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**STATE LEVEL SEMINAR
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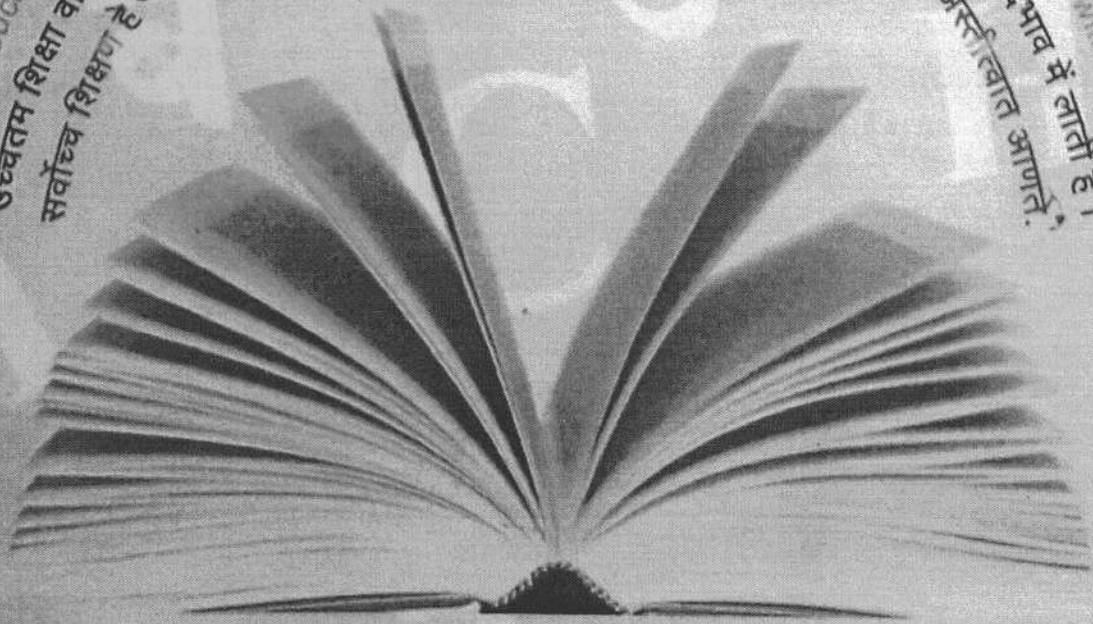
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SOUVENIR

The highest education is that which does not merely give us information but makes our life in harmony with all existence.
उच्चतम शिक्षा वो है जो हमें सिर्फ जानकारी ही नहीं देती बल्की हमारे जीवनको समस्त अस्तित्व के साथ सद्भाव में लाती है।
सर्वोच्च शिक्षण हे आपणांस फक्त माहितीच देत नाही, तर आपले संपुर्ण जीवन सद्भावने सह अस्तित्वात आणते.



Prof. Rajesh Dattatray Zankar
Chief Editor

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Hayavadana : An Enquiry of Bilingual Impact On Terms & Concepts

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Abstract:

In the process of globalization and liberalization, popular literary work acquires place among other regional, national and international language and literature through translation. Translation takes place from one to another language to fulfil the thirst of completeness of language and its sense. We have the history of language in front of us. It proves that no language on the earth can declare itself as self-sufficient language unless it accepts surrogate aspect. The languages which were assumed to be self-sufficient, became outdated or useless. For example, Sanskrit language denied surrogate aspect and in result it lost its utility. Each language is interdependent on another language. So, when this method is followed, language can fulfil its utility.

In India, writers like Vijay Tendulkar, Girish Karnad wrote in regional languages- Marathi, kannad respectively . But when a literary work achieves enough success, most of the translators comes forward to translate the literary work in some regional languages. Translation takes place of that work. we can test this kind of exercise worldwide.

