The present study on translations of select modern Marathi poems in English focuses on the interlingual and intercultural transfer. The translations range from 1960 to 2010. The study has examined 64 significant source texts (STs), 75 target texts (TTs), 14 important modern Marathi poets and 15 well-known translators. The history of the translation of Marathi poetry into English has a very short span. It does not range even more than a period of one hundred years. It truly began with the publication of *Ballads of the Marathas* in 1894 (1982). The westerners in collaboration with native Marathi scholars did these translations. James Nelson Fraser and Kashinath B. Marathe’s three-volume translation of Tukaram was a ground breaking work. They were largely uninspired renderings and they lacked the “feel” of the Marathi. There are major self-translations by Vinda Karandikar, Arun Kolatkar and Chitre. Besides, the translations of Vilas Sarang, Philip Engblom, Vrinda Nabar, Nissim Ezekiel, Shanta Gokhale, Sudhakar Marathe, Shirish Chindhade, Pradeep Deshpande, Sachin Ketkar, and Niranjan Uzagare have been considered in the study.

The STs are varied and they wear subtle features of their respective periods. Primarily, three paradigms have been presented: the self-translation, the texts of post-1960era and the post-1990 period. The problems encountered are many: from self-translation to translatability and untranslatability, and processes and procedures of translation to the inherent problems of complex translation situations. In the new research area of translation studies today, the empirical data study has been a more valid domain. The study has concentrated on seemingly incompatible and divergent properties transferred in the TTs. The study aims to examine modern Marathi poems and analyze their English translations by focusing the phenomena of interlingual and intercultural transfer from Marathi into English. The study has enabled to explore the strategies and procedures of translations employed in the transfer. This has enabled the researcher to determine the place and significance of English translations of Marathi poems.

Translation is simultaneously a process and a result. The details examine how the translators have responded to the demands of the translation situations. The translator has always a choice to make. Therefore, the study has found out the appropriateness, inappropriateness, acceptability, and unacceptability of the TTs based on the translation processes and situations. Translation situations could have even destructive impact on cultural
values that the STs possess. The varied translation situations determine the translation strategies. There could be ambiguities and paradoxes in self-translation situations. A self-translator can claim greater freedom. Every translation has competing paradigms with imprecise, dynamic and overlapping concept systems. The study attains the examination of cultural differences in linguistic and conceptual systems in order to describe the translation variables. The attempt is to study real translation practice and translation reality that really exists. This is done in order to describe the influence of cultural, linguistic and textual aspects on the processes and results of translation.

Translation is a young science overlapping with a cluster of perspectives. There are no unified approaches to the study of translation. Practitioners and scholars construct isolated understandings of translation. Many of these are non-empirical. Translation is essentially a textual process. It is in a real sense retextualization of the STs. It starts with the ST and ends with a TT. Therefore, translation variables are textual variables. The text is considered here as the primary object of the study. An attempt is made pursuing rigorous observation and empirical description of how this retextualization is accomplished. It seeks to identify regularities and irregularities in the results of the translation.

Both the ST and TT situations define the translation processes. There could be as many translation processes as there could be varied number of translation situations. There are four important components of translation are considered in the study: intersection of a translation situation, the competence of a translator, the ST, and the TT as a product of translation. A translator’s realizations of textual possibilities of a particular ST emerge from wider ranges of text-possibilities. This is an inherent dynamism of a translation situation. The study has reconsidered ambiguities and paradoxes while discussing numerous variables. These participate in determining a set of translation strategies.

Several factors such as diverse contents of STs, authors’ intentions, readers’ needs and expectations, linguistic and cultural aspects on the TTs, principles of equivalence, fidelity to the original (STs) texts, the degree of acceptability in the TL, equivalence of culture-specificity, achievement of coherence and cohesion in the TTs are considered. The method could initiate, therefore at a word, phrase or clause level in terms of linguistic analysis. It would expand if required, into a culture study with reference to the transfer. Nevertheless, it would primarily examine the equivalence of the transfer in the two codes. The aim is to examine the transfer
systematically and objectively from one code (Marathi) to the other (English). The observations and descriptions of the language variables have been examined empirically in the transfer of the two codes. The cultural, social and communicative specificities of the STs and TTs are considered. The translation situations, intentions, purposes, and needs of the target audience are taken into account. The extent and organization of shared knowledge, contents of the STs and their transfer in the TTs and the acceptability constraints on the TTs are considered. Destruction of value system/s of STs, texuality, intertexuality and textness of the texts in the process of the transfer are explored. Syntactic, semantic and communicative deviations in the TTs and universals of translations and multiculturalism have been also dealt with. Strategies and methods exploited by translators in varied translation situations are borrowing, caiqie, literal translation; transposition, modulation, explication, adaptation and so on. Since the Indian translation theory has many constraints, the Western theoretical modules have been applied. The insights in the works of theorists from Jakobson (1957) to Venuti Lawrence (2001) have been used in the study.

