

CHAPTER – IV
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Short story is primarily supposed to be short .It has certain restriction. So writer focuses on plot and conflict from the beginning i. e. main theme. Short story generally does not have round characters. Mainly events are the core part of short story.

The aspects like setting, development and introduction of characters have little scope in short story, unlike novel. The novel writer has wide scope to describe all minute details . But vis-à-vis is short story writer's job. He has to present the story in short. That's why the job of translation of short story is difficult. In other words translator has to face various problems In an article named 'On Equivalence' in the book Text and Culture Ravindra Gargesh says, "An act of translation, particularly of a short story, first, presupposes the knowledge of orientation or the tone of SL text which can be gleaned only from the culture bound language of the SL. Hence, along with the linguistic, the cultured and context bound stylistic features have to be taken into the account. It is the tone of the text that ultimately governs the choice of equivalent structures in TL."

If we consider readers of TL ,we find that , there is very little scope for the previous knowledge of the culture, or social practices, specific terms and their specific meanings, some references of famous characters in the society, their importance etc. For example, one cannot expect that a common man from Maharashtra(India) who speaks Marathi, has any idea of Hercules or King Arthur.

Similarly, translation of Marathi short stories in English gives birth to certain problems. In addition to this, the translator cannot spend more time,

space and words for the description of necessary social practices, cultural tradition, and specific terms. He cannot give details about historic or mythological characters. Giving footnotes has certain limitations.

The present research work aims to study the process of translation and problems that occur during translation. For this study I have selected two short stories of V. S. Khandekar- DUSHKAL and PRATIMA. The first story throws light on hypocrite nature of human being. It depicts picture of two persons from different classes of society, Narrator comes across two incidents, which shows contrastive human tendencies. The second story Pratima, is about famous Indian mythological characters- Ram and Seeta. Story deals with later part of Rama's life. Though there is a very little action in the story, it matters a lot. Merely half of the story is about memories in the mind of Urmila. The writer presents various shades of human mind. It is a fine example of female as well as male psychology. The writer tries to seek mental anguish in the minds of legendary characters.

While translating the SLT into TLT the translator tries to read between the lines and present the hidden meanings. While doing so she comes across three types of problems .During the process of translation translator has tried to understand the intention of the writer and then tried to present it in TL, while doing so she found three types of problems in translation-

Linguistic Problems

1) माझ्यावर – रागावलायसं वाटतं माझ्यावर ?

Ragavalayas vatata mazyavar

Are you angry on me? Is wrong.

The word on is used as-

Preposition- 1. Positional at the upper surface of.

2. Covering.

Adverb- 1. along, forwards.

2. to an operative state. E. g. turn the television on.

Adjective- 1. I the state of being active functioning or operating

2. Performing according to the schedule. E. g. I the show still on?

- Here, instead of using 'on' as an equivalence of var, I have simply translated sentence as- 'Are you angry?' by omitting the Marathi term *Mazyavar*

And it does not affect the context.

1) ल्युसीवर – Lucyvar-

साहेबांचा फार जीव आहे ल्युसीवर.

Sahebancha far jiv ahe lucyvar.

It means the officer loves Lucy very much. Here, Lucy is the name of a bitch, a female pet dog. But, the Marathi preposition - ___ Var cannot be used in English after Lucy and if one does so, it will be a mistranslation Lucy on or on Lucy. Just 'Officer loves Lucy' is enough for transference of sense .

Similarly, the translation of नात्याच्या बळवर Ntaychya Balavar became problematic.

2) अधू – Adhu-

दृष्टि इतकी अधू झाली असताना –

Drushti itki **adhu** zali astana

Marathi English dictionary gives following English terms for the Marathi word Adhu- Weak, Deformed, Crippled.

Deformed means- to change the form of, negatively
to become misshapen or changed in shape
to mar the character of

Crippled means- having less than fully functional limb or
Injuries which prevent full mobility

Weak means- lacking in force, (usually strength) or ability.