In India, we have a number of regional languages. Girish Karnad, a well known dramatist wrote his plays in kannad language first. Then after gaining a lot of success in kannad , Karnad translated his plays in English language. *Hayavadana* is one among the plays written and translated by author himself . In present paper, discuss is put to the cultural and conceptual variation of words, concepts in the play *Hayavadana*. Originally the play was written in kannad language. The cultural and linguistic background of this play loses its charm in English translated work. The purpose of this paper is to make an enquiry about the impact and result of objects and terms translated into Marathi from English language.

Keywords:

target language, context, consolation words, reader, proper meaning, local concept.

Introduction:

Girish Karnad by birth Maharashtrian, is Kannad writer. He got his education in Karnataka and background for his writing. He has written a number of plays. Most popular of them are *Tale-Danda*, *Hayavadana*, *Naga-Mandala*, *Tughlaq*. These plays were written in Kannad language. The play *Hayavadana* is one of them. Originally this play into English was published in a journal *Enact*. Again, *Hayavadana* in English language was published in 1975 by Oxford University press, New Delhi. The stage performance of this play in English language took place for Madras players in 1972. It achieved the highest peak of the success. It dragged attention of a number of authors and translators. The English work was praised by English readers and soon a thirst appeared to perform and read the play into other regional languages of India. The play translated to perform on a stage into several regional and national languages of India. The first stage performance of Marathi *Hayavadana* took place in 12th Maharashtra State Drama Festival on 14th December 1972 at Bharat Natya Sanshodhan Mandir, Pune. This play was translated into Marathi language by Chintaman T. Khanolkar and published in 1973 by Sadhana Prakashan, Pune.

The play in Kannad language can be treated as source language. When author attempted to translate the play into another language with a lot of tension between term and its meaning. The play in English language seems more liberal and a little bit away from actual meaning of the terms used. As the theory of the translation suggests that the translator is always anonymous. Anthony Pym in his book *TRANSLATION AND TEXT TRANSFER*, page no.53 says "It has been astutely lamented that, in accordance with the principle of idealequivalence, the translator remains "nobody in particular" (Belitt 1978)." The output meaning we may say that translation is at primary level and translator is at second level.

Discussion:

The English play *Hayavadana* translated by author of the source play in Kannad language looks far away from the terms and concepts used in the play. The verse sung by the Bhagawata loses its effect. The verse line "O elephant headed Herambha..." has a mythological reference in the verse. Indian native reader can get the proper meaning of the verse line. But if the reader is outside of the India, he will fail to get proper meaning of the verse line.

Now the translated line in Marathi play by translator Chintaman T. Khanolkar suggests the exact meaning of the line. The line on page no. 9 is " नमो नमो हे गजवदन..... " (*Namo Namu He Gajavadana*). The meaning of marathi word गजवदन (*Gajavadana*) is also applied to English translated line on page no. 1 of English *Hayavadana*. But in English translation author used two words 'elephant headed' and 'Herambha' of the same meaning to portray the exact personality in the verse line. The second word *herambha* denoted to the *Gajavadana* in Marathi language. The word *Herambha* is taken from regional to English language But the extra word omitted from the line in Marathi translation.

On page no.2 of English *Hayavadana* the actor says, "Sir...oh my God! -God!-"to express his fear for the horse-headed man. In Marathi translation it appears as-"पात्र : बुवा, महाराज, मेलो-मेलो. घो- घो-" The screaming words *my god* by the actor is more appropriate for English style. But in Marathi Translation the words मेलो-मेलो has used to show the extreme position of screaming. This is very local word into Marathi, its meaning is *I died* in English which is improper into conceptual method. But the moment of the fear is expressed with the words *my god* in English means माझ्या देवा in Marathi. The method of context translation is impossible, so translator used conceptual translation method in English. Because the word मेलो is used by the people in a language which has local concept for the word. In Marathi translation on page no. 12 actor says-"पात्र :आणि म्हणून रस्त्याच्या कडेला बसलो होतो : This Marathi sentence has a local reference. It suggests that sometime the people who walk by the road and if they get the emotion of latrine, they use the alone corner of the road or roadside area in. This rural naughty kind of meaning in English translation is applied with conceptual method. The actor says '...to relieve myself.' in English play. In the next line actor says, "...and was about to pull my *dhoti* when....." . Here again the translator used regional local word into English language because *dhoti* has no other consolation word in English. In Marathi, actor says-" पात्र : ...तुसला कडेला बसून धोतर जरा सरकवलं बघा आणि" In the next line of English translation, actor says, ".....not supposed to commit *nuisance* on the main road." Again here we have to consider the local reference of the concept. In Marathi, actor says- पात्र : ".....भर रस्त्यावर लघुशंका करतोस?" The words *nuisance* and लघुशंका are used to suggest common activity. Marathi word has a proper meaning and the consolation word *nuisance* used to denote meaning of Marathi word. On page no. 7 of English play, Bhagwata says, "... Was

