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## THE TRANSLATION SKILL OF VINDA KARANDIKAR



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**Abstract:** Nowadays the process of translation is becoming most important. There is lack of translators who can translate Marathi literature in English efficiently. Marathi literature is one of the most progressed literatures in India. The area of translation from Marathi to English has been neglected one because there is lack of British and American translators translating from Marathi to English, though there are so many Marathi bilingual scholars, their knowledge of English is just official and lifeless. Their understanding of contemporary English in use is very poor. Consequently it is very difficult and unexpected to hope such a herculean task from Marathi specifying people, but still the work of translation from Marathi to English is in progress due to the hard work of the writers like Dilip Chitre and Arun Kolatkar. Chitre published An Anthology of Marathi poetry (1945-65)

**Key words:** translation skill , literature , American translators , Anthology.

### INTRODUCTION :

Kolatkar published Says Tuka And Sane Guruji Translated Discovery of India in Marathi. It is noticeable thing that after the publication of the poems of Indira Sant and Vinda Karandikar in 1975 we can see such translated works published very rarely. Vinda Karandikar has translated Goethe's Foust part-I (1965) and Shakespeare's king year (1979) in order to introduce world literature to Marathi speaking people. Karandikar also translated his own poems in Marathi to English with the help of Dr. A.K.Ramanujan. He says that "Translation becomes an act of Love embedded in rigorous discipline". While translating his poems he reached to certain tentative conclusions given below. No method is foolproof; it depends on the kind of poetry – nay, the quality of the particular poem which one is trying to translate.

- 1) Do not sacrifice or simplify the image, the loaded word or the sense of emphasis in the original.
- 2) When in doubt be on the safer side; and the safer side is 'the literal' not 'the free'.
- 3) As far as possible avoid the compensatory method i.e. trying to make good the loss in one place by gain in another.
- 4) Do not improve; let the translation reveal the degree of coherence obtained in the original.
- 5) Every language has, in addition to its area of current correctness an 'area' of tolerance or an area of possible usage, which can be occasionally exploited when a work belonging to a different group of languages and to an often culture is being translated.
- 6) Finally, pose the problem of reducibility, as a check; if your translation is translated back to the original language by a third person can it lead him to the original linguistic construct or at least produce the same kind of effect.

Vinda Karandikar's translation depends on these resources. He has translated his poems in an effort to introduce his poetry and through it a sample of modern Marathi poetry to the English speaking world. Mr. Dilip Chitre, Mr. Ramesh Sircar and Mr. Prabhakar Machwe these people have translated Karandikar's poems in English besides him.

Vinda Karandikar has selected some representative variety of his poetry. Longer poems and children's verse have left out and only, introspective, social, sensual aspects of his poems are represented.

### SENTENCE STRUCTURE:

While translating from English to Marathi it is very essential to take under consideration the sentence which is full of clauses and long and so many small sentences, at the time of translating from Marathi to English it is very useful to translate by bringing together the small sentences. In Marathi always sentence elaboration seems to be strong.

The second and last stanza of the 'The Seeker' a poem of Vinda translated by himself in English is the best example of sentence elaborations

“And yet wanted to meet him  
Before all this happens, who  
Fastens his shirt, with a thorn  
Not a button, had forgotten  
Why he wanted to meet him,  
Was unaware of his own forgetting  
Now regaining his freedom  
From the tension of intensions,  
Mind following feet  
Like a brook  
Breaking from the dawn.”

A large part of this poem basically are independent sentences. Karandikar achieved best meaning and indefiniteness by connecting all these sentences.

Lasted of avoiding small and independent sentences, rather it is easy to connect them with 'and'. The translator should be always aware for the opportunity of connecting sentences with, but, although, since, because of, etc.

We find the impact of different sentence structures in two translations of single poem of Karandikar.

Following are the lines of Karandikar's poem "I Have seen such Things"

translated by himself.  
"I have seen such things  
I was split in two;  
And I realized  
I have no words to express  
The vast helplessness  
Seething in every mind;  
Nor eyes to compass  
the mercurial pain  
Trembling in every eye."

**Following is the translation of same lines by Dilip Chitre.**

"I have seen something  
Was shattered.  
And I realized; Lack of words  
To make the vast helplessness  
In millions of minds  
Waiting to explode  
Speak.  
Lack eyes  
To steal the mercurial flash of pain  
In millions of eyes"

Firstly there is difference in the both of punctuations. There is one comma and three semicolons in Karandikar's translation. Chitre's poem seems to be more modern. All the masculine pronouns have been omitted from 'was shattered and realized'. The manner of ellipsis provides abbreviation and sweetness to the translation of Chitre. Karandikar's colorless and formal word 'express' becomes 'make speak' in Chitre's translation which is clearer. Chitre succeeds to bring the dramatic effect by maintaining the difference between helping verbs and main verbs. Chitre keeps second sentence independent in accordance with modern symbolic Aestheticism. On the other hand Karandikar by making use of 'not' and sentence elaboration makes the sentence more rational.

