

**VI**

**DISCUSSION OF PROBLEMS  
AND  
CONCLUSION**



### Difficulties in Translation

In the beginning we discussed these stories taking into consideration the content of the stories and their literal and Sociological significance from a historical perspective. Here we propose to discuss some of the problems encountered while translating these stories, from the point of view of a translator.

But first while dealing with these problems one has to understand the background behind them. These stories were written in 1933, when women were hardly expressing their thoughts, even in private. And Vibhavari Shirurkar in contrast is one of the women talking about all her pains and worries and the problems she was facing like economic or sociological problems. So there was bound to be an overflow of a woman's feelings. It was as if womenhood has been silent for ages, not allowed to express itself. And suddenly she starts speaking. So these stories are not written merely to entertain people but to make them aware of the conditions in which women were living at that time or the kind of life they were leading.

The problems need to be discussed keeping this in mind. These problems have been classified into categories of

Grammatical, Lexico Semantic, Stylistic and cultural problems.

### Grammatical Problems

No two languages organize experience in the same way. Each language has its own expression. Our purpose was not to propose formal correspondences but to propose equivalents which were more functional.

Personal pronouns was one area of difficulty mainly because of their different functional values in Marathi and English. For us, the cultural difference had to be taken into account.

Here the word cultural difference is used because of certain reasons. As in Marathi one can use the personal pronoun, ते (Third person plural) to show respect for the addressee. As Vibhavari Shirurkar also says in her stories.

" माझ्या अंतःकरणाचा ठाव द्यायलाच ते आले होते "

" ते मित्रहीनपणे हनुम तमोरच्या चित्राकडे पाहू लागले "

In a situation like this in English we have only one alternative 'he' for तो and ते in Marathi. In English there is no different personal pronoun when we want to show respect. So we have decided to use 'He' for ते. Naturally the 'respect' expressed by ते is lost in English. Therefore I have translated the above sentences like this.

'He had come to know what was going on in my mind'. or

'He' was smiling mischiviously.'

What we can do is use a capital 'H' while writing 'He'.

Another interesting problem encountered was the anaphoric reference used by her as text organization strategy. Many times her use of personal pronoun becomes confusing. Unless one is careful about the antecedent in the story one has to guess about whom is she talking.

Exam.

पुष्प मी वडिलांशी बेपर्वाईचा वागले. एवढेच नव्हे तर  
जामट्यातील जाळ्यात बसले वाटले तत्परी ही बेपर्वाई  
अधिक वाढली होती आणि वडिलांच्या विरोधाने  
जामट्या जाळ्यातही तिघता अडकव मातु लागली.

Here the pronoun 'जामट्या' refers to the heroine and her friend. But unless we know the reference in the story we won't know about whom is she talking. But as we have said earlier, her stories are written so much, spontaneously and emotively. That is why such things are somewhat ignored.

The connectives such as ' जतयते - - ततवाती ' also proved to be another difficult area. Though we have used 'the more....' construction as an equivalent, somehow the colloquial rhythm produced by such conjunctions in Marathi, was found so be rather difficult to produce in idiomatic English.

Use of pronouns in idiomatic English.

Exam. ' तुला हेच नामते, तुला तेच नामते '

One more difference between Marathi and English is that in English we have articles which in Marathi we don't. So a translator has to use his own judgement and use appropriate articles in English.

Lexico - Semeotic Problems :-

Another problem encountered was the problem of idioms. Some idioms in Marathi could not be translated into English as their historical or cultural background is added to their literal meaning.



The most important point one has to take in to consideration that here the person who is writing these stories is a woman. A typical Maharashtra middle class woman who is expressing her feelings, who is trying to open her heart in public. She uses many idioms, sayings as well as typical poetic language. She uses similies, images, metaphors and dramatic vocies.

This point will be clearer with following examples.

a) पोटात एक प्रकारची कातवाकातव होत होती.

In English stomach is merely used with a different meaning. So the word stomach does not convey the real meaning it implies. So it was difficult to find out an exact equivalent to this in English.

b) " अहू ही कायेट्या भाड्यातारखी आते. तिना तडा बाऊ न देता  
आयुळ्य घातवणे ही गोळट फार कठीण आहे "

Such expressions are used by the heroine and her mother. As I mentioned above these are typical womanly expressions and sayings such as.

c) जन्म जन्म हेतु पाणी वाहता मेला.

One more example to show how Vibhavari uses the similies and metaphors in her writing.

d) न कळत धवळा लागून लहवे बोंड रकडम फुलते व त्यातुन कापून  
वा-वावर मराभरा फेळता जातो, त्याप्रमाणे त्यांच्या या तहज  
प्रमाने हृदयाची बंधारा फुटून आतील विचार लळकून बाहेर  
पडण्याचा प्रयत्न वळ लागते.

or the words she uses like 'दिनराज' and 'नसुंधरादेवी' make the translations all the more difficult because of their poetic stylized use. Here some more examples can be given such as idioms like 'पोटात तुटणे', '३४४. भुरेनुन वर येणे, जिवाये रान करणे, etc.