Hence, 'When your eyesight has become weak' seems to me better .

3) असं काहीतरी बोलायचं माझ्या मनात आलं होतं –

asa kahitari bolayacha mazya manat ala hota.

Word to word translation of this sentence mars its beauty.

The term – मनात

Manat- in mind

काहीतरी *kahitari*- something

असा *asa*- means in Marathi – या सारखा *ya sarkha like this.*

So I translated it as, I wished to say something like this.

4) अरे तुरेच्या भाषेत दोघे बोलायचे *are turechya bhashet dogha bolayche*

The term अरे ARE is described in the Marathi-English dictionary as-

A contemptuous or familiar particle of addressing a male which shows the affinity among two persons. Word to word translation of the sentence will be wrong, and unsuitable.

5) येशील ना बरोबर – *yeshil na barobar?*

The question seems verbal, but it is not purely a question. It expresses speakers desire, hope for the answer yes. In a way it tends to be Rhetorical question, where the answer is not expected, but the question itself suggests the answer.

While translating it, translator considered some options as, ‘will you come with me’. But it is a verbal question, which lacks complete meaning in SL text.

‘Won’t you come with me?’ adds negative aspect.

So, finally translated it as ‘Will you come with me? Won’t you?’

6) बघीन, बघीन – *baghin.*

The term बघणे – *baghane* means- to see, to look.

But here the term does not mean any one of the above.

It suggests the act of waiting or patience for success.

The repetition of the term is to increase the intensity of the meaning. This term is casually used by speakers in Marathi.

Translator found another example which gives more information or complete sense of it, चार दिवस वाट बघून पाहीन – ‘*char divas vat baghun pahin*’

So while translating it, I paid attention on the transference of meaning. That is why, instead of separate translation of this term, I prepared one statement- ‘I will try to seek job for some days.’

जेवता, जेवता – *jevata, jevata-*

Repetition of certain terms, is useful to give/add various effects to language.

Here the term means while having lunch; during supper.

The repetition/repeated use indicates casual and informal way of speaking.

But, while translating it, such repetition sounds wrong, Similarly some more terms are used by writer. They are हा हा म्हणता, पडल्या पडल्या बहिणी-बहिणी जावा-जावा *ha ha mhanata, padlya padlya bahini-bahini jawa-jawa*

Bahini bahini- jawa jawa-

These terms are casually used by Marathi speakers. The repetition of one word is for the sake of collective reference. But in English we never say Sister-sister.

एक एक जोडपं पुढं होऊन – *ek ek jodapa pudha houn-*

Here, the term ek-ek means one by one.

It cannot be translated as one-one. One-one does not carry the expected meaning; on the contrary, it may create chaos in the mind of reader. Similarly translator found problems in translation of following words,

देवी-देवी *devi-devi*

दादा-दादा *dada-dada*

भाऊजी-भाऊजी *bhaooji-bhaooji*

Here the repetition is for the sake of addressing, or calling. In each case we find different reason for the repetition.

i) In the first case the addressee is lost in her thoughts, so addressor has to call her repeatedly.

ii) In the second, the addressee is unconscious, so the addressor is calling him again and again to bring him back to senses.

iii) In the third, word to word translation is not possible, because Brother in law-Brother in law does not seem suitable.

सारा सार *sara-sara*

It is added to highlight on the sense or to add intensity.

शेवटी-शेवटी – *shevti-shevti*

Here the word शेवटी *shevti* is repeated but there is a dash between these repeated words.

This gap reveals the time, which narrator has taken before repeating the words, because narrator is talking about an important event in her life. Her statement is a conclusion that she has drawn after contemplation in her pessimistic or sad mood.

7) हापिसर – *hapisar-*

It is a corrupted word – ‘Apbhransh’ of Officer in Marathi. Mainly, it is used by illiterate people in Maharashtra. Writer has purposely used this word. In order to express the higher rank of the officer, we say higher-up.

