Appendix

1. Translation of Adhe Adhure by Bindu Batra

Mohan Rakesh’s Adhe Adhure is translated into English by Bindu Batra under the title, Halfway House. Translation is a complex and difficult process of transmitting not only the denotative meaning and connotative meaning of the original text. It is believed that translation is done to reach nearest of the text in contents, intents, structure and the total result. However it should not be literal. Translator should be aware that each source language (SL) has its own distinct rhyme, rhythm, music, linguistic, semantic and pragmatic and cultural implications these are almost impossible to reproduce in the target language. While translating the original text translator faces problems such as finding the proper synonyms of words and phrases in the target language, expressing not the literal meaning but the contextual meaning of those words and phrases. Therefore, the best translation is the one that is most approximate to the text without problems that a translator comes across in the course of translation.

Moreover, translation of the play seems very complicated and multifaceted because translator must have the practical knowledge of performance of play, of light, sound and colour mechanism. Even translator should be aware of character’s physical and facial expressions which add to the pragmatic meaning of the dialogues consequently the translator has to take them into account. The translation of a play in the target language must be uniformly to perform of the stage and the dialogues should be natural, expressive and convenient to deliver in target language for the characters.

However, there are certain not only semantic but also pragmatic problems which have to be taken into account while translating the structure of original text. Play is an entirely in dialogic mode in which the story, dilemmas, conflict, angry mood of characters are expressed trough dialogues. In fact dialogues project not only the overall personality of character but also their educational standard, socio-cultural status, general habits and mental condition. Therefore, it is the language they speak that distinguishes one character from others.

A comparative study of the original text of Mohan Rakesh’s Adhe Adhure and Bindu Batra’s translation, Halfway House reveals a few shortcomings in its translation such as
Omissions, deviations, abridged information and literal translation. In fact translation of Hindi play, *Adhe Adhure* into English text is very complex process because all initially traits of translation must be on the dramatic quality and stage ability of the English text and it does not disturb the essential dramatic thrusts of the Hindi text. However, briefly a few areas wherein the original Hindi play, *Adhe Adhure* and English translation, Halfway House show dissimilarities such as Omissions, deviations, abridged information and literal translation. These devices are discussed as:

On the perspective of omission, Bindu Batra does not give in details of age, mood, dress etc of the characters of the play but in the beginning as they are given in the original Hindi play. Batra has given only the list of dramatis personae with their age. Batra’s translation does not provide the reader with any such information in the corresponding section excepting as regard the character’s age factor. For instance, before the actual play begins, woman character is described with age and what kind of *sari* she should wear and it is also mentioned that second special sari should be worn in special occasion in original text but such details describing the general mood or dressing of characters have been left out in translation.

The detail of the living room where the action takes place is abridged in Batra’s translation on the other hand detail information is given in the beginning of original play. It is noteworthy that Barta does not quote the character’s facial expression, gesture and posture. It is seen in the very first dialogue of the play by the woman as:

**The woman:** Phe-e-ew...! No one’s ever at home! Kinni! Out I suppose!

( *goes towards books* ) This child is impossible. Another torn book! ( *goes to sofa* ) And Ashok’s been...! (07)

Whereas in the original Hindi text, character’s facial expression, gesture and posture mentioned clearly as:

**Estri:** *(Thakan nikalney key swar main)* Oh Ho Ho Ho Ho! *(Kuch Hatash Bhaw se)* Phir Ghar Main Koi Nahin! *(Andar Ke Darwaje Ki Taraf Dekhakar)* Kinni!...Hongi Hi Nahi, Jawab Kahaa Se De?

