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## THE PHONETIC VIEW OF VINDAS TRANSLATED POEMS



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### Abstract: Concept :

Translating poetry across languages demands adherence to a specific kind of grammar and syntax. Fewer people may be translating the poetry but the purity of expression will keep it alive. "Chayya" is a Sanskrit term used for translation means an image, a reflection, suggesting similarity to, and not identity with a translated version of a literary work tends to be a variation rather than an imitation or a representation, of its original.

**Key words:**Phonetic view , Translated Poems , Translating poetry , literary work .

### INTRODUCTION :

#### Old and New Translation culture in Marathi:

The contact of English with Marathi has been of long duration, continuous and increasing. The Marathi speaking writers have gained a considerable linguistic competence in the field of English. Marathi translation activity. In spite of a high degree of reciprocal reinforcement and a well established bilingual register constantly used by Marathi writers in all intellectual fields, translation in English could not be said to be new or full fledged. The mid nineteenth century is considered the translation age in the history of Marathi literature. It is full of translation activity, along with a sizeable corpus of critical material. In translation, Indian languages are rarely, if ever mentioned to substantiate claims of different linguistic structures. Besides many reasons, we become Anglophobic or Eurocentric.

#### Vinda as a Translator:

Vinda Karandikar is a phenomenon in contemporary Marathi literature. His is a versatile genius, a poet, a critic an essayist and above all a translator. Creative impulse in him brings about a rare fusion of thoughts, feelings, and Sensation and gives imaginative awareness of life. Next to Mardhekar, Vinda stands out as an experimenter in the modern Marathi poetry. He tried his hand at such verse forms as the free Sonnets, the Ovis, the Abhangas, the Suktas, the Talachitras, the Swarachitras and the Virupikas.

The translation of Vindas poem's superb, marvellous , attempt varied at three levels. Viz. the structural, the semantic and the stylistic. He opts for anything from an iambic pentameter to a limerick, depending on what he wants to say and how.

#### The level of sound (Phonetic):

The phonetic values of words and line-lengths of the poems are not all lost. The effects of assonance, alliteration, pun and doubling are mostly lost. Onomatopoeia

are partially lost but the lost is somewhat good. The rest of the effects have been re-captured, quite brilliantly, in toto.

#### Example Poem shadow (सावल्या):

##### Source language text

सावल्या पडतात  
Hkj nqikjh  
खुरटलेल्या कुब्जेसारख्या

पायाखाली  
अडमडतात  
अडखळतात  
चेटकिणीची  
काळी मांजरे

##### Target language text

Shadows fall  
at the hour of noon  
stunted like hunch,  
backed woman  
the black cats  
of a witch  
puddling  
stumbling  
under the feet

The verbs "अडमडतात" and "अडखळतात" are rendered as "puddling" and "stumbling" – both having parallel phonetic structure, suggestive of the sense, i.e. the awkward movement of the back casts.

The effects of doubling that characterize as a whole are found missing in translated version because that feature is unique with Marathi and rare with English of the six examples located in the different parts of the poem, viz. ykac-- लांब, सुचवित सुचवित, पळतात, पळतात, कधी-कधी, भिंती भिंतीवर, and "शोधीत शोधीत", just the first one could be recaptured and rendered as 'long and longer'.

**Poem:** Tremendous as Onkar, the mountain (आज प्रार्थना प्राणऐवढी)

In it, occur three phrases, with phonetic effects of the kind of alliteration and assonance, viz. लाल लाडके रंग, रांगु रडु लागतो and "घाटाचे काठ", Of these phrases, the first two have been rendered in English effectively – of course, with changed phonetic value – as "colours red and riotous", "beings to crawl and cry", respectively, but the last one rendered literally as "the edge of the form" having a total loss

of phonetic effects.

**Poem:** I have seen such things (असे काही पाहिले आहे):—

In it, we come across extracts rich with striking phonetic and syntactic features which invite our attention for fruitful comparisons and contrasts.