Here in Marathi writer has arranged the term- bade hapisar.

The word bade actually belongs to Hindi, But its English meaning is big, which is not suitable.

8) बेकार- मी बेकार आहे. *bekar-me bekar ahe.*

The term ‘bekar’ has two different meanings

- i) It refers to person whose behavior is not gentle or rude.
- ii) unemployed.

Here, the context suggests the second meaning.

9) बोलाविणे— *bolvine*

चहा देऊन पुष्पाताई माझी बोळवण करतील अशी माझी अपेक्षा होती. '*chaha deoon pushapatai mazi bolwan kartil ashi mazi apeksha hoti*'

Molesworth's Marathi 'English dictionary has noted the meaning of ' Bolavine 'as -

- To conduct or on his way (a friend or a guest who is leaving one' house) by accompanying him for a short distance, to set off. Although writer wants to convey the same meaning. But during the translation there is no need to write everything, so I preferred –

'I was expecting that she will offer me only tea and say good-bye.

10) मनात आणले तर – *manat anle tar-*

Instead of word to word translation I translated it as '__If she wills__' because- bring in mind seems wrong, on the contrary its meaning suggest willingness of Pushpatai to do the referred act.

11) त्या समितीच्या त्या – *tya samitichya tya-*

The term त्या Tya- refers to Pushpatai.

ती – ti- is a pronoun of third person and feminine gender. In order to refer her respectfully, writer used the word tya

- honouric pronoun.

But English language does not have honoric pronoun., so in translation, one has to use She.

The first use of tya refers to committee. In Marathi, the term samitee(in English Committee) is feminine term- a noun, and so the feminine pronoun TI- is used for it.

But in English for the word committee, the pronoun 'it' is used, so here 'Tya' can be translated as- That,

त्या समितीच्या – *tya samitichya-* that committee.

12) सुखवस्तू बायकांमधले – *sukhvastu baykanmadhale-*

The term सुखवस्तू *sukhvastu* in Marathi-English dictionary means A person sojourning at a place without the connection of an estate etc. but simply for hi pleasure or convenience.

Here it refers to women who live happy and comfortable life.

The second term बायकांमधले *bayakanmadhale*, cannot be translated as in women, among women because it would be wrong. I translated it as- 'wealthy women'

13) गोंदयाकडे– *gondyakade-*

The word is corrupted form of the name- गोविंद GOVIND. As a friend the uncle in the story, calls his friend as Gondya, which is common in Maharashtra. In translation I have kept it as it is, to maintain the local touch of the language.

14) पल्याड – *palyad-*

पल्याड The word palyad belongs to vernacular language, used by mainly villagers. It is a part of regional dialect. It's standard equivalence in Marathi is- पलीकडे *palikade*.

During translation, we miss the regional tone of the language. There are some more words like this- रातीपून (रात्रीपासून) *ratipun (ratripasun) since night*, हाय (आहे) *hai (ahe) is*, नाई (नाही) *nai(nahi) no*, कुणी (कुणी) *kuni (koni) anyone*, च्वार (चोर) *chwar (chor) robber*, होवा (हवा) *howa(hawa)*, वंगाळ (वाईट) *vangal(waaite) bad*, बगा (बघा) *baga(bagha) see*.

15) पुतळीसारखी– *putalisarkhi-*

पुतळी putali is a feminine form of the word पुतळा putala, which means a statue. In English we don't have a different word for the feminine form of the term statue, so we cannot express it separately in English.

Similarly, नगरी nagari (City), हसरी hasari (an adjective- that means cheerful or smiling) are also feminine.

