially one in a series. (v.) pour downwards rapidly and in large quantity.	One-to-One Equivalence	Sense-to-Sense Translation
6.	गौर- (वि.) (उर्दु) चिंतन, मनन, विवेचन बहारो- (सं.) वसंत ऋतु, रौनक, मनोविनोद देखना- (क्रि.) पता लगाना	Look closely- (n.) an act of looking from a short distance. (v.) direct your gaze in a particular direction. Spring- (n.) the season after winter and before summer. (v.) move or do suddenly.	One-to-One Equivalence	Sense-to-Sense Translation

7.	पिछले- (सं.) बीता हुआ, भुतकाल मौसम- (सं.) ऋतु निशां- (सं.) चिन्ह, लक्षण	Traces- (n.) a mark or other signs that something has existed or passed by. Season- (n.) a period of the year with particular weather daylight hours Gone by- (adj.) past part	One-to-One Equivalence	Sense-to- Sense Translation
8.	कोंपलों- (सं.) नयी खिली हुई पत्ती या कली उदास- (क्रि. वि.) उदासीन, दुःखी	Sorrowful- (adj.) feeling or showing sorrow. Opening buds- (adj/ n.) a growth on a plant which develops into a leaf, flower or shoot.	One-to-One Equivalence	Sense-to- Sense Translation
9.	आँसुओं- (सं.) अत्रु नमी- (सं.) गीला, सीलन	Moistness- (n.) slightly wet, damp. Tears- (n.) a drop of clear salty liquid produced by glands in a person's eye while crying or irritation. Dry- (adj.) not yet or moist. (v.) become dry	One-to-One Equivalence	Sense-to- Sense Translation

4. Discussion

The table shows the comparison between the original and the translation on the basis of lexical and syntactic feature. The discussion of the two features emerging out from the comparison is as follows:

4.1 Lexical feature

The above indicated words have been noted down from *Pocket Oxford English dictionary*⁹ (Indian edition), *भारगव आदर्श हिन्दी शब्दकोश*¹⁰ (Hindi dictionary) and the *Advanced Urdu-Hindi-English Dictionary*¹¹ to show the words used in by the poet and the translator contributing to the overall meaning of the poem. By comparing the lexical meaning of the word used in two different languages by the two different writers indicate lexical cohesion. Lexical cohesion is the grammatical and lexical linking within a sentence that holds the text together and gives it a meaning.

The analysis indicates that the translator has mostly used one-to-one equivalence translation strategy to maintain a proper balance at equivalence level. However, the words 'waken', 'languorously', 'verdure', and 'cascade' does not appear to carry the same sense of the original as a reader may fail to understand the meaning of these words in one go of reading

without referring to the original. The table clearly shows Varma's choice of equivalents in English accords with the original language and points to 'referencing cohesion.'

4.2 Syntactic feature

Dynamic equivalence provides the translator a natural and easy form of expression without changing the original text. The above table gives us the clear number of parts of speech used in the original poem and the translated version attributing to the coherence of the poem and there are not much grammatical deviations. There is equal number of nouns used in both the poems attributing to the concrete ideas used in the poem. Consideration of noun leads us to consider the noun's modification i.e. adjectives and adverbs in the translation while विशेषण and क्रिया विशेषण in original suggests the addition of words by the translator for equivalence. Consideration of verb form indicates the unique time or condition the poet communicates in the original poem. However, we see a difference in the use of verb form by the poet and the translator. For example, Gulzar's use of verbs such as पिघलेगी, सिमटेगा, जागेंगे, खोलेंगे, निकलेगा denotes future tense and poet's sense of hope. While Varma uses simple present tense and the future tense both to show the definite time. For example, in line 1 and 2 he uses 'melts' and 'lifts' respectively which are simple present verb. After which he switches to future tense in line 3 onwards. He does so to capture the exact reference of time and condition in English equivalents and saves himself from losing sense and words at the semantic level. Therefore, nowhere in the translated poem we notice that the clauses are loosely connected and fail to demonstrate the meaningful relation between them. We find no traces of ellipsis but substitution can be seen clearly in line number 5, 6, and 9 and which he does to maintain the rhyming pattern of the poem. Finally, the grammatical cohesion is very carefully tackled giving a logical structure to the poem.

4.3 Rhetorical feature

Gulzar is a contemporary poet writing in free style. The symbolic and the imagistic language gives an access to the readers about the way the poet relates them and the direct presentation of things, his experiences and the exploration of tone. The present poem taken into consideration appears much imagistic. He images the situation into the reader's mind from the very title of the poem मौसम referring to the peculiar characteristics of the particular season 'spring'. He gives the direct expression of snow melting in the valleys with the coming of spring to the moistness of new buds. He employs metaphors in his writing to help his readers see the truth which is not possible if it is stated plainly. Gulzar accentuate the beauty with pain through his unstated comparison between the coming of spring in the first paragraph and the pain of buds in the next paragraph. The metaphor of 'season' is presented as an extended metaphor running throughout the poem to build the comparison. He intends to portray the onset of spring season after winter. Rise in temperature melts the snow and the seeds that get covered under the layers of snow get a chance to bloom. The valley which

looked white barren land in winter will turn green and appear lively. Here the images of snow melting, budding of plants, greenery over the valley goes usual through the form of the links in a chain. Similarly, Varma is reflecting on the poet's details of the spring season during translation. With his English idioms he describes the stretch of the desolate land of valley during the winter. He creates equal stronger images to describe the seeds in line 3 "The seeds will waken languorously." Again in line 5 he describes the lush green land with his phrase "Verdure will cascade down the hill sides." And finally in the last line to show the pain of the unfortunate buds "Will be the moistness of tears not yet dry." He engages the reader with the same image creation to convey as they appear to the poet and appears very much acceptable in terms of word choice, style and meaning.

4.4 Pragmatic feature

In the first paragraph, Gulzar's shows the sensitivity of seasonal change. He describes the characteristics of spring season after the winter. He is a native of Pakistan and India (north western side) incorporates his sensitivity of the colder places. He images the coolest mountains and greener part. The two countries witness a quick transition from winter to spring. Winters are generally intense when snow and fog covers the land and atmosphere. In the first two lines he gives his anxiety for the spring to come and make the valley green again. Spring is known as a season of new beginning and therefore, Gulzar writes the poem in future tense reflecting his hope and ideas of rebirth. At this time, fresh buds bloom as the weather favors them. The 'valley' or the Urdu 'वादी' word he may refer here are the ones from Pakistan or India. The poet tries to capture the blooming of buds in spring symbolizing the youthful vigor and the freshness. He attributes human qualities to the seeds when he says 'बीज अंगड़ाई लेके जागेंगे.' This phrase can also be inferred as the buds wait for spring to open up their leaves in order to become brighter flowers or plants. Analyzing the English translation, Varma's free translation strategy has attempted to capture the poet's state of mind and his language and deliver the same effect. However, in the last line of the translation, readers might not get the meaning of 'verdure' used as an equivalent to 'सब्जा' in one go of their reading. The poet's intention of referring to the blooming season of spring can be understood only when the reader encounter the Hindi word used in the poem.

Moving forward, the second paragraph speaks about the pain and sorrow of the bud's unfortunate fate among the fortunate ones indicated in the second last line of the poem 'कोपलों की उदास आंखों में' refers to the buds that could not bloom in the new season as they could not survive the severe conditions of the winter. This fact is indicated from the last third line "पिछले मौसम के भी निशां होंगे" When viewed from this context, the English translation sounds more poetic and had retained them in major lines to keep his translation closer to the source text "In the sorrowful eyes of opening buds." He has kept his diction simple to reach out to the audience, Gulzar's psychological and emotional force of figures.

5. Conclusion

The study here concludes its description and the interpretation of Gulzar's original poem and its English translation in terms of lexical, syntactical, rhetorical and pragmatic features. Analyzed from four aspects of discourse it was not difficult to draw the exact lines as to which categories of equivalence, Varma's translation falls. His translation goes more towards the dynamic equivalence and attempts to reproduce as literally and meaningfully as possible the form and the context of the original.

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**“INDIA” IN THE VIEWPOINTS OF MIGRATED NOBEL LAUREATES V. S.
NAIPAUL AND AMARTYA SEN**

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Abstract

The twenty-first century has changed the concept of fixed identity into multiple identities like for instance the concept of 'nativity' has been replaced by the term 'hibridity'. The forced migration that started with the slave trade in the colonial era has changed into a matter of choice of the citizens of the Globe. India does not have a history of slave trade but the Indians migrated to other continents as 'indentured labourers' have made their mark on Global fronts. V. S. Naipaul, a West Indian by Birth, an Indian in his origin and a citizen of England received Nobel for his exceptional and brilliant works of fiction and non-fiction. His religious and cultural initiation as a Hindu Brahmin by birth encouraged him to visit the land of his ancestors many times. Especially his trilogy based on his three visits to India is a value judgement that provides an insight to Indian citizens. *An Area of Darkness* (1964) and *India: A Wounded Civilization* (1977) showed his frequent visits to his ancestor's land India which is full of little love and too much malice. His visit to India in 1990 is described through *India: A Million Mutinies Now* that compelled him to accept the fast changing and developing scenario of modern India. His positive as well as negative impressions encoded in the trilogy about his land of origin have got critical acclaim from all over the world. Amartya Sen, India's leading economist and the citizen of England at present has also passed his judgements in *The Argumentative Indian: Writings on Indian Culture, History and Identity* (2005) through essays on socio-cultural images of the nation. The book can be best described as true representation of contemporary India that trying to making a mark on the Global scene. The sixteen essays have been divided into four parts that discuss India's social, political, historical and cultural past and the present. The present paper is a modest attempt of understanding the socio-cultural viewpoints of the stalwarts having strong connections with the nation. The authors want to rediscover their own nation with new insight and perception.

“INDIA” IN THE VIEWPOINTS OF MIGRATED NOBEL LAUREATES V. S.

NAIPAUL AND AMARTYA SEN

Amartya Sen in chapter four *The Diaspora and the World: An Issue of Identity* has very effectively brought out the role of diaspora writers in migration literature:

‘The nature of the Indian identity is significant for those who live in India. But it is also important for the very large Indian diaspora across the world-estimated to be 20 million or more in number. They see, rightly, no contradiction between being loyal citizens of the country in which they are settled and where they are socially and politically integrated..., and still retaining a sense of affiliation and companionship with India and Indians. ... some self-respect and dignity- in the culture and traditions of their original homeland. This frequently takes the form of some kind of ‘national’ or ‘civilizational’ appreciation of being Indian in origin.’ (Sen, 2005, TAI, P. 73)

The earlier phobia for migration has now changed into necessity. If we look at the reasons for

cosmic migration we come across several facts like import-export through international transport, use of telephone and internet, falling birth rates in developed countries that contribute to labour shortages and skills gap, need of manpower for rapid economic expansion, people in search of suitable democracies where human rights and religious freedoms are more likely to be respected, impact of international language English, to get better jobs, to improve qualifications and so on and so forth. If we look at the huge number of migration literatures we accept that the pen has proven mightier than sword because revolutions have been built by the great creations of the great writers who crossed the boundaries that completely changed their perception. The image of an individual, a community, and a nation that has been built by the writers created curiosity among the readers of all walks of life. The diaspora, the subaltern, the colonial, the post-colonial, the third and fourth world literature, and marginalized literature are the most trodden paths of the critics and researchers. Migration, enforced or voluntary, had changed the age-old notions of identity, individuality, and nationhood. It has also broadened our perception of culture due to which we are trying to accommodate ourselves in multicultural, cross cultural, transcultural and transnational and global cultural identities. Considering these authors as the benchmarks the present paper tries to gather viewpoints of the selected diaspora writers through their travelogues or research articles that speak volumes about their land of origin. The authors or their ancestors who had migrated due to economic, social or religious reasons to a foreign land had shown special inclination to the land of their forefathers. Many travellers, philosophers and researchers tried to rediscover the nation in various points of view. Here is a survey of a few well-known migration and diaspora authors who have been acknowledged with great love and admiration on international fronts. *An American Brat* by Bapsi Sidhwa, *Jasmine* by Bharati Mukharjee, *Interpreter of Maladies* by Jhumpa Lahiri, *The Kite Runner* by Khaled Hosseini, *Blue Boy* by Rakesh Satyal and last but not the least *Saffron Dreams* by Shaila Abdulla are some of the very well-known authors whose national identity was not questioned.

The present study tries to “rediscover India” through the selected non-fiction on India which was discovered geographically by the great Vasco De Gama. V. S. Naipaul and Amartya Sen, notable speakers, writers, critics, Nobel Laureates of twentieth century and Global intellectuals have strong bond of love for their land of origin that is India. Their value judgements in their respective books have made a mark in understanding, appreciating, defending India for her citizens and for the foreign critics. V. S. Naipaul who is originally from India but was born and brought up in the Caribbean country Trinidad and is now a resident of England and has written a trilogy on his three visits to his ancestor’s land. He is one of the authors who have shown love-hate relationship to India. His trilogy based on India includes *An Area of Darkness* (1964), *India: A Wounded Civilization* (1977) and *India: A Million Mutinies Now* (1990). His books are a travel record with a few encounters with the country people, some of the observations from his readings on and about India and his exposure of Indian sensibility in Trinidad through his family and Indian diaspora. Whereas Amartya Sen earned name and fame as the Indian economist on the land of the former colonizer and then tried to write with great respect, love and honour for his nation.

Amartya Sen was born and brought up in Calcutta, at present is a resident of England and has bowed his head to his motherland by writing her strength and weaknesses in his book of critical essays *An Argumentative Indian: Writings on Indian Culture, History and Identity* (2005). Though there are several books written by the diaspora writers on India as a nation I have decided to go with these two because it clearly brings out difference of opinion due to their insider-outsider relationship with the land of origin. Naipaul plays a role of an outsider whereas Sen is an insider till his youth and then the outsider for his motherland. Naipaul's criticism appears like a father whereas Sen appears like a mother that never hurts. This paper is an attempt to study value judgments on Indian identity, sensibility and socio-cultural impressions of both the scholars.

