

CHAPTER V
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The colonial encounter led to the emergence of a new literary polysystem in Maharashtra. Christian Missionaries such as Dr. William Carey, Rev. J. Murry Mitchell, and others produced a number of translations of the Bible and other sacred texts in order to disseminate the word of God among the natives. Some British administrators such as George Jervis, Thomas Candy, with the help of the Marathi Pandits, produced many translations of non-literary texts in order to disseminate secular and moral knowledge among the natives. When the natives themselves began to translate imaginative literature from Sanskrit and English, a number of new forms of literature such as the lyric, the novel, biography, etc. emerged in Marathi as the British were the masters, almost all translations were made from the British tradition. Writers like Hall Caine, Charles Garvis, Mrs. Henry Wood, G.W.M. Reynolds, and others were chosen for translation. It is worth-noting that no American novelist or dramatist figures in this initial list.

American novels and plays started to be translated only at the beginning of the 20th Century. Compared with American plays, American novels such as Harriet Beecher Stowe's *Uncle Tom's Cabin*, Mark Twain's *The Prince and the Pauper*, Upton Sinclair's *The Damaged Goods* and *No Pasaran*, John Steinbeck's *Moon is Down*, Pearl Buck's *Mother* and *The Good Earth* cast their impact on the Marathi literary sensibility through translations. It was only after Indian Independence that there took place a shift from the British influence to the American influence. As soon as the British left India after the serious setback to their Empire during World War II, America emerged as a superpower. During Cold War era, in order to prevent the spread of communism outside Russia and China, America opened such centres as The United States Information Service in four Indian cities of

Delhi, Mumbai, Kolkatta and Chennai. It also established American Studies Research Centre at Hyderabad. These initiatives led to the increased perception of America as a distinctive nation and culture on the world map. Along with other Indians, Marathi writers developed interest in such American novelists as Mark Twain, John Steinbeck, Upton Sinclair, Ernest Hemingway, and such American dramatists as Arthur Miller, Eugene O' Neill, Tennessee Williams. Indeed, it is a very remarkable literary event in the history of Marathi literature that a genius like Vijay Tendulkar, who produced a number of extremely original masterpieces in Marathi, spared his valuable time for translating Tennessee Williams' *A Streetcar Named Desire* as *Vasanachakra*. What's more, he has to his credit, besides some translations of novels, two other translations of American plays made into Marathi.] The present study is therefore a modest attempt to explore the relationship between the original American plays and Tendulkar's translations of them.]

Chapter I introduces the nature of the Research problem, reviews relevant research literature, presents a critical survey of various theories of translation from Cicero to Itamar Even-Zohar, etc. It is assumed that Vijay Tendulkar has faced a number of different problems while transferring different coordinates of American culture to the target Marathi culture.

Chapter II provides a brief introduction to the profiles of three American dramatists such as Tennessee Williams, John Patrick Goggan, and Van Doren Mark whose plays have been chosen by Tendulkar for Marathi translation.

Tennessee Williams is one of the most prolific American playwrights in the twentieth-century. He is a novelist, short story writer, poet and scriptwriter. His plays mainly deal with the South. He is well-known for his two plays, *A Glass Menagerie* and *A Streetcar Named Desire*. He is closely tied in theme to

twentieth-century Southern fiction writers rather than to other dramatists of the period. The canvas of his plays in respect of themes is vast.

The themes like violence, sexuality, alcoholism, rape, lack of communication, the solitary search for values, culture-clash, conflict between illusion and reality etc. have featured prominently in his plays. William shows courage in dealing with social problems, which, in his day, was shocking. He deals with contemporary issues such as the place of women in society, homosexuality and its social acceptance. His plays also reveal the inherent loneliness of modern life, the tendency of individuals to approach damaging or fatal alienation and the attraction of ill-considered ideals. Thus he brings to the stage a distinctly Southern sensibility.

John Patrick is also a renowned American playwright like Tennessee Williams. He is known for his comedy. *The Hasty Heart* deals more incisively with plot structure, characterization and the effect of inner states of mind on conduct and character. John Patrick merits attention as a major craftsman of the American theatre.

Van Doren Mark is remembered for his poetry rather than the genre of drama. His contribution as a poet, critic, editor and biographer is noteworthy. He is well-known for his play *The Last Days of Lincoln*, a political-historical play, based on the assassination of Lincoln.

Chapter III presents the literary portrait of Vijay Tendulkar, a journalist, a playwright, a translator, in terms of his family, travel, friends, influences. He is best known for his plays, *Silence! The Court is in Session* (1967), *Ghashiram Kotwal* (1972) and *Sakharam Binder* (1972). [The present chapter investigates Tendulkar's remarkable craft and concerns. As he belongs to the tradition of realist-humanist-experimentalist dramatists, his observations of society are critical. He throws light

on the problems and conditions of the middle class people artistically.

In his plays, Tendulkar treats a number of general themes such as man-woman relationship, love and sex, violence, hypocrisy, socio-political concerns, man's existential loneliness, class-conflict, gender relation, sexual norms, institution of marriage and issues of conventional morality. The range of his themes appears to be vast as he has handled a variety of subjects under these general themes. He is well ahead of his time in the open discussion of sex and violence. By providing insight into major social events and political upheavals during his adult life, Tendulkar becomes one of the strongest radical political voices in Maharashtra in recent time. While contemporary writers are cautiously exploring jumps into the cauldron of political radicalism, and courageously exposes political hegemony of the powerful and the hypocrisies in the Indian social mindset. [As an experimental playwright, he makes it a point to break the conventional ways of looking at things.]