The observations made on the transfer comprise the main substance of the study. The theoretical preliminaries mark the idea that the researcher is aware of the translation theory. Every translation situation is a challenging situation. It involves several linguistic, cultural, social, regional and local complexes and subtle considerations. A text is a product of several such factors. Therefore, translation theory or theoretical considerations do not work all the time. There are, at times, translation situations that are beyond the reach of a theory. Possibilities of many approaches therefore cannot be neglected. Nevertheless, the theory or the theoretical insights of translation studies have obviously advantaged the researcher and several of them have been used in the study.

The roles translations play and the issues of power that exert in cultural and identity formations underline the increasing importance and place of translation. Rege’s translations were appreciated abroad than Mardhekar’s to know how the Indian women are adored in Indian cultural ethos. Buddhism that was originated in India spread out in China and Japan. Translations of the Buddha texts from the Pali into the Sanskrit and later in other major languages produced the possibilities of its spread. The greatest epic Mahabharata has been the amalgamation of several translated texts from many Indian Bhashas. According to Suniti Kumar Chaterjee (2010: 113-123), much of the literature of Sanskrit and particularly the
*Mahabharata* and the *Puranas* is based on a translation substratum from the literatures of Indo-Aryan languages. These include the languages of born-Aryans, mixed-Aryans, non-Aryans and also foreign speakers, the settled groups of people who spoke Greek and Latin. When Sanskrit attained pan-Indian status, its speakers became reluctant to disclose the translated character of its literary substratum. The *Ramayana* and *Mahabharata* were later translated in several major languages of the world. The colonial consciousness of Indians was a socio-political and cultural product that was nurtured by the colonial educational set-up and science and technology introduced by the British rulers in India, the influence of English and American literatures and several other such constructs. The translations of Bible in hundreds of languages, translations of the *Sanskrit* texts and *Vedas* and the other *Bhasha* literatures by the British with the assistance of local scholars were accomplished for varied reasons.

Why are translations done? Is translation a secondary activity? Is it that the translators translate texts because they cannot create their own texts? Is translation just a sort of time-pass activity or are there any cultural, political, ideological hidden agendas in translation assignments? Which texts are translated? Why does a particular translated text get prominence in a particular period? What transformations and changes do take place through translation processes? Is it that the English translation of Marathi poems is just a text transferring activity? These and many such questions are raised in the translation criticism. Translations provide a vital link enabling different cultures to interact. Probably, the most comprehensive data for studying the cultural interactions are the translated texts themselves. The best criticism comes through translation. It would remain confined within the boundaries of a native language if it is not exposed through translation to a larger audience. A critic can focus reader’s attention on the foreign work but he can never fully expose it to him. This is the privilege of the translator alone. The critic can make the foreign work “function” in the mind of his readers. But the translator can make it “function” in his native language, literature and culture. The foreign work can come to life in a different culture through translation. Its cultural, social and political reference is important when these texts address to a wider readership. Tagore made extensive modifications in English translations of his own *Bangala* texts in order to make them intelligible to the western readers eschewing the incomprehensible native items. These were the translation strategies he pursued. Tagore’s works were applauded in the West and its consequences figured in the Nobel Prize he was awarded in 1913. Without good translations, works from the past are
dead. The contemporary works are introduced to the wider audience through translations. Good translations have the power to bring the past back to life and to integrate them with the present. Therefore, translation universals and linguistic multicultural phenomena are the challenges and opportunities for the new millennium speech communities of a globalized and globalizing culture. The Translation Studies has an important role to play here.

