

# **CHAPTER I**

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# CHAPTER I

## INTRODUCTION

With the introduction of American studies in India around 1960, the study of American literature has become an integral part of syllabi in almost all the departments of English. With the establishment of the American Research Centre ✓ at Hyderabad and different centres of the United States Information Service (USIS), a strong impetus was given to research in American literature. During a period of the last forty years, a research on American literature in India has had a substantial history in terms of thematic studies, author studies, genre studies, etc. Surprisingly, the phenomenon of the relationship between American literature and regional literatures in India has not received the kind of critical attention it deserves. The present researcher believes that this relationship can be studied at several levels-translation of American literature into regional languages being one of them.

The history of translation culture in Marathi is characterised by a large number of translations of American literature in Marathi. Several novels, short-stories, poems, plays, essays, articles, etc. from American literature have been translated into Marathi. The proposed study seeks to examine Vijay Tendulkar's contribution to the tradition of American literature in Marathi translation.

### **1.1 ORIGIN OF THE RESEARCH PROBLEM :**

Translations have always played a very important role in the formation of the modern Marathi drama, but it was soon replaced by British drama, especially by Shakespeare whose plays offered, and still continued to offer, an opportunity

and a challenge to different Marathi translators. After Independence, two major traditions of translating drama run parallel to each other. On the one hand, outstanding plays, especially of an experimental kind such as Adya Rangacharya's *Suno Janmejaya*; Girish Karnad's *Hayavadana*, *Tughlaq* and *Yayati*; Badal Sarkar's *Evam Indrajit*, *Pagala Ghoda*, *Baki Itihaas*, *Julus*; Mohan Rakesh's *Adhe Adhure*, *Laheron Ka Rajhans* and *Ashad Ka Ek Din*; Mohit Chattopadhyaya's *Guinea Pig*; Surendra Verma's *Draupadi* and Utpal Datta's *Shaturmrug* have translated into ✓ Marathi from other Indian languages and on the other, the plays of Western dramatists such as Maeter Linck, Gogol, Luigi Pirandello, Eugene Inesco, Fredrico Lorca, Jean Anouijh, Carol Moore, Samuel Beckett, Bertolt Brecht, J.P. Sarte, Albert Canet, Tennessee Williams have been translated into Marathi.

Vijay Tendulkar (b.1928), a major Marathi playwright, has made a significant contribution to the second tradition mentioned above. Tendulkar has written a number of full-length Marathi plays such as *Grihastha* (1955), *Shrimant* (1955), *Manus Navache Bet* (1956) *Madalya Bhinti* (1958), *Chimniche Ghar Hote Menache* (1960), *Mi Jinklo Mi Harlo* (1963), *Kavlyanchi Shala* (1963), *Sari Ga Sari* (1964), *Ek Hotti Mulagi* (1967), *Santata Court Chalu Ahe* (1968), *Ashi Pakhare Yeti* (1970), *Gidhade* (1971), *Sakharam Binder* (1972), *Gharte Amuche Chhan* (1973), *Ghashiram Kotwal* (1973), *Dwambdipcha Mukabala* (1973-74), *Bhalyakaka* (1974), *Bhau Murarao* (1975), *Bebi* (1975), *Pahije Jatiche* (1977), *Kamala* (1982), *Kanyadan* (1983) and *Kutre* (2003). Besides these original plays, Vijay Tendulkar chose the following American plays for Marathi translation :

- ✓ i) *The Hasty Heart* (1945) written by John Mark Patrick, translated as *Lobh Nasava hi vinanti*.
- ii) *A Streetcar Named Desire* (1947) written by Tennessee Williams, translated as *Vasanachakra*.

- iii) *The Last Days of Lincoln* (1959) written by van Doren Mark, translated as *Lincoln Vanche Akherche Divas*.

The fact that Tendulkar gave his valuable time for translating American plays into Marathi has literary significance. About translating *A Streetcar Named Desire*, Tendulkar writes, “The work of translating *Streetcar* showed me how difficult it is to produce a good translation as compared to the production of original work of art. I was not happy with the quality of translation for which I had to spend the entire year. We lose everything in faithful translation and the attempt to capture it leads to loss of words. (Tendulkar’s comment draws our attention to the problems of interlingual and intercultural translation. The present study is an attempt to examine all the three translations of American plays made by Tendulkar mainly in terms of the problems of intercultural translation. )

### 1.2 HYPOTHESIS :

**Vijay Tendulkar has faced a number of different problems while transferring different coordinates of American culture to the target Marathi culture.**

### 1.3 OBJECTIVES :

- The objectives of this research are as follows:
- To study the diverse facts of the translated texts;
  - To determine the degree of the translator’s fidelity to the SL texts;
  - To examine relation between the SL and TL texts;
  - To analyse the coordinates of culture transferred or shifted to the target culture;
  - To measure quality of the translated texts.

#### 1.4 REVIEW OF RELEVANT RESEARCH LITERATURE :

A number of Scholars have written about Vijay Tendulkar's contribution to Marathi literature.