16) आपण— *apan*- This pronoun is used by the writer in various sentences, but it does not have the same meaning, everywhere.

i) आपण या रत्नभांडाराची वाटणी करुन घेत होतो. *apan ya ratnabhandarachi vatani karun ghet hoto.*

ii) भीत—भीत आपण ताईला विचारलं *bhit bhit apan taeela vicharal,*

iii) चित्रमंदिरात ताईची पुर्ण झालेली प्रतिमा पहायला आपण गेलो.

chitramandirat taechi purn zaleli pratima pahayla apan gelo.

iv) आपण आता आहार करुन विश्रांती घ्यावी. *apan ata phalahar karun vishranti ghyavi*

1)In the first statement, आपण *apan* is used as the first person plural for both- Urmila(the speaker) and Seeta.

2)In the second and third statement- narrator refers herself as ' *apan*', in the style of majesty or magniloquence. ' *apan*' is assumed by the first person singular, bearing the plural significance and remain we.

3)In the forth statement *apan* is used for 'you (तुम्ही Tumhi), in reverential or respectful style ' *apan*' is used in addressing the second person singular.

17) आबालवृद्ध — *abalvrudha* , It means -

i) from the child to the old man

ii) all, the whole population

So, in order to make translation simple and less complex I used the term everyone which fulfils the purpose.

18) नक्षत्रखचित – *nakshtrakhachit*-
nakshtra+ khachit – full of nakshatra
nakshtra means constellations.

But this technical term is not familiar to common people, so to make it simple I arranged starry sphere and starry sky.

19) Exclamatory sentences in order to add effects to prose and make conversation graceful V. S. Khandekar had arranged exclamatory sentences . Although, these sentence suit the purpose, their structure and tone pose question in front of translator.

1) काका मला रस्त्यात भेटले! *Kaka mala rastyat bhetale!*

2) भेटले म्हणजे दिसले! *Bhetale manaje disale!*

3) तसं नातं लागत होतं! *Tasa nata lagat hota!*

4) पुष्पाताईचे मिस्टर बडे गृहस्थ असल्यामुळे आईला तिच्याशी आपलं नातं आहे हे सांगण्याचा मोह कधीच टाळता येत नसे! *Pushpataiche mister bade gruhastha aslyamule aaila tichyashi apla nata ahe he sangnyacha moha kadich taalata yet nase!*

5) — अन् ह्या सर्वांचा म्होरक्या असलेला बाप्या! *Unn hya sarvacha mhorkya aslela bappya!*

6) माझा मेकअप अजून व्हायचाच आहे की! *Maza make up ajun vayachach ahe ki!*

7) दासीकडे पहात तिने विचारलं, काय गं! *Dasikada pahat tina vicharla, kay ga!*

8) महाराजांची किती वेळ वाट पाहणार! *Maharajanchi kiti vel vat pahanar!*

9) तिथून आपण परतलो तो जाग्या झालेल्या आठवणी घेवूनच! *Tithun apan paratlo to jagya zalelya junya athvani gheunach!*

10) तुला कशाचच भय वाटत नाही काय! *Tula kashachach bhay vatat nahi kay!*

11) शेवटी-शेवटी आपल्या जगात आपण एकट्याच! *Shevati-shevati aplya jagat apan ektyach!*

If we study above sentences, from grammatical point of view we find that they are either statements or questions. None of them is fit in the framework of Marathi exclamatory sentence criteria.

Then the question arises, why the writer put exclamatory mark in front of them. I think, he paid attention to its conversational value, the expected intonation or situation when the speaker abruptly says it.

While translating all these sentences I proffered the context and need of the matter.

20) V. S. Khandekar's writing style is remarkable for the figurative language, word play, idioms, proverbs and phrases etc. All these aspects add beauty to his short stories, but the same aspects create problems in front of translator. Because the relationship of meaning and word in one language, is not the same in another language. The equivalence of SL text in TL text cannot give the same aesthetic joy to readers.