The prolific growth of globalization has accelerated the speed of interferences of languages at large in the international scenario. Until today, the languages such as Spanish, Russian, and Chinese were beyond the reach of Indians. Nevertheless, today the growing need is felt among the Indians to learn them. English came to us through colonialism. It has now a history of more than two hundred years. The contact with the English language is growing since then and it is now beyond our control now. Though some would turn their noses contemptuously against the growing use of the English, we have to accept the bitter truth that we cannot survive today without English. Marathi nurtured and developed during the last two hundred years in the shadow of English. The impact that the English exerted on the Indian languages has been appallingly immense. Bhalchandra Nemade records this impact in his influence study (1993). The influence of the English on Marathi is observed not only in terms of lexis but also in terms of syntax and style. This impact is still found in one or the other form in our day today life. Urban centres are fairly westernized and we have accepted innumerable things from the West. The pressures of globalization are beyond our control but the question of language has been brought upon the anvil. Linguists, thinkers, reformers, culture critics are worried about the future of Indian languages. Since the Victorian Age, torrential pressure of English words has engulfed the Marathi language. The impact continued and we had been helpless. We failed to erase the English words like, “railway, table, cup, mug, station, cycle, radio, TV” and many more used in the contemporary Marathi. The official efforts of finding Sanskrit substitutes for such words by the purists did not succeed and the Marathi speech community did not use these words nor had they accepted them. This has been a natural phenomenon in a history of languages. It also happened in the Marathi. In the beginning of the nineteenth century, Marathi was under the impact of the Romantic and Victorian English poets. During the twentieth century, the impact continued (if we consider the genre of poetry) through the poetry of T. S. Eliot, W.B. Yeats and Ezra Pound.
Marathi has been a major Indian language like North Indian Hindi, Bengali and Guajarati languages. The Marathi literature is considered as the most developed literature in the Indian literary traditions. It has a history of more than one thousand years. It was flowered by the poets like Dnyneshwar and Namdev. The saint poet Tukaram is considered as the greatest poet of Marathi language. His *Abhangas* are familiar even to the illiterate masses of the Marathi community. They could recite and sing them effortlessly. There are equally a huge number of Sanskrit words in Marathi but they are used in formal situations and in literary diction. There are similarly good numbers of words from the *Pharasi* and the *Arabic*. The word *barph* for “ice” and “snow” is not a Marathi word. It is a borrowing from the *Pharasi*. As there is no snow and ice in the geographical existence of Maharashtra, we never needed it either. Even the neighboring Kannada has a good influence on the Marathi. The contact with the language brings in the linguistic items in a language. Language trafficking is considered as the significant influencing factor in the development of a language. This phenomenon is seen in historical developments of languages. The English by now, which has a life of more than two hundred years in India obviously has left linguistic imprints on the Marathi culture. Since the English acquired the status as language of science, technology, scholarship, knowledge, research and library, the translation of English texts into Marathi became a major enterprise. This process initiated approximately during the early nineteenth century India.

The seeds of translating business thus have been sown in the colonial aculturalization of Indians. The need is felt in varied fields of knowledge. Academia, journalism, advertisement, administration, science, technology, and literature are largely dependent on English. The place of translation in literary studies and criticism is exceptional and unprecedented. The translation of Marathi texts into English has been done on a massive scale. But the vice versa journey has a weaker history. This is because there are a least number of competent translators transferring the Marathi texts into English. There is no dearth of bilingual writers in Maharashtra but their English is not so competent that they can venture into the translation area. They know English at the official level. They do not have a sound basis in contemporary and colloquial English. Subsequently, they could not happen to shoulder the complex and multi-faceted activity like translation. However, the bilingual writers like Kolatkar, Chitre and Sarang emerged on the literary scene of Marathi and therefore the importance of translation activities have been underlined during the last four decades. Good Marathi literature must be brought into English
and we need a good number of competent translators to carry out the business. The Translation Studies therefore has received paramount importance in the last few decades. It has now become a significant area of interdisciplinary study for Indians.

