



# CHAPTER - I

# CHAPTER I

## INTRODUCTION

### 1.1 CHOICE OF THE TOPIC WITH REASONING:

With the introduction of American Literature as a separate paper around 1980, the study of American Literature has become an integral part of syllabi in almost all the departments of English. American Literature has a relatively short but colorful history. American novelists were expanding fiction's social spectrum to encompass both high and low life and sometimes connected to the naturalistic school of realism. The first widely read American author was Benjamin Franklin, whose wittily aphorisms and sound advice written in the early journal *Poor Richard's Almanack* helped shape ideas of what it means to be an American. With the world recognition won by Arthur Miller, Edgar Allan Poe, Edith Wharton, Emily Dickinson, Ernest Hemingway, William Faulkner, Mark Twain, Robert Frost, Toni Morrison, F. Scott Fitzgerald, Eugene O'Neill, a strong impetus was given to research in American Literature. During a period of the last thirty years, a research on American Literature 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 characterized by a large number of translations made from English and other regional languages into Marathi. Several novels, short-stories, poems, plays, essays, articles, etc. from other languages have been translated into Marathi. The proposed study seeks to examine Marathi translations of American novels with special reference to Ernest Hemingway.



## **ERNEST HEMINGWAY**

Ernest Hemingway was an American Author and Journalist. He was a writer who always relied heavily on autobiographical sources. His distinctive writing style characterized by economy and understatement influenced 20<sup>th</sup> century fiction. He began as a writer of short story. The stories in his novels were told in a lean, hard, athletic narrative prose. Hemingway's writing style was fundamentally shaped in reaction to his experiences of world war. His, *A Farewell to Arms*, *For Whom the Bell Tolls* and *The Old Man and the Sea* have been translated into Marathi.

### ***A Farewell to Arms (1929):***

Hemingway's *A Farewell to Arms* offers powerful descriptions of life during and immediately following world war I. Lieutenant Frederic Henry, a young American ambulance driver serving in Italian Army, become involved with Catherine Barkley, an English nurse, in an elaborate game of seduction. When Henry is wounded on the battlefield, he is brought to the hospital in Milan where he finds Catherine begins his recuperation under her care. During the following months his relationship with Catherine intensifies and their love becomes powerful and real. Once Henry's damaged leg has healed he tries to plan a trip with Catherine who reveals to him that she is pregnant. Henry is diagnosed with jaundice and he is sent to the front once the jaundice has cleared. As they part Catherine and Henry pledge their mutual devotion. Henry travels to the front where Italian forces are losing ground and manpower daily. On his way into the great column of evacuating troops, one engineer was shot dead by Henry. The Battle police seize Henry who at a crucial moment seizes away thinking that his obligations to the war effort are over and dreaming of his return to Catherine. Henry reunites with Catherine and they settle happily. Catherine delivers a stillborn baby boy later that night she dies of a hemorrhage. Henry stays at her side until she is gone. He walks back to his hotel in the rain. In this novel Hemingway brilliantly maps the psychological complexities of his characters. The notions of loyalty and abandonment apply equally well to love and war. Henry is most loyal in his relationship with Catherine. The novel cannot be said to condemn war. Hemingway is able to suffuse the entire novel with the power and pathos of an elegy: *A Farewell to Arms* which Henry narrates after Catherine's

death confirms his love and his loss.

***For Whom the Bell Tolls (1940)***

*For Whom the Bell Tolls* takes place during the Spanish civil war, which ravaged the country throughout the late 1930s. An American man named Robert Jordan, who has left the United States to enlist on the Republican side in war, travels behind enemy lines to work with Spanish guerrilla fighters. The Republican command has assigned Robert Jordan the dangerous task of blowing up a fascist controlled bridge as part of the larger Republican offensive. At the camp Jordan meets Pablo, the leader of the camp, Pilar, his woman and Maria, whom a band of fascists raped. Robert Jordan and Maria had immediately drawn to each other. They profess love for each other and make love for many times. Robert Jordan consults with El Sordo, the leader of another band of guerrillas about the bridge operation. Pablo is ready to betray the Republican cause but later displays clear sense of conscience and realize that he has done something wrong. In the attack of the group of fascists El Sordo is killed. Robert Jordan writes a dispatch to the Republican command recommending that both the bridge operation and the larger offensive be cancelled, for the fascists are aware of the plan. The dispatch reaches Golz, a Republican leader but arrives too late. The Republican offensive already has begun. Robert Jordan detonates the explosives and the bridge falls. As the group crosses the road in retreat, a fascist bullet hits Robert Jordan's horse, which tramples on Robert Jordan's left leg breaking it. Knowing that he must be left behind Jordan says good bye to Maria, Pablo and Pilar. Alone Robert Jordan contemplates suicide but resolves to stay alive to hold off the fascists. As the fascist lieutenant approaches Robert Jordan takes aim, feeling his heart beating against the floor of the forest. He is grateful for having lived in his final few days a full lifetime. Hemingway shows in the novel that morality is subjective and conditional and that the sides of right and wrong are almost never clear cut.