in the curse of some *rishi*?" This word has taken form regional language. Here also the consolation word in English is unavailable. So, the word in Marathi translation ऋषी is used.

Hayavadana on page no. 18 of Marathi play, says- "हयवदन :ती जेव्हा उपवर झाली तेव्हा तिच्या पित्याने स्वयंवराची तयारी केली." Now the words, उपवर and स्वयंवर has local meanings and it is effective when used in Marathi translation. But in English translation the word *came of age* appeared in the sentence for the marathi word उपवर. It means the proper age of marriage when girls enters from childhood to youth age. Second word स्वयंवर is used to suggest the husband selection ceremony for young girl. Instead of using any consolation word, translator in English used only '*choose her own husband*'. स्वयंवर has no direct word into English.

In English play, page 26, Padmini in her aside says, "*He is a Celestial Being reborn as a hunter*....." In this sentence the word *hunter* is used to denote the local tribe of the region. In Marathi play Padmini says- "एखाद्या गंधर्वाने जर का भिल्लाचा जन्म घेतला असता तर तो असाच दिसला असता....." Now the word भिल्ल used in Marathi translation to denote the forest dwellers who have always bow and arrow on their shoulders. Marathi language is a state language in Maharashtra. So, in Maharashtra, *Bhil* is a scheduled tribe known for their bow-arrow and their slim-activeness. They can climb trees or swim in the river or hunt the forest easily. The word is typical regional in Marathi language. This identity of the tribe denoted with the word *hunter* in English play. In Marathi play page no. 43, Kapil says- "..... या कळ्या कळ्या टिकल्या जसे काही तुमच्या मंगळसुत्रातील मणीच." The Marathi word मंगळसुत्र is a sign for married woman in India. It seems that translator is helpless to convey the proper meaning of the Marathi word in English play. He used only '*necklace of black beads*.' When a reader out of India read the English word-*necklace of black beads*, he/she do not get proper meaning of the word in Indian context.

In Marathi play page no. 88, Bhagwata says- "भागवत : कय! तू सती का जाणार आहेस?" The word सती has historical-cultural background in India. This kind of background is unidentified in other parts of the world. The local concept of the word is that in the Vaidic history of India when husband die, wife has to end her life by sacrificing herself into burning funeral pyre of her husband, It was the custom of Vaidik India. This word also comes in English play as *Sati*. The reader who is out of the Indian culture cannot understand the exact meaning of the word and its depth

Conclusion:

When translation takes place, translator is always at second position. The translated work is one of the important activity. Translator uses methods of translating from source language to target language. The above discussed words have the conflict regarding their concept and consolation meaning. The languages belonging to Indian soil can have the sense to create the proper meaning to the given word. The words like *sati*, *dhoti*, *mangalsutra*, *swayamavara*, *rishi*, *laghushanka* can make proper effect whether the translation is made into Gujarati or Tamil language. The words can carry on their strength of meaning in target language. But the language like English has many users from all of the world. These users who are not in contact of Indian culture can fail to get proper concept of the word. We found sometime the target language uses the source word as it is in the target language In some cases the consolation word fails to give proper meaning in the target language.

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