### Stylistic Problems

Basically Vibhavari Shirurkar's style is narrative. Her feelings are gushing forth in her stories. The language is charged with emotions and this create some problems as stated here.

Sometimes she ignores to convert the sentence into indirect speech, for Exam : तरी मी तापेवजाने राहो, पण आई जायती तारखी  
बोमत अते, कि तुला हेच नागते, तुला तेच नागते. स्वटा ऊर्ष कराय्या न पुटे या  
पुत-याच्या घरी जायच्या ।

Here neither had she put inverted commas nor had she changed the sentence into indirect speech. In Marathi this technique does not sound wrong at all. And it goes very good particularly with Vibhavari's style. So while translating this in English one has to put inverted comma to the sentence.

One more important factor in writing anything is it's tone. That is tonality. The tone of a passage is the key to it's communication effectiveness and has to be determined by translator (Peter Newmark 1976)

Talking about tone one can see different persons maintaining their own tone in Vibhavari's stories. Vibhavari Shirurkar as a writer maintains her own distinct tone as a narrator is narrating the story. In her narration we read as unmarried educated girl's voice, telling us her innermost turbulent and happiness so that tone is a different one. Her mother uses a typical stern, homely language of an ordinary wife. It is sometimes ornamental, interwoven with idioms and sayings from time to time. A typical Marathi uneducated housewife speaking from the bottom of her heart about her worries for her family.



As in Premachi Parakh. (Test of Love) we see a typical motherly talk, a mother who is very much worried and concern<sup>d</sup> about her daughter's future says.

" जहू ही कायेच्या भाड्यातारकी जाते तिना तडा न जाऊ देता जायुंय  
जातवणी ही गोंडट कार उठीण आटे. ते ज्याना ताकेन त्याने जायत्या  
महत्त्वकांक्षांना जकाय वाव घावा. "

One more example, we can see in the story 'Tyag' (Sacrifice).

A housewife talking when she wants to protect her family ego or pride says,

" नातेवाईकांची मदत ना, मुळीच नको, तुतळीचा तोडातुंदा  
त्यांचा जामट्याकडे नको । जामय जाऊ वा त्यांच्याकडे "

Men in her stories have their different way of speaking which shows their general attitude towards women. As in 'Babaneha Sansar Maza kasa Honar ?' (How can My father's family life be mine ?) the father of the heroine says,

" किततीतरी बालविधवा तदव्हाताराने जीवत्वर्थन्त राहु शकतात. उगत प्रमथ्यारी  
पुल्ल हजारात खादा नाही मिळायचा. बायकांची मनं उचलून होऊ शकत नाहीत.

Most of these tones are embedded in the typical Marathi middle class family relations. Now, these various types of family relations are so carefully, determined, that it was difficult to find satisfactory equivalents for them in our English translation.

### Cultural Problems.

Andre Lefevere and Popovic have defined the cultural factor in translation theories. As Lotman (1978-211) has said 'No' language can exist unless it is steeped in the context of culture.

While translating we have come across such problems. English and Marathi have a vast difference in their cultures. Also the two languages are different in their cultural presuppositions.

There are some concepts which do not exist in English at all. So one cannot translate them.

Exam :- Such as the words like निर्माल्य, पंगत  
or in 'Babancha Sansar Maza Kasa Honar' there is a sentence.

जाम्बवी एका पाठीपाठ एक बटिणीची पंगत पाहून कित्येक जायाबाया  
जाईला तांगत ही तुम्ही मुत्तये लग्न करा म्हणजे मुक्ता होईल.

Now this concept is very much original and is exclusively Maharashtrian or as said in the story "Tyag".  
"माता मुक्ती कधी उजवणार ?  
or the terms like अठरा विषय घाहीद्वय and one more term  
like this in "Prmachi Parakh" ' होय ही ज्ञाने उप्यन्म वेदा मनामे  
वावळीतारची उडवून लावली.

Now the term **उप्यन वेडा** you can find only in Maharashtra Society.

There is one more interesting problem. I have come across in the the story "Premachi Parakh' there is a sentence.

**दोष हे कुडाप्रमाणे व गुण तेवढे कुडाएवढे वाटत आतात.**

Here the words **कुडा** and **कुडा** are used and they fulfill two purposes. They denote two extremes and at the same time they rhyme with each other.

Here if we try to keep the rhyme in English there are words like Bristle and Pestle. But the meaning and the sense of the sentence change and if one tries to maintain the exact meaning and use words as sliver and beam, the rhyme could not be maintained. Such minute differences can be difficult while translating. One has to choose one of the alternatives. So we have done it like this.

'His faults appear like mere slivers whereas his virutes look like beams'.

## Conclusion.

We are aware of several shortcomings in our translations of the three stories presented in this study. Our intention was firstly to make these stories available to a larger audience. Secondly, we also wanted to explore the specific problems of translating women's writings. The experience of translating the stories does indeed suggest that there may be some specific problems of tones, styles and narrative techniques employed by women in there writing. We are aware that it is not possible to make more definite generalizations about these on the basis of our three translations. There is however a great need to undertake more such taks, particularly of translating and campanining different women's writings in Marathi. And these translations are a very modest beginning of that stupendous task.