### ***The Old Man and the Sea (1952)***

*The Old Man and the Sea* was the last novel published in Hemingway's lifetime. It won him the 1953 Pulitzer Prize for fiction and 1954 Nobel Prize. *The Old Man and the Sea* is the story of an epic struggle between an old, Cuban fisherman and Marlin, the greatest catch of his life. Manolin, his young devoted apprentice and friend, takes every care for the old man. Santiago suffers terribly throughout *The Old Man and the Sea*. His commitment on sailing further than any fisherman has before testifies to the depth of his pride. He lands the Marlin tying his record of eighty seven days after a brutal three day fight and he continues to ward off sharks from stealing his prey, even though he knows the battle is useless. Santiago's pride also enables him to achieve his most true and complete self even though shark destroyed his prize, Marlin. Hemingway seems to believe that there are only two options: defeat or endurance until destruction. Santiago clearly chooses the later. Like Christ, to whom Santiago is ashamedly compared at the end of the novel, the old man's physical suffering leads to a more significant spiritual triumph. In Hemingway's portrait of the world, death is inevitable, but the best men (and animals) will nonetheless refuse to give in to its power.

### **1.2 HYPOTHESIS:**

**V.V.Dalavi, D.B.Mokashi and P.L.Deshpande have faced a number of different problems while using strategies of translation used in their Marathi translations of Hemingway's novels.**

### **1.3 OBJECTIVES:**

The objectives of this research are as follows:

- a) To study the tradition of the American novel
- b) To examine Marathi translations of Ernest Hemingway's Novels
- c) To analyze the process of translation of Hemingway's novels into Marathi
- d) To explore the strategies of translation used in different Marathi translations of Hemingway's novels
- e) To determine the role and significance of Marathi translations of Ernest Hemingway's novels

#### **1.4 REVIEW OF RELEVANT RESEARCH LITERATURE:**

A number of studies with reference to the translation from English and other languages into Marathi are available. D. V. Potdar (1922) and G. B. Sardar (1937) are initial attempts at compiling information about Marathi translations produced from the beginning of the nineteenth century up to 1874. K. B. Kulkarni (1956) is also a compilation of information about different societies established by the British to undertake translations. S. M. Pinge (1960) concentrates on the work done by Europeans and provides a comprehensive account of the contribution made by such European scholars as Fr. Thomas Stephens, Schwartz, William Carey, Captain Jervis, James Molesworth, and Thomas Candy and also by such Missions as The Serampore Mission, The American Marathi Mission, The Scottish Mission to the enrichment of Marathi language and literature. Rodrigues (1974) makes an attempt to comment on the linguistic problems in the Bible translations produced during the nineteenth century.

The initial sections of Sada Karhade (1981) and G. M. Kulkarni (1994) deal with nineteenth century translations, but both of them are more interested in outlining the socio-cultural background of these translations than in commenting on their role and significance in the Marathi literary culture.

Bhalchandra Nemade (1990) is a sociolinguistic and stylistic study of the influence of the English language on Marathi prose style. Similarly, Maya Narkar (1990) is a linguistic study of select target text-types from the three phases--1825-1850, 1850-1875 and 1875-1900—in comparison with their source texts.

Lata Wasadikar (1969), Vasudeo Ginde (1970), Arati Hawaldar (1970) and Anjali Kirtane (1982) are influence studies done in Marathi and aim at recording the process of the formation of Marathi drama.

Vilas Sarang's study (1979) provides a focus on the translation of twentieth century texts. It offers 'a comprehensive and structured insight into literary translation' involving Marathi and English and is largely restricted to aspects of style and language in translation.

M. V. Phatak and Rajani Thakar's study (1987) deals with the dated issue whether translation is art or science. Karhade (1992) explains the difference between *Anuwad* (by which he means 'retelling') and *Bhashantar* (by which he means 'interlingual transfer') and describes around fifteen types of translation on the basis of sign, language and meaning. He is thus mainly concerned with the process of translation. *Bhashantarmimamsa* (1997) is a collection of articles on different aspects of translation. Dr. Kalyan Kale divides Translation Studies into Pure, Applied and Interdisciplinary and outlines the nature of each of them.

Apart from these studies in English and Marathi, there have appeared several articles on different aspects of Marathi translation in such prestigious Marathi periodicals as *Satyakatha* (Oct. 1969, Dec. 1969, Jan-Feb-June 1970), *Alochana* (Nov. 1987, Dec. 1989, Jan 1989), *Sahityasuchi* (Oct-Nov 1989), *Bhasha ani Jeevan* (Monsoon 1992) and *Panchdhara* (Jan-Feb-March 1992, April-Sept. 1992, Oct-Dec. 1992). Some of the articles in these periodicals are extremely insightful and will be cited at appropriate places in this study.

Veena Mule (1981) has compiled information about all Marathi translations of American literature. However, her focus is entirely on the translations made from the American tradition into Marathi.

Sunil Sawant (2003) examines the complex relationship between the translations of American novels and the changing dynamics of the Marathi literary polysystem.

The present study aims at exploring the strategies used by the translators of Ernest Hemingway's novels.

## **1.5 SCOPE OF THE STUDY**

The researcher intends to concentrate mainly on the three American Source Texts and their Marathi Translated Texts, in the context of the use of different translation strategies.



## **1.6 RESEARCH DESIGN**

The Chapter Scheme of the study is as follows:

- Chapter I : Introduction**
- Chapter II : Theoretical Framework**
- Chapter III : Ernest Hemingway: Life and Works**
- Chapter IV : Translation Strategies in Marathi Translations of Ernest Hemingway's Novels**
- Chapter V : Conclusion**

## **1.7 SIGNIFICANCE OF THE STUDY:**

Different critics and scholars have written about Ernest Hemingway's original novels. However Marathi translations of Hemingway's novels have not been made a subject of detailed research so far. The present study intends to fill this gap and examine three Marathi translations of Hemingway's novels vis-s-vis the different translation strategies used in Marathi translations of Hemingway's novels.