The Translation Studies has been growing rapidly in the last four decades. It has become a significant instrument of international communication in all branches of human experience. Translation can refer to the subject field, the product (the translated text) or the process (the act of producing the translation). Translation in this view is a contextual thing; a cross-cultural communication, an expressive act. It attempts to transfer the exact contextual and several aspects of the source text (ST) and its meaning. Roman Jakobson’s concept of “Interlingual Translation” is deemed as translation proper. Translation between written languages remains today the core of translation research. During the recent years, research has been undertaken into all types of linguistic, cultural and ideological phenomenon. Today, there are rapid developments and research into audio-visual translation encompassing sign languages and interlingual subtleties. During the twentieth century, the translation theory revealed an expanded range of fields and approaches. Approaches developed during the century towards the discipline are outstanding. With the rapid growth and worldwide translation training programmes, diverse forms of translation research has been crossing traditional academic disciplines like linguistics, literary criticism, philosophy and anthropology. New trends, disciplines or conceptual discourses began to take roots since 1960’s onwards.

The translation phenomenon has a huge effect on our everyday life. This can range from a very big event like Commonwealth Sports event held in India recently to a very trivial situation like a music concert pamphlet lying at a restaurant table near your home town in Pune for example. In recent decades, translation forms such as audio-visual translation, a written product that is read in conjunction with an image on the screen such as cinema, television, DVD or computer game, sign, music and dance etc. are on the increasing scale. The flag symbol and a sign is understood as a country, nationality or language, or visual phenomena like icons, symbols on the computer screen or signs in public places etc. have varied implications.

Translation also exists between different varieties of the same language such as sign or code language etc. The English words “biscuits, football, Mummy, rounders, and the sweets sherbet lemons” became in American editions of J. K. Rowling’s popular book *Harry Potteras “cookies, soccer, Mommy, baseball and lemon drops” with a few alterations in syntax and
grammar. Issues covered by translation are therefore vast, wider and complex. Translation is a three-fold phenomenon:

1. The process of transferring a written text from SL to TL, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or TT, which results from that process and which functions in socio-cultural context of the TL.
3. The cognitive, linguistic, visual, cultural and ideological phenomena, which are an integral part of 1 and 2.

The mapping of areas is extended to an exhaustive list. The list of topics given below throws light on the breadth and borders of the translation studies:


With the publication of Chitre’s Anthology (1967), there is a plethora of Marathi poetry in English translations. Indian Literature of Sahitya Akademi and New Quest publishes translations of poetry from major Indian languages regularly. Books are coming up regularly. Numerous independent collections of English translations have come up in the recent years. This is an important cultural phenomenon of literary translation. Nevertheless, they are equally not recognized and appreciated. A re-examination and re-investigation of these translations is therefore necessary in the new light. It would be interesting to read them and assess their place and value in the realm of English translations. Chitre’s translations have added a new dimension in translation studies. A good deal of work has been available on the translations from English into Marathi but very little work has been done on the English translations of Marathi texts.

The first part of the study explores the phenomenon of self-translation. The growth of self-translation is a result of bilingualism. Literary bilingualism is relevant to the Indian context. As an important phenomenon of self-translation, the STs and the TTs of Karandikar, Kolatkar and Chitre have been extensively investigated. Since the self-translations are products of the author himself, the fidelity between text and translation is often blurring. Self-translation acquires an independent status in form as well as content. It creates intriguing situations in translation situations. Some degree of freedom is anticipated in self-translation. Therefore, it would be pointless to criticize a self-translated work for not being faithful to the original.
Karandikar’s preferences are for literal translation. They have adversely affected his target texts. He does not seek necessary freedom as a self-translator. Overinsistence on the literalism has brought about ungrammatical structures in the TTs. It is a problem of intertextuality. Another recurring distortion found in Karandikar is the syntactic imposition of the ST on the TT. There are numerous language variables where Karandikar is involved in several semantic, communicative, functional, and pragmatic distortions and deviations. However, he does follow varied strategies such as shifts, transposition and explication. A comparative analysis of Chitre’s three translations manifests that Chitre’s translations are more acceptable, effective and valid than Karandikar’s. The comparative method of analysis provides an effective tool of examining language variables more competently. In spite of the fact that Karandikar’s self-translations suffer from the tyranny of literal translation, several of his translation situations are competent.