Naipaul's trilogy on India is a masterpiece, besides being top quality literature. He has an interminable bond with India which remained for him an area of pain, for which he had great tenderness yet from which he wished to separate himself. He grew up surrounded by mementos of India 'in its artifacts India existed whole in Trinidad'. His ability to move from one character to another, one place to another and going back and forth on events never fails to grip the reader. On his first visit to India since he was awarded the Nobel Prize, Naipaul said, 'We are not here to celebrate the antiquity of literature in India, but to celebrate modern writing.' His narration gives several allusions from mythology, religion, ancient literature to modern writings from *Gita* to *Kamsutra*. However Naipaul is shocked by India's backwardness, its superstitions, caste system, poverty, illiteracy, and unhygienic conditions, and lack of concern on the part of the government officials through which he tries to portray the dark side of Indian culture.

Amartya Sen's *The Argumentative Indian* is a top quality exhaustive and brilliant research work divided into four parts namely *Voice and Heterodoxy*, *Culture and Communication*, *Politics and Protest*, and the last *Reason and Identity*. It is a microcosm of main events of the Indian history, her socio-cultural issues, her men of the millennium and a sensible critique by the scholars, critics and researchers from India and abroad. He has referred from Kauntilya to Jamshetji Tata in socio-economics, the legend Ram from the Ramayana and the superhero Krishna from the Mahabharata to Samrat Ashoka and Chandragupt Maurya from History, Saint Kabir, Nobel Laureate Rabindranath Tagore to present day author Shashi Tharur from Indian literary scene and Nehru and Jinnah to Atallbihari Bajpeyee and Manmohan Singh from current Politics. The book shows Sen's deep interest and his love towards his nation. Especially his remarks on socio-economic affairs of the nation have won great critical acclaim. He tries to evaluate the nation's merits and demerits as an insider-outsider and supports his opinions with critical remarks of the eastern and western scholars and critics but he never appears pungent like that of Naipaul anywhere. On the other hand he has defended his land of origin in a very gentle way.

There are many similarities and differences in the writing of both the Nobel laureates. Considering the similarity both have strong bond of love and a little hatred with their land of origin. Both of them have mentioned assets and drawbacks of Indian society. Naipaul's

understanding of Indian sensibility is a fruit of his exposure to Indian culture in Trinidad and through books. On the other hand Sen was born and brought up with Indian mindset, was a student of *Shantiniketan* that shows his strong bond of love and passion for the nation. They get tempted to cite the Ramayana and the Mahabharata as prominent shapers of the Indian mind set. Both share common observations regarding marginal status of women, gender discrimination, religious extremism and religious fervor. The noticeable difference in their writing style is that Naipaul is a creative writer whereas Sen is a researcher more than a writer. Naipaul's narration is lucid and crispy whereas Sen writes balanced statements with a sense of responsibility and tries to avoid passing bold statements on India's socio-political canvass. Naipaul's non-fiction is a record cum research of his three visits to India whereas Sen's statement is a top quality research document that deals with India's old Dravidian culture to present day status in Global era. Naipaul appears straight forward and satirical whereas Sen appears very sensitive and respectful in his criticism. Naipaul looks at India with western sensibility whereas Sen defends India with Indian sensibility.

Both of them evaluate Gandhian philosophy as per their own interests and knowledge. Naipaul evaluates Gandhian thought in socio-cultural point of view whereas Sen, being an economist mostly sees economic interest of the nation. Sen seems a very ardent lover of Rabindranath Tagore because he writes a whole chapter on Tagore in part two, unit five entitled *Tagore and His India*. Naipaul has mentioned some strengths and weaknesses of Gandhian philosophy but his observations are based on the book he has read on Gandhi. However he feels that Gandhiji projected himself as a preacher but people took him to be a prophet. In *An Area of Darkness* Naipaul observes that, "Nothing remains of Gandhi in India except his name and worship of his image". In spite of this he failed in his mission. He says,

' India undid him. He became a Mahatma. He was to be revered for what he was; his message was irrelevant. Indian nationalism grew out of Hindu revivalism, this revivalism which he so largely encouraged, made his final failure certain. He succeeded politically because he was revered; he failed because he was revered. (Naipaul, 1964, AD. p.82-84)

He criticizes Gandhian philosophy because he finds that Gandhi himself has not injected it into the minds in a right spirit. He further complains that his followers also have thrown away the essence and has started practicing his "formless spirituality". He laughs at Indian politicians who deliberately forget Gandhian scheme for upliftment of poverty, untouchability and all types of disparities but on the contrary they never forget their Mahatma when they deliver their speeches. If one reads Alankrita Mahendra's dissertation on Naipaul and her findings on Gandhi then his allegations will be far from truth. She observes,

"Naipaul's assessment of Gandhi is beset with problems of interpretation. In all his arguments, Naipaul betrays a keen and sharply penetrating intellect but a restricted scholarship with respect to Gandhi. For most of his information he relies on Gandhi's Rise to Power, a book by Judith Brown which he has read just before writing AWC. This book furnished him with limited information on Gandhi's life. Further, Naipaul himself has been discreetly selective about his use of extracts from Gandhi's works, thus giving us a single faceted account of the Mahatma."

(Mahendra, 1995, M&MoNT, p.63)

Sudha Rai who has received M. Lit. on her judgmental study on Naipaul's Trilogy, in her dissertation '*V. S Naipaul: A Study in Expatriate Sensibility*'. observes,

In an extended analysis, Naipaul reveals his fascination for the figure of Gandhi, Gandhi's shifting position as "insider – outsider" with respect to India, and critically examines the apparent "success" of Gandhi in his country as well as his subsequent "failure" in regenerating it. Naipaul's difficulties with Gandhi project themselves onto an ambivalent reading of Gandhi, a reading brimming with internal inconsistencies and marked by an inadequate reading of major writings by and on Gandhi. (Rai, 1982, SES, p. 49)

Eminent critics like William Darymple have felt that Naipaul arrived in India with a pay load of prejudices and freight of complexes and found fault in everything that he saw. His misunderstanding about the country is reflected in all his three books. In all his books on India, he has continuously criticized various aspects of the country boldly.

Amartya Sen also acknowledges Mahatma Gandhi in many chapters either in comparison with Rabindranath Tagore or as a social reformer. He has critically evaluated Gandhian economic policy about spinning at home on Charkha. Sen takes side of Tagore and defends that economic sense of hand-spinning as a wide-spread activity can survive only with the help of heavy government subsidies. He has supported Rabindranath Tagore's remark that it hardly helped Indian economy to grow. He notices the difference in their Hindu religious identity. He opines that Gandhi was a strict assertive Hindu who held regular prayer meetings whereas Tagore was a liberal in his Hindu identity. He tries to compare both in their attitude towards personal life. Gandhian concept of celibacy was not appreciated by Tagore. Gandhi's married life was long and comparatively happy whereas Tagore's married life was unhappy, says Sen. He finds Tagore as platonic lover of his second wife *Kadambari*. Naipaul and Sen both hate illiteracy and poverty of the Indians which they say is the root cause of their backwardness.

Amartya Sen glorifies Tagore as an educationist and a sensitive teacher because he was the student of *Shantiniketan* for a period of time. He finds the school very unusual as he says, '...there was something remarkable about the ease with which class discussions could move from Indian traditional literature to contemporary as well as classical Western thought, and then to the culture of China or Japan or elsewhere.' He feels sad when he searches post-independence India in Tagore's educational point of view because Tagore had dreamed complete literacy of men and women who would conquer all the spheres of life after independence but on the contrary most of the women are unable to read and write even today.

Naipaul was born and brought up in the multi- cultural society like Trinidad, where he never practiced caste and religious discrimination about which he knew a little bit but when he came across many discriminatory practices with the Dalits he was so shocked that in *An Area of Darkness* he says, "In India people were tainted by caste and that was something unpleasant". Especially he criticizes on social metamorphosis of Dalits in India. He is amused by the snobbish behavior of upper class Indians who mimic the west and sympathizes

with the lower classes who imitate the high class people. Sen defends this plurality of class, castes and creed of India as her 'acceptance of plurality'. He gives a reference of the Mahabharata where `Bhar`ad`vaja asks Bhrgu, 'We all seem To be affected by desire, anger, fear, sorrow, worry, hunger, and labour; how do we have caste differences then?' Both take Dr. B. R. Ambedkar as true social reformer of the downtrodden and socially backward. Both share similar opinion about India's religious extremism that is the root cause of internal and external terrorism.

Naipaul realized that the intellectual depletion of the Indians is due to the constant invasions and conquests over the last thousand years which leaves the country paralyzed. He says after analyzing the whole situation he feels the crisis India faces is not only economic or political. It is the crisis of a wounded civilization which has become aware of its inadequacies and yet remains without the intellectual means to move ahead. It is also the intellectual parasitism that Indians accept willingly and turn a blind eye to its consequences. The main theme of the book '*India: A Wounded Civilization*' is 'India's intellect is second rate and all progress is mere imitation of the West'. He says in *India: A Wounded Civilization*,

"All disciplines and skills that India now seeks to exercise are borrowed. Even the ideas Indians have of their achievements of their civilization are essentially the ideas given to them by European scholars in the nineteenth century. India by itself could not have rediscovered or assessed its past". (Naipaul, 1977, IWC,p.116)

Thus the originality of each culture is lost in this blind imitation.

Sen on the other hand strongly defends India's intellectual growth by showing several intellectual traits in the nation's secular identity, 'the tolerance of religious diversity is implicitly reflected in India's having served as a shared home... in the chronology of history ... for Hindus, Buddhists, Hains, Christians, Muslims, Parsees, Sikhs, Baha'is and others.' All religious Granthas stand for 'intellectual pluralism' that develop religious, philosophical and spiritual base of Indian mid set. These works have guided humanity of all ages. All religious granthas have given solutions to religious extremism.

Naipaul finds the Indians who have always been in awe of the West. Therefore, knowingly or unknowingly they have been imitating the West blindly. Naipaul terms this as blind mimicry. He feels that present India, in spite of all her mimicry of the English is a nation altogether blind to the obvious obscenities. Amartya Sen indirectly dismisses Naipaul's observation. He quotes Satyajit Ray in his essay *Heterogeneity and External Contacts* where he says that 'native culture is not a pure vision of tradition-bound society, but the heterogeneous lives and commitments of contemporary India.' Ray says that 'our culture' can draw on 'their culture' as well, as 'their culture' can draw on 'ours'. He cites an example of Ray's film *Pather Panchali* that immediately made him a front ranking film maker in spite of her depiction of local culture. He strongly supports people's interest in other cultures and different lands because according to him 'the development of civilization would have been very different had this not been the case'. The illustrations of the selected texts are innumerable. It is difficult to sum them up within a few pages. Lastly let's turn to Amartya

Sen's observation about India in Global era,

“Celebration of Indian civilization can go hand in hand with an affirmation of India's active role in the global world. The existence of a large diaspora abroad is itself a part of India's interactive presence. Ideas as well as people have moved across India's borders over thousands of years, enriching India as well as the rest of the world. Rabindranath Tagore put the rationale well, in a letter to C. E. Andrews: ‘whatever we understand and enjoy in human products instantly becomes ours, wherever they might have their origin’”. (Sen, 2005, TAI, p. 86)

(words 3095)

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Translating Cultural Identities: Exploring (im)possibilities in the Translation of Jyotiprasad Agarwala's Plays—*Karengor Ligiri* and *Rupalim*

Stuti Goswami

Abstract: As a playwright Jyotiprasad Agarwala is considered to be a harbinger of modern Assamese drama; his plays epitomizing the confluence of the artistic and the creative, the progressive and the revolutionary elements in Assamese literature and culture as it appeared in a state of fermentation in nineteenth century Assam. Jyotiprasad Agarwala's plays reflect the Assamese legacy he inherited as well as his exposure to the European stage and cinema during his stay in Europe and the impact of the Indian freedom struggle in which his family and he himself actively participated. In his plays Jyotiprasad incorporates not only linguistic and stylistic elements, but society and culture-specific references that are entirely a part of the Assamese cultural register, with no equivalents in English culture, often in other Indian cultures even. Culture forms the crux of a society's identity and literature is reflective of a society's cultural identity. (And therefore) Translation of a literary text from one language to another involves a translation of cultures. Further, translation of drama involves the translator's simultaneous considerations of drama as a work of literature and as a performance art. The intertextuality drawn from Assamese socio-cultural discourses and the nationalism of the Indian freedom struggle that Jyotiprasad utilizes in his plays becomes a challenge to the translator to convey the cultural construct that does not seem to have equivalents in the English language culture. Does this give rise to a cultural shift in translation? Is the distinctive cultural identity of the Assamese text retained or lost out. These are challenges that the translator engaged in the act of translating and the theorist looking into the translation both face. This paper looks into the translation of two of Jyotiprasad Agarwala's plays *Rupalim* ("Rupalim") and *Karengor Ligiri* (The Palace Maid) from Assamese to English through the perspective of the shift in cultural identity that tends to take place/is resisted from taking place in the act of translating.

Key words: Translation, Jyotiprasad Agarwala, Cultural Identity, Domestication and Foreignization.

Translation offers an opportunity of bridging together different cultures. At the same time translation is not simply reproducing a culture in another language; translation entails a representation of another culture in a way that mediates cultural differences. The ethos, values, culture, experiences and perceptions of a society or community find expression through language in a particular social and cultural framework. Therefore, translating a text from one language to another involves the translation of the culture of the original or source text (ST) as well. In case of two languages and cultures as unrelated as Assamese and English, there arises difficulties in completely grasping and conveying experiences that have occurred in another culture—since the two languages, cultures and readership share different

frames of reference. Along with this, unlike the translation of novel or poem or short story, the translation of drama becomes more challenging to the translator owing to the “duality inherent in the art of the theatre [that] requires language to combine with spectacle, manifested through visual as well as acoustic images” (Baker and Saldanha 92). However the translator faces the question of whether to view the plays as a literary form or as a part of ‘theatrical production’. In the latter case, music, lighting, costumes, architectural representations, gestures etc. too come into play. This is particularly true for a playwright like Jyotiprasad, in whose plays music and songs play a significant role.

