

C H A P T E R - I
I N T R O D U C T I O N

Today translation has gained the most prominent place in the modern world. Scholars belonging to different branches of study have taken keen interest in translation. In other words, it is being enriched by the scholars. At the same time, the scholars face many difficulties to translate ideas from one language into another. The theory of translation is concerned with a certain type of relation between languages. Therefore, in the present context, translation has become one of the major branches of comparative study.

The present dissertation aims at the thematic study of Shakespeare's Hamlet and Macbeth translated into Marathi. This chapter makes an attempt to understand the modes of thematic studies, the definition, role and place of translation in general, the difference between 'Translation', 'Adaptation', and 'Imitation' and the translation period in Marathi literature.

This topic is not purely based on thematic studies in itself, therefore, an attempt has been made to analyse, understand and view the translated plays into Marathi on the basis of

understanding of cross-cultural currents, socio-historical and geographical situations. Taking into consideration the problems of translation such as structural equivalence, usage, quality of translation or assessment of translation and mythological references, this dissertation makes an attempt to locate mainly the changes, additions, omissions and interpolations done by the translator or the adaptor.

As mentioned earlier, our major concern is a thematic study of Shakespeare's Hamlet and Macbeth translated into Marathi, it is essential to take into account the questions like what is thematics ? or what are the modes of thematics ?

The key word 'theme' may sound somewhat uninteresting as it is a flexible term. If we ask a question regarding a particular play, what is the theme of the play ? The answer is a bit difficult, as there may be various themes in a play. Generally speaking, we can say that Macbeth deals with the theme of ambition. Now, broadly, the theme of ambition is a main theme. There may be other themes which play a significant part in the development of the main theme.

Once the theme is set, a writer with the help of his imagination collects ideas and brings the different parts of the plot together. He takes a great care in forming the incidents in a coherent order. To put in the words of Harry Levin, "The theme

is thus the avenue for a progression of ideas."¹ There is a difference between 'theme' and 'motif'. Theme is the most important part for the writer. It is a raw material of the writer's craft whereas the motif is the basic situation in forming the theme. To use the words of Harry Levin, "Motif seems to signify what is depicted ... while theme means the manner of treatment".² According to Ernest Robert Curtius 'motif' is the objective factor whereas the 'thema' is the subjective component.³ To put it in brief, we can say that the main aim of the thematic study is to understand and characterize the mental ability of the authors. And thus we can distinguish their light and shades and recognize outlines and sensory attributes. S.S.Prawer lays emphasis on the importance of the study of themes and motifs. He rightly observes that, "the comparative study of themes and motifs enables us to see what type of writer chooses what type of material, and how the material is dealt with at various times."⁴

It would be interesting to note the factors which provide the dimension to the critical examination of themes. What psychology has done, is to provide quite a new dimension to the critical examination of theme. For instance, the theme of Macbeth is the tragedy of ambition and that of Hamlet is the 'tragedy of grief and passion'. Now it is to be noted that it is because of his ambitious nature, Macbeth is defeated in the end. It is very interesting to have a psychological approach while studying the

nature of the character like Macbeth. In other words as mentioned earlier, the psychology provides a new dimension to the critical examination of theme.

The second important factor is culture. In this respect, Harry Levin says that, "Culture provides the writer with a sequence of themes to which he responds according to his imaginative bent."⁵ Culture plays a greater role in providing different themes for instance, Shakespeare could produce the world famous plays because the culture of the Elizabethan age must have provided him with various themes. It is a fact that the age in which a writer lives makes its effect on him. The point is that a writer cannot isolate himself from the contemporary cultural, historical and social changes. It means that a writer, with careful observation picks up the themes for his play from such changes that take place in society to which he belongs.

As far as translation is concerned, the whole aesthetic perspective of thematology may be widened by contrasting the two plays in different languages. The work of translation of great classics enables us to study the culture, tradition and social system of other nations. Our understanding of Shakespeare becomes somewhat difficult because one fails to appreciate his relation to his thematic material. The extensive scrutiny that has been accorded to Shakespeare's imagery may afford further encouragement

for thematics. An image may be very to constitute theme, but as a verbal and visual unit, it can carry a theme by association.