पत्र्याच्या चाळीतुन, आळ्यांच्य आळीतुन in tin-roofed hovels, in lanes  
of worms  
हांडाच्या जाळीतुन, डोळ्यांच्या बिळातुन in grids of bones: in holes of  
eyes.

The Marathi forms “चाळीतुन”, “आळीतुन”, “जाळीतुन”, and “बिळातुन” are more or less phonetically similar and, again, “आळ्यांच्या” and “डोळ्यांच्या” “या”

matched with each other on the same pattern but nothing of this is audible but rather visible in the English version. He has succeeded in keeping the syntactic pattern and the rhythmic balance of the lines intact. Again, in the succeeding lines, he is seen rivaling the poet.

मणसे सडणारी, न मरु शकणारी	People rotting, unable to die;
मणसे घुमणारी, न पेटु शकणारी	People fuming, unable to blaze;
मणसे कुठणारी, न कडाडणारी	People whining, unable to thunder.

The Marathi forms सडणारी, घुमणारी and कुठणारी have their English equivalents in “rotting”, “fuming”, and “whining”. Similarly, न मरु शकणारी, न पेटु शकणारी and न कडाडणारी, have been paralleled by the equivalent English phrases, “unable to die”, “unable to blaze”, and “unable to thunder” – all these being endowed with rich expressive values.

The poem “Yantravatara” is in phonetic realization of the original poem under the same title, particularly with respect to its free verse rhythm. Mark how the poetic nature of the line या पामर, व्हा आता परमेश्वरु has been phonetically echoed in “Come, ye paupers, and now become Providence”, and, again, the onomatopoeic effect of ये, ये टाकीत वाफेच्या फुतकारा rendered in “Come, emitting the angry whiffs of steam”. The ease and the flow with which the concluding lines of the poem, beginning with उच्चारित, अकारित rendered as “articulating them, actualizing them”, and ending with उदघोषित नवमुल्ये, उदघोषित क्रांती पाठ rendered as “Proclaiming the new values, / proclaiming the text of revolution” move on, along with the following two lines occurring medially.

संहारित नवदानव	Come, destroying the new demons.
निर्मित नवमानव	Creating the new humans

The alliterative effects of “नवदानव” and “नवमानव” is lost but their rhyming effect retrieved by making “demons” rhyme with “humans”.

Poem: The Fish (मासा : एक स्वरचित्र)

The phonetic texture of the poem is akin to the orchestration of a musical composition with its regular rhythmic beats and pauses. The lines in both the Marathi and the English versions go parallel with each other in sounds, words, and syntax, retaining all the qualities that move from strength to strength.

Flowing through the golden

महाप्रवाहाच्या सोनेरी झंझावातातुन  
tumult of the flood in the समघात होत होत समेत सामावणारा  
ultimate poise of the major beat  
Yet more than a major beat समेहुन मासा विचल वलयांच्या  
There's a fish venturing in लयीत फिरणारा  
The restless rhythm,  
Abstract-eyed, cross-limbed, विरुपाक्ष, गमकगात्र, मत्स्यावतारी  
incarnating, सरहद्दी धुंडणारा,  
exploring the rocks, खडकावर धडकणारा काठावर आपटुन  
battering काळजात कोसळणारा कळवळणारा  
the shore, heart-shattering  
like anguish;  
Yet more than anguish काळजाहुन

The Marathi suffix ---णारा पद सामावणारा, फिरणारा, धुंडणारा, धडकणारा, and “काळजात कोसळणारा” is realized as the English equivalent suffix “.....ing” in “flowing”, venturing,” “exploring”, battering”, and “heart-shattering”, respectively.  
Poem : Some Virupikas (कांही विरुपिका)

The doubling in the Marathi version has been caught up, quite strikingly as indicated by the underlinings below : along with its emphatic effect, in the English version, in the example, आणि भिंत काळी, काळीकुट्ट झाली rendered as “and the wall becomes black, jet-black.”

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