Identity is “an internal, self-constructed, dynamic organization of drives, abilities, beliefs, and individual history” (Marcia 1). It is a set of distinctive traits that distinguish an individual from others. It is a manifestation of an individual’s conception of himself or herself, which emerges out of the individual’s identification with certain norms, ethos, and people as well as his/her awareness of differences from certain other norms, values, and people. According to Erik Erikson identity is both formed as well as expressed through social relationships. This entails “both a core configuration of personal character and one’s consciousness of that configuration” (Gardiner 350). On the other hand, “[T]he cultural identity of a specific group or society is an image referring to external as well as internal characteristics of that group.” (Ilze Bezuidenhout, *What Constitutes Cultural Identity*)

In the translation process, cultural identities are removed and reconstructed. Certain facets of identity are added and exiting facets are expanded or developed in order to accommodate the newer connotations of meaning and layers of perceptions that emerge with translation. The construction of identity occurs through identification with oneself and with others—with a community or a group sharing certain beliefs, norms or rules. At the same time, it could also be formed out of a negation of certain other values, beliefs, practices or norms.

The transfer operations that occur in the process of translation can be viewed as language-specific and non-language specific. Language specific operations include idiomatic expressions, metaphors as well as gestures while non-language specific operations include considerations of ethnic, ideological, socio-cultural-historical factors. According to Pentilla and Muikku-Werner “[figurative] idioms are include a fascinating combination of social observation, history, and humor, which varies from culture to culture.” (Pentilla and Muikku-Werner 122). Such idioms and idiomatic expressions are language-specific and culture-specific. Translating those entails comprehension of the source culture and rendering these language-specific and culture-specific expressions in another language in which culture the exact aspect or corresponding connotation may not exist. Again, in case of metaphors, ingenuity and creativity are required; though that does not suffice alone. The metaphors in the ST could be either frequently used or rarely used. Then again, the time in which the ST was written and the time in which the text would be translated are significant too; because in each case the implied (target) readership varies. Sometimes the metaphor could be the authors’ ingenuity too. In such cases and in situations where the metaphor is less frequent, the translator’s creativity is greater. At the time of translation, a metaphor may retain its meaning in the SL but loses its original image in the TT. Conversely, the metaphor may retain its original image but part of the original meaning, i.e. Source Text meaning is lost (from

Belikova 102). The translator seeks to strike a balance between these two strategies.

These considerations go into the translation of the plays of Jyotiprasad Agarwala. As a playwright Jyotiprasad is considered to be a harbinger of modern Assamese drama. In his plays he incorporates not only linguistic and stylistic elements, but society and culture-specific references that are entirely a part of the Assamese cultural register, with no equivalents in English culture, often in other Indian cultures. The intertextuality drawn from Assamese socio-cultural discourses and the nationalism of the Indian freedom struggle that Jyotiprasad utilizes in his plays becomes a challenge to the translator to convey the cultural construct that does not seem to have equivalents in the English language culture. Of course, in this paper, in the two plays that have been taken, the element of nationalism isn't as evident.

Jyotiprasad Agarwala's great grandfather was Navarangram or Naorangram Kediya Agarwala or Gupta hailed from the village Ked in Rajasthan. Poverty forced Navarangram to try his fortunes abroad and after trying at Farakkabad, Mirjapur, Kashi and Murshidabad, he arrived at Goalpara in Assam. From there, Navarangram went to a place called Biswanath in Assam, eventually settling at another place called Gomiri, which was then under Ahom rule. During his lifetime Navarangram converted into Vaishnavism and became a *mouzadar*. He married two Assamese girls¹. His children and grandchildren too married into Assamese families. He had three sons, of whom Haribilas was the eldest. Haribilas pioneered the printing of Assamese *Vaishnavite* classics like the *Kirtan-Ghosh* and the *Naam-Ghosh*. Ananda Chandra Agarwala, Haribilas' nephew known as 'Bhangoni Konwar' (or 'Prince of Translation) translated classic English poems into Assamese. Chandra Kumar Agarwala is an eminent littérateur, one of the triumvirate of the golden period in Assamese literature known as the 'Jonaki Age'. Haribilas' sons Gopal Chandra and Paramananda, and his nephew Khageswar had considerable flair for music; particularly Paramananda was a distinguished musician with an inclination for traditional Assamese music.² Jyotiprasad was Paramananda's eldest son. Jyotiprasad inherited his family's legacy and probably therefore, his works are so deeply rooted in Assamese culture.

Jyotiprasad began writing his play *Karengor Ligiri* ('The Chamber Maid') in 1925. However, it was completed during his stay in Europe, and staged and published in 1937 after his return to Assam. This play, based on an imaginary kingdom in medieval Assam, presents the perennial tussle between tradition and modernity. *Karengor Ligiri* is the tragic story of unrequited love of a prince (Sundor Kuwor) and his chamber maid (Sewali), who sacrifices her life to save her beloved, the prince.

One of the most significant difficulties, rather challenges in translating a play like *Karengor Ligiri* lies in the dialogues. This play has characters from across the spectrum of Ahom society, particularly the royal household. And the manner in which, the royalty or aristocracy speaks differs significantly from that of the servants, particularly the maids. For instance, while chiding the protagonist Sewali (who is also a palace maid) the Rajmao or the queen mother says

Rajmao: *Nokhe maati lekhi thakibo nalage*. It means that the queen mother demanded an explanation, while the persons spoken to were silent, hesitant to answer for various reasons. Literally it means, scribbling on the ground with the toenails.

Again, Reboti who is another maid in the palace says: *Porbotot kaasokoni, xaagorot jui, take nibisari thakiba xui*. In this idiom, Reboti speaks of remaining asleep instead of searching for tortoise's eggs in the mountain and fire in the sea. (image) Again, in Act II Scene I another character (maid) Seuji says *ji laai barhe taar dupatote sin*. This means the leaves of the *laai* itself tells of the growth of the *laai*. In English, the equivalent idiom would be "Morning shows the day", though the image differs significantly. *Laai* is a species with seeds similar to that of mustard plant but with broader leaves. (image with scientific name).

In the play, the queen is referred to as Rajmao *deuta* or 'Aai deuta'. In Assamese, 'deuta' means father while aai means mother. But here, the term connotes respect and authority. The prince on the other hand, addresses his mother as 'Aita'. In Assamese, the term 'Aita' generally refers to grandmother. But in the Ahom community, often the mother is addressed as 'Aita' for there are other forms of address of the grandmother. In the latter part of the play, three characters 'Runuk', 'Junuk' and 'Thunuk' appear. They are girls of the hills, they belong to the Naga tribe. They represent the untainted, uncomplicated life in the hills which is in stark contrast to the complicacies and storms in life in the plains. They give shelter to the protagonist Sewali who had been sent to the regions to be killed at the orders of the Rajmao or the queen mother. These names, in Assamese, emphasize the musicality in nature. But this connotation is lost in English.

Though written much earlier, the play *Rupalim* was first published posthumously in 1960. This play is based on an imaginary kingdom on the easternmost frontier of Assam. This play can be termed a romantic tragedy, where the protagonist Rupalim, a young girl belonging to an imaginary community called the Rukmi is forcibly taken away by the powerful ruler of the neighbouring kingdom. Eventually Monimugdho the powerful ruler releases Rupalim untouched. But she is forced to die at the behest of Itibhen the jealous Rukmi princess who is engaged to Monimugdho. The play opens with the following stage direction

A meandering river between two mountains—Rukmi villages on the sides of the mountains on the other side. The Rukmis, followers of Buddhism and living on the hills of the eastern frontier of Assam, are a civilized people. Their civilization can be compared to that of Manipur. Through the doors of the *chang-ghars*, hanging on the hillsides with their conical roofs, trickles light from the hearth. The moon and the stars peep in the night sky. The moon beams spread out from the sky and drape the river, beel, mountains and forests in a silvery mist. The gurgling river and the whizzing breeze blend to create a melodic wave. On this side of the river, tall stones of various shapes lie scattered. On one such stone, near the water—

Mayabo a sturdy looking twenty-year old Rukmi youth, bisnings-hued. Seated all alone, he has a pleasant disposition and is wearing colourful traditional dress] (Act I)

The concept of 'chang-ghar' is peculiar to tribal societies. (image) Therefore, the translation has attempted to give a better image. In the Assamese text the colourful traditional dress is '*sitro-bistro kapur*'. Here, *kapur* is clothes or dress (in the immediate context), and '*sitro-*

bisitro' is colourful filled with many designs. Literally it means with many designs and pictures. However, Mayabo being a tribal youth, the dress is woven on the loom. And so, the pictures images rather designs woven in the loom. In the description of Mayabo, the term '*peet-boroniya*'; '*peet*' means yellowish while 'boron' is colour. This description fixes the character of Mayabo in a particular ethnic identity. But using 'yellow' would never suffice; therefore 'bisnings' was used because it seemed to suggest more effectively Mayabo's complexion.

Again, a little later in the play, the description of Rupalim's dress is given thus:

Soft and fresh as the new leaves of Spring ... She wears a knee-length *mekhela* woven with intricate designs. On her bosom is wrapped a colourful intricately designed *meroni*. A soft white cotton *saador* covers her body. (Act I)

In Assamese origin, the word '*kumoliya*' is used which implies the newly sprung leaves that appear on the trees in the season of Spring. Instead 'soft and fresh' were used. Further, *mekhela*, *meroni* and *saador* are parts of Rupalim's dress. There are no English equivalents for these terms. In the play, Rupalim breaks her lover's *pepa* (a winged musical instrument made of the horns of the buffalo) with her feet because she feels he spends more time with and therefore loves the *pepa* more than her. Junafa, Rupalim's grandfather challenges Mayabo to bring the severed head of a tiger before him. Mayabo eventually succeeds in injuring and then severing the head of the tiger and bringing it before Junafa. This may sound cruel to many, but it is a tribal culture that is portrayed here, a people whose lives are almost entirely dependent on the forest.

In Act III of the play, the description of the Rukmi king's palace again poses some challenges –

The full moon festival in full swing in the open lawns of the royal palace. The lawn is open and spacious. Flowers of various shapes and hues are in full bloom. Fanushes are glowing amid the flowers. There are couches at places. The royal palace stands tall at one end. It is a two-storied wooden structure where the influences of both Chinese and Buddhist architecture are to be clearly seen. Light filters through the small-framed windows and doors of the palace. The Rukmi king sits grandly on the tall throne, sipping wine. The throne has numerous images etched onto it in myriad colours. The young ruler is a lover of comfort and wine; he is the very picture of splendour. At a slightly lower height than the king, his officers are comfortably settled in their seats too.

The concept of a throne in the culture from which it is taken in this play differs significantly from that of a throne elsewhere (image). Again, the 'wine' referred to above is actually the rice beer.

In the same act, when Itibhen the princess of Mayabo and Rupalim's kingdom revolts against her brother, the king the latter taunts his sister—

King: Itibhen! the scriptures say. The wisdom of womenfolk fail to touch the roof of the kitchen. With such dwarf ideas you aim to reach the roof of the royal court?

In the Assamese text, the term ‘maroli’ is used. A ‘maroli’ is a pole of bamboo or a long piece of timber supporting the roof of a house. (image)

In Act IV of the play, when Rupalim is kept captive in Monimugdho’s palace, a maid teases her of the comforts Rupalim will enjoy in that palace. She says—

Maid: ...quilts softer than the feather of the crane...you will be adorned by jewelry of the hues of the sun and the moon—*mejankori, kinkhap saaton...*

Mejankori is a kind of muga yarn *kinkhap* which is a kind of *paat* cloth where golden and silver designs are made (image). Though words like ‘rich attire’ or ‘beautifully designed expensive dresses’ will convey the sense of what the maid wants to say, the visual element would be lost, as would be the cultural aspect that sets the play apart from others.

Earlier translations from vernacular languages to English tended to obfuscate the differences or distinctiveness of the vernacular. However, today, the differences, or the ‘Other’s are given space in the translation too and this way the homogenizing tendency of the English language (culture) are sought to be resisted. Through domestication, translation creates a cultural identity. The choice of a particular text or texts mark the exclusion of other text or texts. At the same time, the translator is also aware of the target readership, or at least the implied reader. The translation represents a foreign culture too. The translated text is expected to conform to certain norms or tastes that suit or are peculiar to the Translated Culture. But he/she is expected to be loyal to the Source Text too. The Translated Text influences perceptions and paradigms related to the Source Text Culture. The English language needs to be domesticated to suit the Assamese text’s cultural connotations.

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Abstract

The present paper makes an attempt to examine the translational transfer in Namdeo Dhasal's poem the source text (ST), *Raktat Petalelya Aganit Suryano* in English by Shirish Chindhade. The transfer of the ST in the target text (TT) is extremely difficult as the ST is a Dalit text. Jakobson's argument that poetry is untranslatable is indeed true in such culturally difficult texts. In spite of the cultural ambience of the ST being subtle, Translation theorists argue that good translations aim to achieve equivalence in terms of its cultural manifestations. Chindhade has been successful in transferring the ST competently. The paper examines the intercultural reception of the TT.

Keywords: Culture ambience of ST, difficulties in transfer, achievement in cultural manifestations

A Translation of Namdeo Dhasal's Poem: Insights in Intercultural Transfer

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I

Namdeo Dhasal (1949-2014) is recognized as a major modern Marathi poet. that Dhasal. He founded a militant organization *Dalit Panther* in 1972. It is an unprecedented eruption of Dalit voice. According to R. G. Jadhav, the *Dalit* poetry availed of the historical opportunity for the first time to tell something significant about their agonized saga, which was yet unsaid (1978: 2-3). The *Dalit* poetry today is an established literary trend and a school of thought. The *Dalits* assume that poetry is a powerful instrument of the battle of social transformation and change. However, M. S. Patil argues that the *Dalit*

poetry was an outcome of the Marathi literary traditions. It was later connected to a movement of the *Dalits* (1981: 6). The identification of the *Dalit* poetry thus was established with its class and caste. With Dhasal, it is generally believed that dawn of the *Dalit* poetry broke out.

Dhasal as the protagonist of the *Dalit* poetry dismantled all the traditional cannons of middle-class elitist standards of poetry and emerged as new brand of poetry in the contemporary socio-political anarchy of the little-magazine movement.