Kolatkar is a class poet and translator. His use of English in original or in translations has none of the sense of obtuseness that one finds in other translations. Kolatkar employs varied strategies such as transposition, modulation, adaptation, caigue, literal translation and borrowing in order to achieve functional equivalence. Kolatkar often avoids literal translation or keeps postponing it. Transposition method is largely used by him. He does not stick like Karandikar to a monolithic strategy. It is a mark and sign of excellence in translation. Kolatkar’s several self-translation situations make maximum efforts to achieve interlingual and intercultural transfer, but at the same time, he does not deter to take the required freedom. The excessive freedom leads him to produce meta-poems. Kolatkar leaves some lines untranslated. He does not consider them as important and adds instead different lines altogether that do not exist the ST. These strategies indicate that Kolatkar recreates a new poem with the support of his original poem. Kolatkar’s translations often pursue domesticating strategy. He often addresses to the domestic audience. A comparative discussion of Kolatkar and Vinay Dharwadkar’s translation Takta manifests this strategy. Twelve self-translations of Kolatkar and two translations of Takta have been examined in the study: “Irani Restaurant Bombay”, “Biograph”, “Song of the Flour Mill”, “Crabs”, “Malakhamb”, “Buildings”, “Fuse”, “The Feast”, “To a Cloud”, “The One Who Did not Go”, “Ambu Invites Vithoba for a Round of Phugadi” and “Greetings”.
Semantic and grammatical distortions frequently recur in Chitre’s translations. He indulges in bold innovative ventures. He forms several un-English compound structures such as “wordbound” for the ST Shadbaddha. Either this is an abstract way of putting things or it may also be thought as an innovation. He uses semantically unacceptable lexis in the TL for instance, “disused village”. Chitre’s choice of the adjective “bloody” in such NPs as “bloody mythology” and “bloody mouth” are obviously unacceptable. On several occasions, there are mistranslations in Chitre. He uses “a paw” for “the edges of nails” (Prayer to Shakti). Asladhya bond is transferred as “Obscene seed”; moolgaath as “original twist”. The use of “Unrhymes” as a verb makes no sense. It is semantically and grammatically unacceptable. There are innumerable illustrations of such deviations and distortions in Chitre’s translation situations. Unlike Karandikar, Chitre does not use monolithic strategy. He employs varied non-traditional strategies and therefore his translations least suffer from syntactic and grammatical deviations.

Chitre’s capacity as a user of English is like that of a native. He feels, senses and dreams in English. This appears to be his strength as well as weakness as a translator. This capacity and strength of Chitre has adversely affected his translations. He often indulges in abstractions and complex structures to exhibit his potentialities as a natural user of the English. His self-translations therefore suffer from a sense of superior complexity and obsession. Chitre adds extra lines or drops a few (Prayer to Shakti). Like Kolatkar, Chitre finds alliterating equivalents for the onomatopoetic expressions. This is indeed an exceptional achievement as a translator.

The principal constraint in Chitre’s translations is his leanings towards abstractions, refinement, discursive and more reflective expressions. He transfers simpler texts into difficult structures, curved scholarly deliberations, longer structures with many clauses embedded in one another making the messages deliberately difficult, ambiguous. There are lesser idiomatic uses and more uses of sophisticated terminology, technical terms, and polysyllabic words. Three long poems: In Ethiopia, Gurudatta is Found Dead and Shaktichi Prarthana are discussed in detail. Most of Chitre’s translational strategies are reflected in these poems. Besides, three Salama romantic lyrics and a philosophical poem, Prophets have been considered.

The second part of the study considers the important translations of the Marathi poems from 1960 onwards ranging up to 2010 as representative samples. Chitre’s Anthology (1967) represented the modern Marathi poetry for the first time to the Western world. A plethora of the translations of Marathi poetry continued with zeal and passion in since then. Varied approaches
and strategies have been used in translating Marathi poetry. Three main important Marathi poets, Mardhekar, Rege and Sant and a few translated poems of Namdeo Dhasal, Bhalchandra Nemade and Narayan Surve are taken into account.