✓ In *Tendulkarachi Natke* (1985), Dr.Chandrashekhar Barve examines Tendulkar's unique position as an experimental playwright in the tradition of Marathi drama.

✓ In *Marathi Natak : Swantantrayottar Kal* (1970-90), published in 1992, V.B.Deshpande provides critical commentary on thematic and stylistic innovations, subtle characterization and bold presentation in Tendulkar's plays. He also brings out, play by play, the social significance and artistic uniqueness of his entire oeuvre.

✓ Veena Noble Das, in her article entitled, "*Women Characters in the plays of Vijay Tendulkar*", published in *New Directions in Indian Drama* (1994), discusses women characters in Tendulkar's plays. His experimentation is related to portrayal of female characters in a powerful way.

Dr.Yashwant Patane, in his book "*Satyashodhak Tendulkar.*" (*Vijay Tendulkar Yanchya Natyakrutincha Abhyas*), published in 2009, examines Tendulkar's plays critically from the point of view of theme and technique. He also makes a brief reference to the translations of the American plays made by Vijay Tendulkar.

In *Marathi Natyasrushtitil Vidroh Ani Navata* (2002), Dr.Supriya Pendhari points out the elements of protest and novelty in the plays of Tendulkar.

Manchi Sarat Babu, in *India Drama Today* (1997), concentrates on the thematic aspect of cultural deformities in the plays of Vijay Tendulkar.

In *Sahityatil Hire Ani Moti* (1984), Madhav Gadkari observes Tendulkar's scathing attack on hypocrisy in society and shows the stark reality.

In *The Plays of Vijay Tendulkar* (1999), N.S.Dharan investigates the female psyche in Tendulkar's plays, and also examines Tendulkar's uniqueness as an artist, a fine humourist and perceptive satirist.

Sona Bahadur, in her article entitled, "*The Legend Endures*" in *Indian Express Newspaper (Bombay) Ltd* (1999), appreciates a superb fusion of topicality and universality in the plays of Vijay Tendulkar.

Balwant Bhaneja says, "Tendulkar was, in my view, a giant among the ✓ modern Indian playwrights, both in terms of the volume and quality of his dramatic creations-a subtle observer of Indian social reality, a humanist, an innovative playwright who continuously experimented with form and structures. He was known for his insightful, "objectification" in the development of multilayered character whose existential angst was held up against the social cries of society." ([http:// www.hot review. org/articles/ Vijay tendulkar.htm](http://www.hotreview.org/articles/Vijay_tendulkar.htm)).

Shekhar Hattangadi, in his article "*Vijay Tendulkar's Critical Gaze*" comments about Tendulkar as he appears to be anti-establishmentarian in terms of theme and technique. ([www.little india. com/news/123/ article capital/3/38](http://www.littleindia.com/news/123/article_capital/3/38))

It can be evinced from the foregoing criticism on Tendulkar that he was interested in experimentation with theme and technique in his plays. It goes ✓ without saying that his translated works also are good examples of experimentation.

### **1.5 SCOPE OF THE STUDY :**

The researcher intends to concentrate mainly on the three American source ✓ texts and their Marathi translated texts, referring to the other Western and Marathi

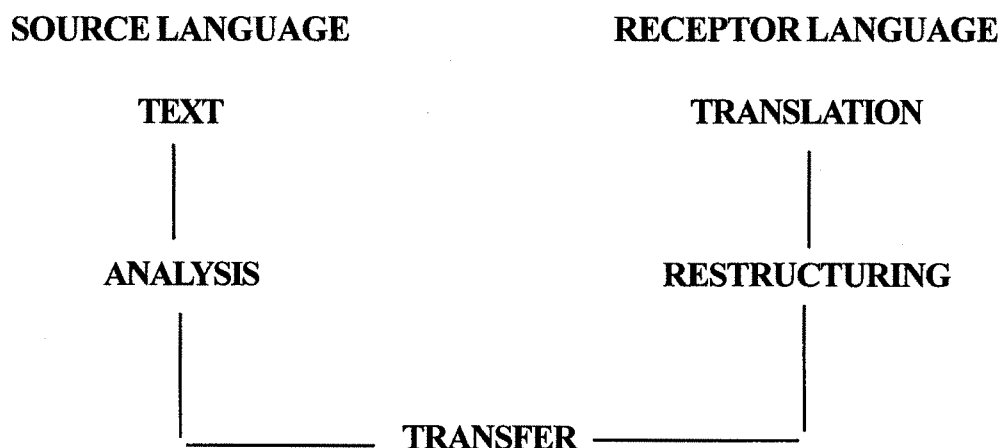
playwrights and their works wherever necessary.

## 1.6 METHODOLOGY :

The present study has made use of certain parametres derived from the recent approaches developed in Translation Studies.