Dilip Chitre¹ (1999: 5-10) argues that his poetry disturbs, confuses and shocks us at ideological levels. Its metaphorical and imagistic world is new and appallingly effective. Chitre being a prolific translator regretfully views that Dhasal's poetry has not received adequate attention even in Marathi criticism and he has not been satisfactorily received. Chitre places Dhasal at a higher place, a representative of *lumpen* class. Vijay Tendulkar² (Introduction, 1972) dreadfully confronted the world of *Golpitha* and was unable to understand expressions from *Golpitha*. His visit to *Golpitha*, a red-light alley in Mumbai from where Dhasal was brought up, revealed to him Dhasal's use of these expressions. Dhasal's anger, wrath, irritation and explosions tempt Tendulkar to compare him to Tukaram and his poetry.

Shirish Chindhade's translation, "Innumerable Suns Afire in the Blood" of Dhasal's poem, *Raktat Petalelya Aganit Suryano* is considered (*Raktat Petalelya Aganit Suryano, Golpitha, 1975, 1999: 31; 1986: 2-3*) in order to examine the Dhasal text. Chindhade's attempt is competent and he has been able to achieve effective equivalence in the TT. The ST *Raktat Petalelya Aganit Suryano* is a subtle and difficult text for the transfer:

ST	Shirish Chindhade
<i>Raktat Petalelya Aganit Suryano</i>	Innumerable Suns Afire in the Blood
<i>Raktat petalelya aganit suryano</i> blood	Innumerable suns afire in the
<i>Tumachi aaebhahin</i>	your mothers and sisters
<i>Ajahi vitambali jate hatahatatun</i>	are being deflowered
<i>Mawalyasarakhe majalele</i>	in bazaars
<i>Unmatta Niro</i> 5	even today 5
<i>Ajahi menbattisarakhe jalatat</i>	Frenzied miscreants
<i>manse chaukachaukatun</i> 6	like orgiastic Nero
<i>Korabhar bhakari, pasabhar paani yancha</i>	burns humans like candles
<i>Attahas kelach tar phirawila jato nangar</i>	in public squares
<i>Ajahi gharadarawarun</i>	even today 10
<i>Chindakatalale haat salasalech tar</i> 10	even today 10
<i>Chatale jatat</i>	Badger for
<i>Ajahi nagaranagaratun</i>	a morsel, a draft of water,
<i>Raktat petalelya aganit suryano</i>	a plow is piled over the household
<i>Kiti diwas sosayachi hi nakebandi?</i>	even today 14
<i>Mareparyant rahayache ka</i>	even today 14

<i>asech yudhhakaidi?</i>	15	
<i>Ti paha re ti paha, matichi asmita</i>		If hands itch for retaliation
<i>abhalbhar zaliya</i>	16	they are sliced in cities and towns
<i>Mazyahi atmyane zindabadchi garjana keliya</i>		even today
17		
<i>Raktat petalelya aganit suryano</i>		
<i>Aata ya shahara shaharala aag lawit chala</i>	19	Innumerable suns afire in the blood
		how long suffer this dire blockade?
		are we captives of war until you die?20
(<i>Golpitha</i> , 1975, 1999: 31)		
		Lo and behold
		the pride of the dust spreads all over
		the sky
		my soul too roars out paeans of
triumph		
		Innumerable suns afire in the blood
24		
		Proceed to burn down every single
		city Now!

(Chindhade, *Poetry: Poems from Maharashtra*, 1986: 2-3)

The expression *Raktat petalelya suryano* (lines: 1) is transferred as “suns afire in the blood” (Line: 1). The equivalence of the verb *petalelya* is achieved by the verb “afire”. Though the verb “afire” is formal, the alternatives such as “blazed” or “lit” would have been possible but these alternatives if substituted do not evoke the wrath and the anger of the speaker, which is central in the poem. Besides, they do not equally collocate poetically with the ST words *Raktat* and *suryano*. So, Chindhade’s choice, though formal like Chitre appears appropriate in this particular context. The word “bazaars” used for *hatahatatun* in “your mothers and sisters / are being deflowered / in *bazaars* / even today” (Lines: 2-5) pragmatically matches in the context. The word *hatahatatun* is the plural form of *hat* in Marathi, i. e. ‘in many bazaars’. The morpheme *hat* is attached to *bazar* i. e. *bazaar* + *hat* = “*bazaarhat*”. So, *hatahatatun* refers to many *bazaars*. The TT equivalent word *market* or *corners of market* would have been deviating. Besides, *bazaars* is a standardized usage in Indian English. The expression *vitambali jate* (line: 3) is transferred as “being deflowered”. The verb *vitambana karane* is described as *apratishtha*, *phatphajiti karane*, *apaman karane* (*Shabdaratnakar*, 1995, 2008: 654) but it is a sexual attack in the present context.

The concept of *deflowering* indicates the innocence of the *Dalit* women is destroyed in sexual sense. The adjective “orgiastic” in like “orgiastic Nero” (line: 7) is derived from the Greek origin “orgies” which pertains or resembles to wild revelries (Webster, 2004: 890). The adjective “orgiastic” is used for *Unmatta* in *Unmatta Niro* (line: 5). The line *Mawalyasarakhe majalele* (Line: 4) is adequately transferred as “Frenzied miscreants” (line: 6). The adjective *majalele* implies in the SL as *maj alele* meaning sexually excited. Chindhade’s choice “Frenzied” makes an effective attempt to achieve the

ST equivalence. There is no word for *bhakari* in the TL. It is a culture-specific word. So, the translator has transposed the text as “Badger for /a morsel” (Lines: 11-12) and “a draft of water” (Line: 12) for *pasabhar paani*.

Similarly, the line *Attahas kelach tar phirawila jato nangar* (line: 8) transferred as “a plow is piled over the household” (Line: 13) has enabled the translator to achieve the substance of the ST properly. The expression *gharadarawarun nangar phirawila jane* implies the complete destruction or doom of the *Dalits* by the *Sawarn* (Non-*Dalit* or elitist, people belonging to the high-caste and dominant communities). The source word *nangar* i. e. “a plow” is said to “ply over” the household. The ST *gharadarawarun* is difficult item to bring in its effect in the TL as it could refer to several things in the home. But Chindhade has succeeded in bringing its effect appropriately. The preposition “over” in “plied over household” is used subtly. It could be understood as a particle of the verb in the phrasal verb “ply + over”. Similarly, it could also go with the noun “household” in the prepositional phrase “over household”. He has achieved through this structure the grammatical ambience. The ambiguity in the line “a plow is plied over the household” can be explained as follows: The SVA CI-structure in “a plow (S) is plied (pass V) over the household (A)”= The plow as a tool is used by someone to destroy the household things; (This is implied in the ST).

- The SVO CI-structure in “a plow(S) is plied over (V) the household (O)”= The plow as a tool is destroying the household things; (This is not implied in the ST)³.

So, the implication of the TT line “a plow is plied over the household” (Line: 13) should go with the first interpretation. The ST expression being culture-specific *gharadarawarun nangar phirawila jane*, the text is transferred by literal device as well as it is partially transposed and care is taken in not distorting the text. So, Chindhade has fairly achieved equivalence in the transfer of this subtle text.

The word *Chindakatalale* in *Chindakatalale haat salasalech tar* (line: 10) has a reference to the most vile, shameful and contemptible history of the Hindu harassment of the *Dalit* communities. *Chindak* means pieces of cloth used for dead bodies and the *Dalits* were given these pieces of cloth to wear as per the standard norms canonized in the *Manusmruti*. The word *chindhi* meaning “rag, tattered piece of cloth” has also a cultural reference in the agonized *Dalit* history of exploitation. Narhar Kurundkar explicates the term, *Chindak* in his classic study on *Manusmruti*, while he discusses the place of woman in the Hindu society (1982: 61-72). The translator has dropped the word *Chindakatalale* in *Chindakatalale haat*. He puts it as: “If hands itch for retaliation / they are sliced” (Lines: 15-16). *Chindakatale* was not an untranslatable item. It was indeed possible to use such options as “If hands in rag” or “If hands in tattered clothes” etc. but the hands are “sliced” for ...*haat / Chatale jatat* (line:11) is done effectively. Similarly, “hands itch for retaliation” (Line: 15) for *haat salasalech* (line: 10) is the effective transfer. The source word *salasalane* is an onomatopoeic word but Chindhade transposes it as “itch” and “retaliation” together to achieve the ST effect.

The expression, *sosayachi hi nakebandiin Kiti diwas sosayachi hi nakebandi?* (Line: 14) is transferred as “suffer this dire blockade? (Line: 19). The TL word “blockade” used for *nakebandi* befits the context as an impasse situation where all roads are blocked

and there is no way open to enter from anywhere. The intensifier “dire” as a pre-modifier of the noun “blockade” is a formal word but it conveys the sense reflected in the ST *Kiti diwas sosayachi*. The ST *yudhhakaidiis* translated as “captives of war” (Line: 20). The interjectory expression *Ti paha re ti paha* (Line: 16) is appropriately transferred as “Lo and behold” (Line: 21) achieving an effective equivalence in the TL by using parallel interjections “Lo” and “behold”.

The line *matichi asmita abhalabhar zaliya* (Line: 16) becomes “the pride of the dust spreads all over the sky” (Line: 22). The TT has the Simple Present “the dust (S) spreads (V) all over the sky (A)” which does not correspond to the ST where the Perfect Aspect *matichi asmita (S) abharbhar (A) zaliya (V)*” is employed. So, it appears that it should have been “the pride of the dust *has spread* all over the sky”. However, that does not disturb the TT content. The TT word “paeans” is used for the ST *zindabadchi garjanain* the line *Mazyahi atmyane zindabadchi garjana keliya* (Line: 18) as “my soul too roars out paeans of triumph” (Line: 24). Chindhade’s use of “paeans of triumph” is an attempt to find out parallel equivalence in the TT. The TT verb “roars” is for *garjan* and for “*zindabad*, the word “triumph” is used. *zindabad* is a Hindi word, used invariably in Indian languages. The word “paeans” is derived from Greek “paian”. It is a hymn addressed to Paian, the god Apollo. It is originally a choral ode, a song of praise honouring Apollo hence, any song of joy or exaltation” could be identified with “paeans”. (Webster, 2004: 906). Chindhade’s use of the word “paeans” fits the context appropriately. The theorists often favour the choice of words in translation, which usually forms the consciousness of the readers to whom the translation is addressed. According to Lefevere, the device of archaism usually produces a communicative barrier for the audience (1975: 88). This however, does not reflect in Chindhade’s translation. The archaism has not much hampered the translation in its communicative value. On the whole, Chindhade’s transfer of Dhasal’s poem is fair. He has taken maximum efforts to achieve the equivalence in the *Dalit* text. As Lefevere points out, “the ability to comprehend the ST as a whole, as a total structure and the expert knowledge of the ST’s literary, social and cultural background on the part of the translator” (1975: 101) is essential. Chindhade’s knowledge of the ST’s literary, social and cultural background as a *Dalit* text is adequately reflected in the TT. If one would read the TT without referring to the ST, the TT appears as an independent excellent poem in English. This would be indeed a marker of the excellence in literary translation. And Chindhade’s translation is an illustration of this criterion.

Notes and References

1. Dilip Chitre (1999: 5-10) in his well-known piece of writing on Namdeo Dhasal entitled, *Namdeo Vishayak Kirtan* (About Namdeo Dhasal’s Poetry) reproduced in the 1999 edition of *Golpitha*, expresses a very high opinion about Dhasal as a modern Marathi poet. Even Marathi readers are in a flux when they confront several metaphors and unique lexis of *Golpitha*. So, Chitre demands to append the new edition of *Golpitha* with “a glossary of the *Golpitha* vocabulary”.
2. Namdeo Dhasal met Vijay Tendulkar for an Introduction to his anthology, *Golpitha* in 1971. Tendulkar identified the significance of Dhasal’s poetry. However, he was terrified

about its metaphorical world, the world of *Golpitha*. Dhasal took Tendulkar to Golpitha, the red zone of Mumbai metropolis. His visit increased his perceptions of the odd and stunning expressions of Dhasal's *Golpitha*. Tendulkar's Introduction even today stands as an important document in understanding *Golpitha*. His hopes expressed at the end of the Introduction about the later poetry of Dhasal has been fulfilled and we know that Dhasal's later poetry did not degenerate into stereotypes and it on the other hand paved a super path for the future of modern Marathi poetry. Dhasal's poetry is an important document of the 1960's Marathi poetry, along with Mardhekar, Vinda Karandikar, Arun Kolatkar, Dilip Chitre, Narayan Surve, Aarti Prbhu, and Grace; it stands to manifest as a major canon of modern Marathi poetry.

3. The grammatical labels SVA Cl-structure, S, V, O, and A are based on the source book, Quirk and Greenbaum's *A University Grammar*, 1999.

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Marathi Theatre vis-à-vis American Theatre

Dr. Sunil Sawant

Before the rise of Marathi Theatre during the colonial period, there prevailed among the Marathi-speaking community such folk forms as *Tamasha*, *Lalit*, *Bharud*, *Gondhal*, *Povada*, and *Kalsutri Bahulya* (Gokhale in Lal, 2009: 81). The encounter with modernity led to the need of transformation on the one hand and to the need of reviving the great past on the other. This process developed different conflicts such as tradition vs. modernity, the conservative vs. the reformist, political freedom first vs. social reform first, religion vs. science and technology, agro-economy vs. industrial economy, capitalism vs. socialism, democracy vs. fascism, etc. (Sathe, 2011: 23). Marathi Theatre made an attempt

to grapple with this complex reality.