Mardhekar brought major transformations in the poetic taste and sensibility of his times. His choices of words are queer, selective and eccentric. His linguistic experimentations are both metaphysical and absurd. He projected the absurd, trivial and insignificant in the alarmingly vast universe. Evil effects of growing urbanization, dehumanization of man and the role played by machine have been his major preoccupations. Rhythm, musical modulations and cadence further complicate his poems for translation. Chitre, Sarang, Kumud Mehta and Sudhakar Marathe have translated his poems. Both Chitre and Sarang have translated similar poems of Mardhekar. A comparative analysis of these poems has advantaged to understand the appropriate transfer. Chitre uses abstract and pseudo-phrases. Sarang’s “own two-room apartment” becomes “establishment” in Chitre. He indulges in odd and un-English expressions. Chitre’s “saline wind” becomes “the salt wind” in Sarang. Chitre uses “ferments” for ambuni. It refers to the souring of unbaked dough. The image confuses and disrupts the flow. Sarang opts for a simpler option, “goes sour by”. Several such deviations are examined comparatively.

There is nothing strikingly “modern” in Rege’s poetry. His poems do not convey the fury and anguish of his contemporaries. He is a traditionalist and his texts manifest his firm roots in the Hindu tradition. He plays endless variations on his erotic and mystical themes. The technical verbosity is his strength. He uses dynamic, sensuous and innovative imagery. His poetry goes nearer to musical paradigms and the melody of Vedic songs and hymns. His poetry is reinforced by the instinctive mysterious powers of the Hindu ancient and medieval erotic sculptures and architecture. The basis of Rege’s poetry is his worshiping attitudes to woman power (Stree-Shakti). The sensuous form of womanpower in fascinating imagery is his strength. Rege’s vision of life was confined to the pleasure principle. His poems never manifest the tragic aspects of life. This was Rege’s serious limitation as a poet. His Tridha Radha is complex, cryptic, enigmatic and discursive poem. Its brief and microscopic form engulfs larger spaces. It consumes enormous grounds and primitive regions of the Hindu psyche narrating the myth. It is a cultural Catharsis and unfulfilled sexual urge of the mass psyche. Nirpharake’s translation achieves functional equivalence than Rege and Engblom’s. Nirpharake’s translation of Anksherta saliche Radha-as “Radha / a lush green paddy field-” is preferable to Rege and
Engblom’s as “And the rice-field Radha”. Nirpharake employs transposition method. Though the adjectives “lush and green” do not occur in the ST, they are the relative metaphorical attributes of Radha. It is difficult to maintain the balance between myth and the culture-specific items. Translating a challenging ST, pregnant with mythical sub-texts, distortions are bound to occur. In an attempt of achieving equivalence, the translators have produced a meta-poem. Comparative study of Chitre and Engblom’s translations are considered. Engblom’s translations have achieved a fair transfer of the complex and subtle Regesque texts than Chitre’s.

Sant is an introvert lyricist producing a world of varied colours, fragrance and intuitions as a lonely woman. But her loneliness does not lead her to modernist absurd and surrealistic sensibility. Sant’s indulgence in nature, love, philosophy and such ruminations forms her poetic vision. Her poetry evokes abstract emotions through concrete experiences. Her phraseology is weak and delicate. Sant’s love lyrics indulge in the Marathi middle-class-family metaphors. Her predicament is devoid of social and political anarchy. Her subtleties have tormented her translators. The individuation and personalization of her poetic experience playing between conscious and subconscious worlds brings in difficulties of transfer. The participative role of nature further complicates linguistic and cultural regions of her poetry. Nature enlivens her sensibility and provides her a power of emotional equivalence. The translation situations of Nabar and Ezekiel involve in many deviations, distortions and at times, mistranslations. Several illustrations have been examined. awandha is an unspeakable agony but the TT is “silent expressiveness”; Onjal is “Receiving”. The misinterpretation makes the transfer obscure whereas the STs are quite exact and clear (Kaat; “Snake Skin”). Wonderful metaphors are dropped: Maatichya onjalit (Tu; “You”). Over-indulgence in shifts produces distorted TTs and meta-poems. The changes and modifications do not correspond to the potential semantic constructs of the STs. Subtleties of potential meaning are lost through translational processes.