Though very little is known about Shakespeare, we can visualize his multifaceted personality by minutely studying his great plays. The more we read his plays, the more information we get regarding his personality, society of his time and literary themes of his plays. It is fascinating to see how the problems facing groups, classes and societies become embodied in literary figures with a life. Literary style is an integral part of the thematic studies.

While comparing and contrasting Shakespeare's Hamlet and Macbeth with their two Marathi versions of each respectively Vikarvilasit by Gopal Ganesh Agarkar, Hamlet by Nana Phatak, Manajirao by Shivram Mahadev Paranjape, it is to be taken into consideration the literary themes like the themes of legend, themes of mythological references, themes of cross-cultural references and themes of imagery. A perceptive and sensitive thematic analysis of these versions will throw light on the creative personality of each writer and his cultural ambience. It is but natural for the translator or the adaptor to stick to his indigenous culture while translating any literary work. That is to say, while translating the source text into the target text.

Translation until the twentieth century has been attempted and studied in a haphazard manner. Although translation of texts from one language into another has been going on for the last so many years, a systematic study of the linguistic process has drawn the attention of linguists recently. It was only during the 1960s that the two major theories of translation came to our notice. The leading theoreticians of these theories were J.C.Catford (1965) and Eugene A. Nida (1969). They made an attempt to evolve exact procedures for the analysis, transfer and restructuring of the message of the source text. While defining the term translation, in his book A Linguistic Theory of Translation, he argues that the textual material should be retained in translation. To quote J.C.Catford "Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)".⁶ With this definition it is clear that translation is a language activity to replace the source language by using the target language. But there cannot be textual equivalents at all levels i.e. phonological graphological, grammatical, lexical and semantic. Hence textual equivalents should be related to contextual equivalents as far as possible keeping in view the lexical and grammatical equivalents. While translating the source text, the surface and the deep structure should be taken into account and thereafter, prominence should be given to cultural and contextual meanings. As a matter of fact, the act of translation involves

establishing a meaningful contextual correspondence between any two languages of any levels, classes and categories.

Catford's approach to translation is analytic whereas Nida's approach is intuitive. In Nida's theory source, message and receptor are the original components in the communication event, which has its linguistic and cultural context. Explaining the process of translation, Nida states that, "the translation process is one in which a person who knows both the source and the receptor language, decodes the message of the source language and encodes it into an appropriate equivalent from the receptor language". He further says that ... "Translating consists in producing the receptor language the closest natural equivalent to the message of the source language, first in meaning and secondly in style."⁷ It means that there should be a close association between meaning and style of source language with that of receptor language. However, prominence should be given to meaning equivalence. In other words, the theory of translation must draw ultimately as a theory of meaning keeping in view both formal and contextual meaning. As a matter of fact, in translation, meaning is not transferred, it is only substituted. Therefore, a distinction between transference, substitution and transcoding of meaning should be maintained as far as possible. Translation is neither a transference nor a transcoding of meaning but a substitution of meaning. Keeping these principles in mind, the present study

attempts to locate the examples of substitution, omissions, interpolations in the target texts.

Literature is being enriched by the significant contribution by the translators. However, the work of Translation is not an easy task. While translating, we face all kinds of structural differences that exist among languages. It is to be noted that most of the discussions on translation revolve around the question of 'equivalence'.

Turning to the question of literary translation, one may ask whether translation should look more like the target language or the source. Borges in the preface to the collection of his short stories, The Aleph and other Stories remarks that, "in these translations an attempt is to make translation look as original and natural as possible with respect to the target language and hence I believe that translated version should merge with the target".⁸ On the contrary, John Burbank and Peter Steiner's translation of Jan Mukorovsky's on Poetic Language, an attempt is made to translate not only the content of the text but also interpretative nature of the original style".⁹

Testing the closeness of any translation to its original, the translator, to use David Lodge's words, will have to be 'bilingual' and 'bicultural'.¹⁰

To sum up, it can be said that according to the translators and theoreticians, translation is an activity which renders useful service to the large number of people who cannot read and understand foreign languages and literatures. It is an activity which opens doors, brings light and performs an important function for the readers. Literary translation in the present period is responsible for the development of literary, cultural and social enrichment.