With Bhave's play *Sitaswamyamvar* (1843), there began the trend of mythological plays with such characteristics as ticketed performances on the stage using the proscenium arch, absence of written script, sparse speeches, a lot of scope to actors for improvisation, the *sutradhar* introducing each character after its entry on the stage followed by his narration of the action using songs, the repartee between the *sutradhara* and the *vidushaka*, battle scenes full of war cries, fireworks, and action, etc. With Mahatma Phule's *Trutiya Ratna* (1855), there emerged one more remarkable tradition of social plays. Although it was a perfect modern play in the real sense of the term, Phule's play was neither published nor staged during the next hundred years. It was published for the first time in *Purogami Satyashodhak* in 1979 and was first performed in 1989 by Rustom Achalkhamb. With Annasaheb Kirloskar's *Shankuntal* (1880), we see yet another tradition of translating/adapting Sanskrit plays. It was a complete play with a written script, dialogues, and modern structure. It was performed on the stage using the proscenium arch by charging tickets, but this play had neither social plot nor immediate social relevance. The fourth tradition that began around 1856 was that of Farce. Farces had written scripts, dialogues, modern structure, entry by tickets, performance on the stage with the proscenium arch, etc. They used to be very short and were meant for performing during the interval of the mythological plays and said to be designed for low culture. They were full of improbability, exaggeration, rustic actions, humor full of rugged qualities with sexual undercurrents.

Marathi drama of this early period owed to the Indian dramatic heritage (the Sanskrit plays of Kalidasa, Sudraka, Bhasa, Bhavabhuti and others) and Shakespearean drama as well. Sanskrit drama laid to the production of Sangeetnataks which used mythological stories for their plots; they brought in such classical conventions as the *sutradhar*, the *nati*, her introductory song, etc. Soon these conventions became stilted through overuse. The western influence, however, laid to the introduction of historical personages and events of the recent past.

The influence of Shakespearean drama was so pervasive that when the Marathi playwrights began to translate Sanskrit drama and write a few original plays, they incorporated a number of elements from the Shakespearean Theatre in their works. Kirloskar's *Soubhadra*, Deval's *Sharada* and *Sanshayakallol*, Khadilkar's *Savai Madhavraocha Mrutyu*, Gadkari's *Ekach Pyala* and *Rajsanyas*—all reflect a serious understanding of the Shakespearean Theatre. However, with the advent of 'talking' films in the 1930s, the musical Theatre collapsed because the film industry started dishing out the made-to-order entertainment on a scale much larger than the Theatre could afford and at cheaper rates.

Many intellectuals got acquainted with Realism in the western Theatre through their reading of Shaw, Ibsen, Gordon Craig and others around 1925.

After Gadkari, the influence of Shakespearean drama had been reduced to the level of bold characterization and shallow sentimentalism. The establishment of Natyamanvantar Company around this time was the result of the belief that only the new type of drama written by Shaw and Ibsen would revive the Theatre that had otherwise been lapsed into the stereotypical representation. The influence of Realism brought out a substantial change in language, stagecraft, characterization, and structure of Marathi Theatre. It was this kind of influence that made our playwrights learn, not from only Shakespeare, but also from Ibsen and his contemporaries. Whereas Kolhatkar, Khadilkar, and Gadkari wrote under the influence of Shakespeare, Atre, Varerkar and Rangnekar were primarily influenced by Ibsen and Shaw. As the Marathi audience preferred the residual features of the old Musical Theatre, the Centenary Festival in 1943, by reviving the old Theatre, succeeded in developing the taste for drama and Theatre among the audience. It was this taste which was mainly responsible for the emergence of the Experimental Theatre of Maharashtra. Such renowned playwrights as P.L. Deshpande, Vijay Tendulkar, Vasant Kanetkar, Purushottam Darvekar, Ratnakar Matakari, S.N. Navare, C.T. Khanolkar, Satish Alekar, Mahesh Elkunchwar, Sadanad Rege, Atchyut Waze, Vrindavan Dandavate, and G.P. Deshpande made a substantial contribution to this parallel theatre.

After Gadkari, Marathi Theatre was on the decline. The rise of Natyamanvantar gradually introduced it to Ibsen's realism. This further paved the way for importing new trends in content and form, not only from Ibsen, but also from other playwrights. V.B. Deshpande, eminent Marathi critic, mentions some of these playwrights whose plays have been translated/adapted into Marathi. He writes:

Among the Western playwrights whose plays have been translated into Marathi during this period may be included Maeterlinck, Gogol, Luigi Pirandello, Eugene Ionesco, Ugo Betti, Frederico Lorca, Jean Anouilh, Carol Moore, Samuel Beckett, Bertolt Brecht, J.P. Sartre and Albert Camus (in Banhatti and Joglekar, 1998: 149).

Deshpande fails to include American playwrights in this list. Marathi Theatre encountered American Theatre during this vibrant post-independence period.

In 1958, Sadashiv Anant Shukla translated the play *The Patriots* (1943) by Sidney Kingsley (famous for his plays *Men in White* (1933), *Dead End* (1935), *Detective Story* (1949), and *Night Life* (1962)). Kingsley wrote this play about Jefferson and Hamilton's struggle over the future of the US with his wife Madge Evans. The purpose behind the writing of *The Patriots* was to develop the nationalist attitude during the World War II. "The best plays of the period were those that reaffirmed faith in the democratic ideals for which America was fighting, such as Kingsley's historical study of the Jefferson-Hamilton conflict in *The Patriots*" (Warnock, 1952: 14). The translator introduces a change right from the title. *Janata Amar Ahe* (Long Live the People) is his choice of the title. The

Marathi title suggests that public is more important than any one individual in democracy. Jefferson, one of the major characters in the original play, believes that the power of the people is greater than that of the few. The Marathi title suggests that Jefferson, who believes in democracy, is more patriotic than Hamilton, his opponent in politics. Actually, the title of the ST *The Patriots* is plural and suggests that both Jefferson and Hamilton were equally patriotic; they differed merely in their ideologies. The choice of the Marathi title makes Jefferson more important than Hamilton. The Marathi title thus distorts the content of the original play.

Nana Abhyankar translated Pulitzer Prize winning *Abe Lincoln in Illinois* (1938) by Robert Sherwood as *Andharatil Jyot* (A Lamp in Darkness) in 1958. The second edition of the translation was published in 1961. This play on Abraham Lincoln's life presents his early years and his preparation for his lifework. The translator finds Lincoln's life in Illinois like a lamp in darkness and so he changes the original title and substitutes it with his interpretation of the theme of the play. The first scene of the play presents Lincoln loudly reciting John Keats's poem "On Death" given to him by his teacher Graham to read in front of the class. Abhyankar retains the original English version in translation, but makes Lincoln interpret it to himself in Marathi thus serving the need of the Marathi reader to understand the content of the original poem by Keats.

Vijay Tendulkar, a renowned Marathi playwright, translated John Patrick's *Hasty Heart* (1945) as *Lobh Nasava Hi Vinanti* in 1958. Patrick's play deals with the simple theme, "Man is not made to live alone and that he needs to give and to receive love" (in MacNicholas 1981: 168). The translated version brought in the background of the military hospital and the life of the wounded soldiers for the first time in Marathi. Vijay Tendulkar made use of his playwright's skill in naturalizing this work of art. He succeeded in his effort so much that Anant Kanekar, who enjoyed the show of this play staged by the Rangayan, made it a point to include the play in the list of the Mainstream Marathi Plays (Kanekar, 1971: 184). This detail shows that Tendulkar's translated play won recognition and claimed equal importance with his other original plays.

Gopal Gangadhar Limaye translated *The Great Sebastians* (1956) by Russell Crouse written in collaboration with Howard Lindsay as *Kabulijabab* in 1959. The play deals with the hardships suffered by one couple in Prague (Czechoslovakia) due to the Communist regime there. The objective was to expose the ruthlessness of the Communist regime. Of course, the translation was commissioned by the United States Information Service to develop anti-communist feelings in India. The purpose of translation was to create the anti-communist propaganda. The original title was changed to naturalize the play and introduce it as one of the Marathi plays.

"Translations from modern playwrights continue to appear from time to time, but they do not always negotiate the transfer of atmospheres with success. . . This field . . . is still fairly barren and, perhaps, a larger impact of modern

European and American plays would help to inject new blood into the Marathi body dramatic”, wrote Nadkarni in 1961 (75). As if to do so, Sadanand Rege translated Henry Zeiger’s *Five Days* as *Paach Diwas*. This play was first performed by Rangayan at Bhulabhai Memorial Institute, Mumbai in 1962. The script of the play was then published in the 1983 Diwali issue of *Abhiruchi*. The play was finally made available in the book form by Popular Prakashan, Mumbai in 1991.

Vijay Tendulkar translated *The Last Days of Lincoln* (1959) by Mark Van Doren as *Lincoln Yanche Akherche Diwas* in 1964. Tendulkar’s translation of Doren’s play testifies to his respect for the great humanitarian in his use of the Marathi form of address that denotes respect and accolade. By translating the play, Tendulkar made an attempt to introduce Lincoln’s martyrdom and his universal message for peace among the Marathi folk. The play seems to have been chosen for translation because of the target readers’ interest in knowing about President Abraham Lincoln.

Aatmaram Bhende translated Thornton Wilder’s *Our Town* (1938) as *Sa Ramya Nagari* in 1964. Wilder’s play is exceptionally innovative in that the play requires no curtain, spotlights, or revolving stage; it has no unity of action, unity of time, or unity of place. It makes a very skilful use of a *sutradhara* (manager-director) who performs one or two roles in between, too. The play interacts with the audience and allows the viewers to participate in the action of the play. The playwright has made all these experiments, however, to deal with the common life of Grocer’s Corner. Aatmaram Bhende, in his introduction written to the translation, writes about his choice of translation:

He [Wilder] got answers to the three questions about the Theatre in the play *Our Town*. These three questions were as follows: 1. What is a genuine National Theatre and what kind of plays should be written to develop it? 2. How should today’s audience be convinced that Modern Technique means less complexity—more ease—less paraphernalia? and 3. Will today’s Marathi Theatre be benefitted if the best western plays will be brought to the Marathi Theatre without changing them but in the translated form in order to avoid the criticism of the translated plays as ‘a western child wearing Indian clothes’? Although human passions are common anywhere across the world, such concomitant things as clothes, ideas and actions, practices etc are also very important. If it is not possible to nativize the translated plays, is it possible to enjoy that play by its mere translation? As least there will be no injustice to the original playwrights. From this point of view, is it not necessary to translate at least the classics?

Our Town is a play reflecting American life; while

reading the play, we always feel that the feelings expressed in it are common to anybody in this world. I strongly believe that such plays are essential to develop the National Theatre.

This play does not make much of props. It makes maximum use of mime. The audience takes an indirect part in the play with the help of his intelligence because of the consistent use of reason and imagination in the Modern Technique. And so this play is an example of how the Modern Technique makes an appeal to the imagination of the audience.

This is my favorite play. I read it many years ago after the suggestion made by Madhav Manohar. I thought that it would exert its influence if it would be made available to the Marathi reader and audience in translation (Bhende 1964: my translation).

In comparison with Tendulkar who later translated Tennessee Williams for his complex theme of sex and violence, Bhende chose Wilder's play for its simple theme of the common routine American life. His popular choice shows that majority Marathi readers continued to approve of simplicity rather than complexity.

Besides *Our Town*, Atmaram Bhende chose *The Matchmaker* (1954) by Wilder for translation. His *Ithe Lagne Julavali Jatat* is a translation of this play. Bhende chose Wilder's comedy for translation as he had already directed many farces such as *Zhopi Gelela Jaga Zala* (1958), and *Dinoochya Sasubai Radhabai* (1960) for Marathi Theatre. It is very interesting to note that Wilder adapted Nestroy's original play for the American stage but Bhende went in for translation rather than for adaptation. He has succeeded in translating the play because the original play lays more emphasis on humor resulting from human nature and human situation than from the author's play with words (Mulay, 1981: 238).

Vasant Kamat translated Tennessee Williams' *Glass Menagerie* (1944) as *Kanchechi Khelani* in 1965. Kamat retains formal expressions such as 'Baisaheb' for 'Ma'am', but as his translated script seems to have been produced for staging, he does not provide footnotes to many culture-specific details for the readers. And indeed this script was used for performance for some time. The only drawback of the Marathi script is that it does not contain Marathi translation of Williams' detailed directions about the staging of the play. The Marathi reader thus missed the valuable source of Williams' use of the specific dramatic technique inescapably linked with the production of his original play. Dnyaneshwar Nadkarni calls Kamat's *Kanchechi Khelani* 'credible but not necessarily credible' version (Nadkarni, 1961: 75).

Vijay Tendulkar translated Tennessee Williams' *A Streetcar Named Desire* (1947) as *Vasanachakra* in 1966. Vijay Tendulkar's translation at once testified

to his interest in American literature and his affinity to Tennessee Williams. Tendulkar spent one entire year for translating the play without choosing the easy option of adaptation. He chose a rather difficult practice of faithful translation. Tendulkar's aesthetic interest in translating the entire play that placed a demand not only on his time and energy but also shifted his literary focus from creating new literature defines his extraordinary interest in Tennessee Williams that consciously and unconsciously percolated in his works. His artistic feat is definitely not imitative but accommodative which enhanced his artistic mastery and opened up new avenues for creation in Marathi. It was in 1966 that Tendulkar translated the play when he had already penned *Grihastha*, *Shrimant*, *Manus Navache Bet*, *Madhlya Bhinti*, *Chimnicha Ghar Hota Menache*, *Kavlayanachi Shala* preceded by *Mi Jinkalo*, *Mi Harlo* and *Sari ga Sari*. All these plays written during the first phase of Tendulkar's writing, prior to *Shantata! Court Chalu Ahe*, were plays that centered on family and marriage as institutions of social significance. Obviously Williams' theme fascinated the writer who was dealing with similar material. Though violence had not become the complete thematic pattern then, Tendulkar's plays dealt with the conflict between individuals, internal conflict or dilemma and primarily the discrepancy between illusion and reality that was the root cause of all the sufferings. These thematic concerns found a perfect embodiment in Williams whose private and literary sphere intertwined to figure an imaginative enterprise that cast a dominating impact on American drama (Patil 2010: 134).