**Following lines follow the above lines:**

"Nightmare at the hour of noon  
In the blind crowds  
In the thick of the bazaar;  
teen roofed hovels; in lanes of warms,  
In grids of bones; in holes of eyes."

Chitres translation is given below:

"A nightmare in the afternoon  
Blind herds in the bazaar  
Tin-roofed hovels, warming lanes  
Meshes of bones, pills of eyes"

There is contradiction in Karandikar's semicolon and Chitre's punctuation marks. Chitre believed in creating more symbolic lines rather than emphasizing on the dramatic use of prepositions. Karandikar shows more control on sentence structure by making representative use of 'in' also it indicates his rationalism.

**The use of punctuations and capitalization:**

The large part of the success of translation from Marathi to English depends on the policy of using punctuations and capitalization. Only by avoiding their use one can show the modernism of poem.

It doesn't seem to be great difference in the use of punctuations in Marathi and English. The exclamatory marks are used very casually only in Marathi. There is need of avoiding large number of exclamatory marks in the translation of Marathi to English.

In Karandikar's original Marathi poem 'shadows'. The exclamation mark is used in the end of all the eight stanzas. In English, exclamatory marks are used very economically therefore Karandikar has avoided three of them in his English translation of the same poem.

**For example.**

Shadows fall  
In the morning  
Long and longer....

Suggesting  
The probable shapes  
Of things to come!  
The suspension dots are also used largely in Marathi comparing to English see some lines from Karandikar's poem.

"पुढील दृश्यांच्या पुढेपुढील पंजाजाली लाल लाडके रंज आपल्या इवल्याल्या चोची चुपसु I.....  
मालवले आहेत पायथ्याजवळचा एज लजोडा ताठ डोळे अफाट्ट । जाडीच्या पुढेपुढील माडांचा थवा पाहतो आहे ...तो हि यात्रेला िषजार आहे."

**GENDER AND PERSON:**

In English Imagination and objects are represented with 'It' but in Marathi imagination and object can be male or female as it is in French and German. The existence of various gender forms imports strangeness to the structure of sentence in Marathi is not a part of English ,for instance see a few lines of the poem 'When the Words Become Earth' which is written and translated in English by Vinda Karandikar.

"In the sensuous touch are the signs of grace.  
Deep and obscure  
are the riddles they present  
When the words become earth

Then the earth begins sing.”

'touch' is masculine in Marathi 'sign of grace' is Neuter Gender 'riddle' is masculine 'word' is masculine 'Earth' is feminine and 'song' is neuter. Although the change in meaning from one gender to another is however trivial it should be considered as the part of the comprehensive effect of the lines in Marathi, such an effect does not take place in English. It is the fact that the forms of gender are meaningful. 'Word' is masculine 'Earth' is feminine and song is Neuter such things do not have any special meaning in Marathi. Generally it is probable that Marathi readers may not have realization that Gendered forms of the words are used. It is very difficult to talk about meaningfulness in such cases because there is possibility of having thoughts in abstract mind and clarity of meaning in Gendered words.

In the poem 'Stanya Sukta' translated by Karandikar the word breast shaped is repeated over and over again. There is a list of breast shaped things in this poem.

“Breast- shaped the secrets; Breast -shaped, the cave.  
Breast shaped The Anchorite darkness within.”

The repetition creates staleness in the poem; there are the words like, secret, cave, and darkness. The 'secret' is neuter, 'cave' is feminine and 'darkness' is masculine word, only 'It' can create the psychological background of the English readers to include these words.

The gender forms become more meaningful when they are poetically active thinking about Karandikar's poem 'sandscape' there is reference of lamp-post

In the language of image initially lamp post means mind; because both are related to freezing. The personification plays vital role in other poems also.

#### **Some lines from 'Rupaka' are given below.**

“That half happy night, dream -daring.  
Her tripetalled eyes; her body bower  
Flooded with moon. Though the channel  
Of her narrow horizon creep the waters  
Of her beauty, the time transcending act.  
When from every pore in the skin  
Red darkness spurts with crazy light- speed  
And even window bars feel frustrated.  
That half happy night, dream daring.”

Here the Allegory of night being may have developed from the fact that night is a feminine name in Marathi. It is a sure possibility that poet's choice of Allegory is determined in Marathi by the gender forms normally.