After having discussed the place and scope of translation, it is necessary to explain the difference between 'translation' 'adaptation' and 'imitation'. These three terms are the intermingled concepts of translation, which are reduced to these three heads. In this regard, S.S.Prawer says in his preface to the Translation from Ovid's Epistles, "First that of metaphrase or turning an author word by word and line by line from one language into another --- The second way is that of paraphrase (adaptation) or translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not strictly followed as his sense; and that too is admitted to be amplified, but not altered --- The third way is that of 'imitation', where the translator assumes the liberty not only to vary from the words and sense but to forsake them both as he sees occasion; and taking only some general hints from the original,

to run division on the ground work, as he pleases."¹¹

After providing the background of the thematic study in relation with translation, it is necessary to take overall survey of 'translation period' (1850-1885) in Marathi literature.

Marathi drama is closely associated with Shakespeare for more than hundred years. Vishnudas Bhave laid the foundation of Marathi drama by performing Seeta Swayamwara in 1843. The Bombay university was set up in 1857 and the graduates and the post graduates started taking keen interest in Sanskrit and English plays. Ravindra Kimbhune rightly opines that, "the prescription of Shakespeare's play into University curriculum and the fascination of Shakespeare's scholarship led many eminent personalities to translate Shakespeare's plays into Marathi and it was really a fortune of the Marathi Stage."¹² Mahadevshastri Kolhatkar's Othello (1867) marked the beginning of translating Shakespeare's plays into Marathi. An attempt was also made to write the first separate tragedy in Marathi, Thorale Madhavrao Peshwe by Nilkanth Janardan Kirtane in 1861.

Classical plays in Sanskrit have an equal impact on the prominent scholars in Marathi. To mention a few of them Parashuramtatya Godbole's Venisanhar (1857) Uttamramcharitra Natak (1859) Shakuntal (1861), Mrichhakatik (1862), Naganand (1865) and

Krishnashastry Rajwade's Malati Madhav (1861) Mudrarakshas (1867) and Ganesh Shastri Lele's Janakiparinay (1865), Malavikagnimitram (1867) Karpurmanjari (1877) occupy a significant place.

The efflorescence of staging these plays on Marathi stage was upto 1890. Vishnushastri Chiplunkar, Vaman Shivram Joshi made special attempts to perform Shakuntal, Venisanhar, Mrichhakatik and Mudrarakshas on the Marathi stage. The prominent architect of the Marathistage, Natyacharya Khadilkar portrayed many of Shakespeare's characters, for instance Raghoba symbolizes Macbeth in his Bhaubandaki and Madhavrao is portrayed as Hamlet in his Sawai Madhavravancha Mrityu. In the same play, Keshavshastry represents the character of Iago.

The contribution in staging above mentioned plays by the dramatic companies such as the Shahunagarvasi Natak Mandali and the Ichalkaranjkar Natak Mandali was equally important. The former performed purely prose plays successfully under the guidance of veteran actor Ganapatrao Joshi. This company was set up in the year 1881-82 but unlike the Kirloskar Company, it had to mark time till the early nineties before reaching heights of success and popularity. Professor Vasudev Balkrishna Kelkar of the Fergusson College of Pune was responsible for guiding the artistic development of this troupe. He adapted Shakespeare's Taming of the Shrew into Marathi under the title Tratika. Deval's

Zunjarrao, a Marathi adaptation of Othello and Gopal Ganesh Agarkar's adaptation of Hamlet under the title Vikarvilasit were also staged by the same company. Some other adaptations performed on the stage by them include Kantipurache Don Grihastha (1891), adaptation of Two Gentlemen of Verona, Kapidhwaj (1904) the adaptation of The Life and Death of King John.