The theme of arrival and departure was already at the core of Tendulkar's plays *Shrimant*, *Kavlayanachi Shala*, *Chimnicha Ghar* which reveal that arrival of an outsider can instigate significant changes in the lifestyle of the hosts. These changes further modify or clash with the prevalent values and norms of the family. Such conflicts form the nucleus of *The Streetcar Named Desire*, the peculiar situation in which Blanche enters the Kowalski's family and the later acceleration of events is highly dramatic and absorbing. Probably the arrival of Blanche during the pregnancy of Stella, though unplanned and unpremeditated, is quite a common situation in the Indian milieu, where sisters often visit the household of the married siblings to help them in the hour of need. Stanley's bestiality is a product of the working class background to which he belongs. This background also bespeaks of the familiarity of situation found in the bourgeois families in India. Williams' play is entirely balanced on the characters that form a triangular relationship with each other where Mitch provides a minor breakthrough in the sequence of action. Tendulkar's enthrallment for this play seems to be quite natural for his plays too project strong and influential characters who exercise superb control over the action. Another noteworthy effect of Williams's play seems to be its theme, and its relevance to the Indian culture and Tendulkar as a translator has deftly taken liberty to incorporate certain essentially Marathi words that convey the local cultural flavor - *Yamraj*, *masanvat*, *dabola*, and *stotrapathan* etc. that enhance the dramatic effect for the

Marathi readers and confirm his literary sensibility as an indigenous writer. While Tendulkar retains the similarity in names, situation and setting, certain colloquial terms that add specific Marathi cultural tinge are employed. The play also sabotages the relations of host and guest. Stanley, the host exploits Blanche on getting the opportunity. This theme carried extraordinary implication in the Indian context where 'Atithi Devo Bhav' (Guests are Gods) is the aphorism and protection of the guest, hospitality are most notable virtues. The play completely shattered the image of the host and questioned man-woman relationships. Stella's calculated indifference to the facts in order to save her marriage is quite appealing to the Indian mindset where blood relations are secondary to matrimony. Several such factors made the translation relevant to the Indian context and supported Tendulkar's efforts to avail the Marathi audience of a masterpiece that awakened the world to brutality of men and vulnerability of women as a universal phenomenon (Ibid: 134-135).

To do justice to the greatness of Williams' dramaturgy, Tendulkar has made use of diverse varieties of Marathi: a code-mixing of Hindi and Marathi for the sailors, rural Marathi dialect for the speech of a black woman, coarse slang for the dialogues of Stanley, Pablo and Steve and gentle poetic Marathi for Stella and Blanche. In spite of Tendulkar's attempt to introduce minimum changes in Williams' play, he cannot but resist his creative power. His creative sensibility forces him, for example, to change the title 'A Streetcar Named Desire' into 'The Wheel of Desire'. He loses the original powerful concrete image of a streetcar because America of Williams' times used streetcars for vehicular traffic. As the Marathi people do not know the mechanism and function of a streetcar, Tendulkar substitutes the culture-specific image of a streetcar by a universal symbol of a wheel. Williams presents a very bold, open and frank picture of man's desire, greed, selfishness and degradation in the play. Credit to introduce the first play on the theme of sex and violence in Marathi goes to Tendulkar. It is this activity of translating this type of a play seems to have inspired Tendulkar to compose his later Marathi plays such as *Shantata Court Chalu Aahe*, *Gidhade*, *Sakharam Binder*, *Ghasiram Kotwal* etc. on the same theme.

Savita Padki translated Eugene O'Neill's *Ah! Wilderness* (1933) as *Panthattha* in 1965. The play is O'Neill's pleasant New England folk comedy, very different from his usual tragic concerns. The source text makes allusions to different songs sung by Arthur and Mildred to remove the stress of the Miller couple. Mere references to these songs in Marathi translation fail to make any appeal to the Marathi reader as he does not know the original songs at all (Mulay, 1981: 258). *Panthattha* belongs to the tradition of comedy set in by Vasant Kanetkar's *Prema Tuzha Ranga Kasa*. If compared, O'Neill's play is much more interesting than Kanetkar's in terms of effect and depth (Ibid: 258). Rather than her translation *Panthattha*, Padki's own *Badha*, which deals with the predicament of a sensitive young woman frustrated in love, shows much skill in both characterization and development of situations (Nadkarni, 1961: 74).

Sadanand Rege translated Eugene O'Neill's *Emperor Jones* (1920), a play widely acclaimed for its innovative use of symbolic expressionism, as *Badshaha* in 1965. About this play, Doris V. Falk writes:

Jones's hopeless flight through the forest is not from the natives at all, but from himself—the fundamental self from which his blind pride and its self-image have so long separated him, and which, inevitably, comes into its own.... The progress of Jones is progress in self-understanding; it is stripping off of the masks of self, layer by layer, just as bit by bit his "emperor's" uniform is ripped from his back, until at the end he must confront his destiny—himself—in nakedness (67).

Rege's interpretation of the play differs from this one. The blurb on his translated book reads:

O'Neill wrote this play in 1920 and the same year it was first performed in America.

O'Neill made use of the modern technique of symbolism in this play. He made an attempt to present basic impulses behind human actions by making use of the theory of the 'collective unconscious' proposed by Jung. Although this play may appear like a very long monologue, it presents the mind of a Negro overwhelmed by unknown fear. O'Neill makes an appeal to the sensibility of the audience by making use of a very different technique. He reveals subtle feelings which can hardly be expressed by mere words.

Besides, it parodies modern white civilization. O'Neill skillfully presents a very insightful picture of the white man's talent, his efficiency, his opportunism, his indifference to all others, his self-interest, etc.

Emperor Jones is not a man running after mad dreams. He has been haunted by a ghostlike unknown shocking fear, born in his mind. He has inherited complexes developed due to the experiences of his savage predecessors. He has become crazy by being trapped in a whirlpool of mental perversion resulted from these complexes. O'Neill wishes to suggest that human life is a culmination of all previous experiences, not only of his own, but also of the entire human race. This play gave new horizons to the American Theatre. Will these horizons be seen on Marathi Theatre after this Marathi translation? (Rege 1965: my translation)

Rather than making use of some Maharashtrian dialects equivalent to the dialects

used by O'Neill, Rege makes a very effective use of standard Marathi to express the sense of pity reflected in the original play (Mulay, 1981: 255). The play was never performed on the Marathi stage. Nevertheless, the play introduced O'Neill's technique of expressionism in Marathi. The text of the play has been accompanied by V.M. Paranjape's article "Amerikecha Shreshta Natakkar Eugene O'Neill" (American Greatest Playwright Eugene O'Neill). It also includes the list of O'Neill's plays along with a list of some reference books on O'Neill.

Sadanand Rege also translated O'Neill's *The Mourning Becomes Electra* (1931), one of the greatest tragedies of the twentieth century, as *Jyanche Hote Praktan Shapit* (Those who suffered from Accursed Fate) in 1965. In a letter to Robert Sisk, O'Neill clarifies:

It is founded—in the outline plot—on the old story of Agamemnon, Clytemnestra, Electra, Orestes on which the Greek dramatist wrote trilogy. I modernize this story to a psychological drama of human relationships, using no Gods or heroes and interpret it with many variations and improvisations of my own (in Bogard and Bryer 1988: 368).

The play adapts the Greek theme of man's helplessness preserving the dominant emotions of fear, horror, and a brooding sense of a malignant fate. Like the ST, the TT contains a trilogy: 'Grihagaman', 'Shikar', and 'Badha'. Like his earlier *Badshaha*, this TT also succeeds in evoking the original effect to a great extent. However, the change of the title in translation causes a loss of reference to the myth of Electra from Greek mythology. About the original title "Mourning Becomes Electra," O'Neill states: "It befits—it becomes Electra to mourn," (quoted in Sheaffer 1973: 338) and "Mourning (black) is becoming to her—it is the only colour that becomes her destiny" (Ibid). It clearly suggests the suffering of Lavinia, the modern Electra, who is left alone to suffer in a state of loneliness after the death of all the major characters. The changed Marathi title, on the contrary, emphasizes the accursed condition of all the characters in the play. Like *Badshah*, this TT was also not selected for performance by any company.

Shirish Pai's *Sonyachi Khan* is an adaptation of *The Heiress* (1946) by Ruth and Augustus Goetz. It was published under the aegis of the USIS in 1967. Atre Theatres Pvt. Ltd. produced the first performance of the adaptation at Ravindra Natya Mandir on 1st August 1967. The text carries a preface written by Shirish Pai.

Vishram Bedekar adapted *Send Me No Flowers* (1964) by Norman Barasch and Carroll Moore under the title *Vaaje Paul Aapule* (The Sound of Our Footstep) in 1967. The original play, a comedy, is about George who, assuming that he is to die soon, tries to find a new husband for his wife Judy so he'll know she won't be alone once he's gone. Judy, however, mistakes her husband's plans for an attempt to cover up an extramarital affair and throws him out of the house. This 'beautiful farce situation' made an appeal to the otherwise serious artist like

Vishram Bedekar. In his introduction written to this adaptation, Bedekar tells us about the reason for producing an adaptation, his experience of adaptation and his dilemma about calling his effort art or craft. For him, the work of adapting somebody else's play is secondary. He writes: "I sought refuge in the foreign language/in adaptation because I felt like trying some plays, because it is difficult to satisfy the terrible hunger for the novel ideas as the original work of art requires a lot of time and labor" (71). He wonders whether his attempt should be called an art or craft as he has taken help of his wife Maltibai and the other actors while composing the Marathi version of the play. That way, Marathi suffers from lack of great comedies. The mainstream Marathi drama includes such serious plays as *Keechak Vadh*, *Ekach Pyala*, *Natasamrat*, *Ghashiram Kotwal*, *Sakharam Binder*, etc. Of course there are farces, but they give too much importance to exaggeration, gaudiness and superficiality. *Vaaje Paul Aapule* successfully filled the gap and provided moments of laughter from beginning to end. The play achieves perfection because of the presence of only six characters, their attractive portraitures, unity of time and unity of place, and ease in the dialogues (Mulay 1981: 278). *Vaaje Paul Aapule*, owing to its perfect adaptation, became extremely popular on the Marathi stage. It won recognition from both the audience and the Government.

S.G. Malshe translated Eugene O'Neill's *Strange Interlude* (1928) as *Sukh Pahata* in 1969. O'Neill's play is a nine-act tragedy of frustrated desires, conducting psychological analysis of motives by means of the stream-of-consciousness method. About its source, O'Neill writes:

...the story of girl whose aviator fiancée was shot down just before the Armistice.... The girl had gone to pieces from the shock. She had married not because she loved the man, but because she wanted to have a child. She hoped through motherhood to win back a measure of contentment from life (in Gelb 1962: 629).

The play presents life as 'a strange interlude between unknown sinister past and the unexplored and unknown future' through the characters of Prof. Leeds, Nina Leeds, Charles Marsden, Dr. Edmund Ned Darrell, Sam Evans, Mrs. Evans and Gordon. As the Marathi equivalent expression for 'Strange Interlude' 'Vilakshan Vishkambhale' would have been high sounding and less attractive, Malshe introduces an appropriate change in the title of the TT. His choice 'Sukh Pahata' alludes to Sant Tukaram's famous lines '*Sukh Pahata Javapadhe, dukha parvataevade*' which literally means 'happiness is small like a grain of barley while sorrow is big like a mountain'. Malshe's choice makes a subtle comment on the theme of the play. For Nina in O'Neill's *Strange Interlude*, the time spent between her initial good relationship with her father and her final relationship with her father-like figure Marsden is a 'strange interlude', an unsatisfactory attempt to seek happiness in relationships with different men. Malshe then makes

a very apt change in the title of the play. However, as Veena Mulay has proved with concrete evidence, he fails to interpret the dialogues of the original play and so commits a number of mistakes in his translation. Although the translator wrote a separate article on O'Neill's *Strange Interlude* in his collection of articles on modern drama titled *Neerksheer* (1975) drawing attention of the Marathi reader to the different characteristics of the play, his translation failed to attract the attention of the reader. There is no wonder then that this translation had never been chosen for the stage performance by any group or company.

Rajaram Humane translated *The Marriage-Go-Round* (1958) by Leslie Stevens and published it under the title *Preeti Pari Tujavarti* (My Love Only for You) for the USIS in 1971. *The Marriage-Go-Round* was inspired by a suggestion that dancer Isadora Duncan supposedly made to playwright G.B. Shaw: the two of them should have a child because “with your mind and my body, think what a person it would be”. The play, a sex comedy, was a Broadway Theatre success. Indian National Theatre presented the first performance of Humane's translation at Shivaji Mandir, Mumbai on 19th March 1970.

Asha Bhende produced an adaptation of Arthur Miller's *All My Sons* (1947) under the title *Putra Manavacha* (Son of Man) in 1971. The play is about a manufacturer Joe Keller who supplies defective airplane parts for the P-40s and who thus causes the death of his son along with other passengers during the war. Bhende produces a compromise between translation and adaptation. She has changed the names of the characters and places; but retained equivalence at the level of the dialogues. Bhende's rendering was chosen for staging by Indian National Theatre and this institution performed the first show of this play at Ravindra Natya Mandir, Mumbai on 16th November 1969. When this play was published two years later in 1971, the book made no mention of Arthur Miller or his play *All My Sons* at all. This is a shocking case in Marathi literary polysystem of the translator refusing to acknowledge his/her debt to the source writer. To hide her plagiarism, she went to the extent, not only of changing the title, hiding the identity of the original playwright and changing the names of the characters and place, but also omitting lots of details that may reveal the true source of the play. Omissions of directions and details create a sense of uncertainty in the development of the action of the play. The title of the play *All My Sons* alludes to Joe Keller's final acknowledgement of his moral responsibility for the death of a number of P-40s pilots. “Through this play, Miller has tried to underscore the importance of any human action on grounds of personal responsibility and morality” (Maheshwari 2005: 145). Just as P.L. Deshpande inappropriately imposed a portion of a Marathi line ‘Eka Koliyane’ on his translation of Hemingway's title *Old Man and the Sea*, Bhende made an inappropriate choice of a portion of a line ‘Putra Manavacha’ from G.D. Madgulkar's famous line in his *Geetaramayana*—‘*paradhin aahe jagati putra manavacha, dosh na kunacha*’ (‘The son of man depends upon others in this world; nobody is responsible for his lot’). The choice of the title is wrong

because the phrase 'Putra Manavacha' ('son of man') is not directly or indirectly related to the context of the play. In Bhende, thus, we have a very curious case of the translator's plagiarism leading to an utter failure in terms of both content and form.