Namdeo Dhasal, a major modern Dalit Marathi poet derived ideological and theoretical basis from the works of Mahatma Phule, Dr, Babasaheb Ambedkar and Karl Marx. The Dalit voice was subjugated for centuries together. Golpitha (1971) is an unprecedented eruption of the Dalit voice and militancy. Dhasal broke out all the traditional cannons of middle-class elitist standards of poetry. His poetry proved a cultural menace to the elitist cannons. The tone of the poem, Bhuk (1975, 1992) is the part of the form and content in Dhasal’s poetry. Shanta Gokhale has failed to transfer the speaker’s wrath, anger, and irritation evoked by hunger. She interprets
Bhuk as “dreams”. There are illustrations of the syntactic imposition of the ST on the TT. The subjugated voice of the Dalit however, militant has not been reflected adequately. There are illustrations of inadequate transfers of culture-specific expressions and semantic deviations. Gokhale has employed different strategies such as transposition, explication, and amplification. A better substitute for chhakka is “the half-sexed jack” instead of ‘eunuch’ but for purushartha, she uses “manhood” instead of ‘virility’, which seems more appropriate in the context. Being a woman translator, Gokhale has picked up the speaker’s outburst of wrath ending in abusive and obscene phrases of the ST appropriately. Her choices here enable her to correspond to the wrath of the poem. Chindhade’s knowledge of the ST’s literary, social and cultural background as a Dalit text is adequately reflected in the TT. Chindhade’s translation is an excellent illustration of this criterion. His choices are at some places formal like Chitre’s. But they befit the particular translation situations. For instance, “afire” in place of “blaze”; the word bazaar in place of “market” are appropriate choices. The culture-specific word bhakari is transposed as “Badger for / a morsel”. The verb vitambana karane is transposed as “deflowered”. The concept of ‘deflowering’ refers to the destruction of innocence of the Dalit women in sexual sense.

Dalit Sahitya fuelled the literary movement called “the literature of the oppressed.” It brought about radical changes in the literary sense, sensibility and taste of Marathi literature. It was the outcome a militant and radical socio-political theory. Narayan Surve came from the left-wing politics. His meaningful participation in interior rural masses of Maharashtra and his social and political commitment is manifested in his inartificial poetry. Surve’s poetry does not reflect wrath and anger and it does not employ abusive of slang Marathi like the Dalit texts. It is rather more reflective and ruminating. Sarang does not find any obscurity and complexity in the transfer of Surve’s poem, “Karl Marx”. The poem has two conversation pieces in non-standard dialect. The lexis, usage, style and tone are in non-standard dialect. Sarang’s method is simple; he first transfers the non-standard items in the standard dialect and then he transfers the ST into the TT. Sarang effectively achieves informal tone and the lexis of the non-standard items.

The post-1990 literature shows marks of complete shift in terms of form, content, style, lexis, tone, spirit, texture of the Marathi poetry. The globalization process has brought about paradigm shifts in every aspect of Marathi culture. The protagonist of the post-1990 encounters unprecedented future-shock-situations. Every citizen is turned into a customer. The media has taken the charge. The post-1990-culture-crisis has paralyzed intelligentsia. The sensational
news channels, the TV series, the mobile, the net has lulled the sensitivity. The cultural canvass has enforced the common man to live in vacuums and empty spaces. These circles have annihilated roads to the fundamental values of life. The poetry reflects this face of cultural annihilation and deterioration. A value-based space and its process of socio-cultural transfer, the economic-depression-anarchy of the wounded and frustrated Karandikar-Kolatkar generation have been shifted and further injured by tracks of globalized multinationals and mega-corporation ambience. The post-1960’s sensibilities have taken different forms of anger and anguish. The poetry revolves round metropolitan and mega-town culture, unresolved complexity of absurd existence of futility, desire for hedonistic and materialist fulfillment, commoditization, consumerization, and collapse of interpersonal dialogue. The language is broken, fragmentary, distorted, abstract, abnormal, odd and eccentric. Picking up tone, texture, lexicology, forms and structures of the post-1960 tradition, swear-language is freely used. The multi-media-hold destroyed possibilities of language. Use of pidgins and creoles are the indicators that language is insufficient to manifest experience of an impossible situation. Interlingual and intralingual, and intercultural and intracultural hybridization became a natural process. The linguistic and the cultural ambience of the post-1990 poetry underwent a radical transformation. The second wave of the Neo-Brahminization began. Anglicization of the Marathi Bahujan communities increased use of English. Growing use of English in the Marathi life became an inescapable cultural-straitjacket. The post-1990 poetry indulges in lexicology triggered by computer, media and elitist life-style revolving round hi-fi commodities. Hybridized phrases such as “consumerised ratrī”, “sentimental pachola”, “multinational sajan”, “shahishnu salad”, “vishthapit website”, “marginal kakadi”, “satyacha constipation”, “fucking phugadya” became common use. This is an attempt of bi-culturalism. It is mixing the Marathi and the Western cult. The post-1990 Marathi poetry appears to search a self-identity through such culturally awkward and anti-conventional content, form and tone. It evokes fear, doubts, uncertainties, alienation, loneliness and inconsistencies in every respect of existing absurdity. The STs of Sanjeev Khandekar, Hemant Diwate, Manya Joshi, Saleel Wagh, and Kawita Mahajan have been examined. Sachin Ketkar, Nandita Wagale and Niranjan Uzagare have translated these poems. The samples are representative. Ketkar and Wagale’s translations suffer from a few deviations whereas Uzagare has failed to transfer the gender-based texts.