The Ichalkaranjkar Natak Mandali's contribution in this regard can't be ignored. They performed the adaptation Bhrantikrit Chamatkar of Shakespeare's play Comedy of Errors in 1877. The most successful performances were Othello and Tara, an adaptation of Cymbeline by Vishnu Moreshwar Mahajani. M.S.Kanade, in his Shakespeareche Marathi Avtar rightly points out that "Tara became very popular on the stage because of the musical elements created by Mahajani."¹³ In his preface to Tara, Mahajani has laid down some principles regarding the adaptation. These principles are of great value. They are to be kept in mind while translating or adapting the source text.

The prominent contributor to the Marathi stage was Govind Ballal Deval. He had already adapted Sudrak's Mrichhakatik into Marathi in 1886. In 1890, he translated Othello under the title Zunjarrao. Shobha Deshmukh pertinently remarks in her Rangbhumi Marathitil Anuvadit Natakanchi that, "Deval's Zunjarrao achieved a great success on the stage".¹⁵ The role of Zunjarrao was played by the veteran actors Ganapatrao Joshi and Appasaheb Patwardhan.

The success of Kolhatkar's Othello was also outstanding one. In this regard, M.A.Karandikar in his Shakespearच्या Natakanche Marathi Anuvad opines that, "Mahadevshastri Kolhatkar's Othello possesses the good qualities of the translation that will never be surpassed though the language of the translation sounds old".¹⁵ The recent offshoot of Othello is Rajmukut by Vishnu Vaman Shirwadkar which is replete with poetic qualities.

In the realm of translation, The Merchant Of Venice has five Marathi versions. In 1871, Atmaram Vinayak Patkar adapted it as Strinyayachaturya and Dattatray Gopal Limaye's Mohanechi Angathi Kinva Jashas Tase (1899), Vitthal Sitaram Gurjar's Sangeet Pranaymudra (1905) Khando Bhikaji Belsare's Venice Nagaricha Vyapari (1909) are worth noting.

Hamlet has been translated into Marathi by Ananda Sakharam Barve under the title Himmatbahaddar and G.V. Kanitkar adapted it as Veersen Athava Vichitrapurcha Rajputra. But the most successful adaptation of Hamlet is done by Gopal Ganesh Agarkar in 1883, under the title Vikarvilasit. In 1962, the veteran actor Nana Saheb Phatak modified Agarkar's Vikarvilasit and made a separate attempt of the 'stage-version' under the title Hamlet. Nana Jog has also adapted Hamlet in taking into consideration the view of its stage performance. He retained the poetic qualities of the original play.

Ibsenian trend influenced the second phase of the translation plays in Marathi literature. The prominent playwrights Khadilkar, Gadakari hardly became successful in this phase. There was some drastic change in the social values, traditions and customs. The Marathi playwrights turned to the Ibsenian technique i.e. structure and the content of the play. Ibsen, in his plays laid stress on the portrayal of the social problems. At this juncture, Bhalaba Kelkar puts it in his Shakespearechya Natakancha Marathi Prayog that, "In the transition period of the Marathi stage alien dramatists like Ibsen had the greatest influence over the native dramatists who laid stress on portraying the contemporary social picture. Consequently, Shakespeare's plays were ignored for some period."¹⁶

The transition period prevented the trend of translating Shakespeare's plays into Marathi and brought out P.K.Atre's Andhalyanchi Shala Vasudev Bhole's Sharadadevi and all Varerkar's plays based on Ibsenian technique. This new trend lasted for a brief period and once again the Marathi playwrights turned to Shakespeare's plays.

NOTES AND REFERENCES

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3. Ibid.
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5. Harry Levin, Op.Cit., P.96
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13. M.S.Kanade, "Shakespearche Marathi Avtar" Rupkam Shakespeare Khand ed. G.M.Watave (Pune: Continental Prakashan, 1964), P.299.
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15. M.A.Karandikar, "Shakespearच्या Natakanche Marathi Prayog - Ek Charchya" Rupkam Shakespeare Khand Op.Cit., p.63.
16. Bhalabha Kelkar, "Shakespearच्या Natakanche Marathi Prayog" Rupkam Shakespeare Khand Op.Cit., P.283.