A careful look at the selection of the plays made for translation reveals that *Sa Ramya Nagari* introduced American way of life; *Andharatil Jyot* and *Lincoln Yanche Akherche Diwas* introduced a great figure like Abraham Lincoln from American history; *Janata Amar Aahe* presented the cause of democracy, while *Kabulijabab* directly attacked communism. This does not mean that all translations were made explicitly with the motive of the power struggle. Some plays like those of Williams and O'Neill served the purpose of providing better literary models in the target polysystem.

In spite of translations of some important plays from the American tradition, Marathi literary polysystem failed to adequately respond to such typically American types of drama as African-American drama, drama of class conflict and poetic drama. Such black plays as *The Green Pictures* or *In Abraham's Bosom* remained unknown to the Marathi audience. Similarly, drama of class conflict, for example written by Odet, did not reach Marathi Theatre. Again, poetic drama developed by T.S. Eliot, Maxwell Anderson and others found no response either from the translator or from the reader.

Nevertheless, Marathi translations of the American plays enriched Marathi literary polysystem in several ways. Firstly, translating increased the familiarity with American Theatre. Secondly, it brought in the variety of content and the diversity of forms in the target culture. Thirdly, for a long time, Marathi drama and Theatre had been confined to the portrayal of the domestic and sentimental problems of life. The experiences presented on the stage used to be very stereotypical. The focus only on the domestic problems had limited the scope merely to the drawing room drama. Marathi translations of American plays showed that the setting can be extended to any place such as the battlefield, the frontier, the prison, etc. Thus, different adaptations threw open a new gallery of several possibilities of the expression of experience and of different forms and techniques. The translator-playwrights began to exhibit their ability to present powerful and meaningful drama of human emotions and frailties in a comprehensive manner. Fourthly, it was discovered that Marathi audience prefers adaptations or free renderings to faithful translations. Therefore, adaptations were mostly chosen for performances and faithful translations, for silent reading.

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'Translating Folktales and affirming the Cultural Identities'

Translating folktales includes the aspects of tacking and marking the folk culture. The translated text has to take into account the language, beliefs, views, morals and customs, backgrounds, dress, diet, people, information and expertise, all the features that people learn that make up the 'way of life' of any society. Translation of the folktales have to reflect the cultural identities. The paper discusses the challenges faced in translating folktales in the changing multilingual community which has a defined cultural identity.

Folklore has emerged as an area of study lately and has got many scholars interested to work in this enormous gold-mine. Folklore has seen immense rise since 1846 when William J

Thomas suggested the term. As Dorson (1972) discusses, folklore has four major groupings and folktales is among the one of these groupings under the 'oral literature'. Translating folktales has a long history and it could be traced to translations by St Jerome, Horace, Cicero and more translators across the world. Translating folktales is a complicated process, it begins with observation, watching, hearing, and recording the narrator. Translation, of both oral and written text involves a process and if the process is followed, the cultural identity in the folktale is justified in this multilingual community. As Roman Jakobson (1959; 1992) states, this process needs to be analyzed more. Translation has intralingual, interlingual, and intersemiotic dimensions, it also has diachronic and synchronic dimensions. The translation of folktales requires a lot more concentration as it is much more difficult than just a transfer from one language to the other. As the words of the narrator is listened, a translator translates those words, to use Jakobson's term, rewords them. The discussion is therefore, on folks, folktales, translation and the cultural identity. The 'folk' are a part of a local community that is genuine and pukka rather than non-natural.

'Culture' as a term can be defined, described and discussed, but culture as a part of human being can only be seen embedded in every aspect of the human behavior. 'Culture', according to Edward Tylor (1871, 1), who suggests that culture is, "that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society." There is a relationship between the translator and the culture, whereas culture has its representation through its folk, whereas the 'folk' carries the identity, beliefs, philosophy and ideology. Identity could be dealing with various cultural issues like, individuality, personal identity or group identity. The reference of group identity is related to the part of person that associates and identifies itself with a larger group. A person's identity is connected to a particular group as the values, ideas and knowledge is shared with this group. Personal identity, on the other hand is an individual's notion of self, or 'who I am for myself'. The term 'folk' is also important as we can see them as a group and each individual in it. Here, Dundes's (1980) definition of 'folk' comes in handy, he defines 'folk' as, and "the term folk can refer to any group of people whatsoever who share at least one common factor." He further explains, that a group could be as large as a nation or as small as a family. When the reference of cultural identity is discussed, the importance of group comes forth.

Folktales deal with emotional analysis of the universal individualism in society, celebrations, relationship, honesty, conscientiousness, and personal links. Folktales represent social roles, it affirms the imaginative and creative power. Folktales have in them the conventional and extraordinary, human interactions the animate and inanimate worlds. Folktales represent the groups in describing the social structures in which they live. Folktales, 'lok-katha' in Hindi (India), are a form that are found all across the world, they offer a satisfaction to the human way of life what we like to imagine, where the reality stumbles. Folktales do not believe in political boundaries, it shifts beyond the boundary at which reality does not matters. They express meanings from time immemorial of life and adventure. Folktales are sensitive, are from the community, they touch the heart of our collective being. Folk culture is formed by local communities and is based on experiences, customs and beliefs of the everyday life of the 'folk'. Folk culture possesses a notion of genuineness which seems to be large as compared to non-natural, which is actively passed on from one generation to the next by

socialization. Folktales are a product of these folk cultures. Folklorists have stated the clear difference in translating the oral and the written text. During the process of translating folktales, the complexity of the oral language has to be appreciated as compared to the written. When a narrator tells a story to her/his family and friends in a peculiar and particular style very difficult to capture and confined in a written form. For example, while narrating the folktales from 'Panchtantra' in Northern India, in which the animals have voices of their own, all the characters are introduced with their particular cries: the crow's caw-caw, owl's shriek, the snake's hissing, and fox's yelp. Can these be translated in any script?

The translation of folktales considers language for ascertaining 'cultural identity' across linguistic codes. One of the arguments given by linguists and translators, is to include the 'referential' [Frawley 1984], the number of the lexical alternatives is often severely limited, which equates identity with semantic exactness that is, and it has to express absolute synonymy, and obeys the referential theory of meaning. He views that, to a very large extent, the nature of the universe share commonality, which is common to most language communities. In the process of translation of folktales, the choice of the lexicon relates to the meaning of a word, to the thing it refers to, or it stands for. Hence, the referential aspect of meaning is easily accessible, and while translating the folktales, equivalence will be either present or absent. The problem with the argument is that, while translating folk narratives, translation does not remain solely the question of synonymy and translation cannot be interpreted so narrowly. Folktale translation is a complex process that cuts across semiotic boundaries. This can be expressed through an example. Some cultures have more of expression as compared to others. The lexicons in English language, only a few of concepts are formed directly from gustatory sensations, which relate to the sensations of sweet, bitter, sour, while some Indian languages like Hindi and Braj have many more notions expressing about more directly to taste, which borrows parallels from other sensory fields like various sounds for example, 'teekha', 'teeta' both symbolize a particular bitter taste but are different from each other as they both are based on the concept of two spices. The lexicons like 'lip-lipa' (stale) nor 'pich-picha' (unpalatable), 'dhad-dhada' (very fast & quick) or 'pha-phak' (weeping loudly) also have taken their parallels from sounds. Added to the feature is the reduplicated lexicon which has a specific meaning. By not applying an appropriate and acceptable equivalent lexicon, the cultural identity will be lost.

The other argument on the cultural identity is conceptual or biological [Frawley 1984]. Translators who believe in this argument defend that identity across languages is probable since all beings comprehend the way they view their territories in essentially the same manner, and this results from the fact that all humans have virtually the same biological apparatus. This argument can be seen as the facing the argument on 'referential'. While 'referential' argues that the human behavior, perception are all roughly the same, the other argues that comprehending the human behavior, perception remains roughly the same across all people. To practice conceptual/biological evidence for identity across languages of the folktales, linguistic systems in terms of cognition has to be researched. This argument has been under criticism by linguists and translators as no research has shown a satisfactory result that suggests the correlation of grammar and cognition. And even if we assume that such a reduction is possible, we must then reduce cognition to universal biological parameters.

Yet another argument on identity, holds that there are universals of language, and therefore, identity is attained by depending on the identities of the systems involved [Frawley 1984]. As for this being the proper question, it holds that identity is possible because there are universals of coding, and receding thus takes these structural constancies as a base. The folktale of 'Cinderella' is present with similar structure, almost similar characters and the theme across the globe as the examples could be collected from Britain, Turkey, China, Mexico or from Hawaii. The folktale of Cinderella, is one of the most popular fairy tale, is spoken or read out to children. The target audience is the children. All across the globe, the 'Cinderella' narrative has more than 500 versions and its origins seem to date back to a Chinese story from the ninth century, "Yeh-Shen." Almost every culture seems to have its own version, and every storyteller his or her tale. Charles Perrault is believed to be the author, in the 1690s, of the contemporary 300-year-old Cinderella, the French Cendrillon. Mary Northrup, at Maple Woods Community College in Missouri has a collection of many such Cinderella tales.

Translating such folktales requires the concept of uniqueness and universality. Each of the folk-narration is region-bound and is dominated by the geographical factor, although the plot and stereo-typical characters are almost same across the globe, the central character is the same, depicted as a simple looking, sobbing girl, cannot do anything and is totally dependent on some sort of magic, most versions of the folktale include an evil stepmother and stepsister(s), a dead mother, a dead or hopeless father, some sort of cultural gathering or a festival, mutual attraction with a person of high status, a lost article, and a search that ends with success.

Cultural identity in the folktales can be seen through five broad areas. Successful translation of any folktales are dependent of the fact that the translator has a 'good' knowledge of these five aspects of the community from where the original folktale belongs to. The broadly defined areas are:

1. Physical: age, sex, physical conditions
2. Psychological: personality, intellect
3. Geographic: accents, dialects, regional space
4. Ethnic & National: ethnicity, national groups, minority
5. Social: class, status, role, solidarity, distance, time, sexism

The translators of the folktales have to face the dilemma of whether to use the archaic form of language or to use the contemporary language, as they face the issue of intervention of 'time' and space' between the original tale and the latest version. The 'tale' has to be translated and this includes every word of original. Non-standard language cannot be used, but the question is, which dialect has to be used? Which language community has to be in focus? Conversations are the difficult part to translate due to constant search for equivalent lexicons, the choice of words that would be able to affirm the identity of the community. The highlight is on correctness and regard for purity. The successful translators, time and again have used a variant of the language to depict the socio-cultural or socio-economic difference among the

folktale characters, they have opted for choice of more literary locution. Nonetheless, the problem persists of finding the choice of best suited 'style'.

The cultural identity is affirmed as and when the translator does not intend to simply translate a sentence. Translators face peculiar problems, they have to know how to deal with the exaggerations, use metaphors, phrases, idioms – so that the translated text is recognized, accepted and is appropriate as well as accurate. Task of the translator of a folktale leads to a series of questions: is it necessary to produce accuracy? Is it required to stick to the original? Is it actually a problem to sacrifice something from the original? How to retain the essence into the translated text? The original must be taken as the base. The major task of the translator is to work as 'unseen' and 'unheard', this can only be achieved if the translator is immersed in the culture of the original text, which is nearly impossible in the case of folktales as folktales are a product of community and not of an individual. The use of a dialect, which the translator is most comfortable with, seems to be the solution to let the cultural identity be intact. Why not let the translator chose words in their context, that is, words that would represent meanings in a way which explains them. Why not allow the translated text to explore appropriate and acceptable equivalence, this would let the translator handle efficaciously the complications, the translator would be successful in retaining the essence of the folktale, without losing much of the cultural aspect and flavor, creating a craft that is not sub-standard but flawless, affirming the cultural identity.

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Translating Local Cultures in Times of Globalization

Translating local cultures becomes important in this era of globalization because the privileged knowledge space is inundated by the dominant voices. When we refer to pluralism and celebrate it we have no idea of the many obscure, inaccessible voices, systems of knowledge, tales and songs that will give us a clearer picture of the world we live in, lying

buried in the margins, untranslated.

It is crucial at this point of time when images and words are hijacked and disguised, to provide an emic point of view rather than an appropriated and packaged- for -sale one. A raw unpolished picture of the local knowledge systems embedded in stories and folk performances need be salvaged. These originally served three purposes one that of recording the contemporaneity of the past, another that of offering a alternate world view and a third of resistance.

I am in this paper focussing on folk texts from Kerala which have been hitherto either hidden from public view or transferred to alien spaces as entertainment thus erasing the context and distorting the text.

Ritual practices record the evolution of human consciousness according to social anthropologists like Meyer Fortes (1945). The argument, that ritual performances were the earliest forms of knowledge disseminating exercises, is found various scholarly texts and many performing artists have endorsed this claim. According to social anthropologist Clifford Geertz, commonplace ceremonies play a central role in the cultural work of human meaning making. (*Local Knowledge* 118) Anthropologists study human nature particularly the creative transformation of human existence. In other words when earlier communities considered theatre or performance important, they did so with an awareness of the significance of communication systems in the growth of human understanding.

J.Z. Young in his book “*An Introduction to the Study of Man*” which traces earliest stages of man’s cultural growth says that tool making, cave paintings and ceremonial burial of the dead did not only have crude practical value. He says,

...there is a case for saying that creation of new aesthetic forms including those of worship has been most fundamentally productive of all forms of human activity. Whoever creates new artistic conventions has found methods of interchange between people about matters that were incommunicable before. The capacity to do this has been the basis of the whole of human history. (519)

Analyzing Sir James G. Frazer’s record of the earliest forms of ritual modes in *The Golden Bough*, E.K.Chambers in his essay, “Human Needs and the Drama” suggests that social practices and rules governing human society’s life modes were brought into existence reforming ritual patterns across time. (*The Uses of Drama* 40) In other words, it is through apparently ritualistic representation, which human society organized itself into a coherent reasonable community, with fairly credible laws to build on. Apparently, knowledge systems that supported and enriched a human society were first shaped by ritual enactment.