Chapter IV examines Vijay Tendulkar's translations as the phenomenon of cross-cultural transfer. It deals with the analysis of selected extracts from three plays: *A Streetcar Named Desire* translated as *Vasanachakra*, *The Hasty Heart* as *Lobh Nasava Hi Vinanti* and *The Last Days of Lincoln* as *Lincoln Yanche Akherche Divas*. The concept of 'culture' is defined by the the 19th century English anthropologist Edward Bernet Tylor in the first paragraph of his *Primitive Culture* (1871) as follows,

“Culture- is that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society.”

(Encyclopaedia Britannica)

The above definition gives us idea of the nature of culture. Thus, “It is a term for the general way of life of a human society, including

ways of thinking, belief, customs, language, technology, art, music, literature and tradition.”

(The 21st century Webster’s International Encyclopaedia)

[The extracts illustrate various cultural components such as religious belief, mythologies, superstitions, customs, art, literature, various beliefs, traditions, world-view of people and typical American culture. While analysing the extracts from the source texts and target texts, it can be observed that the translator has used a variety of devices as a part of his strategy of translation. [They include faithful translation, elaboration/expansion, deletion, addition, code-mixing, repetition, the device of paraphrasing, the device of alternatives, allusions, condensing device and experimentation at the level of vocabulary and syntax, strategy of alteration especially in imagery. By using the above-mentioned strategies of translation. Tendulkar, it seems, has overcome the difficulties of translating cultural content from source text to the target text in an effective manner.

In this chapter, we have examined in all 58 extracts from three plays. How Tendulkar experiments with the translation of extracts dealing with cultural content can be seen through the following examples.

The word ‘cosmopolitan’ in the source text is retained in Marathi but it is put in Devnagari script ‘कॉस्मॉपॉलिटन’ instead of translating it as ‘विश्वबंधुत्वाचा’.

He has made use of the device of code mixing. Words like nervously, cigarette and superintendent are used in translation.

The device of the repetition which is not found in the original is used by the translator for example, ‘he suggested I take a leave of absence’ is translated as ‘त्यांचं म्हणणं पडलं की, बिनपगारी तर बिनपगारी पण रजा घ्यावीच मी’.

The translator sometimes creates context by using the device of expansion, elaboration. e.g. ‘oh, this buzzes right through me and feels so good!’ is

beautifully translated as 'कसं जळजळत जातं घशाखाली ! खूप बरं वाटतय आता मला'.

The translator has cleverly used the device of omission wherever, he deals with the cultural context which verges on the point of taboo or a delicate subject matter. for instance, the depiction of woman's body from the point of view of physical fitness is generally avoided in our culture. e.g. 'You've put on some weight, yes, you're just as plump as a little partridge!'. In translation the simile is dropped and the original is differently translated as 'तू अंगानं भरलीयस! नक्कीच ! चांगली गरगरीत झालीयस नि काय!'. Instead of translating the simile he has preferred to paraphrase the sense expressed by that simile.

Then the device of elaboration is used to explain the culture-specific phenomenon by the translator. for example, 'a cherub in choir' is elaborately translated as 'चर्चमधल्या छोट्या देवदूताच्या चित्रासारखी'.

The device of making use of allusions from the target literature is used by the translator. It helps to take it near to the native culture. for example, 'I am going to take just one little tiny nip more, sort of to put the stopper on, so to speak.....' is translated as 'आणखी थोडसं मद्य घेईन म्हणते! म्हणजे काय म्हणतात तसं- 'अगदी अखेरचा एकच प्याला '- आणि हे बघ'. It is an example of allusion. It alludes to Ram Ganesh Gadkari's *Ekach Pyala*, a very famous play in Marathi.

The translator's creativity can be seen in translating an altogether new cultural phenomenon into the appropriate cultural coordinates of the target language. for example, the word 'coffin' as 'शवपेटी', 'gorgeous boxes' as 'भारी शवपेट्या' and 'Grim Reaper' as 'यमराज'. By substituting 'यमराज' for 'Grim Reaper', Tendulkar nativizes his otherwise faithful translation.

Tendulkar appears to be a pragmatic translator. He is very practical in order to achieve the effect of readability and authenticity. For instance, the list of

headings of the books of the Bible is very long. So he has retained some titles in English but he has also deleted some portion of the original. See the example given below. जेनेसीस, एक्सोडस, लेव्हिटिकस, नम्बर्स, ड्युटरॉनॉमी, जोशुआ, जजेस, रुथ, सॅम्युअल, किंग्ज, क्रॉनिकल्स, एझरा, नेहेमियाह; एस्थर, जॉब, साम्स, प्राव्हर्ब्स -

It is worth- observing that the translated texts contain a large number of cultural imagery. Sometimes it is brief and sometimes it is extended. Tendulkar's translation of cultural imagery is his strong point. It adds to the readability of the translated texts. For instance, The union between the North and the South is compared to the union of the two married partners who are on the verge of divorce. Marriage is a cultural event and it is not new to any culture. The translator has superbly translated the content with the help of cultural coordinates. e.g. 'I'm doing my best to remember both parties to the divorce - a miserable divorce, if any at all, for neither party could move away' is translated as 'माझ्या बाजूनं मी या दोन्ही गोष्टी ध्यानांत राखण्याचा प्रयत्न करतोय. काडीमोडीचे दोन्ही पक्ष - काडीमोड; झालीच तर अर्थहीन काडीमोड - कारण कुणीच दूर जाऊ शकणार नाही'.

In view of the foregoing illustrations the translated texts leave the impression of creativity, innovation, and experimentation on the part of the translator. Despite meritorious achievements of Tendulkar as a translator, as a part of his critical assessment, it can be seen that his translated texts don't read like the original texts of some places due to artificiality, use of English version at it is, loose translation and omission of challenging portion for translation.

To conclude, it can safely be claimed that despite different problems, Vijay Tendulkar has succeeded in transferring different coordinates of American culture to the target Marathi culture.