*(Teepai Par Pade Bag Ko Dekhakar)* Yah Haal Hai Esaka! *(Bag Ki ek Kitab Uthakar)* Fir Fhad Lai ek aaur Kitab.
In Batra’s English translation, woman’s dialogue begins with word- ‘Phe-e-ew...!’ in itself expresses the feelings of discomfort, disgust or impatience or astonishment therefore it is important to note before this word the mood and feelings of the character. Whereas it is clearly mentioned in original Hindi text as: *(Thakan nikalney key swar main)* Oh Ho Ho Ho Ho! Again in the same dialogue, Savitri calls Kinni looking at the inside door. But in the translation looking at the ‘inside door’ is omitted. Then she picks up a book from Kinni’s bag. But Bindu Batra writes that she ‘goes toward books’. Again when Savitri encounters the first man while carrying the tray towards the courtyard door, the facial reaction and the movement of the two are left out in the translation. When the man calls the woman ‘listen’ while she was going to make tea, the woman stops and turns to him but it is left out in the translation. Such kinds of omissions have an effect on in stage performance and while performing characters would miss their position and facial gesture.

Again when Savitri encounters the first man while dusting the furniture, her dialogue, facial reaction and the movements are completely omitted in the translation (in page 10). Woman’s omitted dialogue in translation is in Hindi text as:

**Savitri:** Khade Kyu ho gaye?

**Purush Ek:** Kyu, Mai Khada Nahi ho sakata?

**Savitri:** *(Halka vakafa Lekar Tirsakarpurna Swar main)* Ho To Sakate Ho, par Ghar Ke Andar Hi. (p.18)

Moreover, above mentioned omitted Hindi dialogue would have been translated as:

**The Woman** : Why did you stand up?

**The First Man:** Why? Can’t I?

**The Woman:** *(in weary mood and sarcastic voice)* You can. But inside the house only.

As above mentioned Savitri’s dialogue reveals that she did not hesitate to humiliate her husband and it shows the Mahendranath’s cowardly personality. Therefore, this dialogue should not have been omitted by B. Batra in translation.
The translation of the title is not literal ‘Halfway House’ but it seems that it is not a lexical equivalent of ‘Adhe Adhure’. The connotative or implied meaning of ‘Adhe Adhure’ seems that half-hearted, incomplete home, a sense of incompleteness. Also, the play deals with the disintegration of family, disordered home, quest of modern woman for completeness, lack of satisfaction in home and relationship. In the play, Adhe Adhure, husband, Mahendranth and wife, Savitri attempted to leave house in dejection. Even they want to live their life on their own terms but at end of the play they have to return home. Moreover, Savitri struggled for many years to make a happy home and maintain economic conditions without any help from her husband. Consequently she searches a complete man in Singhania, Jagmohan, Juneja but she fails in it because each individual behaves alike in a given situation. With reference to Savitri, title of the play should be mentioned such as- Half-Hearted or Half stay quest.

However, sometimes intension of a dialogue is different from the literal meaning as in the case of ironical and satiric expression and in dramatic irony. Therefore a translator is expected to preserve the feeling and tone of the source language. In this respect, D.Kumar Basu writes about B. Batra’s translation in ‘A Note on This Translation’ to Halfway House as:

| The translator of Adhe-Adhure, Bindu Batr, has fond memories of those days. When we were able to contact her with suggestions for some slight revision of her work….Mohan Rakesh approved of this translation, we learn from the translator. Every word written or omitted in it has been under the joint scrutiny of the playwright and the translator during the long moths it took the translation to take shape. |

2. Translation of Lehron Ke Rajhans by Paul Jacob and Meena Williams:

Mohan Rakesh’s Lehron Ke Rajhans is translated into English by Paul Jacob and Meena Williams under the title, The Great Swans of the Waves. A comparative study of the original text
of Mohan Rakesh’s *Lehron Ke Rajhans* and its translation of Paul Jacob and Meena Williams reveals the shortcomings occupied in its translation such as omissions, deviations, abridged information and literal translation. In fact translation of Hindi play, *Lehron Ke Rajhans* into English text is very multifaceted process because all primary traits of translation must be followed on the basic dramatic quality and stage ability of the English text and it does not disturb the essential dramatic qualities of the Hindi text.