The animalistic, physical form of theatre as used in ritual performances is a means of achieving a level of consciousness required to comprehend the self and its link with the world according to Sreejith Ramanan teaching acting in the School of Drama.(interviewed on 11 April 2010)

In the twenty first century communication has almost become impossibility with thought, language and cultural forms being appropriated. Communication itself is now problematic with modern systems of thought exhibiting a pathological distrust of signification and meaning making exercises. When linguistical analysis of language proves to be a mere technical exercise, it is important that human communication has to be subjected to a more vigorous analysis than textual. It is also true of the printed literary canon that it programmes us subtly to the logic of its ideology. Discourse analysis scholars point out that in analysis of drama texts, an issue that has to be kept in mind is that the conversations within are invented sequences and the rules and conventions of real life conversations may not fully apply here. The quantity maxim “make your contribution as informative but not more informative than is required” (Grice 43) is broken here from the point of view of a “character’s co-conversationalists, who are often told something they almost certainly know in order to indirectly inform the audience” comments Malcolm Coulthard in his book *An Introduction to Discourse Analysis* (182). This consciousness allows those involved in theatrical activity the freedom to read texts anew.

Theorists now make a distinction between canonical texts and little narratives and theorists deconstructing texts point to reactionary material even in apparently resisting texts. Teaching literature is now problematic with scriptible and lisible texts challenging signification which draws the attention of a fairly inquisitive student of the human society to the oral folk traditions.

Ritual performances are culturally vibrant theatre texts offering not just discourse of resistance but patterns of political life and social integration. One could in fact view them as little narratives more authentic than canonical history text.

Folk and oral texts are authentic material of social texts, and have a greater relevance in education than is found at present. Also in the postmodern context, when rituals and folk culture have been commoditised and are barred from critiquing the existing social structure, a re-evaluation of their premises is imminent. Further, since theatre emerged as a medium largely aimed at communicating and educating, its present role as entertainment and commoditized spectacle is delimiting.

Rituals, Ritual Drama and Theatre in Education.

The modern man needs to maintain a sense of history to comprehend the significance of present day discourses. The need to focus on the significant aspects of human development in rituals is essential at this point in time when man has lost his link with his past and therefore an understanding of his life’s organization.

Apart from having magico-religious significance as in Shamanism of ancient cultures such rituals reveal a pattern of human evolution and development. Anthropological texts

reveal that earlier human sacrifices in rituals were replaced by animal sacrifices which were later replaced by offerings of vegetables fruits and flowers as human society evolved. This paradigm shift has occurred as subject-environment interface in ritual practices reformed human consciousness.

In John Hodgson edited *The Uses of Drama* is an account of Freud's reading of evolution of the human community which elaborates this idea. It reads thus:

Man originally lived in a tribe or group of families, ruled over by a male leader. This ruler dominated all until the members of the group got together; rose against him killed him and ate him. Then the men soon after the killing felt a sense of regret and the need to make up for their wrong doing. (Possibly this could be explained by suggesting that without the expression of sorrow, the killing might have continued and who could predict who the next victim might be). Then follows the idea that the spirit or life force of the dead has gone into some animal or plant. The animal or plant then becomes sacred or as they say the 'totem' and must on no account be killed or destroyed. Until there comes a time when they feel the need to re enact the deed of killing.' *When we act something out, we always seem to have a healthy control of it than if we try to pretend that it doesn't exist.* (emphasis mine) So a ceremony or ritual begins to be established and at a set time the killing is acted out but the sacred animal or plant is substituted for the man. It is at this point people seem to have gained some control of this situation though the ceremony, that certain rules and taboos are formed. The most obvious one is that no man should kill any another human. (Hodgson 43).

The living pattern of a community changes gradually when the act turns ritual and the ritual undergoes transformations in the developing stage of the social group. The tribe becomes incorporated into the larger society and often the symbolic is mistaken for the real in the liminal space. The enactment of the ritual gradually becomes a spectacle and is slowly appropriated by the power of the capital. When most traditional sacred rituals are now accompanied by grander displacement of power and money the significance of the ritual, the dynamic content of the myth is lost in the process. However, an exploration of these performances at various temporal positions will reveal life patterns, value systems and intercultural exchanges that have been ignored in the records of mainstream history. Most texts acquainting the reader with these rituals refrain from addressing these cultural forms in terms of its political and historical significance. The socio- religious is fore-grounded in these narratives thereby insulating it against secular- academic forums.

When accessibility and acceptance of local knowledge is decreasing and the 'mainstream civil society led by the state engages in legitimization exercises by patronizing art and culture', (Anived 37) the need to foreground such local cultural programmes in public education is crucial.

Theyyam rituals among the Thiyyas of Malabar, in Kerala, India are historical renderings of their past social orientation. It is a history text that needs to be read to gain knowledge of the community's past life, an anthropological text that records its behavioural patterns and recording its development through generations one notices a subtle shift in its focus. A wider and more academic study will allow a better understanding of the processes of these dramatic forms. It would also prove instrumental in resisting its commoditization. It no longer presents itself as a meaning making exercise that it once was but makes itself out to be a spectacle which structures the sign, and signifies almost all our knowledge systems

The myth of the Vayanadan Kulavan, in a ritual enacted in North Malabar tells the story of Kulavan's (tribal chief or a leader of a group) journey from the hills to the plains- the journey of a hunting tribal community towards settlement and agriculture. Such rituals reveal a pattern of human development. The emphasis, one notices of these rituals fall on different aspects in its historical movement. For instance in its early forms the focus was on hunting, sacrifice and the feast of sacrificial meat. However, the nature of the feast has changed in recent times. These enactments reveal that the Theyyam rituals among the Thiyyas of Malabar are not only renderings of their past life, but a record of its shifting socio-cultural orientation. Recording its development through generations one notices a subtle shift in its focus. The performance text provided comprehensive education to the community.

The procession of men and women carrying loads of harvests of different vegetables is a kind of *gestus* (Brecht) in this performance act. The present day ritual has elaborate display of vegetable and rice in huge boats rather than the gory scene of slaughtered animals lined for the sacrificial feast. Recently, the need for the annual remembrance of their ancient act of hunting has become weaker. The memory of their hunting past is enacted in a token sacrifice of one or two animals. The group which lived in the mountains, hunted to appease their hunger. It was their need for survival that made them kill animals for food. This orientation in their life pattern is recorded in the folk performance which was accorded a sacred narrative to preserve its authenticity. As the tribe travelled down the hills to the plains and began cultivation more narrative was added to the ritual with events presented symbolically to include the variant details in the emergent myth. Later performances of the myth has elaborated on the activity of cultivation and it is the same sacred space where the animals are sacrificed, roasted and eaten, that is ploughed and planted the next day after the nights rain.

Education today does not see these as texts of History and Anthropology providing a comprehensive view of man's present world. It is paradoxical that rituals which are examples of social behaviour-pointers to institutionalization of a community- are dramatized in aesthetic forms to question hegemonic institutions.

The engagements with other groups and communities are a part of the ritual. The social and cultural interactions provided direction in organization of human life patterns and recorded stages of human development. In the performance of the Vayanadan Kulavan an

episode is enacted where a person of the Muslim community brings Kulavan toddy, his favourite drink. He has a white cloth over his head to disguise him as for him a Muslim, alcohol is taboo. The enactment emphasizes the strong bond of friendship that exists between the two in spite of their diverse beliefs and customs.

It calls attention to the possibility of human relationships transcending boundaries of caste and creed. Such narratives can also be construed as a political strategy to bring about a fusion of diverse communities using performances as a part of the nationalist agenda. However, this is unlikely considering that here, outside political interference would naturally be minimal taking into account the sacred nature of such performances. These and similar discourses are educational tools since they are rich depositories of cultural knowledge and the symbolic nature of such acts appeal to consciousness and makes it experiential.

Each Tharavad organizes a Vayanadan Kulavan ritual performance only once in twelve years-recently more frequently as a part of revivalism- but the preparations begin right after a year's ritual performance ends. The clan members organize themselves into groups and collect material, in the form of farm produce or manufactured items and funds for the performance which form a part of the performance act. Thus the actual theyyam ceremony is a culmination of many social acts of performance. These performance acts are participatory in nature and requires the involvement of the performer, spectator and organizer alike. Represented visually they transform narratives into felt experience; stronger than mere words: it is an empiric, emotionally vibrant phenomenon and clearly an educative experience.

Yakshagana with its myriad forms, provides diverse social texts for academic analysis. The origins of the Yakshagana performance can be traced back over centuries, Prof. Ratnakaramallamula, Lecturer, Kasaragod Government College and a Yakshagana artiste, says it was popularized in 19th and 20th centuries inspired by ideas of liberty that emerged during the time. (interviewed on 22 October 2009)

Originally narrating stories from Hindu puranas, it has undergone astonishing transformation and through ages has adopted narratives from different sources bringing about a fusion of culturally divergent texts. The Yakshagana performances with adapted texts reveal a pattern of cultural exchange that provided the leeway for merger of human groups with customs and behaviour common to both groups that linked up. For instance the ancient Yakshagana performances used only texts from Hindu puranas but today we find Yakshagana choosing to enact diverse texts, even a text that relates a fictional episode from the life of Prophet Muhammad called Pakshipattu. The artists clad in traditional Yakshagana costumes assay the roles with surprising ease. This not only shows the flexibility of the dance form but also the larger implications of adopting a text sacred to another community. The Pakshipattu was written in the last decades of the 19th century. Its adaption to the Yakshagana narrative reveals the flexible and unconventional form and content found in these performance texts which are invariably open to different interpretations. It should also be noted that though

Yakshagana artists use the puranas as the text, they are so creative, noninterventionist and innovative that they use these to criticize the upper-class values, injustice and the established social structure.

The Thalamaddala performance which introduces the Yakshagana has a kind of debate structure that includes two or three persons. The characters are legendary heroes, gods and kings from the Puranas but the dialogue that ensues is social criticism referring to the contemporary events and the current social and political scenario. Therefore these social events or folk performances turn educational endeavours. The fact that these are conceived written and performed by the less privileged classes like the Maniyanis, Paatalis, Shaliyas, and Bandds make alternative knowledge possible. The canonized textual content is sidelined here.

I must here draw attention to the open-endedness of folk art/folklore as opposed to the closed restrictive nature of mainstream classical art and literature, as seen in the above examples. This facet of folk lore allows in diverse modes of thought and attitudes, thereby presenting a wider picture of the world and its inhabitants in its performance text. The research collaborations of theatre director Richard Schechner and anthropologist Victor Turner regards performance as being "between theatre and anthropology"(3) and often stresses the importance of intercultural performances as an alternative to either traditional proscenium theatre or traditional anthropological fieldwork. Dwight Conquergood developed a branch of performance ethnography that centered the political nature of the practice and advocated methodological dialogism from the point of encounter to the practices of research reporting.

The Pottentheyam another popular theyyam is known for the questions it dares to pose the upper class. In these questions are moral, economic and political issues raised that helps the community introspect and amend its retrograde rules and customs. The myth has it that the verbal duel that we find here is between AdiSankaracharya and a Chandala-a low caste person and the low caste person is Lord Shiva in disguise. (The Lord Siva story could be a later addition to legitimize the discourse) There are references to the lower caste occupations (head load of toddy pots, farming) the injustice they suffer (untouchability) and the irony of the enslaved providing the life support systems for the persecutors(the lower class produce being the food for upper class) in the narrative. Therefore the spectator or the audience is educated in the causal practices of an unjust social system. There is the fact that the ritual of Pottentheyam emerges from an act of violence suffered by a member of the lower class so it is not the brahminical text that is enacted here but a local tale.

The veteran theyyam artiste Suresh Panikker of the Malaya community says the dominant rasa evoked in Pottentheyam is hasya.(interviewed on 5 April 2009) He believes it is the use of this rasa which enables the most subtle and powerful form of communication. Many of the verses in the narrative of the Pottentheyam are pungently satirical and touch upon moral political and economic issues of living in a socially uneven world. The

perspective of the other unravels in the powerful lines recited by the theyyam during the performance. Clifford Geertz in his well known book. *Local Knowledge* traces the political organization of a social group through a reading of its ritual patterns.

Dr.M.V.Vishnunamboothiri in his book *Pottanattam* says this particular theyyam serves mainly three functions, namely, through presenting Lord Shiva as low caste tribe it presents the local milieu of Kerala; it discusses elaborately in its narration the socio-economic disparity of the upper and lower classes in the Kerala society and moreover conveys ancient knowledge systems by building on the sacred texts. Apart from these it clearly creates one more discourse, which is the fact that the lower classes are not merely products of the upper class ideology, but independent forces who can exercise their consciousness even in a highly restrictive environment through art. Such educational conventions not only empower them to question unfair persecution perpetrated against them, but provide a sturdy platform for psychological and intellectual growth of a community and consequently humanity. (17)

The upper class discourse physically and psychologically persecute the peasant labourer and undermine their identity as human beings. It is a political strategy to retain power and domination. Even in those theatres supposed to be pro-peasant, the script and visuals often tend to be compromising. This is challenged in such subtle performances of alternate knowledge.

The social and cultural milieu presented in these folk performances tends to be more authentic not only because of the polyphonic voices that are permitted within them but also because folk performances are often reflections of the subconscious reality. A practising theatre artist, Rajesh Azhikodan, whose impersonation of the renowned theatre director K.T.Muhammed had won critical acclaim affirms that it is when he performs that his consciousness is most alert. (from an interview taken on 3 July 2009)

Often Man's primitive and primal urges are expressed through folklores. The creativity of the oppressed class is often ingeniously honed, to avoid censorship in a culturally hostile environment which supplies the veracity to such folk performances. So much of the truth trickles in, in spite of the upper class restrictions. So it is not merely history of protest but man's basic nature that is revealed here which is the text that one needs to study to resist subjectification or postmodern enslavement.

However, the problematic status of some of these ritual/folk performances, vis a vis the contradiction between its reputedly esoteric nature held sacrosanct by ethnic communities and its increased commercialization in modern India makes its academic study crucial. I have used factual information sourced from practicing theyyam and Yakshagana artistes to put forward this view.

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