Figures of speech- V. S. Khandekar has used various figures of speech to make his short- stories beautiful and to convey the feelings and thoughts. For example,

Simile-

- 1) लहान बालिकेसारखी *Lahan Balikesarkhi*
- 2) पाषाणाच्या पुतळीसारखी *Pashanachya Putalisarkhi*
- 3) सजीव वाटण्याइतकी सुरेख *Sajiv Vatanyaitki Surkh*
- 4) मुंग्यांच्या रांगेसारख्या *Mungyanchya Rangesarkhya*
- 5) काल्पनीक कादंबरीसारख्या *Kalpanic Kadambarisarkhya*
- 6) सोन्यासारखा बैल *Sonyasarkha Baieel*

Metaphor-

- 1) या रत्न भांडाराची *Ya Ratnabhandarachi*
- 2) डोळ्यात चकाकणारं साहस हा पुरुषांचा सर्वात मोठा अलंकार *dolyat chakaknara sahas ha purushacha sarvat motha alankar*

3) आणि स्त्रीचा अश्रुशिवाय दुसरा कोणता अलंकार तिच्या डोळ्यांना लाभला आहे. *ani streecha- ashrushivay dusra konta alanka tichya dolyana labhala ahe.*

4) लोकगंगेचं पाणी सदैव निर्मळ असतं असं नाही *Lokagangecha pani sadaieeva nirmal asta asu nahi.*

5) आज या प्रशांत समुद्रावर वादळ का यावं *Aj Ya Prashant Samudravar Vadal Ka Vawa.*

Metonymy-

1) अयोध्या नगरी गाढ झोपली होती. *Ayodhya Nagari Gadh Zopli Hoti.*

Alliteration-

1) ताईचं ते हसणं – तिच्या प्रतिमा करणारा तो कलाकार कुशल आहे. *Taicha Te Hasna- Tichi Pratima Karnara To Kalakar Kiti Kushl Ahe.*

2) अनंत आकाशातील *Anant Akashakhali.*

3) हसत होकारार्थी मान हलवली *Hasat Hokararathi Man Halawali.*

21) References of number - In order to give tentative idea about the event Khandekar mention some numbers. But while doing so he has tendency to mention two figures i.e. approximate amount, not a particular. For example,

1) चार-पाच दिवसांपूर्वी *Char- Pach Divasanpurvi*

2) दहा-पाच हरणांना मुक्ती मिळाली असेल *Daha- Pach Haranana Mukti Milali Asele*

3) चार-पाच खेड्यांना *Char- Pach Khedyana*

4) दोन – तीन दिवसात *Don- Tin Divasat*

5) चवीस एकरांची शेती *Panch Vis Ekarachi Sheti*

6) दोन-तीन पुऱ्या असलेली बशी *Don- Tin Purya Asleli Bashi*

- 7) आठ-पंधरा दिवस *Aath Pandhara Divas*
- 8) चार पाच महिला मंडळांची *Char Pach Mahila Mandalanchi*
- 9) दोन तीन मिनिटे *Don Tin Minite*
- 10) सात-आठ वर्षांचा मुलगा *Saat Aath Varshancha Mulga*
- 11) किलो-दोन किलो *Kilo- Don Kilo*
- 12) पाच-पंचवीस पैसेसुद्धा *Pach- Panchavis Pashesuddha*
- 13) दोन-चार ठिकाणी *Don- Char Thikani*
- 14) आठशे हजार रुपयांचा *Athashe Hajar Rupayancha*
- 15) चार पाच भाणसे *Char Pach Manase*

Climax-

आपली दोर्घीची मुलं एकत्र खेळतील, एकत्र मोठी होतील, दिग्विजय करतील. *Apli Doghinchi Mula Ekatra Kheltil, Ekatra Mothi Hotil, Digvijay Kartil...*

But it is not possible to reproduce the same figure of speech in the TL, all the time.

Writer used a phrase सोन्यासारखा बैल *Sonyasarkha Baieel* (si:mile), in order to express the importance or value of the bull he compares it with gold, but in English one cannot say Bull like Gold.

Secondly, सजीव वाटण्याइतकी सुरेख प्रतिमा *Sajiv Vatanya Itki -Surekh Pratima*.