Traditionally, discourse on translation mainly centred on the difficulty of ✓ ‘translating well’ and of being ‘faithful’. This Western discourse from Cicero and Horace to such scholars on translation as Shelley, and Goethe concentrated on the problems of translating the Ancient Greek and/or Roman Classics and the Bible. Both Cicero and Horace opposed the slavish adherence to each word from the source text and, instead, recommended free translation as both of them were primarily concerned with the enrichment of their own language and literature. Instead of the ancient dichotomy between a literal and free translations, Jerome, the medieval theorist of translation, proposed the three-term taxonomy: ✓ word-for-word, sense-for-sense, and free. Instead of word-for-word literal translation or free translation, he favoured the sense-for-sense translation in which whole sentences rather than individual words were isolated for translation. Like Jerome, John Dryden suggested his own three-term taxonomy: metaphrase, paraphrase, and imitation. He also opposed metaphrase and imitation as two extremes of translation and instead favoured paraphrase as the more balanced path (Dryden in T.R.Steiner 1975: 28). According to Dryden, the translator should observed the principle of fidelity to the sense or spirit of the original, not to words or sentences. Johann Wolfgang von Goethe, the German writer and theorist opposed Dryden’s method assimilating the sense or spirit of the foreign author at the cost of the source language and culture. He, on the contrary, demanded “perfect ✓ identity between the original text and that of the translation.” (Goethe in George Steiner, 1975: 258).

With the advent of Linguistics during the twentieth century, the focus of discourse on translation shifted from the concept of fidelity to the concept of equivalence. J.C. Catford, in his well-known book *A Linguistic Theory of Translation* (1965), defines translation linguistically in terms of equivalence relations. He states: “The central problem of translation- practice is that of defining TL translation equivalents.” (1965: 21). Unlike, J.C.Catford, who takes into consideration only the level of sentence in translation, Eugene Nida, applied linguistic theory to the entire concept of translation. He conceived translation in terms of a set of procedures involving what he called **KERNEL** structures which underlie surface structures. Nida argued that, “instead of going directly from one set of surface structures to another, the competent translator actually goes through a seemingly roundabout process of analysis transfer, and restructuring.”(1975: 79). That is to say, the source text is first reduced to kernels, using just the four categories of Object, Event, Abstraction, and Relation; then the meaning is transferred from the SL to the TL on a structurally simple level; and finally the stylistically and semantically equivalent expression in the TL is generated by forward transformation. Nida represents such a set of related procedures in the following diagram.





This approach has been dealt with at great length in the author's later work *The Theory and Practice of Translation* (1974).

Like Nida, Peter Newmark also made use of communication theory in order to explain the process of translation. Their communication models, however, fail to solve the practical problems of describing and assessing translations as finished products. Most of the linguistic approaches to translation, though they provide useful insights, fail to help in evaluating translations because they tend to ignore the dimension of culture in translation process.

Hans J. Vermeer in Germany and Itamar Even-Zohar in Israel both introduced the 'Cultural Turn', in Translation Studies. The four important aspects of Vermeer's German Translation Theory are:

- a) Translation is a *cultural* rather than linguistic transfer;
- b) Translation is not a process of transcoding but an act of *communication*;
- c) The *function* of the target text is more important than prescriptions of the source text; and
- d) The text is an *integral part of the world* and not an isolated specimen of language.

(Snell-Hornby in Bassnett and Lefevere, 1990: 81-82)

✓ For Vermeer, translation is essentially 'a cross-cultural transfer'. Vermeer's approach is essentially dynamic as it views translation in terms of its prescribed function in the target culture. Whereas the linguistic theorists viewed translation as the mere transformation of a text from one language to another, the new German functional approach to translation takes into consideration the function of a translation. Like Vermeer, Even-Zohar, too, proposes a functional approach. His polysystem theory of translation views a body of translations as a 'polysystem' i.e. as a heterogeneous, hierarchized and dynamic 'conglomerate of systems'

characterized by internal oppositions and continual shifts.

Even-Zohar, and his disciple Gideon Toury propose that the study of literary translation consists of the study of translation norms, models and traditions. Taking a point of departure from these functional approaches to translation proposed by Vermeer and Even-Zohar, the present study seeks to examine Tendulkar's translation of the American plays as a phenomenon of cross-cultural transfer.

✓ Besides different terms and concepts from Translation studies, we have also used the following methodological tools.

- I. Primary tools such as target texts and source texts :
- II. Paratextual tools such as prefaces, introductions, blurbs, reviews, commentaries, publisher's notes, reference essays, etc.

### **1.7 RESEARCH DESIGN :**

The chapter scheme of the study is as follows :

- Chapter I : Introduction
- Chapter II : Tennessee Williams, John Patrick and Mark Van Doren
- Chapter III : Vijay Tendulkar: Life and Works
- Chapter IV : A Study of Tendulkar's Marathi Translations vis-a-vis the  
Three American Plays.
- Chapter V : Conclusion.

### **1.8 SIGNIFICANCE OF THE STUDY :**

✓ Different critics and scholars have written about Vijay Tendulkar's original Marathi plays. However, Tendulkar's translations of American plays have not been made a subject of detailed research so far. The present study intends to fill this gap and examine three of Tendulkar's translations vis-a-vis the American plays written by Patrick, Williams and Van Doren.