See some following lines from Karandikar's poem 'Shadows'  
“Shadows fall  
At the hour of noon  
Stunted  
Like a hunchbacked woman.”

'Shadow' is a feminine name in Marathi for which Karandikar has applied the name hunchbacked woman. the

next lines are:

“Shadows fall  
In the evening  
long and longer....  
like the desires  
Of an old man;”

In Marathi the word 'desire' is also feminine

“One feels from within  
One should become a little Shadow  
And go on Searching  
The Ancient Ashwattha,”

The holy tree mentioned in Geeta, 'Ashwattha' is masculine the one who goes in search of tree in the legend becomes feminine shadow.

If we neglect the gender word the translation will lose its charm. Karandikar has personified the 'sun' in his poem. 'The winter sun' in this poem he considers 'sun' as masculine and used the pronoun 'He' but in original Marathi poem there is no references to 'sun'. It would have been more appropriate moreover the use of the 'the winter sunlight' in the place of the winter sun which would have been apt and effective.

#### **The use of Articles :**

The translator who translates from Marathi to English may have to lose ten to fifteen percent poem in translating from English to Marathi but the translator of Marathi to English has the opportunity to add fifteen percent in his original poem. He gets the opportunity of using articles approximately he may create the effect though not available in his original poem.

The uses of indefinite articles signify the new feelings and definite articles make us realize that we are seeing the things already seen before. The use of 'the' impart modernness to poem. It is not the matter of discussing whether the choice made by Karandikar is right or wrong but the important thing is that there is scope for choice and you should do it. In his translation of 'Stanya-Sukla' Karandikar has used the catalogue form. In Marathi the elements in catalogue occurs in 'zero definite form' but in English translation the use of definite article is very remarkable.

In the first stanza he has used 'the' with the images like 'the sky, the sun' all these images have some general background. The hill, the vision of loosening clouds, the fruit, the eyeballs, and the buds, there is no particularity, poet is showing his finger at all acquainted things therefore readers may not have any complaint the beginning of second stanza suddenly takes turn and twist. The dome of saint poul is an image opposite of the background of general image. It is a very particular image the images used in next three lines make the reader helpless, the images like the sky, the hill and the fruit neither shock the readers nor raise any question before them. But the echo reverberating, the secrets, the caves, the Anchorite darkness belongs to different parts of speech they have more particularity unexpectedness and mysticism, they raise the question : Echo of what, secrets – which, caves, - which, we do not know the reference, but poet assumes as if we know it.

Once again we experience sudden difference, the images come forward with personal pronouns instead of definite articles, the use of all our hearts creates closeness between the lonely reader and poem and third party feeling of the is lost Its use broaden the emotional effect of poem there is effective balance of 'Its' and 'the' in the second and third line of stanza, by using the phrase 'the world' poet again turns at the comprehensive situational background like 'the sky'. The poem achieves completeness due to connecting the end of poem with beginning, in the last line 'shaped like breast milk is Brahma'. The use of 'Brahma' stands firmly against the background of all images with 'the' because the use of zero – definite. 'Brahma' creates contradiction with all of them and maintains its differentness, through this we have reached beyond 'the' referring to class, person and primate references. The important thing is that all the effects are not available in original Marathi poem. It is a best example of what wonders the articles can create.

**Use of words:**

There is no problem in translating simple word structure in English, but the Sanskrit words used often in Marathi to create style are difficult to translate in English. In his poem 'shadow' Karandikar develops the images of shadow from different points of view. Karandikar himself translated the last stanza in following manner.

“Shadows fall  
Sometimes  
In the caves of the heart;  
And one remembers  
The dance of shadows  
In Plato's cavern!”

In entire original Marathi poem Karandikar has used the slang word 'Savalya', in English 'Shadows fall' but with the reference of Plato he has used the Sanskrit word 'Chhaya' which is forms, doing this he suggests the difference between the 'Shadow' on earth and republic of shadow but in English he used the same word for 'Savalya' and 'Chhaya' but he caught our attention by using the word 'cave' for 'guha' and 'cavern' for 'Plato's cave'. By doing this he succeeded in creating psychological distance.

Translation by Karandikar is like a guide for the translators who translate from Marathi to English His skill in making use of Articles, Punctuations, choice of correct alternative words, his knowledge of English and Marathi Languages, Gender and persons, Capitalization and Sentence Structure is highly adept He has handled a challenging and neglected field of study ,and contributed to the field of translation studies opened a new treasure house of knowledge .Sentence Elaboration, sentence Expansion and reduction skills are quite visual and imitable .His knowledge of both of the Languages is Highly Commendable.

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