The findings of the study in the nutshell form are as follows:
• Literary translations of foreign texts or vice versa enrich the literary traditions of a speech community. They not only fuel the literary excellence but also provide tools of novel ideas, cultural and social changes and warnings of impending nuisances and menaces.

• The transfer of STs always begins at the linguistic level and then it shifts to other levels.

• There are possibilities of imposition of the ST syntax, semantic constraints (poetic diction), tone, and style in transfer. For effective transfer, a translator should pay attention to such linguistic items and transfer STs corresponding to syntax, and semantic constraints of target language.

• Theoretical insights are useful for effective translation of literary texts; however, theory may not always work to understand especially transfer of complex and subtle poetry texts.

• Texts produced by female and transferred by male or vice versa present several problems in the transfer. A male transferring a female text for example must pay attention to linguistic, psychological, cultural and such other aspects of a text. Shanta Gokhale, a female translating the male text of Namdeo Dhasal or Niranjan Uzagare, a male translating the female text of Kawita Mahajan has been considered in the study.

• A self-translator may enjoy freedom in transferring his own texts, but excessive freedom might divert a TT. Some of the self-translations of Kolatkar show such diversions.

• Transfer of culture-specificity of a ST often involves higher degree of untranslatability.

• Expressive values of TTs depend on the communicative transfer. The target audience for whom the translations are done must be taken into account in transfer.

• There are more losses in transfer than gains when texts wear more native / foreign elements / items and the translatability of a text is under pressures of such constraints.

• Competence of a translator plays a pivotal role in transfer. The more competent a translator, the better and effective transfer is expected. Nevertheless, this may not happen in some cases. Chitre’s transfers are curvy, discursive and involve in several abstractions.

• The degrees of translatability of even untranslatable texts are always dormant in the unconscious competence of a good translator. In other words, no text could be untranslatable, though the translation criticism often alarms the message of untranslatability especially in the transfer of poetry texts.
• If ranks are to be given as translator of Marathi poems in English, Arun Kolatkar would stand at the top; Vilas Sarang and Dilip Chitre would follow Kolatkar towards the subsequent ranks.

Translation criticism aims to discover not only the worth and place of the translated texts from foreign codes but also to understand why and what for the texts have been brought in our code. This could be also the other way journey. Investigations of target texts are therefore significant in this respect. Linguistic and cultural configurations brought in through the translation in the other code essentially have important functions and roles to play. These functions may vary as per the translation agendas. Strategies, methods, tools, devices, techniques and such other modes used in the study therefore help us to understand the translation processes and situations. They are also useful and necessary in the translation studies. Their place and significance must be important. Nevertheless, studying translational transfer may not be always dissecting an item like a chemical or an ingredient in the laboratory. Dry and dissection analytical debate would kill the spirit of the texts on many occasions, though this may be necessary at times. But what this researcher felt was that the target texts produced come up with their subtleties and complexities. Often their equivalence and fidelity to the original text may not always be examinable and as well at times unnecessary also. Translations enliven the classics and contemporary works in one’s own codes and likewise they are transferred in the other codes as well. This has been a very significant role played by the translations. A study of Marathi poems translated into English manifested a transfer of not just one code into the other but it was also a transfer of a culture. This was a revelation of the researcher in the journey of the present study.