It is difficult to compare the two things and arrange the similar construction.

22) The term या रत्न भांडाराची *Ya Ratnabhandarachi* refers to the starry sphere, but its literal meaning Ratna+Bhandar is different. The term Ratna means jewels and Bhandar means treasure or place. Here the term is used to describe the starry sphere which is a referential meaning, so instead of translating as treasure of stars, I used Starry sphere.

23) ओल्या बाळंतिणी *Olya Balantini*

- There is no specific term in English for this phrase. I have used the method of interpretation in the translation.

24) In following sentences writer has not used 'verb'-

गावातील बहुतेक घरे शेतकऱ्यांची *Gavatli Bahutek Ghare Shetkaryanchi* (verb?). कशीबशी गुजराण करणाऱ्या लोकांची (verb?).

The readers have to guess the verb and it's tense with the help of content.

25) Similarly, In the next sentences writer has not mentioned the subject (we) readers have to guess it.

पुष्पाताईच्याकडे काय केव्हाही जाता येईल *Pushpataincha Kade Kay* (Subject?), *Kenvahi Jata Yeil*.

उदया *Udya* (Subject?) त्यांच्यापासून सुरुवात करू *Tyanchyapasun Suruvat Karu*.

26) During the translation process, it is not possible to maintain the same type of sentence. Sometimes, translator has to change the type of sentence from simple to complex or compound, complex to simple or compound and compound to simple or complex.

There are certain expressions in the story which cannot be translated in English language. We can say these expressions belong to the category of untranslatability.

आज आहेत, उदया नाही *Aaj Ahot, Udya Nahi* (need interpretation)

- Life is uncertain, though we are alive today, we can't assure about tomorrow.

चुकचुक करुन म्हातारीला सहानुभूती दाखविली *Chuk Chuk Karun Mhatarila Sahanubhuti Dakahvili*

- The term *Chuk Chuk Karne* is onomatopoeic. By making this sound one can show sympathy for mishap to the concerned person. The Marathi speakers

are aware about this phonic activity. But during translation I think it will be ridiculous to say, by making 'chukchuk' sound he expressed sympathy. Because a TL speaker won't understand the relationship between the 'chukchuk' sound and the expression of sympathy.

- During the translation, the above phrase causes problem of untranslatability. They are a part of narration. In the course of narration, the narrator speaks these words. They are part of vernacular language; they add beauty to the whole dialogue. But its word for word translation lacks the naturalness. It seems to me unnecessary. For example-

"By saying, this star mine- this star yours, we used to distribute the starry sphere."

महागाई ही अशी भूतासारखी मानगुटीवर बसलीये *mahagai hi ashi bhutasarkhi mangutivar basliye.*

- 1) *Comparison between dearness (Mahagai) and ghost.*
- 2) *मानगुटीवर Mangutivar- this term is used for neck, instead of Maan.*
- 3) *ही अशी Hi Ashi*
- 4) *भूत मानगुटीवर बसणे - Bhut Manguivar Basne- Marathi people generally use this proverb, Bhut Mangutivar Basne, refers to getting haunted with something (usually ghost, here dearness), where one cannot easily get rid of.*

Conceptual Problems

1) Idioms- Translation of idioms created problems.

Sense or meaning of idiom is its essential part, but its word for word translation lacks the real meaning, and it becomes mistranslation. Sometimes, meaning of idioms is embedded in the historical or cultural aspects.

As, Idiom is a variety of language or an expression peculiar to or characteristics of a particular language when the meaning is separate from the meanings of its component words.

For example,

1) अंगावरून पुढे जात होते *Angavarun Pudhe Jat Hote*

Its literal meaning is going ahead on body but real meaning is passing by.

2) कानी पडताच *Kani Padtach*

does not really mean- falling on ear but to hear/ listen

3) लष्कराच्या भाकऱ्या भाजणे *Lashkarachya Bhakrya Bhajne*

does not mean- baking Military's 'bhakri' or pan cakes of Jawar but meddling unduly.

4) शंभर वर्ष आयुष्य आहे तुला *Shambhar Varshe Ayushya Ahe Tula-* the

word to word translation is 'You have hundred years of life.'

If one translates it in this way/manner, reader won't understand the reason behind the utterance of this statement and why hundred years of life. It is a social practice in Maharashtra, to bless someone long life if he/ she approaches, as soon as someone remembers his/ her name.

5) पण काका पडले माझ्या वडिलांचे बालमित्र *Pan Kaka Padle Mazya*

Vadilanche Balmitra.

But uncle fell is ridiculous translation. Actually the sentence means- but Uncle was my father's childhood close friend.

6) आता वेळ खायला येतो *Ata Vel Kasa Khayla Yeto*

It does not mean-Now time comes to eat, but it means- I can not kill time.

7) निरोप घेणे *Nirope Ghene*

It means in simple words- saying good bye. But word to word translation is- Taking message, which is totally different.

8) कपाळाला आढ्या पडणे *Kapala Athya Padhya*

The act of having wrinkles/ folds on forehead, suggest the feeling of annoyance.

During the translation of these short stories, translator came across some more terms or phrases, where word to word translation of SL text get a new meaning in TL which is not required. In such cases translator purposely avoided word to word translation and tried to convey the sense.

For example-

- 1) आपल्या पायाखाली धरित्रीमाता तर आहे ना!
Aplya Payakhali Dharitrimata Tar Ahe Na!
- 2) तिला जीवनातून उठवलं होतं. *Tila Jivnatun Uthavala Hota.*
- 3) मारलेली हाक *Marleli Hak*
- 4) वारा पडावा अन् पुन्हा वाहू लागावा *Vara Fadawa Un Punha Vahu Lagava.*

Cultural Problems

Language is a part of culture. Every language has certain culture showing words or words related to culture. For example-Names of religious books, names of delicious, epics, certain values, tradition etc. They create problems for translator, because there is no equivalence for such words .

1) पुराण – *Puran-*

काकानी मोठ्या उत्साहाने आपलं पुराण सुरु केलं.

Kakani motya utsaahna apla puran suru kela.

The term Puran is actually related to Hindu cultural or religion. It is supposed that there are 18 Puranas. But the term is sarcastically by people, if someone is narrating everything large detail.

2) श्रीखंडाने भरलेली वाटी आणि दोन-तीन पुऱ्या –

Shrikhandane Bharlrli Wati Ani Don Tin Purya-

Shrikhand and Puri is a famous delicacy in Maharashtra one cannot translate it, or write the very name, so I preferred the term delicacy.

3) काळी आई कोपली –*Kali Aai Kopli-*

The term Kali Aai refers to agricultural land in Maharashtra. Its word to word translation is 'Black mother' which is inadequate to express the real meaning. The term Anger or Excess anger lacks the zeal of Kopne.

The agricultural land in Maharashtra is of black color, so the writer calls it as Kali Aai.

The term कोपणे Kopne is associated with God. It is supposed that if the particular God is displeased, he/ she gets angry and does not confer his favor. Similarly here, the writer thinks that the famine in the area is due to anger of mother.

The story 'Pratima' is based on famous mythological story from Ramayan. Ramayan is an important part of Indian Culture .It is highly impossible to recreate the Heroic characters , their significance and respect in the mind of Indian people in English language.

In this story some specific words posed problems in translation .

देवी *Devi*-This word is used -

- 1) to call or refer a woman from royal family not necessary to be queen
- 2) to call or refer a woman especially in epics or mythological stories in olden days.

दादा *Dada* -The word is used to call elder brother with respect. In Maharashtra it is a tradition to call elder brother respectfully as 'dada', not by his name.

भाऊजी *Bhauji*- This word is used for brother- in- law.

The words dada and bhauji are inseparable part of Indian culture , Merely brother or brother –in- law can not be equivalent of them

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