The translation of the title is not literal and it seems that it is a connotatively equivalent of *Lehron Ke Rajhans*. The connotative meaning of the title, *Lehron Ke Rajhans* is a symbolic in which waves are the symbol of worldly and sexual pleasures and the two swans are Nanda and Sundari. By the end of the play the swans fly away and Nanda, too, gets rid of his attachment with the worldly life. In the play, *Lehron Ke Rajhans*, husband, Nanda and wife, Sundari attempted to live their life on their own terms but at end of the play they have to depart and meet the failure of marriage. Moreover, Sundari struggled to make a happy home and maintains worldly pleasure for her husband. Consequently she fails to understand Nanda’s mind.

On the perspective of omission, Paul Jacob and Meena Williams do not give in details of mood, chorus, information about character’s position on the stage etc but these aspects are given in detail in the original Hindi play. Detail describing the general mood or dressing of characters have been left out in translation. The detail of the living room where the action takes place is abridged in English translation on the other hand detail information is given in the original play.

It is noteworthy that Paul Jacob and Meena Williams do not translate Shashank’s dialogue which is mentioned in Rakesh’s Hindi play. In English translation, Act-I ends as:

**Maitreya:** I understand, my prince…Goodbye…*(turns and goes out by porch door. Nand looks on at the male figure on the lamp-stand)*

**Nand:** You cannot understand, Maitreya…How can you, when I cannot? *(goes and sits wearily on the platform up right. Lights dim. Pause. Shadowy figures on stage. One of them comes down and puts out the lamp left with snuffer. Darkness) (07)*

Whereas in the original Hindi text, Shashank’s conversation with Nand is mentioned clearly at the end of Act-I as:
As mentioned above, at the end of Act-I, conversation between Shashank and Nand is left out in the translation. Such kinds of omissions have an effect on in stage performance and while performing characters would miss their position and facial gesture.

3. Translation of Karnad’s plays:

Originally written in Kannada language, Agni Mattu Male (The Fire and the Rain) is indeed a translation of Kannada play by Girish Karnad himself. English being the language of his adulthood misses something of the original as he himself acknowledges honestly in Notes of The Fire and the Rain. Therefore, first, it is very essential to understand Karnad’s view on his translation of plays, The Fire and the Rain and Hayavadana and how Girish Karnad translated his play into English. However, he acknowledges honestly about his translation in the ‘Notes’ of The Fire and the Rain:
The Fire and the Rain is a translation of my Kannada play, Agni Mattu Male. English is the language of my adulthood: inevitably the translation is only an approximation to the original. But there is also another kind of loss.

‘Agni’ is the Sanskrit word for fire. And being a Sanskrit word, it carries, even when used in Kannada, connotations of holiness, of ritual status, of ceremony, which the Kannada word for fire (‘benki’) does not possess. ‘Agni’ is what burns in sacrificial alters, acts as a witness at weddings and is lit at cremations. It is also the name of the god of fire. Conversely, when a match is struck, a gas-burner is lit or when a house goes up in flames, you see ‘benki’.

‘Male’ is a Kannada word. It means rain, pure and simple. It has none of the aura of romance, mystery and grandeur that surrounds Sanskrit words for rain when used in Kannada.

‘Mattu’ means ‘and’. It is usually left out in spoken Kannada.

Thus the phrase, Agni Mattu Male, in addition to counterpointing two physical elements normally seen as antagonistic, also sets up several other oppositions: between an Indo-Aryan (Sanskrit) and a Dravidian (Kannada) language, between the pan-Indic and the regional points of view, between the classical ‘marga’ and the less exalted ‘desi’ traditions, between the elevated and the mundane, and even perhaps between (here one needs to tread cautiously) the sacred and the secular.

Nothing of this can come through in English – a despair not confined to the title. So bearing in mind Robert Frost’s maxim that poetry is what gets left out in a translation, we proceed. ³

Reference: