Chapter IV  
Translations from the Post-1960 Era: From B. S. Mardhekar to Narayan Surve  

4.1 Preview of Marathi Poetry:

The history of the translation of Marathi poetry into English has a very short span. It does not even range for more than a period of hundred years. According to Philip Engblom, it truly began with the publication of *Ballads of the Marathas* in 1894 (1982: 115). It was a handful of ten Marathi Powadas translated by Harry Arbuthnot Acworth. According to him, the tradition of translating Marathi poetry into English was more or less modelled on the Harry Arbuthnot Acworth pattern thereafterwards. The Westerners in collaboration with native Marathi scholars did these translations. The Westerners, who were working as missionaries or government functionaries and took interest in Marathi language to translate traditional poetry or preferably the Saint Marathi poetry of medieval times. These translations are dry and they do not have any “feel” of the Marathi language. They were largely uninspired renderings into English prose. They generally made an attempt to convey the most general sense of the original Marathi. James Nelson Fraser and Kashinath B. Marathe translated the three volumes of translations from Tukaram. *The Poems of Tukaram* (1982: 117) was a phenomenal work. This was the first major attempt after Acworth’s *Ballads* at translating Marathi poetry into English. This was an ambitious project comprised of 3,721 abhangas of Tukaram. Justine E. Abbott translated the eleven volumes of the Poet-Saints of Maharashtra in collaboration with Narhar R. Godbole. They were painstakingly composed in literal prose. The results are therefore not graceful, and so they have been often criticized. This must be considered however, as the substantial and voluminous contribution in the realm of translations of Marathi poetry into English. Most of them are more or less truly paraphrases of the originals. The original Marathi texts of nearly all these translations were composed in the ovi meter. It is a meter that has traditionally been associated with narrative verse. These volumes do provide, however, a sense of the extraordinary range and variety of Tukaram’s poetry: from the orthodox bhakti themes and images to intensely personal spiritual and homely experience to ecstatic exclamations. However, according to Engblom, Acworth’s *Ballads of the Marathas* are remarkable not only because they were the first of their kind or because they dealt with the
folk as opposed to the literary tradition of Marathi poetry, but also because they are so successful as translations and so readable (1982: 115). Largely, the translations of saint Marathi poetry attempted by many failed to give the feel of the original Marathi language. Engblom observes that there is a greater sense of artificiality in tone and texture in Marathi translations of saint poetry even by such translators as Fraser, Abbott and Macnicol. He makes a conclusive remark about Macnicol’s translations:

He has managed to create an artificial tone and texture in his translations that are positively misleading as to the true nature of Tukaram’s style. How does Tukaram appear in the original then? What are the requirements for an honest representation in translation? Sad to say, there is hardly anything available in English that adequately conveys the “feel” of Tukaram. (1982: 119).

The independence of India marked a paradigm shift in translations of Marathi poetical texts into English. The translators took enormous interest in translating contemporary Marathi poetry into English. The post-independence period is therefore a marking boundary in the translations of Marathi poetry into English. Marathi poets felt the need to address their poems to a larger audience than Marathi for the first time. This chief drive enforced them to translate their poems into English. Engblom writes in this respect:

Some contemporary Marathi poets have done their own translators with varying degrees of success. The Marathi poets felt the need to address their poems to a larger audience. So, one can perceive two distinct periods in the translation of Marathi poetry into English motivated by distinct interests and purposes. The nationality of the translators, the type of poetry they have chosen to translate, and the manners of their translations have all changed from the one period to the other. If the one emphasized pre-modern poetry at the expense of modern, the other has perhaps overemphasized the modern at the expense of the pre-modern poetry. Taken together they represent a substantial body of Marathi poetry in English translation. (1982: 115).

Dilip Chitre’s *An Anthology of Marathi Poetry: 1945-1965* (1976) was the first anthology that represented Marathi poetry of the modern period to the outside world. The volume largely determined the outside world’s view of the modern Marathi poetry. It is edited and largely translated by Dilip Chitre. There are 149 poems beginning from P. S. Rege to Prakash Bandekar. Though the anthology is named as the anthology of Marathi poetry, there are no major names of the Marathi poets included in this anthology. Out of 149 translations, 117 translations are by Chitre alone. It is rather Chitre’s anthology than an anthology of representative samples of translations from different corners of Maharashtra. So, several controversies were triggered when this anthology was polished in 1967. Balchandra Nemade in an excellent review of the *Anthology* not only raises many pointed questions regarding the
narrowness of the selection of poets included in the *Anthology* but also the presuppositions about the modernity in Marathi poetry that determined the selection (1970: 17). His angry and rash comments show his love and sympathies for the representative selection of the major Marathi poets and poems. According to Nemade, Chitre’s selection is largely “based on favouritism” (1990, 2001: 135). Nemade is unhappy about the exclusion of more or less important poets such as Anil, Borkar, Kusumagraj, Grace, Keche etc. and inclusion of sub-standard and trivial poets such as Sudhir Kolatkar, Bandu Waze, Prakash Bandekar, Pralhad Wader (2001: 135). There are twenty poets included in the *Anthology* and out of twenty, fifteen of them are the residents of Mumbai and three have been connected to Mumbai as if the Marathi poetry is alive in Mumbai only because the so called English poetry cannot find any land outside this city (2001: 146). By pointing out Chitre’s absurd and irrational approach for not providing space for good Marathi poems, Nemade remarks that more than half of the poems included in the Anthology are not good enough to be given to a serious reader of poetry (2001: 135). He also takes issues with the manner of the translations themselves, specifically with what he sees as the “indiscriminate liberties” (1967: 18) taken with the Marathi and an over-reliance in the English on “the current stylistic devices of modern English verse” (Ibid: 17). Most of Nemade’s criticism is harsh and he documents his case with numerous examples from the *Anthology*. In spite of several controversies, debates and criticism the *Anthology* (1967) remains an impressive contribution and a growing body of Marathi poetry in the English translation. Engblom while passing conclusive comments on the *Anthology* hopes that it would include the major Marathi poets in its next edition but it is sad to say that the chief editor of the *Anthology* Dilip Chitre is no more today. He writes:

The project was a commendable one even if its realization was not entirely satisfactory. It represents the first major attempt at translating contemporary Marathi poetry into English, and as such it was a useful (and perhaps necessary) first step. Furthermore, it remains the single largest body of contemporary Marathi poetry available in English. One can only hope that eventually a thoroughly revised edition will see the light of day, with a broader spectrum of poets represented in it and, perhaps, a broader array of translators collaborating in the task of translation. The original editor of the *Anthology* remains probably the best person to bring this all about (1982: 124).

Besides, there has been publication of volumes of translations of individual Marathi poets. Many of them do not show the ambition or the voluminousness of earlier efforts at translating Marathi poetry including the *Anthology*. However, one expects to see increasing
and improving contributions of translations of Marathi poetry in the future. As an example, there is a slim volume of “transcreations” of Ram Ganesh Gadhkari, *Poems of Govindagrag* (1968) translated by Sarojini and Suniti Namjoshi. The poems are a thorough misrepresentation of the original. K. Chauhari and P. S. Nerurkar’s *On the Pavements of Life* (1973) is a brave attempt at literal translation however, the translations are largely spoiled by the complete inadequacy of the translators’ English. It seems that many of the poems in this volume deserve to be translated well except Vilas Sarang's translation of “Karl Marx”. (1973: 82). Nissim Ezekiel and Vrinda Nabar’s *Snake-skin and Other Poems of Indira Sant* (1975) and Engblom’s translations of P. S. Rege’s poems *Fire, Water, Earth and Wind: Selected Poems of Purushottam Shivaram Rege* (1993) have been considered in this chapter. Arjun Dangale’s(*edited*) *No Entry: An Anthology of Marathi Dalit Poetry* (2005), Dilip Chitre’s *Virus Alert: Selected Marathi Poems of Hemant Diwate in English Translation* (2004) and his self-translations *Shesha: Selected Marathi Poems in English Translation: 1955-2008* (2008) are some of the principal English translations of Marathi poetry. Kusumagraj (1912-1999), Vitthal Vaman Shirwadkar, a recipient of the prestigious Dnyanpeeth Award is a major Marathi poet, a dramatist, and a laudable literary figure of Maharashtra. Vilas Salunke has translated his poems into English. The poems are collected in the anthology entitled, *Blooms of the Earth* (1999). These translations did not receive much attention as most of them indulge in several deviations. Most of the STs chosen for translations are written in traditional metre and rhyme and the translator has made attempts to retain the metre following the English metre. The focus of the translator is concentrated on the metre and the rhyme and so the translations have largely failed. So, the translations of Kusumagraj have not been included in the study.

A plethora of publication of the translations of Marathi poetry continues with an equal zeal and passion in the last two decades. It is however, a happy literary phenomenon and yet a critical one for the future of modern Marathi poetry. It is yet to be determined the impact of globalization on the Marathi poetry and the kind of language it indulges in has raised several issues. Sachin Ketkar’s *Live Update: An Anthology of Recent Marathi Poetry* (2005) includes thirty poets, a variant and elaborate array of the post-1990 period. Many of them could be placed in the marginal map of the poetic scene. Some of them could be understood having not a lesser role to play in the existing landscape of post-1990 modern Marathi poetry. Independent translations and some more translations of individual Marathi poets include
Mangesh Narayan Kale’s poems *Thus, It’s Just a Shape of Poem* (2007), Sanjeev Khandekar’s *Mutatis Mutandis* (2007) and Sachin Ketkar’s self-translation, *Skin, Scam, and Other Encounters* (2012). Besides, Sahitya Akademi, New Delhi is regularly publishing a vast body of Indian poetry in translation from regional languages in its esteemed volumes of *Indian Literature*.

Varied approaches and strategies have been used in translating Marathi poetry over the past century. Most of them have been open to criticism as well as appreciation and admiration. Westerners did the translations of most of the pre-modern Marathi poetry. These translations conveyed the most general kind of meaning. There was a lack of sensitivity in these translations. As a result, they failed to give “a feel” for the poetry of the original Marathi texts. The translators of modern Marathi poetry have been largely bilingual Indians who have acquired a sort of command on the English language. Their translations on the other hand, suffered a setback by the overemphasis and bedeviling fear of “a widespread lack of fidelity to the word or the spirit of the originals as by a frequent insufficiency of English” (Engblom, 1982: 130). Nevertheless, if an earnest approach is pursued one could see that there would be signs of general improvement of the art of translating Marathi poetry into English and one would expect a better prospect for translations of Marathi poetry into English. There is an increasing numbers of Marathi poets, scholars and translators and they are becoming truly bilingual. The major names in this respect would be Vinda Karandikar, Arun Kolatkar, Dilip Chitre and Vilas Sarang. The phenomenon is a happy marker for the translations of Marathi poetry and one could definitely anticipate that more Marathi poetry in English translations may be achievable than ever before. Vilas Sarang however is dubious about the whole state of existing affairs. He is critical about the boundaries to be drawn between the poems written in Marathi and those written in English. He writes in the Prefatory Note of his first volume of poems in English *A Kind of Silence* (1978): “I find it difficult ... to maintain a distinction between those poems written in Marathi and those written in English. Some of the original Marathi poems were altered under the influence of their English versions” (1978: 5). The Malayalam poet K. Ayyappa Paniker “spoke of simultaneous creation virtually in two languages to Sarang in a poetry reading session. So, Paniker's poems, the two versions would appear to be a product of the same creative moment(1981: 35). This shows that there is no distinction between a text (original poem) and a translation. This is an indication that the
boundaries between Marathi poetry and English poetry are becoming hard to define. There is a greater degree of cross-fertilization or at times even confusion between Marathi and English. There are mixed results discovered in both the originals and the translations. In *Jejuri* (1976) and particularly in his recent volumes of English poems (*BOP* and *Sarp Satra*), Kolatkar has demonstrated his mastery of English language use. These are completely convincing English poems, but their context always remains completely Marathi culture bred in the tradition of Maharashtra. They remain Marathi in sensibility, attitudes, perception and point of view. According to Engblom, Kolatkar is the only Marathi poet who has really managed to do this. He is also the only one who has been able to re-create truly his own Marathi poems as English poems in their own right (1982: 129). He could be therefore a working model of English translations of Marathi poetry of both modern and pre-modern periods.

The body of the English translations of modern Marathi poems is vast and immense. Therefore, one must define a certain boundary-line for the purpose of a rational exploration. The space of these translations is indeed wider. There are also sub-standard English translations coming up every year. It is therefore difficult to confine a certain boundary-line. The only way out would be to make an assessment of these translations with varied appropriate approaches. These could obviously compose separate studies. In the present chapter, however, three main important modern Marathi poets have been considered: B. S. Mardhekar, P. S. Rege and Indira Sant. Besides, a few translations of Namdeo Dhasal, Bhalchandra Nemade and Narayan Surve by different translators have been discussed, as without these poets, the literary cannon of Marathi poetry would be incomplete.

### 4.2 Bal Sitaram Mardhekar (1909-1956):

Bal Sitaram Mardhekar brought about a paradigm shift in the literary taste, attitudes, perception of reality, tone of the poem, phraseology and style. He is therefore considered as an epoch marking poet whose impact and influence worked for at least two generations and fired the imagination of young people. Mardhekar’s poetry was confined to metropolis, Mumbai and his poetic sensibility did not move out of the metropolis paradigm even then his poetry had been able to stretch out its impact on the modern Marathi poetry as a whole. Mardhekar brought about major transformations in the poetic taste and sensibility of his times by exploiting the traditional cultural labyrinth of the Saint Poetry. Sarang and Chitre make a
critical assessment to place Mardhekar in an appropriate perspective. By taking the modern Marathi poetry to Tukaram and Ramdas, according to Chitre, Mardhekar discovered potent stylistic devices in their work and an affinity with their sensibilities. Though Mardhekar was influenced by the Western-poetry of T. S. Eliot and Ezra Pound, the tone and temper of his poetry was essentially Marathi. He employed surrealistic and expressionistic techniques to present the absurdities of metropolis experience. His poetry is “odd, abrupt, and clumsy in places, whimsical, suddenly embarrassing and sentimental” (Anthology, 1967: 10).

Mardhekar is a theorist poet and his poetry is a curious combination of the old and the new. His language of poetry, attitudes and perception of existing ambience of the metropolis nurtured a new poetic sensibility in the modern Marathi poetry. Shirish Chindhade writes in this context:

Using the traditional prosodic forms used by the saint poets such as abhanga, ovi, shloka Mardhekar’s poetry expresses radically a new contemporary sensibility embodied in bald, at times vulgar, subtle and unorthodox images, symbols, similes, and ideas, inevitably reminding an erudite reader of T. S. Eliot. It would not be too wrong to observe that the same line is toed by Arun Kolatkar, Dilip Chitre, P. S. Rege, Grace and a few others. The result: a highly complex, abstract, oblique, ironic involved expression. (1986: 2)

Mardhekar did not write a long poem. Even the short lyrical poems have an appearance of casualness and slightness. Even the titles of his two best known volumes Kahi Kavita (Some Poems) and Anakhi Kahi Kavita (Some More Poems) are characteristic. It is as if the poetry did not matter; what mattered was the horror that he saw around him. Mardhekar remains an odd sort of major poet. Chitre writes:

Mardhekar did not, and most probably could not write longer poems. His staple was the lyric-- the sort of beautiful, tubercular lyric that has emerged elsewhere in the last half century. Compactness, precision, a fine sense of rhythm...with irony tinged with sadness ran through many of his poems (Anthology, 1967: 10).

He exploited the traditional verse forms such as ovis and Abhang and used the oriental quasi-techniques of music and rhythms. His poetry was therefore not the result of free-association as free-verse but the poetic thread was followed with a specific musical rhythm. Therefore, his poetry is remarkably known for rhythmic cadence. His choice of words is queer, unique, selective and at times eccentric. His linguistic experimentations are awesomeshocking. He projected invariably the absurd, trivial and insignificant place of an individual in the alarmingly vast universe. The effects of the growing urbanization on the common man, the process of dehumanization and the significant role played by the machine
has been major preoccupations of Mardhekar’s poetry. T.S. Eliot also addresses the issue of
man’s dehumanization in his major poems. Many have commented about Eliot’s influence on
him. Vijaya Rajadhyaksha, the authoritative critic on Mardhekar does not reject Eliot’s
influence on his poetry. She argues that Mardhekar’s poetry was essentially modern but it
equally adhered to the Marathi literary tradition. A great poet like Mardhekar is an extension
of a complex literary Marathi tradition. Producing his own unique stamp as an experimental
poet, he has enriched the tradition of the Marathi poetry (Rajadhyaksha, 1991: 173).

Rajadhyaksha assesses the place of Mardhekar as a poet by relating him to T. S. Eliot’s well-
with this view. He comments on Eliot’s influence on Mardhekar’s poetry and the charges of
obscenity in the court of law:

In terms of literary history, Mardhekar’s achievement in Marathi is comparable to that
of T. S. Eliot in English. He brought in a new sensibility and gave a fresh idiom to
Marathi poetry. He wrote of the despair and wretchedness in modern life, themes that
are familiar to readers of English poetry from the time of The Waste Land.
Mardhekar’s poetry aroused the same kind of incomprehension and outrage that the
early Eliot faced. Interestingly, Mardhekar had to face a charge of obscenity in a court
of law, a treatment similar to that which Joyce, Lawrence and others received in the

A few translators like Dilip Chitre, Vilas Sarang and Kumud Mehta have translated
Mardhekar’s poems into English. The comparative study of these translations would obviously
trigger to find out the sensitive issues and methods employed in translation studies. The
examination of the processes employed, the equivalence achieved so far in the TTs, the shifts
and different procedures used and finally the evaluations of the TTs have been considered.

Mardhekar’s poetry has its fair share of difficulties and obscurities but as compared to
Chitre’s translations, Sarang’s twelve poems appeared in the Journal of South Asian
Literature (JASL, 1982: 85-91) are more effective in comprehensible English than Chitre’s.
Chitre has published twenty-nine translations of Mardhekar’s poems. They have appeared in
the Anthology (1967) edited by Chitre himself. It also includes Kumud Mehta’s two
translations of Mardhekar’s poems. Three poems of Mardhekar, Shiva’s Phallus, Watch it
Mister and I am a Wedding Guestas titled by Chitre (Anthology: 54, 61 and 61) have been
translated by Sarang which have appeared in the JASL (1982). It is interesting to note that
Mardhekar did not title any of his poems and Sarang too followed it in his translations of
twelve poems of Mardhekar.
There are several problems in translating Mardhekar’s poems into English. Some of them are embedded in the linguistic structures and the peculiar style he has evolved. Mardhekar exploits *ovi, rucha, abhanga* forms of Marathi Saint Poetry. Rhythm, musical modulations and cadence complicate his poem for translation. His choices of words are metaphysical and absurd and they are derived from several sources. Look at some of these structures as samples for translation: *sambarshingi* (MK: 74), *veej-pisara* (MK: 78), *barphrachamagjan-reeticha* (MK: 87), *nakatinagintallaka-taar* (MK: 47), *aabhalachakarmathsandha* (MK: 79), *ardhonmilit* (MK: 75), *paryustuk nach peesahi phulate* (MK: 76), *marmar-rav-charchit-nayana* (MK: 40), *badawit tirrya* (MK: 39), *adhyanachi chabi* (MK: 38); onomatopoetic structures: *rakharkhit* (MK: 38), *dhagdhagnarya* (MK: 58), *thaskedaar* (MK: 47) and many more could be given. The influence of Eliot, Pound and the Saint Poetry is the chief force of his style and poetic diction.

A comparative analysis of the Poem No 10 from *Kahi Kavita* (MK, 1959, 1994: 31; Chitre, *Anthology, I am a Wedding Guest*, 1967: 62; Sarang, 1982: 85) is as follows:

<table>
<thead>
<tr>
<th>ST</th>
<th>(a) Vilas Sarang</th>
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<tbody>
<tr>
<td>Don kholananchya birhadil</td>
<td>Like a wedding guest I move</td>
</tr>
<tr>
<td>Mazya ghari mee vharadi</td>
<td>round my own two-room apartment,</td>
</tr>
<tr>
<td>Kinnychha sasari karahadi</td>
<td>or like someone on a fortnight's visit</td>
</tr>
<tr>
<td>Jamat kill</td>
<td>to a stern father-in-law's house.</td>
</tr>
<tr>
<td>Kast hota chadhe paral</td>
<td>Pain drives temperature up,</td>
</tr>
<tr>
<td>Nahi quinine utara;</td>
<td>and quinine is of no help.</td>
</tr>
<tr>
<td>Anga zombe khara varal</td>
<td>My limbs smart</td>
</tr>
<tr>
<td>Adrushyachall</td>
<td>in the salt wind of the invisible.</td>
</tr>
<tr>
<td>Yeta dewalacha lambuni</td>
<td>The sound of bells in the distant temple</td>
</tr>
<tr>
<td>Ghantanad jaee ambuni;</td>
<td>goes sour by the time it reaches me;</td>
</tr>
<tr>
<td>Tya ghetal bhavana-bhajanil</td>
<td>I gather it in the vat of feeling,</td>
</tr>
<tr>
<td>Ashru phateyll</td>
<td>and then my tears are torn out.</td>
</tr>
<tr>
<td>Kidali kalokhachi phalell</td>
<td>I taste the fruits of darkness, rotten</td>
</tr>
<tr>
<td>Ratrapali yantramule;</td>
<td>because of the night-shift machines,</td>
</tr>
<tr>
<td>Chakhata bhav-yakrut pigalell</td>
<td>and the thyphus fever of inequality</td>
</tr>
<tr>
<td>Visham-jwarell</td>
<td>wrings the liver of my sensitivity.</td>
</tr>
<tr>
<td>Ratra papaniche kesll</td>
<td>Eyelashes of the night, I know,</td>
</tr>
<tr>
<td>Tech tara-rashmi-vesh;</td>
<td>weave apparels of starlight,</td>
</tr>
<tr>
<td>Pari nidreche sahassl</td>
<td>and yet I dare not</td>
</tr>
<tr>
<td>Karawenal</td>
<td>hazard sleeping.</td>
</tr>
</tbody>
</table>

(Vilas Sarang, JSAL 1982: 85)

<table>
<thead>
<tr>
<th>ST</th>
<th>(b) Chitre</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am a wedding guest</td>
<td>Trouble makes my temperature shoot up</td>
</tr>
</tbody>
</table>
In my own two-room establishment;  
Or, am the son-in-law 
On a visit.

When the bells toll in a farway temple 
Their ringing ferments as it reaches me;
When I analyse it emotion-wise
My tears are rent open.

Lashes of the eyelid of night / Are my gown of starry rays / But I do not dare to sleep

Chitre’s “two-room establishment” (line: 1) appears more abstract and a pseudo-phrase as compared to Sarang’s “own two-room apartment” (line: 1) for Mazya ghari mee vharadi (line: 1). The TT “establishment” appears as if it is referred to an institution or organization, whereas it simply refers to a two-room-structure-home in Mumbai metropolis.

Chitre makes simpler things difficult. His “saline wind” (line: 7) is a classic illustration of an abstraction. The phrase is odd and un-English and makes no sense. You hear of the “saline solutions”, “saline soils” but not the “saline wind” in the SL. Sarang uses “salt wind” in his translation, which is meaningful and so acceptable: “My limbs smart / in the salt wind of the invisible” (lines: 7-8) for Anga zombe khara vara (line: 4). Yeats uses the phrase “the salt breath” in one of his lines, “To drink of the salt breath of the sea”. Chitre considers utara essentially as a treatment on an illness or disease. However, it does not necessarily refer to a treatment or measure on an illness or disease in the SL. Chitre translates Nahi quinine utara (line: 3) as “So quinine brings the fever down” (line: 6), when there is no reference of “fever” in the ST. Sarang translates it in the most simple way as “and quinine is of no help” (line: 6).

Chitre’s habitual trait as a translator is to indulge in abstractions and tend to use technical and sophisticated terms when it could be done the other way. The ST word ambuni in Yeta dewalacha lambuni |Ghantanaad jaeu ambuni literally refers to the souring of unbaked dough and Chitre uses the word “ferments”. It obviously obscures the sense in the context it is used: “When the bells toll in a farway temple/ Their ringing ferments as it reaches me”. As a result, the image confuses and disrupts the flow. Sarang, on the other hand, opts for a simpler option, “goes sour by”: “The sound of bells in the distant temple goes sour by the time it reaches me” and achieves equivalence without losing the source content.

The word bhajani in the phrase bhavana-bhajani (line: 6) is ambiguous. It refers to “a dish or a particular mixture for a preparation of a dish” or it also refers to “arithmetical
division”. Chitre and Sarang read the word alternatively and translate it differently. Chitre transfers it as “When I analyze it emotion-wise” (line: 11) and Sarang as “I gather it in the vat of feeling” (line: 11). Chitre, in keeping evidently with the second meaning of the word, transfers it with the verb “analyze” and Sarang transfers it simply as “vat”. Sarang succeeds in keeping the source image and the line comes out much more meaningfully in English as “I gather it in the vat of feeling”. In comparing the two transfers, one can see clearly that Sarang has avoided the abstraction of Chitre in favor of a comprehensible and a simpler and a well-defined image.

Kidali kalokhachi phale| Ratrapali yantramule (line: 7) is a difficult line for translation. It juxtaposes diverse images. Chitre translates it as “The fruits of darkness are rotten / By a mechanism of a night-shift” (lines: 13-14) whereas, Sarang as “I taste the fruits of darkness, / rotten because of the night-shift machines” (lines: 13-14). Chitre’s option for Ratrapali yantramule is again intriguing. The word “mechanism” in “By the mechanism of a night-shift” is an abstraction. Besides, “by the mechanism of” as a PP is a difficult phrase in the context it is used. Sarang simply transfers it as “rotten because of the night-shift machines” and achieves the source content equivalence without any compromises. Chitre’s use of passive form of verb “Gets squeezed” in “the liver of my sensibility/ Gets squeezed by the fever of inequality” (line: 16) is intriguing. The message Chitre proposes to convey becomes difficult. The ST also has an active voice construction bhav-yakrut pigale (line: 8). Sarang uses active voice “fever of inequality/ wrings the liver of my sensitivity” (lines: 16-17) achieving effective equivalence than Chitre. Both translate Visham-jware (line: 8) as “fever of inequality”.

For Ratra papaniche kes (line: 9) Chitre uses a complex NP with two of-phrases embedded in one another making the transfer more difficult: “Lashes of the eyelid of night” whereas Sarang simply puts it as “Eyelashes of the night”. Chitre’s “gown of starry rays” is an interesting complex NP. He uses “gown” for vesh in “Lashes of the eyelid of night / Are my gown of starry rays”, whereas Sarang employs a befitting clause: “Eyelashes of the night / weave apparels of starlight” (lines: 17-18). Though “apparels” is a less frequency-count word, it avoids the abstraction Chitre indulges in. Both Sarang and Chitre adequately transfer the ST Pari nidreche sahas | Karawenall as “and yet I dare not/hazard sleeping” (lines: 19-20) and
“But I do not dare to sleep” (lines: 19). Sarang’s transfer of the poem No 10, *Don kholyanchya birhad|Mazya ghari mee vharadi* is more effective and communicative than Chitre’s.


<table>
<thead>
<tr>
<th>ST</th>
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<th>(b) Chitre</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Rao, sangata dev kunal?</em></td>
<td>Whom do you preach God, mister?</td>
<td>Watch it Mister! Whom do you tell of God!</td>
</tr>
<tr>
<td><em>Sahajog jo shamrugasam;</em></td>
<td>A shifty ostrich, that's what He is.</td>
<td>He is pretentious as ostrich;</td>
</tr>
<tr>
<td><em>Bombil talalo suke unhat,</em></td>
<td>We are fried in the sun like eel,</td>
<td>We dry in the sun like mackerel,</td>
</tr>
<tr>
<td><em>Aani hotase haddi naram,</em></td>
<td>and our bones get battered daily.</td>
<td>And get beaten hard;</td>
</tr>
<tr>
<td><em>Chhan shekate jagane yethe</em></td>
<td>The living are nicely roasted</td>
<td>The rhetorical question <em>Rao, sangata dev kunal</em>? is transferred by both adequately:</td>
</tr>
<tr>
<td><em>Jaganaranchya he angala;</em></td>
<td>over the fire of life:</td>
<td>“Watch it Mister! Whom do you tell of God!” (line: 1) and “Whom do you preach God, mister?” (line: 1). But Sarang’s “preaching” is more equivalent to the ST than Chitre’s “tell of God”. Sarang maintains the informal tone of the second line: “A shifty ostrich, that's what He is” whereas Chitre appears formal: “He is pretentious as ostrich”.</td>
</tr>
<tr>
<td><em>Nidan dhekar karapat aanu</em></td>
<td>let your ostrich broadcast</td>
<td><em>Bombil talalo suke unhat,</em></td>
</tr>
<tr>
<td><em>Dya tumachya tya shamrugala!</em></td>
<td>at least a dyspeptic burp</td>
<td><em>Aani hotase haddi naram</em> (lines: 3-4) is transferred by Sarang as “We are fried in the sun like eel,/ and our bones get battered daily” (lines: 3-4) and Chitre as “We dry in the sun like mackerel,/ And get beaten hard” (lines: 3-4). Both “eel” and “mackerel” are sea-fish and are eaten as food; however “eel” is a snake-like fish (Cobuild: 913) and “mackerel” has a dark patterned back (Cobuild: 913). Sarang’s translation achieves effective equivalence. The ST verb <em>talalo</em> means, “frying” and the adjective “<em>suke</em>” denotes a slim and dry sort of fish. Sarang’s “eel” fits in this context. Chitre’s line does not have any mention of frying: “We dry in the sun like mackerel” (line: 3). There is no mention of bones in Chitre’s line: “And get beaten hard” (line: 4). Sarang mentions it: “and our bones get battered daily” (line: 4).</td>
</tr>
<tr>
<td><em>Chhan shekate jagane yethe</em></td>
<td>The living are nicely roasted</td>
<td></td>
</tr>
<tr>
<td><em>Jaganaranchya he angala;</em></td>
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<td><em>Nidan dhekar karapat aanu</em></td>
<td>let your ostrich broadcast</td>
<td></td>
</tr>
<tr>
<td><em>Dya tumachya tya shamrugala!</em></td>
<td>at least a dyspeptic burp</td>
<td></td>
</tr>
</tbody>
</table>
Dyspeptic “burp” is the exact word (Cobuild: 201) for the ST dhekar (line: 7); Chitre’s choice “belch” premodified by “a flatulent after-dinner” is comparatively difficult. Both use the medical terms “dyspeptic” and “flatulent”, whereas the ST word dhekar is used in an ordinary sense and in an ordinary SL situation. The dhekar is said to be karapat. It has unfavourable connotation; it is the effect of overeating. Whereas dhekar in isolation connotes a sense of contentment, that one enjoys after a mean or an act of eating. Sarang brings in this semantic aspect of dhekar karapat in “a dyspeptic burp”. Dyspepsia is medically speaking indigestion (Cobuild: 482) and it achieves the equivalence of karapat, whereas Chitre’s “A flatulent after-dinner-belch” does not specify “belch” because “flatulent” simply means “excessive formation of gases in stomach” (Dorland’s Medical Dictionary, 2001: 336). So, there is an ambiguity that it might imply a “belch” of satisfaction and exactly the opposite sense is reflected in dhekar karapat. Therefore, like the previous translation (Poem No 10), Chitre’s translations suffers from his overdependence on abstract and formal expressions and as a result, the TT considerably distances in achieving functional equivalence.

The poem No 16, Shivling maze lingHech ashantiche bing from Kahi Kavita (MK, 1959, 1994: 37; Chitre, Anthology, 1967: 55; Sarang, 1982: 86) has been translated by both Sarang and Chitre.

**ST**

<table>
<thead>
<tr>
<th>ST</th>
<th>(a) Sarang</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shivling maze lingHech ashantiche bing,</td>
<td>Shiva's phallus and mine:</td>
</tr>
<tr>
<td>Jyanchya zunje sanvdynaringvyapile gall</td>
<td>1</td>
</tr>
<tr>
<td>Donhi khavis khamangEk angatala anang,</td>
<td>the tussle of the two fills</td>
</tr>
<tr>
<td>Dyua nirgununagha dhanglZatapatill</td>
<td>2</td>
</tr>
<tr>
<td>Eka shabdacha aadharlDyua sharirat tarra,</td>
<td>It's the hidden source</td>
</tr>
<tr>
<td>Madhe lungasunga phakirlMeech matrall</td>
<td>4</td>
</tr>
<tr>
<td>Ek maandi 'kaal'-bzaarlDyua 'udyu' de udar,</td>
<td>the whole ring of consciousness</td>
</tr>
<tr>
<td>Maza 'aja'cha vyapalAgatikk</td>
<td>6</td>
</tr>
<tr>
<td>Jaise vimanache pankhalPhaphalyavinahi dankha</td>
<td></td>
</tr>
<tr>
<td>Marita haves, shankhalHavaa karill</td>
<td>8</td>
</tr>
<tr>
<td>Taise dnyan aani vasanaalDrushya pradarshavina</td>
<td></td>
</tr>
<tr>
<td>Danshya karita manmandaOrade tell</td>
<td>10</td>
</tr>
<tr>
<td>Vasanetun vhave dnyanBramhadhyani vishayasewan;</td>
<td></td>
</tr>
<tr>
<td>Ka mithya lagi mithya bhaanlAshantiche?</td>
<td>12</td>
</tr>
<tr>
<td>Chalane hi ashichlMartyash-amarTashyash-khech,</td>
<td>14</td>
</tr>
<tr>
<td>Jo jivant srushticha pechToch payall</td>
<td>16</td>
</tr>
</tbody>
</table>

(b) Chitre

<table>
<thead>
<tr>
<th>ST</th>
<th>(a) Sarang</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shiva's phallus</td>
<td>Without flapping, the airplane's wings</td>
</tr>
</tbody>
</table>
Is my prick weak the air, which starts howling. So knowledge and desire without conspicuous show, sting my mind, and it bellows.
Desire should give rise to knowledge: Knowledge of the Brahmin should fulfill desire;
why must we, in this illusory world, give in to the illusory awareness of anguish?
The tug-of-war between the permanent and the impermanent will go on: what the created world's quandary is, is also its foundation.

One resorts to language; The Other celebrates his body In a drunken orgy, In between, it's me- wretched beggar.

One puts yesterdays on sale, The other assures future credit; I transact my present
In despair. The knowledge of the Brahman must yield sensuous pleasure
Just as the wings of an areoplane Without fluttering sting the air And the air starts Hollering
Without knowledge and sensibility Invisibily bite my mind,
My mind starts Yelling. Senses should lead towards knowledge

(Vilas Sarang, JSAL 1982: 86)

Chitre, Anthology: 54-55)

Shivais a name of Hindu god so, the lexis is retained in both translations in the form of borrowing. There is the tussle and conflict between the two lingas i.e. “phallus”, an archetype and myth of human creation and a foundational force of human consciousness. In Hindu mythology, Lord Shiva is considered as a wild and tribal god, the manifestation of wrath and anger. The wrath and anger of Shiva configures here in the form of ‘sex drive’ as the basic human consciousness. A translation of such a text foregrounded in myth is a challenging task.

The two lingas manifest two perceptions, one is that of Shiva and the other is the speaker’s. The perception of the speaker indicates ‘the sexual drive’ as a representation of general property of human consciousness, which is the basis of all human “anguish” and misery. It is this conflict, the “tussle” and “wrestling” between the two which has been the chief source of human suffering:“the whole ring of consciousness” i.e. sanvdynaring.
Sarang translates Shivling maze ling as “Shiva's phallus and mine” maintaining clarity and Chitre’s “Shiva's phallus/ Is my prick” is riddling. Sarang’s “It's the hidden source/ of all anguish” for the ST Hech ashantiche bing is perfectly equivalent ashantiche bing as “source of all anguish”, whereas Chitre’s “Time is the secret/ Of all anguish” is distortion of the ST. It is not “Time” but “phallus” which is source of all anguish. Chitre’s transfer far fetched the messages from the ST.

There is the description of two phalluses: Ek angatala anang, Duja nirgunacha dhang (line: 4). There are alliterating phonemes / a, n, g / and / kh, n, g / which are obviously untranslatable in the interlingual transfer. For two adjectives khavis khamang, Sarang uses appropriate TT adjectives: “seasoned/ devils”, whereas Chitre instead of using appropriate descriptive adjectives, which are in the ST, he personifies the text: “Both are tough guys”. The two phalluses are understood as two “tough guys” deviating the transfer from the ST. Donhi khavis khamang. The two manifestations of phallus Ek angatala anang, Duja nirgunacha dhang (line: 4) are “one, the bodiless god of Love / in the body, and the other/ is one of the self-indulgent”. Sarang transfers it as “the self-indulgent”. Chitre transfers nirgunacha dhang as “a gesture of the Absolute”. Chitre’s use of a philosophical term “the Absolute” and “a gesture of the Absolute” makes the TT more abstract. Mardhekar’s poetry refers to philosophical and ideational constructs but it rarely indulges in abstract expressions. It always employs concrete metaphors and images. Sarang uses “god of love” instead of “Cupid” making the message more coherent and communicative.

One of the reasons that Sarang had an advantage because he had Chitre’s translations as a ready-made reference and perhaps while translating Mardhekar’s poems he must have found them extremely useful to avoid the deviations of Chitre. This is, of course a predictive observation on the comparative analysis of the two TTs.

The first four ST stanzas (lines: 1-8) constantly make discriminations between the two phalluses and consciousness. The one “banks upon words” (Sarang) and “resorts to language” (Chitre). The other “revels drunkenly” (Sarang) and “The Other celebrates his body / In a drunken orgy” (Chitre). Chitre’s “a drunken orgy” is abstract for Duja sharirat tarra, whereas Sarang’s “the other revels drunkenly” is concrete and equivalent to the ST. Sarang uses “dervish” the distorted form of Indian word darvesha or darveshi for the ST phakir and Chitre “beggar”. Both could have retained the ST word phakir as it is accumulated in the English
vocabulary. For the adjective lungasunga in the NP lungasunga phakir, Chitre’s adjective “wretched” is relatively more equivalent to the ST than Sarang’s “pitiful”. But Sarang’s “dervish” as an alternative to phakir is convincing.

The lines 7-8 Ek maandi ‘kaal’-bazaar | Dujya ‘udyā’ te udhar, / Maza ‘aja’cha vyapar|Agatikl|are transferred by both convincingly as “One puts Yesterday on sale, / the other offers Tomorrow / on credit: willy-nilly I must / deal in Today” (Sarang: 15-18) and “One puts yesterdays on sale/ The other assures future credit;’ I transact my present/ In despair” (Chitre: 15-18). Sarang’s “willy-nilly” is informal use of SL expression nearing the equivalence to the ST: Maza ‘aja’cha vyapar|Agatikl|. Similarly, the ST lines 9-10 are transferred by both without any absurdities however, the interesting onomatopoetic words are “howling” (Sarang: 21) and “Hollering” (Chitre: 22). Chitre’s “Hollering” is less informal than Sarang’s “howling”.

The metaphor of areoplane Jaise vimanache pankha is used to counteract Taise dnyan aani vasanaa. The SL word vasanaa implies varied things. It refers to selfish ends, passions, temptations, greed and so on. Chitre’s choice for vasanaa as “sensibility” does not match the ST word, whereas Sarang appropriately brings it in as “knowledge and desire”. Again, for Chitre Drushya pradarshanvina is “invisibly” but for Sarang it is “without conspicuous show”; pradarshanvina is “without show” and Drushya here is “conspicuous”. It is indeed a Mardhekarian-complex-structure, but it appears that Chitre has not paid much attention to it. He has wrapped it in one word as “invisibly”. Chitre’s choice “bite” for Danshya is inappropriate because “bite” is an ordinary act. The effect and impact of Danshya is extraordinary and lasting. It is about the effect and enduring influence of passions, greed, temptations etc. It is a philosophical argument in this particular context and Chitre is using an ordinary word where he needs to use a word like “sting”, the killing-sting of a cobra. Sarang’s translation is not only approximating the ST but it is effective in the SL.

Compare the following:
“So knowledge and desire/ without conspicuous show, sting/ my mind, and it bellows” (Sarang)
“When knowledge and sensibility/ Invisibly bite my mind/ My mind starts/ Yelling” (Chitre)

The concluding four lines (13-16) of the ST opt for a realistic vision of life. The real foundation of life is and must be without any prejudices of dichotomies and dilemmas based
on the ideas of permanence and non-permanence. There is no any sense of permanence and non-permanence in reality and this itself should be the basis and foundation of life. Mardhekar’s conclusive inferences about the real face of the earth and of life are indeed an awe-producing feeling. Both the translators with a few differences produce this philosophical “dilemma” in the TT adequately. Chitre’s repetition of the of-phrase in “The dilemma of living creation/ Is the foundation of living creation” (line: 32) breaks the coherence of the line. It fairly disrupts the communicative flow of the line; whereas Sarang’s line comparatively achieves coherence effectively: “The tug-of-war between/ the permanent and the impermanent/ will go on: what the created world's/ quandary is, is also/ its foundation” (line: 29-33). Sarang’s choice “quandary” is an apt word for the ST pecha than Chitre’s philosophical abstract choice “dilemma”. Similarly, “The tug-of-war between/ the permanent and the impermanent” is preferable to Chitre’s “The tension between/ The short-lived and the eternal”. It is not simply a sort of ‘tension’ between the age-old conflicts and philosophical perceptions of two major approaches; it is in virtue a sort of a ‘war’. Mardhekar’s rhyming words here are khech and pech. It is interesting to note here that when it is the demand of the ST to use philosophical lexis, Chitre uses ordinary terms. His choice “The short-lived and the eternal” for the ST Martyash-amartyash-khech is a good illustration. In conclusion, Sarang’s transfer is more concrete, coherent, sober and communicative than Chitre’s. Indulgence in complex structures and abstractions, for instance, “ring of consciousness” or “bodiless Cupid” etc. have led Chitre’s translation to incoherent structures.

Philip Engblom admires Sarang’s twelve translations of Mardhekar’s poems (1982: 85-91). By comparing his translations to Chitre, he shows how Chitre’s translations indulge in abstractions and descriptive refinement and sophistications. As a result, the complexities of TT mar the communicative values of his translations. By examining three samples of Chitre’s translations Engblom argues:

“These are three small samples of a generalized process, perceptible throughout the translations, of making obscure by a deceptive sophistication. Not that Mardhekar’s poetry does not have its fair share of difficulties and obscurities, but it does not help matters a bit to compound those difficulties in the English. As proof that Mardhekar can be translated into more sober, comprehensible English, one can only recommend the twelve translations of Mardhekar's poems by Vilas Sarang” (1982: 122-23).

Sarang’s translations are the best illustrations manifesting translational processes and procedures that have enabled him to transfer the most subtle and difficult poems of Mardhekar
effectively. The poem No 8 *Kuni marave, kuni maraave* from *Anakhi Kahi Kavita* (MK, 1959, 1994: 77; Sarang, 1982: 88) is an exemplification of such procedures.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Kuni marave, kuni maraave,</em></td>
<td>Some slay, and some are slain,</td>
</tr>
<tr>
<td><em>Kuni jagave khawuni dagad;</em></td>
<td>some root into garbage for scraps,</td>
</tr>
<tr>
<td><em>Vitalawun kuni aayushyana</em></td>
<td>some smelt the lives of others,</td>
</tr>
<tr>
<td><em>Otawe an sonyache gadha</em></td>
<td>and gather sheaves of gold.</td>
</tr>
<tr>
<td></td>
<td>4</td>
</tr>
<tr>
<td><em>Kuni radave, radawavee kuni</em></td>
<td>Some howl, some wring howls from others,</td>
</tr>
<tr>
<td><em>Kuni hasave piwun vaayu;</em></td>
<td>some drink the breeze and laugh,</td>
</tr>
<tr>
<td><em>Kuni dabuni jakham aajachi</em></td>
<td>some press the wound of Today</td>
</tr>
<tr>
<td><em>Jara udyacha kadhava puu</em></td>
<td>to squeeze out the pus of Tomorrow.</td>
</tr>
<tr>
<td></td>
<td>8</td>
</tr>
<tr>
<td><em>Hya jaganyaatun hya maranyatun,</em></td>
<td>Out of this living, out of this dying,</td>
</tr>
<tr>
<td><em>Hasanyatun an radanyatun hya;</em></td>
<td>out of this laughter and howling</td>
</tr>
<tr>
<td><em>Ahashwatachya muthi waluni</em></td>
<td>will thrust up the fist of Impermanence,</td>
</tr>
<tr>
<td><em>Apap varati chadhatil bahya;</em></td>
<td>sleeves rolled up for a set-to.</td>
</tr>
<tr>
<td></td>
<td>12</td>
</tr>
<tr>
<td><em>Akher gheta takkar jari mag</em></td>
<td>When at last the tussle begins</td>
</tr>
<tr>
<td><em>Yugayuganche phutel bhaal;</em></td>
<td>the forehead of the ages will break,</td>
</tr>
<tr>
<td><em>Ahashwatachya samasheriwar</em></td>
<td>and beneath the scimitar of Impermanence</td>
</tr>
<tr>
<td><em>Shashwatachihitutel dhaal!</em></td>
<td>shield of Permanence shall break.</td>
</tr>
<tr>
<td></td>
<td>16</td>
</tr>
</tbody>
</table>

The poem is a combination of a few statements strung together into a structure but the odd mixing of metaphors is shocking. The absurd existence of modern man and the human predicament he encounters is irrational and illogical. Sarang uses the TT verb “slay” describing the pragmatic and communicative content of the source verb *marave* in: *Kuni marave, kuni maraave.* He does not use the ordinary equivalents “kill” or “beat” for *marave.* The ST line *Kuni jagave khawuni dagad* (line: 2) is transposed and partially modulated. The literal translation of *Kuni jagave khawuni dagad* is something like *Some live by eating stones* but such a transfer would be meaningless. Sarang, therefore transposes the ST “word class with another class without changing the meaning of the message” (Vinay, 2004: 87): “some root into garbage for scraps” (line: 2). The phrasal verb “root into” classes with the ST *Kuni jagave* and “garbage for scraps” with *dagad.*

The next ST lines *Vitalawun kuni aayushyana / Otawe an sonyache kadha* (lines: 3-4) would literally mean, *some would melt the lives of others to cast gold-sheaves,* but Sarang translates the lines as “some smelt the lives of others and gather sheaves of gold”. This is a partial modulation procedure where there is “a variation of the form of the message, obtained by a change in the point of view” (Ibid: 87). *Vitalawun* that is melting, also *kuni aayushyana* and *Otawe kadha* do not occur in the TT. The transposed TT message “some smelt the lives of
others/ and gather sheaves of gold” is a variant form of the ST but can be justified as the appropriate transfer. Kuni radave and radawavee kuni would literally mean, some would weep and some would force others to weep respectively but Sarang transposes the text as “Some howl, some wring howls from others”. He uses “howl” as a verb in the first instance and as plural form noun “howls” in the next. The use of verb “wring” is functional to transfer the ST verb radawave. The TT verb “squeeze” in “some press the wound of Today/ to squeeze out the pus of Tomorrow” (lines: 7-8) for kadhawa refers to the pressing of the “pus” of the wound. Sarang’s use of capital letters in “Today” and “Tomorrow” perhaps helps the translator to transcend the topicality of time constraint. That is one of the ways available to the translator to transfer the ST content.

The lines: Ashaswatachya muthi waluni / Apap varati chadhatil bahya (lines: 11-12) are difficult for translation. Sarang uses “the fist of Impermanence” for Ashaswatachya muthi: “will thrust up the fist of Impermanence,/ sleeves rolled up for a set-to” (lines: 11-12). The capital letter “I” in “Impermanence” helps him to achieve the source content, i.e., the struggle and conflicts of an individual for values are temporal and wasted. The TT “for a set-to” is an interesting phrase in “sleeves rolled up for a set-to”. It is a ready-made phrase used from the children-game–language. The concluding stanzas transferred effectively without any deviations:

Akher gheta takkar jari mag                   When at last the tussle begins
Yugayuganche phutel bhaal;                   the forehead of the ages will break,
Aashashwatachya samasheriwar                and beneath the scimitar of Impermanence
Shashwatachhihi tutel dhaal!              shield of Permanence shall break

Scimitar is a sword with a curved blade that was used in former times in an Eastern country like India. It is largely a literal translation: takkaris “the tussle”; samasheriwaris “the scimitar” and “Permanence” and “Impermanence” are Shashwata and Ashashwata.

The Poem No 1 Kela thoda rojagarlaani annacha vichar from Kahi Kavita (MK, 1959, 1994: 27; Sarang, 1982: 85) is one more excellent illustration of Sarang’s translation. The first stanza is transposed:

Kela thoda rojagarlaani annacha vichar;        Mindful of bread
Aata shewati lachaar | Maaza meech || 2  I worked for a living;
now in the end I find myself driven to scrounging.   4
The second stanza is simply translated wonderfully using literal device except Zale dnyan upharate (line: 4) where the adjective “inverted” is used:

| Drusti pade jethe jetheTethe andhatwache kate; | Wherever I look I see |
| Zale dnyan upharateKumpan kill | 8 barbed wire of blindness. |
| Knowledge itself has become an inverted fence. | 8 |

For Mag aabhasachi barchiMarita ka?is literally translated as “…why then do they knife me with unreality?”; the noun “knife” is used as a verb for “…barchiMarita ka?” Sarang employs multiple translational devices to achieve maximum equivalence. He does not frown to use a literal method if it works. The ST bhavanene sant is “as for temper / I’m a great saint” and mahant is “saint” i.e. a person of great learning or natural ability, khant is “distress”. But the the distress is implied in the ST not towards the speaker but it is implied inclusively. Sarang translates the line Mruttuchi na khanTRale pari (line: 8) as “Yet the distress of life and death / I cannot stave off” (lines: 7-8). In place of a general inclusive address, Sarang interprets it subjectively as “I”. But that does not disturb the source content. Similarly, Gela bhawanwuni pran (line: 9) is “I was stumped” and the source phrase mazya dnyanache kumpan is very difficult to translate; if literally translated it would be fence of my knowledge. But it is transposed as “The pale of my knowledge stretches only/ as far as the crematorium” (lines: 19-20). Sarang translates the difficult lines in simplistic and communicative way unlike Karandikar avoiding literal method and unlike Chitre’s abstractions by using, at times idiomatic expressions such as “to give heart, to go on” verb + noun or verb + prep etc. For example, Dhir dila is literally to encourage or to provide support, but Sarang translates it as “give me heart to go on” (lines: 28):

| Jata mayachi mawuliKeli bapan sawali; | When my mother, a kind soul, died, |
| Aata bahin-bayil\ Dhir dilal | father looked after me. |
| 14 | Now wife and sister |
| give me heart to go on. | 28 |

The Poem No 2 Ban bambuche piwalya gate from Anaki Kahi Kavita (MK, 1959, 1994: 74; Sarang, Poem No 6, 1982: 87) is a challenging poem for translation:

| ST | TT |
| Ban bambuche piwalya gate | Clumps of bamboo sing underlines |
As a practice of neologism and innovation, Mardhekar uses English words in his poems deliberately to introduce a new trend in Marathi poetry. Moreover, this practice of Mardhekar evolved a new standard in the modern Marathi poetry. In the post-1990 Marathi poetry, this has become a regular aspect of the poetic diction today. Besides, like all his lyrics, apart from the rhythm and musical choice of words, the odd and absurd compoundings and metaphors have increased the difficulty level in the ST itself. In spite of such several barriers, Sarang has transferred the source text confidently and effectively.

The first two lines *Ban bambuche piwalya gate/ Akashatil adhorekhite* (lines: 1-2) are complex and challenging for translation. What “clumps of bamboo” sing is “the yellowness of bamboo” according to literal meaning of the ST but that would complicate the message. Sarang transposes the text as “Clumps of bamboo sing underlines/ in the sky” (lines: 1-2). So, it is the “Clumps of bamboo” that sing the song of “underlines/ in the sky”. Without disturbing the source-content, Sarang achieves the transfer. *sawndya* is a difficult word. Sarang interprets it as “mind”, perhaps referring to “intelligence” and “knowledge”. Sarang emphasizes the strong and intense desire to “LIVE”, a pledge through the device of capitalization and the adjective “brave” modifying “pledge”. The informal vocative clause “if you please” not only eases the message of the ST but it also adds as an informal construct. The TT element “if you please” does not occur in the ST but it strengthens to achieve the tone of
the ST. The transposition as a translational device assists a translator to use a similar class of words corresponding to the STs and empowers him to transfer the tone of the ST by employing meta-texts as Sarang has done by using the vocative clause “if you please”. The next stanza is equally difficult and challenging and Sarang does it comfortingly employing appropriate devices. The first line *Limb korato sambarshingi*Limb is a lime tree appears like “staghorned” that is sambarshingi and it carves “predictions” i.e. bhakite. Navi pawale is “fresh steps” and meleli is “lifeless”. Look at Sarang’s communicative and sober transfer: “The staghorned lime tree carves/ hoary impotent predictions/ out of the wind marked / with steps, fresh / but lifeless” (lines: 6-10).

*Saptarshi* is a constellation of sacred seven stars according to Hindu mythology. Sarang explicates the text as “constellated Sacred Seven” (line: 17). He uses an affirmative “constellated Sacred Seven / have botched answers” (lines: 17-18) for the negative *Saptarshicha chukala prashna* (line: 14). The interpretations of unanswered questions continue wastefully and like dripping of frozen hails i.e. the impotency of social and cultural legacy of mythology along with the public media such as radio anger the speaker:*Garathlyawin galati gara,/ Rediot an Radhe Krishna!*. The concluding difficult line of the poem is translated effectively as “the hail continues, and so does / the radio / the timeless amour of Radha & Krishna” (lines: 19-21).


**Nhalelya Janu Garbhawatchiya**

**Winter in Bombay**

<table>
<thead>
<tr>
<th>Nhalelya janu garbhawatchiya</th>
<th>Winter in Bombay</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sojwal mohakatene bandar</td>
<td>With the innocent glow of a woman</td>
</tr>
<tr>
<td>Mumbapuriche ujali yeyee</td>
<td>Three months gone, stepping from</td>
</tr>
<tr>
<td>Maghamadhali prabhat sundar,</td>
<td>A bath, lighting Bombay harbour</td>
</tr>
<tr>
<td>Sachetanacha hurup seetal;</td>
<td>Comes a lovely December morning.</td>
</tr>
<tr>
<td>Achetanacha vaas kowala;</td>
<td>Cool and eager stir of moving things</td>
</tr>
<tr>
<td>Hawet jaati misaluni donhi.</td>
<td>And fresh scent of the immobile-</td>
</tr>
<tr>
<td>Pitat sare god hiwala!</td>
<td>Both mingle in the morning’s breath.</td>
</tr>
<tr>
<td></td>
<td>Everyone drinks in this winter sweet</td>
</tr>
<tr>
<td>Doki alagad ghare uchalati</td>
<td>From the pillowing darkness</td>
</tr>
<tr>
<td>Kalokhachya ushiwaruni;</td>
<td>Houses lift gentle heads;</td>
</tr>
<tr>
<td>Piwale hende bharun gawali</td>
<td>With breakneck sway trees heated</td>
</tr>
<tr>
<td>Kawad neti, maan moduni;</td>
<td>Milkmen carry golden pitchers;</td>
</tr>
</tbody>
</table>

*Saptarshi* is a constellation of sacred seven stars according to Hindu mythology. Sarang explicates the text as “constellated Sacred Seven” (line: 17). He uses an affirmative “constellated Sacred Seven / have botched answers” (lines: 17-18) for the negative *Saptarshicha chukala prashna* (line: 14). The interpretations of unanswered questions continue wastefully and like dripping of frozen hails i.e. the impotency of social and cultural legacy of mythology along with the public media such as radio anger the speaker:*Garathlyawin galati gara,/ Rediot an Radhe Krishna!*. The concluding difficult line of the poem is translated effectively as “the hail continues, and so does / the radio / the timeless amour of Radha & Krishna” (lines: 19-21).

Like Sarang, Marathe is a renowned scholar and a practicing translator of numerable Marathi texts including fiction and poetry. The poem chosen by Marate is indeed a challenging text for translation. It is about the myriad colours of Bombay in Magh period as per the Indian calendar and it is the month of December according to the English calendar. So, Marathe uses December in place of Magh. The metropolis in the December morning is described as beautiful as a bathed pregnant woman. Marathe has dropped garbhawati i.e. a pregnant woman but he simply puts it as “a woman / Three months gone, stepping from /A bath… (lines: 1-3). “Three months gone” is Marathe’s addition. Perhaps, the translator would like to suggest the pregnancy of the woman, that she is pregnant since “three months”. But it seems irrelevant in the context where it is used and it appears as extraneous. He transfers sojwal as “innocent” and mohakata as “glow”. But mohak in the SL is charming and attractive and “glow” is something like tej, it is the effect of the charm. So, it connotes a different meaning. Marathe translates apparently philosophical words (as they usually occur in Mardhekar) Sachetanacha and achetanacha wonderfully without bringing in abstractions like...
Chitre. For _sachetanacha_, he simply puts “stir of moving things” (line: 5) and for _achetanacha_, “the immobile-” (line: 6). Marathe uses the transposition device for “stir of moving things”. He does not translate the word literally but finds out the similar class of words corresponding to the ST class of words.

The next two stanzas consisting of two lines each detail out two pictures of December morning. Marathe’s transfer achieves equivalence and it is done very effectively. If we read the lines without referring to the ST, the lines sound absolutely from a great English poem:

_Doki alagad ghare uchalati_
Kalokhachya ushiwaruni;

Piwale hande bharun gawali
Kawad neti, maan moduni;

From the pillowing darkness
Houses lift gentle heads;

With breakneck sway trees heated
Milkmen carry golden pitchers;

Kalokhachya ushiwarunimplies pillows of darkness but Marathe has shifted it to “From the pillowing darkness”. The shift has produced a wonderful metaphor: “the pillowing”. As an adjective, it premodifies the noun “darkness”. But _kawad neti, maan moduni_ is translated as “breakneck sway trees heated”. _Kawad_ is a tool made from bamboos by the milkmen to carry heavy pitchers of milk. This sense is not conveyed through “swaytrees”. _Kala wayu_ (line: 14) is perhaps an ironic comment on the changing climate of Bombay due to the overurbanization. There must be rampant proliferating pollution widespread in the metropolis when Mardhekar was writing: _Nital nyaharis hirwai zade Kala wayu haluch gheti_ (lines: 13-14). But Marathe pursues the romantic tone reflected in the previous stanzas in this stanza. He uses “still darkling air” a ready-made poetic phrase used in the English poetry for _Kala wayu_:

_Nital nyaharis hirwai zade_  At cool unhurried breakfast, trees
_Kala wayu haluch gheti;_  14 Help themselves to still darkling air;  14

There is a subtle contrast between _hirwai zade_ and _kala wayu_. The trees are green and the green colour evokes the primitive manifestation of nature but now it has been corrupted by urban culture and turned it into _kala wayu_. This subtlety is lost in Marathe’s transfer.

_Ganjadar_ (line: 17) is appropriately translated as “Rusty brown” (line: 17) and it is interesting to examine the typical Indian concept _Sakharzop_ which is transferred by Marathe as “beauty sleep” in the line “Sleep their beauty sleep” (line: 20). The phrase “beauty sleep” is incomprehensible in English. Perhaps _slumber_ would have been a better option for Marathe in place of “beauty sleep” as _foreign boats at anchor / Are still in their slumber_ etc.
There is no “teasing” in the *patti gandh* of tea: “Hot teasing leafy smell of tea” (line: 22)

Garam chahacha patti gandh (line: 22)

Kuthe dhuracha jalaka parimal, Garam chahacha patti gandh; 22 Here a hint of burning charcoal Hot teasing leafy smell of tea; 22

The ST phrase *dambari rasta* could be simply transferred as *tar-road* but Marathe’s “There on black-top streets” (line: 23) is confusing and does not achieve equivalence. The TT adjective “unhearing” in the line “In this unhearing maw of nature” is odd and un-English, whereas “helter skelter” (line: 27) for *sairawaira* (line: 26) and “A monstrous rush” (line: 28) for *Ajastra dhandal* (line: 27) are appropriate and they achieve an effective transfer. Marathe adds five lines at the end on the TT, which are absent, in the ST. The lines seem to be extraneous or Marathe’s own creation in the event of the translation:

Wait! Wait! Just a moment- O fresh scent of immobile things O cool life of the moving… 34 There is a sipful of winter still! 35

The transfer of such a complex text however is fairly done by Marathe with a few deviations of course and not distortions. One could agree that deviations are ought to occur in such a translational situation.

Kumud Mehta has translated a few poems of Mardhekar and two of them are collected in Chitre’s *Anthology*. *Bharun yeyil rudaya jedhawa* has no number because it is used as a preface to a short collection called, *Anakhi Kahi Kavita* appended to *Mardhekaranchi Kavita*. (MK, 1959, 1994: 71; Anthology, 1967: 78). Kumud Mehta’s translation is not cohesive and there are several incoherent structures in this translation as compared to the other translations of Mardhekar.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Bharun yeyil rudaya jedhawa</em></td>
<td>Then when the heart is full to the brim,</td>
</tr>
<tr>
<td><em>Sharir piluni nighel gham</em>;</td>
<td>When sweat is wrung from every limb,</td>
</tr>
<tr>
<td><em>An shabdanchya tondamadhye</em></td>
<td>And on the utterance of words,</td>
</tr>
<tr>
<td><em>Basel tuza gachha lagaam</em>;</td>
<td>Rests your tight grip.</td>
</tr>
<tr>
<td><em>Kalyawarati jara pandhare</em></td>
<td>Then, this sinner’s palms</td>
</tr>
<tr>
<td><em>Hya papyachya hatun vhave</em></td>
<td>Would shed a little white on black,</td>
</tr>
<tr>
<td><em>Phakta tewadha: aani evrhi</em></td>
<td>Then- and only then! As for always,</td>
</tr>
<tr>
<td><em>Hech pandharyawarati kale!</em></td>
<td>The same usual black on white.</td>
</tr>
</tbody>
</table>

The first TT stanza is syntactically an incomplete structure. There are two adverbial clauses that begin with wh-word “when”: “Then when the heart is full to the brim,/ When
sweat is wrung from every limb” (lines: 1-2) and the third begins with the conjunction “and”:“And on the utterance of words,/ Rests your tight grip.” The first two non-finite wh-clauses hang in between without any connectivity. So, the structure does not convey any complete meaning.

The first line of the TT is incoherent: “Then when the heart is full to the brim”. The connecting words “then” and “when” are combined oddly. The adverbial “then”, the beginning of the first line brings in incoherence. It is redundant in the context, it is used. It could have been done the other way:

\[
\begin{align*}
\text{When the heart is full to the brim,} \\
\text{Then sweat is wrung from every limb,}
\end{align*}
\]

The words “full” and “brim” refer to the similar semantic constructs. So, it is a reduplication of expression. The next line begins with the wh-word: “When sweat is wrung from every limb” affecting the coherence of the message conveyed. It should have been something like \textit{When the heart is filled / every limb is wrung with sweat} so that complete ST meaning could be conveyed.

Distortions and deviations continue in the second target stanza. The source line \textit{Phakta tewadha: aani eravhi} (line: 7) has two adverbs of time meaning “Then- and only then” and “the rest of the time”. The repetition of the adverb “then” unnecessarily puts emphasis on “then”. It is is not present in the ST. The phrase “As for always” used by the translator for the ST adverb \textit{eravhi} does not achieve equivalence. The use of two time-adverbs “always” and “usual” (lines: 7-8) confuse the message. On the whole, the TT has fairly failed to achieve the equivalence.

Sarang’s translations of Mardhekar’s poems are thus effectively transferred taking into consideration the linguistic, cultural aspects of the ST and the audience. His methods are multi-dimensional and variable and constantly changing as per the requirements of the ST. This is a good trait of an efficient translator. Chitre’s translations are equally worked out fairly well. There is a consistent struggle, and conflicting paradigm in his efforts to achieve better results. But the important limitation of his translations is his tendency to indulge in abstractions and scholarly stances that he often takes as a translator. He often ruminates in his own world, wanders in his poetic world. This intuitive power of Chitre has brought about many limitations on him as a translator. Sarang has noted (1981: 36) that Chitre has written many of poems in English first and then he translated them in Marathi. This is the strength of
Chitre as poet in English. It must have affected him adversely as a translator. In conclusion, Sarang’s translations poems are more acceptable than Chitre’s.

4.3 Purushottam Shivram Rege (1910-1978):

P. S. Rege’s career as a poet in the post-1960 era of modern Marathi poetry has been considered as a remarkable development. Like Mardhekar, Kolatkar and Chitre’s poetry, his poems do not shock and surprise. His poetry has not produced any controversies either. There is nothing strikingly “modern” in his poetry as in the works of Mardhekar, Chitre, and Sarang. He is more of a traditionalist in the idiom and material of his poetry. His texts invariably manifest his firm roots in the Hindu tradition. Nevertheless, he is also “modern” in a subtle way. Rege plays endless variations on his erotic and mystical themes. His poems do not convey the fury and anguish of his contemporaries. His poetry is poetry of harmony. Chitre writes:

In love, he discovers the timeless symbols for this harmony; in love again he finds the mystical solace that the tired, struggling, disillusioned world has lost. Rege can write with an almost classical power and control of the world of primordial urges, the elemental beauty of instinct conceived as a mystical clan. (Anthology: 14)

Rege used different metres and has done extensive linguistic experimentations for which he shall remain for a long period in the memory of the Marathi poetry-reading public. The technical verbosity of Rege is the strength of his poetry. Though a staunch Hindu, he deviated from the Sanskritized paradigms and invented bold patterns and structures, the freer cadence verse, which sustained his instinct and imagination. Chitre admires him as “a gifted verse-technician like Ezra Pound” (1967: 16). He creates off-rhythms by taking maximum liberties and succeeds in achieving subtle effects by combining assonance with dissonance. In the use of imagery, Rege is dynamic, sensuous and extremely innovative. His poetry therefore goes very nearer to musical paradigms. Its sensuousness is combined with melody of Vedic songs and hymns. His instinctive mysterious powers are reinforced by the erotic sculptures of the Hindu ancient and medieval religious architecture. His poetry is therefore rampant with the Hindu archetypal erotic metaphors.

Rege’s poems, with their distinct flavour of Hindu tradition, like Mardhekar's in the tradition of the Marathi saint poetry, give the feeling that he was well familiar with a new poetic sensibility growing and established in the English language usually associated with such poets as Pound, Eliot and Yeats. Though Rege is quite a contrast to Pound, Eliot and
Mardhekar, Sarang admires Rege by giving him the status of “the Marathi Yeats” but he also places him appropriately. Rege’s vision of life was essentially confined to the pleasure principle and principle of *eros*. His poems never manifest the tragic aspects of life. This was Rege’s serious limitation as a poet, according to Sarang. He writes:

If Mardhekar is the Eliot of Marathi, Rege is its Yeats. Yeats began working in the nineteenth-century Romantic tradition and developed into something equally modern, though not in the more obvious sense in which, we call Eliot modern. However, Rege has not shown the sense of personal anguish and of public catastrophe that the later Yeats so magnificently conveys. His failure to achieve an inclusive tragic vision of life is, to my mind, his most serious limitation…I might suggest here that English-speaking readers may find Rege more interesting than Mardhekar (1987: 82).

The basis of Rege’s poetry is his worshiping attitudes to womanpower (*Stree-Shakti*). The myriad manifestations of womanpower and her sensuous forms expressed in fascinating imagery is the strength of Rege’s poetry. The experiential and imagery world and the phraseology of his poetry is independent. It belonged to a realm, which was unfamiliar to the Marathi poetry. His poems have been translated into German, Danish, Spanish and Chinese languages. “One of the important reasons of these translations must be the myriad forms and manifestations of a consciousness towards Indian woman; the consciousness nurtured by the Indian traditions and modernism” (Vishwakosh: 1989, *My translation*).

Philip Engblom acknowledges a number of poems of Rege that he translated. Rege’s *Tridha Radha* (*Gandhrekha*, 1953: 54) is a milestone poem in the post-1960 era of modern Marathi poetry. It first appeared in *Gandhrekha* (1953), its subtlety has encompassed several critics for more than three generations. Still its significance, relevance and unique place in the realm of modern Marathi literature has not been exhausted. It is complex, cryptic, enigmatic and discursive. Its brief and microscopic form engulfs larger spaces. There are several such spaces in between the brief lines of the poem that a Hindu reader is baffled. He is often tempted to postpone his interpretations of the myths of *Radha-Krishna*. Hence, it consumes enormous grounds mapping extensive and primitive regions of the Hindu psyche. It narrates the *Radha-Krishnam* myth of erotic love that has engrossed the Hindu consciousness for centuries together. The erotic episodes and expressions of the *Radha-Krishna* from the Hindu mythology was a sort of a cultural *Catharsis*, an unexpressed and unfulfilled sexual urge of the mass psyche that were released in the form of different archetypes of *Radha-Krishna* in the Hindu society for ages together.
Sudhir Kakar understands the cults and myths of Krishna through psychoanalysis. “The mythical legends of Krishna describe his sixteen thousand wives, his amorous dalliance with the village gopis (Radha?), his voracious childhood hunger for milk, butter, and curds, and his completely amoral attitude towards stealing them. Krishna is all impulse and appetite, a highly narcissistic being, who incidently benefits mankind while pursuing his own lubidinous desires. The cult of Krishna affords his devotees all manner of fantasied instinctual gratification through an unconscious identification with him” (Kakar, 2004: 423). Krishna represents the principle of “eros”. The psychosocial meaning of bhakti is to have an alley of democratic fantasies. Kakar explains the Hindu Holifestival as a form of “exuberance polymorpous sexuality and idealization and elevation of instinctuality and apt celebration of Krishna (Ibid, 2004: 421).

It seems that Rege’s poem Tridha Radha in Hindi is not quite understandable in this specific perspective. The translation of a poem pregnant with such myriad forms of the Radha-Krishna mythological archetypes is indeed a challenging task for a translator. Rege has translated several of his own poems in English but his translations have not received much attention so far as a self-translator. His translation of Tridha Radha is given below (Anthology, 1967: 30). Rege’s TT is taken to advantage the examination of relative equivalence achieved in the TL. Philip Engblom (1993: 23) and Ashok Nirpharake and Vijay Munshi’s (1999: 177) TTs are given below respectively.

ST

<table>
<thead>
<tr>
<th>Tridha Radha</th>
<th>Radha</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aakash nile to Hari</td>
<td>The blue sky is Hari;</td>
</tr>
<tr>
<td>An ek chandani Radha-Bawari</td>
<td>And the lone star Radha-Tremulous,</td>
</tr>
<tr>
<td>Yugarunuyuginchi man-badha.</td>
<td>She is the heart’s longing from age to age.</td>
</tr>
<tr>
<td>Veesteerna bhiu Govinda</td>
<td>The wide earth is Govinda;</td>
</tr>
<tr>
<td>An ksherta saliche Radha-Swachhanda</td>
<td>And the rice-field Radha-Ever-fruitful,</td>
</tr>
<tr>
<td>Yugarunuyuginchi priyamvada.</td>
<td>She is the sweet-speaking one from age to age.</td>
</tr>
<tr>
<td>Jalwahini nishchal Krishna, Ban zukale kathi Radha-Viprasha</td>
<td>The still river is Krishna;</td>
</tr>
<tr>
<td>Yugarunuyuginchi chir-tandra.</td>
<td>And the wood leaning on its bank Radha-Question-less,</td>
</tr>
<tr>
<td>(Gandhrekha, 1953: 54)</td>
<td>She is the eternal repose from age to age.</td>
</tr>
<tr>
<td>(Anthology, 1967: 30)</td>
<td>(Anthology, 1967: 30)</td>
</tr>
</tbody>
</table>

(b) Philip Engblom: Thrice Radha
The blue sky is Hari
And the lone star is Radha-
Timorous,
heart-struck from age to age.  4

The spreading earth is Govinda
And the rice-field is Radha-
Self-willed,
The sweet-talker from age to age.  8
The still river is Krishna
And the wood bending on its bank is Radha-
questionless,
ever tranquil from age to age.  12

(Engblom in collaboration with Vidyut Bhagawat, 1993: 23)

(c) Ashok Nirpharake and Vijay Munshi:

Three aspects of Radha

<table>
<thead>
<tr>
<th>Hari,</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>The blue sky,</td>
<td></td>
</tr>
<tr>
<td>Radha</td>
<td></td>
</tr>
<tr>
<td>a star-</td>
<td>5</td>
</tr>
<tr>
<td>lost in love-</td>
<td></td>
</tr>
<tr>
<td>an affliction of the minds</td>
<td></td>
</tr>
<tr>
<td>since aeons.</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Govinda</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>the vast earth,</td>
<td></td>
</tr>
<tr>
<td>Radha</td>
<td></td>
</tr>
<tr>
<td>paddy field-</td>
<td>10</td>
</tr>
<tr>
<td>self-willed</td>
<td></td>
</tr>
<tr>
<td>Priyamvada</td>
<td></td>
</tr>
<tr>
<td>since aeons.</td>
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</tbody>
</table>

(New Quest: No 135, May-June 1999: 177)

It appears that Rege has tactfully avoided the adjective Tridha in his self-translation. It is a neologism, a coinage in the source title of the poem. He retains Radha as its title, whereas Philip Engblom titles it as Thrice Radha, which distorts the source title. Thrice implies “three times”. Ashok Nirpharake titles it as Three aspects of Radha. All the three titles deviate from the STs. Rege is intelligent enough to postpone the distortion. Nevertheless, the title Three aspects of Radha is at least more valid than the other two but the subtlety and the complexity of the ST title, Tridha Radhais not transferred in these titles. This is because the verbosity of the ST title, its innovative and experimental technique is the element of untranslatability. Its cultural constructs further complicate the transfer of the poem as a whole.

A.K. Farakate points out that the word Tridha is said to be associated with dwidha suggesting the confused state of Radha’s mind (2011: 83). Tridha does not just refer to the sense of dividedness and dichotomy of Radha but it can have several manifestations. The word Tridha has two morphemes Tri and dha. The morpheme dha is in close proximity with badha. It rhymes with chandani Radha, man-badha, priyamvada, and chir-tandra. The
morpheme *dhac* can be said to be derived from Indian classical musical code, the *tabala bol* such as *dhadhin, tin* suggesting the three musical revelations of *Hari, Govinda* and *Krishna*. One prediction could be that the SL expression *tredha tirpit udane* has a word *tredha* which means that everything has been upset and inversed or dismantled. There is a possibility that Rege’s unconscious might have borrowed this word *tredha*. It is true that ‘the Radha’ of *Tridha Radha* has upset herself through her lover *Krishna* and she has virtually upset the audience through this classic poem.

The word *badha* has several implications in the SL culture. It is inclusive of a psychological disorder caused by a certain haunting effect of a ghostly spirit or a sort of affliction or infection of certain virus in clinical terms. It might also imply an obsession and unfulfilled wrath and irritation caused by a certain unknown force or power. Shabadaratnakar denotes the word *badha* as *vikar, peeda, dukhha, and nirasha* (1995, 2008: 473). It would correspond to disorder, disease or suffering, grief and frustration respectively. In the context of the poem, forces denoted by three gods *Hari, Govinda and Lord Krishna*, obsess Radha and that is why she is *Tridha Radha*. Therefore, there are three *badhas* of her beloved afflicting *Radha’s* consciousness, which is manifested in three incarnations: *Hari, Govinda* and Lord *Krishna*. The aptness of the title *TridhaRadha* could be understood in terms of the effect of *badha* on *Radha*. However, none of these translations mentioned above express the subtlety of the title in the TT. This is probably due to the element of a Hindu myth leading to the untranslatability in the TL.

The poem *TridhaRadha* is about the courting of *Radha* and *Krishna*. Its space is infinite and timeless. The speaker is seeking pleasure in this *raas-krida* of *Radha* and *Krishna* impersonally and with an artistic distance and detachment. There are three revelations of the *raas-krida* of *Radha* and *Krishna* denoted by three periods, marking three stanzas. The last line is separated from the third stanza perhaps applying to the early two stanzas.

*Aakash* is the vast blue space, the primitive truth. It is a form of *purusha-tatva; chandani* is a feminine force being attracted towards *Aakash* that is the *purusha-tatva*. The word *chandani* in Marathi is feminine and it is significant in this respect. That is why for *chandani*, *Aakash* is *Hari*. Radha is described as *An ek chandani Radha- /Bawari*. Both Rege and Engblom translate the first two lines same: “The blue sky is Hart/And the lone star is Radha.” (lines: 1-2), the only difference is that of the semi-colon. Rege uses the semi-colon, whereas Engblom does not.
The word *Bawari* acquires a status of a separate line in both texts and connotes the magical effect of “the blue sky” on “the star”. Both translators call the star “lone”. However, Nirpharake translate these lines differently as *Hari / the blue sky / Radha / a star / lost in love* (lines: 1-5). Their translation of *ek chandani* “a star”. It is more valid and acceptable as the determiner *ek* collides with “one” i.e. singular number and so the non-definite article “a” in the noun phrase “a star”. Satang’s perceptions of the use of articles in translation would be significant in this context (1979, 2011: 40-65). But *Radha* was never “lone” or “lonely” in her love for *Hari*. She was older than *Krishna*, a mature woman from the *Gokul* region of which Hari was an inhabitant. *Gokul* was the region of cows and cow-caretakers. The patriarchal system was prevalent in the Gokul (Kosambi, 1977, 1998: 46-47). Nevertheless, there are no reports of her husband Anay’s having taken any objections to her love. On the other hand, there are plenty of references in *Mahabharata* about Rukamini. She is the legitimate wife of *Krishna*, who had harassed *Krishna* for his passionate love towards *Radha*. We find *Vitthal*, as a disarmed manifestation of *Krishna*; the transformation of *Krishna* that took place during the *Buddha* period. “The *Buddha* period is marked for non-violence practice and formation of new constructs as social morality and social justice” (Kosambi, 1977, 1998: 45). The *Krishna* of Aryan period has been softened during the *Buddha* period transformed in a disarmed *Vitthal*. *Rukamini* is constantly on watch standing beside Vitthala perhaps to keep a watch on him (?) though he is now completely disarmed. Vitthala’s resting of hands on his waist is an indication of his refusal to use arms and / or his refusal to get in the *Radha*-web (?). Surprisingly, there is no mention of *Radha* in *Mahabharata*. It is surprising to note that Rege also translates his own text as “the lone star”.

The adjective *Bawari* manifests enthralling effects of *Radha’s* spiritual passionate love towards *Krishna*. It is interesting to consider how the transfer is affected in these three target texts. Rege translates *Bawari* as “Tremulous”, Engblom “Timorous” and Nirpharake as “lost in love”. The word, “tremulous” is described as something “characterized or affected by trembling, showing timidity and irresolution, or characterized by mental excitement” (Webster: 1338) and “timorous” is explained as something “fearful of danger and timid (Ibid: 1315). Rege’s choice of word “tremulous” appears to be more appropriate than Engblom’s “timorous”. On the other hand, Nirpharake’s transfer “lost in love” for *Bawari* appears to be simplistic choice and fails to connote the subtlety of *Bawari*. Farakate points out while
examining Engblom’s translation that Bawari can only be felt and cannot be expressed in any language. Bawari is a sum total of many attributes such as deep in love, confused, shy, moderate and so on (2011: 84). Even apparent synonym does not yield equivalence. Good translations therefore operate criteria that would transcend the purely linguistic process of decoding and recoding.

There is a sense of “trembling” in Rege’s choice. “Tremulous” is the result of fear. It is one of the traits of Bawari, but the fear in Bawari is not the result triggered by some evil or unpleasant thing. It seems that the word Bawari is untranslatable in English. The translators have given maximum thought to its transfer. Complete equivalence (in the sense of synonymy or sameness) is difficult to achieve. Jakobson therefore argues, “all poetic art is technically untranslatable. Only creative transposition is possible: either intralingual transposition from one poetic shape into another, or interlingual transposition from one language into another, or finally intersemiotic transposition from one system of signs into another” (2009: 115).

The word Yuganuyuginchi in Yuganuyuginchi man-badha (line: 4) is transferred by both Rege and Engblom as “from age to age” and for man-badha the TT is: “She is the heart’s longing” and “heart-struck”. There is no longing in Radha but Radha’s mind is afflicted by the powerful drive of her possessiveness for Hari. Then it turns into a sense of obsession for her so, man-badha. Engblom’s “heart-struck” is a little nearer to the ST man-badha but Nirpharake’s translation “an affliction of the minds / since aeons” is still more acceptable than Engblom’s. But, the plural of the noun “the minds” would include both Radha and Hari which is not implied in the ST. Nirpharake uses an archaic word “aeons” for Yuganuyuginchi. Its root is “eon” and it is derived from Latin “aeon” and Greek “alon” but its plural form “aeons” is not given (Webster, 2004: 425). In the first place, the use of archaism hampers the communicative value of translation as it is usually addressed to a modern reader. However, it is possible to anticipate the meaning of “aeons” in the context Nirpharake uses it. Rege and Engblom’s transfer “from age to age” acquires more relative equivalence of Yuganuyuginchi than Nirpharake’s. The source word Yuganuyuginchi however is not archaic and so there was no reason for Nirpharake to use the archaic word “aeon”. According to Lefevere, there are many dangers involved in the use of archaisms. He argues:
The principle of sense equivalence exposes the literal translator to the temptations of etymology. A translator soon finds using words in the TL that are etymologically related disregarding that many of these words have, in the course of the evolution of the TL, modified their sense, or even changed it completely. Search for a sense equivalent often leads translators to disregard the communicative value of a certain word in the SL. This practice necessarily narrows down the “total” meaning of the word in the TT (1975: 29).

Interpretation plays a significant role in the translational act. In the second stanza Govinda, the incarnation of Hari is manifested through the vast earth and Radha takes the form of An ksherta saliche Radha- (line: 6). Govinda appears as the incarnation of nature i.e. Veesteerna bhui Govinda (line: 5) whereas Radha configures in the human form “the untilled rice-field or paddy field”. Metaphorically, Govinda is connected and is “in touch” with Radha through the “the untilled rice-field or paddy field” where Radha is said to be existing. It is possible to say that “The untilled rice or paddy field” refers to the chastity and holiness as attributes of Radha and her fruitfulness or potentialities of creativity. She is Swachhanda (line: 7) i.e. she is all the time prepared and willing to establish a dialogue with Govinda. So, she is described as Yuganuyuginchi priyamvada (line: 8). Both Rege and Engblom translate the line as “And the rice-field Radha-” (line: 6) but Nirpharake translates the same as “Radha / a lush green paddy field-” (lines: 11-12). The compound “the rice-field” appears un-English as compared to Nirpharake’s “Radha / a lush green paddy field-” (lines: 11-12) though the adjectives “lush and green” do not occur in the ST. The adjectives “lush and green” would be treated as the relative attributes of Radha and they are connected metaphorically to Radha because she is described as An ksherta saliche Radha-. There are several translational situations where untranslatability becomes a common occurrence as it is noticed in this line: An ksherta saliche Radha-. In such situations, Vinay and Darbelnet favour transposition method for effective achievement of equivalence in the transfer. The method involves replacing one word class with another without changing the meaning of the message (2000, 2009: 89).

Nirpharake employs transposition method in the lines “Radha / a lush green paddy field-” (lines: 11-12). Radha is identified to “a lush green paddy field-” and not to “the rice field”. If you compare the two expressions, you would find the adjectives “lush” and “green” transferring the ST sense more effectively than merely “the rice field”. What Nirpharake does here is that he chooses a class of words that match the context of the source text and does not translate them literally. This strategy enables a translator to bring in the ST in the TL more effectively than the literal translation. Most of Kolatkar’s translations are excellent examples of
“transpositions”. The literal translators like Karandikar often stick to the literalness of the ST and not only distort the messages in the SL texts but also make their TTs unreadable.

The word, priyamvada has variant degrees of untranslatability. It is a direct borrowing from the Sanskrit language. It is translated respectively as “the sweet-speaking one” (Rege, line: 8), “The sweet-talker” (Engblom, Line: 8) and priyamvada (Nirpharake, line: 13). The TTs “the sweet-speaking one” and “The sweet-talker” are literal translations of the ST priyamvada. The word priyamvada is a compound word. It consists of two elements priya and vada. Radha is priyahere and vadamanns, “speak”. So, priyamvada would literally mean “the sweet” (?) speech of Radha. Rege’s “the sweet-speaking one” and Engblom’s “The sweet-talker” for the word priyamvada sound un-English, and so their readability as English text is hampered. It is surprising to note that Engblom is a native user of English and still he has not been able to find out an equivalent to priyamvada. This is probably because Engblom in finding out an equivalent for a culture-specific item priyamvada in English, he must have derived “The sweet-talker” based on Rege’s available and ready-made phrase “the sweet-speaking one”. For a TL reader in an English speech community both the translations especially “The sweet-talker” would appear confusing. The element “talker” is used like “speaker”, “dancer” etc. but the element “talker” is odd. We do not have “talker” but “speaker” in English. One might use “talker” as a neologism.

The problem here is how one would defend the choice of “The sweet-talker” as an English expression? Translation is a series of operations of transferring the source culture into the target culture. According to Georges Mounin, the French theorist, the end product must aim to achieve “significations and function within a given culture”, here the English culture (1980, 2002: 14). Nevertheless, it is possible to say that “the sweet-speaking one” would be preferable to the “The sweet-talker”.

Nirpharake’s choice as a borrowing strategy, on the other hand in such a situation of untranslatability appears more rational and practicable. He prefers to retain the original text. When there are greater degrees of untranslatability, borrowing method is considered as a better option. In “Ambu Invites Vithoba for a Round of Phugadi”(BOP, 2007: 107), Kolatkar borrows the word Phugadi from the ST and retains it in the TT. The word Phugadi is a culture-specific item and so, there is no equivalent word for Phugadi in English. It is untranslatable in English. Rege and Engblom’s options for the ST priyamvada as “the sweet-speaking one” and
“The sweet-talker” respectively therefore appear to be less acceptable than Nirpharake’s priyamvada.

One of the attributes of Radha is her Swachhanda temperament. Rege translates the one-word-line as “Ever-fruitful” and both Engblom and Nirpharake as “self-willed”. Rege’s “Ever-fruitful” is a distortion. Even semantically speaking, Rege’s “Ever-fruitful” does not convey the content aspect of Swachhanda. There is no reference of “being fruitful” in the word Swachhanda. The word refers to a psychological attribute of Radha. Shabadratnakar denotes the word Swachhanda as swatachi ichha, lahar, hatti, swaira, swatantra (1995, 2008: 793) meaning one’s own desire, whim, willfulness, recklessness and free temperament respectively. Both Engblom and Nirpharake’s option “self-willed” appears befitting than Rege’s.

In the third stanza, Krishna takes a form of water, a smaller form than the sky. It is dynamic, transparent and mysterious, whereas Radha manifests herself in the form of a grove or wood leaning over the water on the bank of the river. This is Radha’s polite and gentle expression of love leaning towards Krishna. The flowing water of the river becomes motionless or slows down its current perhaps to respond to Radha:

Jalwahini nishchal Krishna,  
Ban zukale kathi Radha-  
Viprashna  
Yuganuyuginchi chir-tandra (lines: 9-12).

What happens to Radha when she finds Krishna’s sudden response as the river becomes motionless or slows down its current almost approximating in the form of “stillness” of water? It is interesting to see here Krishna as a moving force of the universe that is water. But he can perhaps deaccelerate his flow only for Radha. There are obviously many questions raised in Radha’s mind when she sees the flow of water that has been slowed down or rather it has become so slow. It acquires the status of being motionless, that is nishchal. Of course, that does not mean it is “still” but perhaps “motionless” or “unmoving”. The questions that erupts in Radha’s mind are many. The leaning of grove: Ban zukale kathi Radha (line: 10) is an indication of Radha’s curiosity to find Krishna in the slowed down current of water.

The word Viprashna is Rege’s coinage. The Marathi morpheme vi is used to form the word Viprashna. The prefix vi is attached to the root prashna. Gangadhar Patil in his critical note appended to the book edited by him on Rege’s poems interprets the word Viprashna in the formalistic tradition of criticism. Radha is baffled and enormously confused to see her
own image accumulated in Krishna’s image. Whose image it would be? Whether it is her own, Krishna’s or whether it is a mixture of both or whether it is her own illusion where she configures her self-knowledge? (1975, 1998: 177). The implication is that Radha is not without questions (questionless) but on the contrary, she is full of questions and doubts. The questions and the doubts that encompass and pester her mind sentimentally actually enforce her to become stunned and as a result, she becomes or remains without-questions because of the pressures of many questions and not questionless (My emphasis). So, the source word here Viprashna does not mean questionless, on the contrary, it implies more questions and the source word also indicates the same sense. Rege’s poetry is so discursive and subtle that the cryptic brief lines at times one-word-lines give voices to numerous hidden voices that have to be traced between the lines and not along the lines. Translation according to Lefevere is to achieve “equilibrium between what is said and what is implied (unsaid)” (1975: 101). In other words, it is an attainment of cultural balance between the two situations.

The one-word-line Viprashna is translated by both Rege and Engblomas “questionless”. The morpheme “less” attached to the noun “question” is unacceptable in English. It is possible to form words in English with the suffix “less” based on the structure such words as “parentless” “childless”. The word “questionless” may be accepted on the basis of this principle of word formation. Nevertheless, if it is accepted as a translator’s choice in his translational act, the semantic construct of the word to an English reading community seems dubious. And if “questionless” is accepted as a variant form of Indianism, still it would appear a dubious choice in the context it is used. If we consider vi as a Marathi morpheme, there are many words produced in the Marathi employing vi as prefix. The Marathi words such as vighatak, vishamata, vipul, vinay are formed by the prefix vi. The meaning that is expressed by the prefix indicates the semantic construct more and not the negative meaning as “not” or “less” as it is considered by the two translators mentioned above.

Nirpharake’s translation therefore aims to achieve functional equivalence (Nida, in Venuti, ed. 2009: 137) of the ST (lines: 9-12) than Rege and Engblom’s.

<table>
<thead>
<tr>
<th>Krishna</th>
<th>a placid river,</th>
<th>Radha</th>
<th>a grove on the bank</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>leaning over-</td>
<td></td>
<td>unwavering</td>
<td>perennial trance</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>
The principle of relevance is very important in translation. The audience for whom the TT is addressed must affect the translational act. So, “the principle of relevance heavily constrains the translation with regard to both what it is intended to convey and how it is expressed” (Ernst-August Gutt, 2007: 378). Finally, what would be relevant in translation is that the TT must be adequately acceptable to the audience. It should offer adequate contextual effects and must yield the intended interpretation without putting the audience to unnecessary processing pressures. Since consistency with the principle of relevance is always context-dependent, the translator must strive hard to maintain the balance of relevance and context-dependent elements in his transfer. In the present ST, it is very difficult to maintain the balance, as the myth and the culture-specific items of the ST cannot be transferred. The SL has accumulated them in its culture-structures centuries together and they obviously cannot occur in the TL texts. A similar translational situation may occur if such English texts are brought in Marathi. The well known example would be translation of Bible in Marathi. Nirpharake’s translation seems to consider the element of audience-relevance and so his translation appears more valid as compared to the other two translations. In Nirpharake’s translation, Jalwahini is translated as “a placid river” and Radha as “a grove” and not wood: “leaning over/ a grove on the bank” i.e. Ban zukale kathi Radha-. The most subtle word, Rege’s coinage Viprashna is transferred as “unwavering” by Nirpharake. It is true that Radha was wavering in the absence of Krishna. But his appearance in the form of the motionless water made her “unwavering” and she is now as “placid” (that is motionless, without-questions and quiet) as Krishna’s nishchal Jalwahini. Nirpharake’s translation of the line chir-tandr as “perennial trance” (line: 21) is more acceptable than Rege and Engblom’s, “She is the eternal repose” and “ever tranquil” respectively. Except Nirpharake’s archaic use of the word “aeons” for Yugamuyuginchi, his translation (the third stanza) is more acceptable comparatively. Nevertheless, the three translators have tried to achieve the equivalence in the TT with a few deviations and distortions as detailed out above. But to translate such a challenging ST, distortions are bound to occur. Therefore, in an attempt of achieving equivalence, the translators have produced a meta-poem in place of a dynamic (functional) translation.

Traditionalist in the idiom and material, P. S. Rege’s poetry is an invariable contrast to Mardhekar’s poetry. Rege plays endless variations on his erotic and mystical themes and cares
little for Mardhekar’s “mice in the wet barrel” or “standing skeletons”. In his poem, “Age-Old
Song” the poet watches two pigeons making love under the roof, then advises the newly
married young man on the opposite side of the street on the refinements of courtship, and
finally recalls the political procession that has just passed on the road below: “It may have
been scattered by now / There was shooting, too, the other day.” Men are fighting against men,
but there are no regrets. The pigeons and lovers will go on somewhere, somehow. And the
poet’s “age-old song” will remain forever new.

Gane (ST, Sarudgatha, 1975, 1998: 133; Anthology, Song, 1967: 28), a short poem
revolving around the limited images: tree, song and bird is very subtle and so difficult to
interpret. Rege’s self-translation is an interesting TT to examine:

Pakshi je zadawar gane gato
Aahe zadach dusare punha tya ganyat
Pakshi je zadawar gato
Zadawar je gane pakshi gato
Aahe pakshi dusara ganyatch ty a punha
Zadawar je pakshi gato

The song that the bird sings in the tree
Has another tree again in the song
That the bird in the tree sings.
In the tree the song that the bird sings
Has again another bird in the song
That in the tree the bird sings.

It is just a poem of six lines. It is pastoral in material though it is not treated in the
conventional and traditional pastoral method. The verbosity, the deliberate choice of limited
images and the metaphysical stance in which bird, song and tree merge in some sort of a
mystical union makes the poem a complex structure. The poem exists in a tightly closed world
as Rege’s poetry is withdrawn and narrowed from the world outside.

There are two statements in the poem. They revolve around three images: tree, bird
and song. The subtle statements diverge and converge in each other like a kaleidoscopic design
by connecting them again in one another. This is done by Rege using subordinate clauses
branching off from one another. The two stanzas make two statements and they are again
mixed in each other. In order to disambiguate statements the following grammatical analysis
would be useful. The syntactic function-labels used in the analysis are based on Randolph
Quirk’s A University Grammar of English (2002).

Rege has used that-clauses as a connective device in the TT. The ST connective
word is jee. e. g. as in Pakshi je zadawar gane gato and it is substituted by the TT connective
“that” marking the Noun Clauses (NCls). Let us understand the complexity involved in the
transfer.

(1) The first stanza::
The song that the bird sings in the tree has another tree again in the song that the bird in the tree sings = The song has a tree and the same song the bird sings in the tree

(2) The second stanza:

A (In the tree S (the song M [that the bird sings]) P (Has) O (again another bird in the song [That in the tree the bird sings])) = The song has another bird that sings in the tree.

Rege’s transfer has perfectly achieved the equivalence but the miraculous mixing of the phrases in one another has made the poem complex. This is the remarkable verbosity technique of Rege’s poetry for which he is known. It proved to be an important device, which he exploited in the period when the Marathi poem was trapped in a traditional rhyming and metre paradigm.

Ratra Ashi (Gandhrekha 1953: 40; Anthology, “Night, Such As This”, 1967: 39-40; Engblom, “Crazy Night” 1993: 16). Rege’s TT collected in Chitre’s Anthology is translated in collaboration with Kumud Mehta.

**ST**

(a)Rege in collaboration with Kumud Mehta

**Ratra Ashi**

Night, Such As This

Night, such as this

Comes madly saying all manners of things, 2

Once again

Tracing wanted and unwanted markings. 4

At times, in places

There is a flutter imprinted on the wind;

Once again,

Heavy shadows cease their yearnings

Deep down here

My mind is sinking in the water 10

And lost

By the bank I am there once again.

(Anthology, 1967: 39-40)

(b) Engblom

The crazy night comes along

saying any old thing

And once again she has shown me

those marks I both want and don’t want 4

And there somewhere

in the middle of it all

the winds begin to flutter

Once again the dark shadows. 8

cannot satisfy me

**Night, Such As This**

Here, down right here

in the deep water

my heart sinks

And all alone again

it’s only me on the bank of the river

(1993: 16)
Rege titles his poem literally as “Night, Such As This” and Engblom as “Crazy Night”. Engblom describes night as “crazy”, but the night is not crazy in the ST. She comes along saying crazy things: sangat yeyee pishi. Rege transfers it appropriately as “Comes madly saying all manners of things” (line: 2). He uses “madly saying” in place of “crazy” but “saying all manners of things” appears odd enough. Engblom adds “old thing” (line: 2), which is absent in the ST: Ratra ashi / Bhalate sangat yeyee pishi (lines: 1-2). Engblom’s transfer of the line: “And once again she has shown me/ Those marks I both want and don’t want” (lines: 3-4) for Nako havya tya dawi khuna (line: 4) is preferable to Rege’s “Tracing wanted and unwanted markings” (line: 4). The verb dawi is to show. Showing me those marks khuna I both want and don’t want Nako havya tya. The transfer is smooth because of Engblom’s finite-clauses than Rege’s non-finite-clauses.

The expression Phadphad umate (line: 6) is literally translated by Rege as “…a flutter imprinted” (line: 6), whereas Engblom puts it simply as “the winds begin to flutter” (line: 5). The noun “the winds” is used in its plural form enjoying a poetic license. The progressive aspect to be +ing used in “My mind is sinking in the water” (line: 10) by Rege. It does not correspond to the ST tense: jalat maze man budate (line: 10). “Heavy shadows” (line: 8) is Rege’s choice for Gadad sawalya and Engblom has dropped it for no reason. The adjective “heavy” is used in the SL to describe a thing having more weight. So, “heavy” does not collocate with “shadows”. The adjective Gadad does not mean “heavy” in the SL. “Heavy shadows” should have been dark or dense shadows.

The short lyric of just five lines Shewaga (Shewaga, Gandhrekha 1953: 21; TT, Engblom, “The Drumstick Tree”, 1993: 14) is a typical Regesque poem packed with compactness of form and content and the unique metaphorical complex and labyrinth.

Shewaga
Don prahar, niwant sare,
Shrambharane bajewarati
Pangulaleli tu,
Khidakibaher dhalito chawari
Aasusalela shewaga daaracha
(Gandhrekha, 1953: 21)

Don prahar (line: 1) is translated as “The middle of the afternoon” (line: 1). There is no middle of afternoon in the SL, it simply refers to the second prahar, i.e. the second period,
the first prahar being the morning period. The adjective “still” for niwant does not correspond to the connotation of the source word. The adjective “still” refers to the ‘unmoving’ state of situation, which is one of the semantic aspects of the word. In the SL niwant also means the physical and the mental stability, satisfaction, a sense of contentment of being, essentially marking the psychological state. This sense is not achieved in the word “still”.

Shram (line: 2) is “work” and Pangulaleli (line: 3) is “tired” according to Engblom’s translation. Pangulaleli is just not “tired” in the SL. It implies many more things; it may refer to the psychological loss of power also. In the TL, there is a sense of physical loss of power due to overwork in “tired”. Therefore, it seems that exhaustion would have been a better choice than “tired”. Engblom therefore, extends his translation by one more line explicating Pangulaleli: “you stretch languidly on the bed” and fairly achieves the equivalence.

Chawaridhalane (lines: 4-5) is a pre-industrial expression used in an elitist class. There were no facilities of fanning in the feudal era, as we do have in the industrial society. It is therefore, difficult to find an equivalent even in the SL for chawaridhalane. Engblom has found a better equivalence for chawaridhalane as “Fanning his fly whisk” (line: 6). Fly whisking is the drumstick tree beating its branches and leaves like a fan for the comfort of the beloved who is languidly lying on the bed inside near the window. The drumstick tree is described as Aasusalela. It is brought in the TT as “the thirsting drumstick tree” (line: 7). The TT “the thirsting drumstick tree” would mean in the SL tahanlela shewaga and not Aasusalelashewaga. Etymologically Aasusalela is derived from the SL item aas asane and its noun form asakti i.e. “desire or intense wish”. The TT “the thirsting drumstick tree” therefore does not achieve the ST expression Aasusalela shewaga daaracha.

Badami, Vaishakh 1880 (Badami, Vaishakh 1880, Dusara Pakshi 1966: 6; TT, Engblom, “Badami, April 1959”, 1993: 44) is a nature poem, a sentimental response to the speaker’s visit to the historical place called, Badami in Karnataka State. The date that wears the title of the ST poem is according to the Hindu calendar and Engblom translates it according to the TL calendar as “Badami, April 1959”, whereas Chitre retains the same title:

<table>
<thead>
<tr>
<th>ST/M</th>
<th>(a)Engblom</th>
</tr>
</thead>
<tbody>
<tr>
<td>Badami, Vaishakh 1880</td>
<td>Badami, April 1959</td>
</tr>
<tr>
<td>Ugavatya suryahun thoda vegalach lalsar,</td>
<td>Red</td>
</tr>
<tr>
<td>Kinchit tapakiri chata pangharalelya</td>
<td>just a shade different from the sun’s,</td>
</tr>
</tbody>
</table>
Piwalya rangachi madhunach jyachyawar
ulagadelli ahe zalar 3
Asa ha tukada
Salag hota stan ithalyach gumphetil
Kuna shilpit sahelicha-ajan ushan, Aatatai-
Aani tarihi ithun unchawarun khali
khol chiralelya 8
Talyabhowatalachya
Nahi nahi tya hravya 10
Kala sangnarya zadanchya kalindi panacha
Garawa salokhyane lapetun ghenara,
Khandalyala pahilelya tya nirmanask
jambhulvedya janghanchya 14
Dongrala
Punha ekada chedanar 16

(Don Pakshi 1966: 6)

(b) Chitre

Badami, Vaishakh 1880

A shade different from the rising sun’s reddish
Tinge, frilled with a chocolate shaded yellow
unfolding in places
Such is this fragment 3
It was in the cave here that the breast
Of a sculpted girl-friend was whole
-Still hot, still desperate- 6

And yet from over this high-up place down
below around the pictured lake 8
Among those what-not greens
Of trees revealing what aspects of green,
the coolness of the Kalindi leaves, 11
Is wrapped up lovingly by this piece,
This fragment which plucks again and again
At the mad mindless violet crotch of that
mountain once seen at Khandala. 14

(Anthology, 1967: 40)

The first four lines of the ST poem *Badami, Vaishakh 1880* is the description of the fragment of a nature that the speaker demonstrates at the beginning. There are three colours in mentioned: *thoda lalsar, kinchit tapakiri and Piwala rang*. The two colours *lalsar, tapakiri* are premodified by *thoda* and *kinchit* meaning “a little” and the third is the *Piwala rang* i.e. “yellow colour”. The red colour is compared to the colour of the rising sun; Engblom does not mention it. He simply puts it as “Red / just a shade different from the sun’s” (lines: 1-2) whereas Chitre mentions it: *Ugavatya suryahun* in “A shade different from the rising sun’s reddish /Tinge” (lines: 1-2). For Chitre *kinchit tapakiri* “frilled with a chocolate” (line: 2) colour. For Engblom it is “tinged here and there with tan-“ (line: 4). Engblom being the Western translator, the word “tan” has the associational reference of a Western consciousness: tanning the skin in the sunlight, a popular practice among the Westerners as Whites who have fascination for *tanned skin*approximating to the *black skin*. The colour *tapakiri* in the SL is
‘brownish’ but not exactly ‘brown’. Chitre uses the word “chocolate”. It is not the name of a colour as such but a sweet-chew for the children. But chocolate colour has been customized as a name of a colour indicating a blackish brown sort of colour in the Indian consciousness during the last few decades. However, what kind of colour Chitre refers to in the NP “a chocolate shaded yellow” is indeed beyond one’s comprehension:

A shade different from the rising sun’s reddish
Tinge, frilled with a chocolate shaded yellow
unfolding in places (lines: 1-2)

The translator’s consciousness while responding to a ST plays a very important role in a translational act. It is a translational process. It is a psychological act and a translator’s choice of words depend upon his linguistic competence of both source and target languages to transfer a particular item in a translation situation. Since translation involves the transfer of a text in one language into a text in another, the transfer constitutes a mental process. It relies on sophisticated information processing skills. “Psycholinguistic studies of translation essentially set out to establish how translators and interpreters process information, as distinct from other speakers and writers” (EnBake: 185).

Chitre translates shilpit saheli (line: 6) as “a sculpted girl-friend” and Engblom as “the sculpted girl” (line: 7). Chitre’s “girl-friend” a literal translation of saheli evokes a different ambience of the TL, which is not suggested in the ST. …stan…gumphetil /Kuna shilpit sahelicha (lines: 5-6). The description of stan i.e. “breast” is post-modified by the source adjectives ushan, Aatatai-. Chitre’s “desperate-” (line: 6) for Aatatai- is preferable to Engblom’s “eager” (line: 6). For Salag hota stan (line: 5) both use “whole” as an adjective in “(breast) was as yet intact and whole” (Engblom, line: 8) and “(breast) Of a sculpted girl-friend was whole’(Chitre, line: 8). Engblom translates the expression kalindi panancha /Garawa (lines: 11-12) as “the coolness of black-tinted leaves”. Engblom being a foreign translator, he must be unfamiliar with the Indian tree called Kalindi and so, has translated kalindi paneliterally as “black-tinted leaves”. Kalindi is a name of an Indian tree and Chitre has retained the text Kalindi in the italics to indicate the tree’s name. Engblom’s literal translation ofhirawya / kala (lines: 10-11) is “green agonies” (line: 13).

Chitre’s syntax is very intriguing: “what-not greens / Of trees” (lines: 9-10) and this reveals “what aspects of green, / the coolness of the Kalindi leaves” (lines: 9-10) is wrapped by this place etc. Chitre while attempting to bring in the effects of the ST lines:
It seems he has indulged in such a whirl winding TL structure. For example, *Nahi nahi tya hirawya* is literally brought as “what-not greens / Of trees revealing what aspects of green” (lines: 9-10) is too abstract to understand for even a TL reader.

Let us examine the grammatical clause structure of Chitre’s sentence (Se) cited above: The Subject (S) of the Se has a Non-Finite-ing Clause (NF-ing-Cl) which has three Prepositional Phrases (PPs) premodifying the Noun Phrase (NP) which is the Head (H) of these PPs and finally one Adverb Phrase (AdvP) functioning as an Adverbial (A). The Clause Structure (CL Str) is simply SPA but the complexity consists in the S element which has an NF-ing-Cl Form:

\[
\text{Se} \quad [ \quad \text{NF-ing Cl} \quad S \quad (\text{below around the pictured lake}) \quad \text{PP} \quad (\text{Among those what-not greens}) \quad \text{PP} \quad (\text{Of trees revealing what aspects of green,}) \quad \text{NP} \quad (\text{the coolness of the Kalindi leaves})) \quad \text{VP} \quad (\text{Is wrapped up}) \quad \text{AdvP} \quad (\text{lovingly pp(by this piece)}) \quad ]
\]

(The conventions of Function Labels such as MHM and SPA and Form Labels such as NP, VP, PP etc. are derived from Quirk and Greenbaum’s book *A University Grammar of English* (2002).

It has been pointed out in the previous chapter also that Chitre’s translations are full of abstractions and complexities and so, they make difficult reading, at times, even for a TL reader, as it is demonstrated above as a sample observation following a grammatical analysis method.

Let us compare the same message transferred by Engblom, which does not have Chitre’s abstractions:

- even so draped itself unwelcomingly
- with the coolness of black-tinted leaves
- from trees (deep down off these heights
- surrounding the picture lake) that told
- of barely existing green agonies;
- and which once again plucked
- at the mountain of vacant purple-mad groins

*Surya Maza* (ST, *Surya, Pushakala*, 1959: 40; TT, Engblom, “The Sun”, 1993: 37-38; Chitre, *Anthology*, 1967: 27) is typical Regesque poem. There are many one-word-lines in the
poem, the modernist style that Rege borrowed from the American New Poetry movement.

Both the translators have followed the structure of short-lines in their TTs:

**Surya Maza**

(a) Engblom, The Sun

Surya maza  
Shasta,  
Dhasta;  
To karato mala  
Pust, pusan,  
Aryachya khilat  
Dhusth puwanga-sarkha- 
Vishwai,  
Prawahi  
Tej tyache  
Phunjate  
Mazy dhamanyatun- 
Raktamadhya  
Rakta jetha dhusalate,  
Band manache  
Baandh  
Phunphatatat.  
Surya maza  
Hoto dola,  
Tuzya dolyancha  
Aabhalatil  
Thand kala  
Dhawalun pyaya  
Gola.  
An deto kar-  
Surya maza  
Mala kar  
Chidranchidrantun  
Twachehya  
Ankuchidar bhalyache,  
Wakshywar jyanche  
Bhogya tuzya  
Navya dawachya  
Punha chandanya  
Lakshya.  
*(Pushkala, 1959: 40)*

(b) Chitre, Sun

The sun  
Is my Lord,  
My patron;  
He makes me  
Robust, virile,  
Like the bold bull.  
The sire in the herds of the Aryan-  
Smouldering.

The sun  
my sovereign  
my sustainer  
makes me  
robust and virile  
like the bold bull  
in the Aryan herds  
ignescent.

His fluid  
brilliance  
heaves through my veins  
where blood churns  
within blood  
and the fetters  
of the rebel heart  
go up in flames.

The sun  
becomes my eye  
to stir up and drink  
the cold black globe  
within the sky  
of your eye.

And he gives me hands-  
my sun  
gives me hands  
that are a sharp spear  
out of every pore  
of my skin  
aimed  
at your delectable  
(fresh steers of new dew)  
breasts  
*(Engblom1993: 39-40)*
Chitre’s title “Sun” is preferable to Engblom’s “The Sun” because “sun” referred by Chitre is the sun of the poetic ambiance, whereas Engblom’s “the sun” refers to the real sun in the sky. It has the definite article. On the contrary, in Chitre’s text ‘sun’ does not take any article; it is dropped. Engblom’s choice for Shasta (line: 2) as “my sovereign” (line: 2) appears logical and Chitre’s “my Lord” (line: 2) is typically Indian reflecting his colonial consciousness. The same consciousness is repeated in My patron (Line: 3) for Dhasta (line: 3), whereas Engblom’s choice is my sustainer (line: 3). It is an interesting illustration that throws light on the political ambiance of the translator’s consciousness. Engblom’s “ignescent” is an innovative lexis. He has formed a new word by deriving the prefix “igne” from the original word “igneous” meaning the hot rocks that were in liquid form once upon a time. Engblom uses this word for the source word Visthawi (line: 8). Chitre’s word for the same is “Smouldering” and it has more frequency-counts than Engblom’s neologism.

The one-word-line Phunjate (line: 11) is a verb in SL. Engblom translates it as “heaves” (line: 11) and Chitre as “Fulminates” (line: 11). The source word Phunjate itself has a low frequency-count in the SL and is rarely used even in the Marathi poetry. Its phonemic properties /pʰ/, the nasal /n/ and /jʰ/ must have arrested Rege’s attention for its use in the particular context where it is used. It is difficult to defend Chitre’s choice “Fulminates” as an appropriate one. In the first place, his word has a very low frequency-count and its meaning does not suit the context of the ST. To fulminate is “criticize someone angrily” (Cobuild, 1987, 2001: 638). Look at the source context in which it is used Tej tyachel Phunjatel Mazya dhanyatun- (lines: 10-12). It is difficult to justify Chitre’s choice in this context even metaphorically whereas Engblom’s choice “heaves” not only suits the context but it is also befitting “His fluid / brilliance / heaves through my veins”. “Heaves” is “to move a heavy thing pushing, pulling and lifting it by great efforts” (Ibid: 727).
A similar observation can be made in the transfer of *dhusalate* in the line: *Raktamadhye Rakta jethe dhusalate* (lines: 12-13). The source word *dhusalate* is an onomatopoetic word in the SL. Its phonemic properties /d̩h/ /s/ and /te/ match the previous word *Phunjate*. Chitre’s choice “churled” (line: 14) is wrong in terms of grammar and its semantic use. The word has two uses as a noun (N) and adjective (Adj) (Webster: 238). Its semantic construct mismatches the translation situation. As an N it means “a low-bred surly fellow or a miserly or a niggardly person and as an Adj, it means as or like a churl rude or boorish” (Ibid: 238). Chitre has committed a serious semantic mistake. His choice “churled” does not come into either grammatical or semantic appropriateness. Probably it seems that Chitre had intended to use the most appropriate word “churned” and by mistake, he has used “churled”. Nevertheless, the canonized item is “churled” and not “churned”. Therefore, it is a mistake and one has to accept it as it occurs in the ST. Engblom’s choice “churns” (line: 12), on the contrary, appropriately befits the translation situation.

The *Phunphatatat* is onomatopoetic source word used in the line *Band manache / Baandhl Phunphatatat* (lines: 15-17). It is derived from *phophata*, which is a frequently used word in the SL. The literal meaning of the word *phophata* is something that is dried and has lost its fluid, or something that has the property of easy burning. Engblom translates *Band manache / Band manache / Phunphatatat* appropriately as “and the fetters/ of the rebel heart / go up in flames” (lines: 14-16) and Chitre indulges in abstract and formal expression: “The bounds/ Of pubescent mind / Burst” (lines: 15-17). The abstraction contains in the word “pubescent”. For *Ankuchidar bhalyache* (line: 30) Chitre uses “pointed lances” (line: 26) and Engblom “a sharp spear” (line: 26). Chitre avoids the source Noun *bhala* and picks up its adjective *Ankuchidar* premodifying it as “pointed lances” whereas Engblom retains both “a sharp spear” (line: 26). Both the translators have achieved fair transfer in their respective TTs; however, Chitre’s semantically distorted use of the word “churl” for the source word *Phunjate* is a serious deviation. This implies the fact that Chitre has translated some of the STs in haste and hurry. Nemade’s allegation in this context is therefore valid (1990, 2001: 140-141). According Nemade, Chitre’s translations in *Anthology* are indeed harsh and attacking. He points out that Chitre is not in a position to understand the minute difference between “bill” and “bleak” (Anthology, 85). He uses “stunt” instead of “retard” for the ST *khunta* (Anthology, 105). Chitre uses one single word “vermiloin” for different colours
denoted by STs such as *shendur*, *gulal* and *kesari*, when the TT alternatives such as “minium”, “scarlet powder”, and “saffron colour” are available. Chitre uses “ambush” (Anthology, 175) a wrong word for the ST *halla* etc. Nemade’s observations go on for two pages and he concludes by saying that it would be better to neglect these discrepancies and divergences (Nemade, 1990, 2001: 141). Chitre’s “bloody mouth” for Karandikar’s *jeevhani* is an illustration that can be classed in this discrepancy.


**ST**

*Lavanyala Asalya*

<table>
<thead>
<tr>
<th>ST Text</th>
<th>Engblom (a)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Lavanyala asalya asanyach hakkach na;</em></td>
<td></td>
</tr>
<tr>
<td>Pradnetach phakt taye ujalawe, aani punha</td>
<td></td>
</tr>
<tr>
<td>Jalatana,ghadrahi pratima nistul kalya</td>
<td></td>
</tr>
<tr>
<td>Kalya pashanatun shabdhatun thijalelya-</td>
<td></td>
</tr>
<tr>
<td>Nijalela changat jo kharv-yuge bhugarbhi,</td>
<td></td>
</tr>
<tr>
<td>Thijalela khol rudhi, urala to sandhrbhbi,</td>
<td></td>
</tr>
<tr>
<td>Chhimila ya mazy ek bhuki dhaar ase,</td>
<td></td>
</tr>
<tr>
<td>Shabdala artha ushan, mudhe, tuj sangu kase? 8</td>
<td></td>
</tr>
</tbody>
</table>

(1953: 46)

<table>
<thead>
<tr>
<th>(b) Rege</th>
</tr>
</thead>
<tbody>
<tr>
<td>What right has such beauty to be?</td>
</tr>
<tr>
<td>It should glow in the mind’s eye alone,</td>
</tr>
<tr>
<td>And burning, shape, a perfect image</td>
</tr>
<tr>
<td>out of blackest stone and the frozen word; 4</td>
</tr>
<tr>
<td>Stone, sleeping sluggishly through aeons</td>
</tr>
<tr>
<td>in the womb of the earth;</td>
</tr>
</tbody>
</table>

The poem is not about the beauty of a ladylove but the poet’s power of imagination in using images, words metaphors in poetic expressions is indeed fantastic. The reference to a “chisel” *chinni* suggests that a poet is like a sculptor and with his chisel, an instrument of shaping a statue he shapes images, metaphors and words in order to produce poem. The first line of the ST: *Lavanyala asalya asanyach hakkach nadoes* does not have an interrogative form. But Rege in his self-translation uses it: “What right has such beauty to be?” and Engblom retains the statement form of the ST: “Such beauty has no right to be” (line: 1). *Pradnyais* a Sanskrit word; it means ‘intelligence’ but here it refers to poetic intelligence the power to use
language imaginatively and creatively. Engblom’s “It should glow only in imagination” (line: 2) is preferable transfer to Rege’s “It should glow in the mind’s eye alone” (line: 2). The ST verbs ujalane, jalane and ghadwane in the context of pratima i.e. the language of poetry describe variant processes of nurturing an image or a metaphor. The apostrophe used in the phrase by Rege “the mind’s eye alone” is grammatically an unacceptable structure in the TL. It should have been substituted by an ‘of-phrase’ like “in the eye of mind”: “It should glow in the eye of mind alone”. It is surprising that the phrases “the mind’s eye alone” or “in the eye of mind” do not occur in the ST and still Rege has used them. As a self-translator, it seems he has enjoyed a poetic-licence to create a new image in the TT. The verbs ujalane: “glow”, jalane: “burn” and ghadwane: “shape” are used by both: “It should glow only in imagination / And, as it burns, shape a supreme image” (Engblom, lines: 2-3) and “It should glow in the mind’s eyes alone,/ And burning, shape, a perfect image” (Rege, lines: 2-3). The ST phrase kharv-yuge bhugarbhi (line: 5) is transferred by Engblom as “in the obdurate belly/ Of the earth” (lines: 5-6). Rege translates it as “Stone, sleeping sluggishly through aeons/ in the womb of the earth” (lines: 5-6). Engblom’s “the obdurate belly” is suggestive of hard womb of the earth whereas, Rege simply puts it as “the womb of the earth”. Engblom’s “ice-hard words” is an interesting illustration of Euro-consciousness. The intuition of the image “ice-hard” for pashan in pashanatun shabadatun thijalelya- (line: 4) could dawn in a mind closely associated with the ice-region only. Rege uses the archaic word “aeons” (line: 4) for yuge and Engblom “for ages” (Line: 5). The ST Thijalela khol rudhi, urala to sandhrbhi (line: 6) is translated by Engblom as “That last and only remand of the context” (Line: 5) and Rege as “with only its context remaining” (Lines: 7). Rege’s “with only its context remaining” is preferable for its smooth communicative value to Engblom’s “only remnant of the context”. For Shabdala artha ushan, Engblom’s “a heated meaning” is an appropriate transfer but Rege’s “a warm meaning” appears unacceptable because the adjective “warm” does not collocate with “meaning” though both “warm” and “heated” could collocate with water as “warm and heated water”. Nevertheless, these are observations made on the empirical data but the language data is infrequent, variant and flexible. In conclusion, both translators have attempted to achieve equivalence but comparatively Engblom’s transfer is effective than Rege’s.
The title poem of the anthology *Pushkala* (1959) has been a breath-taking poem and the Marathi readership had once upon *taken the poem on their heads*, to use an expression of Indianism. The discussion of Rege’s poetry is incomplete without this particular poem. Eventually, Engblom, a native English user has translated the poem *Pushakala* (*ST, Pushkala, Pushakala* 1959: 39; *TT, Engblom, “Plenitude”, 1993: 36) for us:

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pushakala</strong></td>
<td><strong>Plenitude</strong></td>
</tr>
<tr>
<td><em>Pushakal ang tuza, pushakal pushakal man;</em></td>
<td>Plentiful your body,</td>
</tr>
<tr>
<td><em>Pushakalatali pushakal tu</em></td>
<td>plentiful your mind,</td>
</tr>
<tr>
<td><em>Pushakal pushakal mazyasathi</em></td>
<td>most plentiful of all the plentiful</td>
</tr>
<tr>
<td></td>
<td>plentiful, plentiful for me</td>
</tr>
<tr>
<td><em>Baghatana kiti dole pushakal,</em></td>
<td>So plentiful your eyes</td>
</tr>
<tr>
<td><em>Detana push- pushakal oth;</em></td>
<td>you look at me,</td>
</tr>
<tr>
<td><em>Bahu galyat pushakal pushakal,</em></td>
<td>plentiful your lips</td>
</tr>
<tr>
<td><em>Pushakal ura,</em></td>
<td>As you give them to me,</td>
</tr>
<tr>
<td></td>
<td>your arms about my neck,</td>
</tr>
<tr>
<td></td>
<td>plentiful, plentiful.</td>
</tr>
<tr>
<td><em>Pushakalach tu, pushk-kalawanti,</em></td>
<td>plentiful, breasts.</td>
</tr>
<tr>
<td><em>Pushakal pushakal pushakalanari</em></td>
<td>Plenitude I name you,</td>
</tr>
<tr>
<td></td>
<td>Dancing Fountain of Plenty,</td>
</tr>
<tr>
<td></td>
<td>plentiful, plentiful.</td>
</tr>
<tr>
<td></td>
<td>plentifulfilling.</td>
</tr>
</tbody>
</table>

((*Pushkala*, 1959: 39))

The central metaphor (or word?) in the poem is *pushakal* around which the poem revolves. The word has been used seventeen times in the poem and the total number of words in the poem is thirty-three. So, in terms of word-counts, it is a little more than fifty percentage of the total words used in the poem. What must be the motive behind this? Is it simply a game playing with the word *pushakal* or does the poet wish to show his ability of technical verbosity in the word-play-competence? Or the erratic obsession of ladylove and courting psyche nurtured in Indian *Purusha*(which frequently recurs in Rege and it acquired a cultural status in the elitist circles) was its main drive? Several such questions could be raised in the context of this poem. Such poems of Rege have evoked greater impact and influence on the modern Marathi poetry during the post-1960 era.

*Pushakal* is a word used as a pre-determiner in the SL. It functions as a pre-modifier, modifying the nouns. It is like a non-definite article in English used before non-count nouns. But it seems that it could be used even before count-nouns in SL such as eyes in *pushakal*
doled and breasts in *pushakal ur*. But in English “much eyes” or “much breasts” is not allowed before count-nouns. In the place of “much”, the pre-determiner ‘many’ can be used before count-nouns as in “many eyes” and “many breasts” etc. whereas, “plentiful of eyes” or “plentiful of breasts” may also be a rarer structure used in English. The word *Pushakal* as a pre-determiner is used in the ST such as *pushakal ang* (body), *pushakal man* (mind), *pushakal dole* (eyes), *pushakal bahu* (embrace), and *pushakal ur* (breasts).

The wild erratic expression of love expressed towards the beloved is enhanced by the repeated use of the pre-determiner *Pushakal*. It is a typical Indian passion, court ing and lovemaking, probably unfamiliar to English culture. Such literary expressions in Indian poetics are known as *Shringar Ras*. The cultural distance and perceptions of man-woman relationship, attitudes, different forms of expressing love and erratic passions do reflect in the literary texts. Rege’s poem *Pushkal* has to be understood in this specific context. It would be a challenging and a difficult task for a translator to achieve equivalence in the transfer of such a text. To translate Rege’s *Pushakala* is to use the word *pushkal* with its variant forms competently and give ‘a feel’ of the ST in the TL.

Engblom uses the English word “plentiful” for the ST *pushkal*. He substitutes it repeating at places wherever it is used in the ST. He titles the poem as *Plenitude*. Rege has used many forms word *pushkal;pushkalatali* *pushkalatali pushkalali* is a pre-modifying adjective. The ST *push-pushkal* is a compound in which *push-* a part of the word *pushkal*. The repetition of the word *pushkal* functions as a pre-modifier. An innovative form of *pushkalali* formed in *pushakalach tu*. The compound *pushak-kalawanti* where *pushkal* is a pre-modifier as an adjective. It modifies *kalawanti*. Rege uses a neologism *pushakalanari inpushkal pushakal pushakalanari*. He uses *pushkal* as verb *pushkalne*, an innovative use of the word. It seems that Rege has exhausted all the possibilities of the word-formation processes of the word *pushkal*. He has offered a wonderful and unbelievable poetic construct.

Considering the complexity and subtleties of the use of the word *pushkal*, Engblom has taken maximum efforts to bring in the effects of the word *pushkal* in his translation. Like, Rege he has used three innovative forms of the word “plenitude”, “pleni-plentiful” and “plentifilling” in order to achieve the Regesque effect. He succeeds in his attempt fairly well. For *Pushakalatali pushkal tu* (line: 2), he uses the superlative form “most plentiful of all
the plentiful” (line: 3) and the literal transfer of the line Pushakal pushakal mazyasathi (line: 3) as “plentiful, plentiful for me” (line: 4).

Embrace i.e. mithi in the SL is the ecstatic form of romance in Indian Shringar, which may not have that much significance in Euro-centric romance and courting of man-woman relationship. In Indian or even pan-Asian romance-paradigms, the foreplay of romance and lovemaking has been given extreme importance, whereas this is least important in the Western-cult. As an audio-visual media, the Hindi and the regional films and cinemas have enchased the lucrative business on the single motive of romance and the romancing cult of the Indians. Its impact is immense on the Indian psyche. Bahu galyat pushakal pushakal (line: 6) is simply a mithi (embrace) and the ecstatic rapturous moment of Indian romance. Engblom puts it simply as “your arms about my neck plentiful, plentiful. Plentiful, breasts” (lines: 9-11). The crucial phrase is Bahu galyat and Engblom has literally transferred it as “your arms about my neck”. Engblom’s use of the preposition “about” directs towards ‘a sense of formality’ whereas the ST evokes ‘greater degree of informality’. ‘Embrace’ as a form of romance itself manifests passions and the ecstatic and rapturous moments of pleasure principle. Engblom’s translation of the expression Bahu galyat as “your arms about my neck” therefore fairly fails to bring in the spirit and substance of the ST expression Bahu galyat. Instead of the literal “your arms about my neck”, it should have been simply your embrace plentiful, plentiful, / your breasts plentiful, plentiful.

Whereas, Engblom’s translation of Pushakalach tu, pushk-kalawanti/ Pushakal pushakal pushakalanari (lines: 8-9) is successful. He translates it as “Plenitude I name you, / Dancing Fountain of Plenty, / plentiful, plentiful, / Plentifilling” (lines: 12-15). Engblom uses “Plenitude” for Pushakalach and transfers the clause Pushakalach tu as “Plenitude I name you”. The compound word pushk-kalawanti is translated as “Dancing Fountain of Plenty” (line: 13). The word kalawanti attached to pushk - as a prefix reveals a subtle semantic construct. There could be several interpretations of the ST pushk-kalawanti. The prefix pushk- is ambiguous. It has two meanings: one is “flower”, the other is “plenty” as per Engblom’s interpretation. The word kalawanti” is too ambiguous. It has several implications. It might mean a female in agonies or a female who is competent enough to tolerate confrontations of any amount of suffering and agonies or kala also means the buds waiting for blooming, or it might also evoke altogether a very different revelation that a female who is an artist herself
and is able to create artistic works etc. The suffix wanti, the female form as against want its male form as in yashwant means one who carries or endows the attributes of what is said in the prefix. So, kalamandi might mean all those possible attributes of kala i.e. art or artistic potentialities. So, Engblom’s translation of the line as “Dancing Fountain of Plenty” does not correspond the subtle ST. There is no any reference to “Dancing” or “Fountain” in pushkalawanti. The items “Dancing” and “Fountain” therefore are Engblom’s additional texts. Engblom finds the equivalent verb form for pushakalamariin Pushakal pushakal pushakalamari (line: 9). “Plentifilling” achieves the erratic effect. Engblom like Rege succeeds in finding innovative uses of such items in the translating situation as “Plenitude” as the title of the poem. It is a synonymous word to “plentiful”. An interesting innovation is the use of the word “plentiful” in the progressive aspect as a verb “plentifilling”, a structure equivalent to Rege’s pushakalamari. Engblom’s has produced a competent text, which gives “a feel” of the ST. Engblom performs the task of translating a difficult text and he brings in the maximum poetic effects of the ST.

Engblom’s translation of Tridha Radha is largely dependent on Rege’s self-translation. Rege’s translation was published in Chitre’s Anthology in 1967 and Engblom published the translations of Rege’s poems in 1993. See the time lag between. Engblom was introduced to Rege’s poems in 1963 through Journal of South Asian Literature. And Engblom developed reverence towards his poetry during this period.

Rege and Engblom’s translation of Tridha Radha consists of 12 lines each corresponding to the lines of the original poem, whereas Nirpharka’s translation of the same ST runs into 22 lines. If a line-to-line careful observation of Rege and Engblom’s translation of Tridha Radhais is compared, one could find that with slight variations in lexis and punctuation marks, Engblom has largely retained Rege’s translation in his TT. Let us go line-by-line comparing both the TTs:

<table>
<thead>
<tr>
<th>Rege</th>
<th>Engblom</th>
</tr>
</thead>
<tbody>
<tr>
<td>The blue sky is Hari</td>
<td>The blue sky is Hari</td>
</tr>
<tr>
<td>And the lone star Radha</td>
<td>And the lone star Radha</td>
</tr>
<tr>
<td>Tremulous</td>
<td>Timorous</td>
</tr>
<tr>
<td>She is the heart’s longing from age to age</td>
<td>heartstruck from age to age</td>
</tr>
<tr>
<td>The wide earth is Govinda</td>
<td>The spreading earth is Govinda</td>
</tr>
<tr>
<td>And the rice-field is Radha</td>
<td>And the rice-field is Radha</td>
</tr>
<tr>
<td>Ever-fruitful</td>
<td>Self-willed</td>
</tr>
<tr>
<td>She is the sweet-speaking one from age to age</td>
<td>The sweet-talker from age to age</td>
</tr>
</tbody>
</table>

Let us go line-by-line comparing both the TTs:
The still river is *Krishna* 9  
And the wood leaning on its bank *Radha*-10  
Question-less 11  
She is the eternal repose from age to age. 12  

Note Engblom’s variations are in *italics*. The first two lines are same in both the TTs. The third and the fourth lines are different with a little variation. The fifth is again a little variant. The sixth is again same. The seventh is different. The eighth is again with a little difference. The ninth is again same. The tenth is with a little variation. The only difference is between the *v-ing* verb “leaning” and “bending”. The eleventh is again same. The only difference is that of the capitalization. The twelfth is with a little variation. Out of twelve lines, six lines of Engblom’s TT are identical. This shows that Engblom has based his translation of *Tridha Radha* largely on Rege’s self-translation. Even then, an attempt at translating a challenging text with the help of the available one is admirable.

It is difficult to make a comparative statement on Chitre and Engblom’s translations of Rege. Engblom is a non-native user of Marathi; nevertheless, his competence as a translator of Marathi poetry-texts is indeed admirable. It must be noted here that Engblom has worked a scholar and Professor of Marathi literature in different South Asian Universities and organizations. As a native user of the English language, Engblom’s consciousness, as a Westerner does reflect in his translations. Theorists and psycholinguists explore the significance and the role of the competence and consciousness of a translator in translation situations. Engblom’s choice for *Shasta* as “my sovereign” may be acceptable but Chitre’s “my Lord” is a typical Indian choice, reflecting the colonial consciousness. The same consciousness is repeated in “My patron” for *Dhasta*, whereas Engblom’s choice is “my sustainer” (All illustrations from *Surya Maza*). These illustrations throw light on the political ambiance of the translator’s consciousness. If being a native user of English would be Engblom’s strength, as a translator, it is equally a constraint on his part as a non-native user of Marathi. He uses “black leaves” for *Kalindi* or “tan” for brown colour. It is a result of the culture constraint. Look at the TT titles of the ST *Surya Maza*. Chitre’s title “Sun” is preferable to Engblom’s “The Sun”; because ‘sun’ referred by Chitre is the sun of the poetic ambiance, whereas Engblom’s “The sun” refers to the *real* sun in the sky. It appears that, as a Westerner, Engblom is love with “the *real sun*” rather than ‘the poetic sun’ of Rege. Chitre,
on the other hand, as an Indian is not so sensitive about “the sun” because the sun is not a rare cutlure-construct to him, as it might be to the Westerner Engblom.

Though Engblom’s translation of the ST Pushakala would be describes as a fair transfer, it would be a too bold statement. Because the poem is not a cluster of the varied forms of the word pushakalo or a play upon the word. It is a difficult and subtle text, manifesting an Indian Purusha “consciousness” towards womanpower (Stree-Shakti). It is essentially an Indian cultural construct. So, translating the ST like Pushakala would not mean that it could be done on the linguistic level only. Its cultural construct and referenceis untranslatable. It is beyond translation. Engblom’s translation of Pushakalatherefore appears as an exercise in the word formation of pushakal in English. Nevertheless, his translations of the subtle Regesque texts attempt to achieve equivalence effectively other than Pushakala. Even then the attempt ofEngblom to translate the poem Pushakala is admirable. To translate an untranslatable text is indeed an achievement. Chitre’s translations are equally competent but at several translation situations, his translations involve in deviations and abstractions as compared to Engblom’s. Chitre employs semantically unacceptable and ungrammatical structures. For example, he uses “churl” for “churn”; “unrhyme” and “wordbound” as unacceptable compounds; “bloody mouth”, “bloody mythology” as semantically discollocating structures; unacceptable phrasal verbs as “listen into”, “turn through door”.

4.4 Indira Sant (1914-2000):

Indira Sant is a noted woman poet of the post-1960 era who emerged on the horizon of the modern Marathi poetry when B. S. Mardhekar and P. S. Rege had established their stamps as prominent poets. The death of her husband in 1946 produced a void in her life and it seems that she turned to poetry thereafterwards seriously. Though Sant claims that she has been inclined to poetry since her childhood, it appears that she compensated her untimely widowhood in nurturing the poetic sensibility. She emerged as a remarkable poet with the publication of Shela in 1951 though her first anthology of poetry Sahwas was published in 1940. Her anthologies came up consistently: Mendi (1955), Mrugjal (1957), Rangbawari (1964) and Bahulya (1972).

She is largely found browsing in her own psyche, a poetic world created by herself as an introvert and this is reflected in her short lyrics. She is essentially a 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 which is markedly found in the poetry of Dilip Chitre and Arun Kolatkar. Her predicament falls in the line of the women folk poetry. Sant’s indulgence in nature, love, philosophy and such ruminations forms her poetic vision. Her poetry evokes abstract emotions through concrete experiences and refined sophisticated tones and attitudes. Her phraseology is fragile and delicate. She consciously manifests an experience through images and metaphors, what she calls “images in pure forms” in Preface to Shela (1951: 4). The argument is that she purifies the extraneous considerations, convections and unwavering emotions encroaching upon her linguistic domain while giving voice to her poetic experience.

A few exclusive observations about Sant’s poetry might help us in to understand the translational processes that her translators are involved in. Sant’s most love lyrics indulge in such metaphors as windows, doors, altar of home (umbaratha), tea-glasses, the floating vapour of tea, the sun-coats wrapped around the body, intense fragrance of costly elite-cigarettes, easy-chairs almost the homely objects of the Marathi middle-class-family. Besides, this has nothing to do with the absence of her husband due to his sudden death. Her predicament is devoid of social and political anarchy and it is surprising to note that her lyrics full of grief and misery do not evoke elegiac mood. Her domain is the familial world of experience reflecting subtleties that enrich her poetry. These subtleties have tormented her translators. The intense individuation and personalization of her poetic experience playing between the conscious and subconscious worlds brings in the difficulties in the translational transfer. The participative role of nature further complicates the linguistic and cultural regions of her poetry. Her lyrical sensibility is juxtaposed along with the landscape imagery. Nature in her poetry is an pervasive force that keeps enacting as a living metaphor. Nature enlivens her sensibility and she relates nature to her personal life. Nature provides her a power of emotional equivalence. The transparent, open-ended, vast and universal realm encompasses her poetic vision.

Her poetry employs the language of Marathi elite middle-class community without any dialectical deviations. One may argue that Sant’s poetry would be easier to translate than the poetry of Namdev Dhasal. Nemade argues that Sant’s poetry is weak from the view of its content. Sant did not attempt much experimentation in form and language. Her poetry has been an extention of the Ravikiran literary tradition with variations in the use of metaphors.
Such poems if brought in English by way of translations would not arrest much attention (Nemade, 1990, 2001: 152). There is enough space to assume that the refined and largely urbane phraseology of Indira Sant must have invited Vrinda Nabar and Nissim Ezekiel to indulge in the translation project. *Snake-Skin and Other Poems of Indira Sant* (1975), the bilingual edition was the result of the attitude of this translational approachability to the Sant text. Mark the year 1967, when the Chitre Anthology had been established a translational practice in the modern Marathi poetry. The Translator’s Notes states the literal approach: “…providing a literal version in English, followed by an attempt to describe, to interpret, and to consider possible English equivalents for every Marathi phrase” (1975: 17). The statement on the same page, “Both the translators have an intuitive feeling for the sound values of Marathi, and the sense of the poem’s quality” is intriguing. The translators’ “intuitive feeling for the sound values of Marathi” would raise a question whether the translators plan to achieve phonemic or morphological transfer of the ST, which is impossible in interlingual translation i.e. from Marathi to English.

Disregarding the literal policy stated in the first paragraph, the translators switch on to the “free translation” strategy. They write:

> For both the translators, fidelity to the word or the spirit of the originals was death; freedom tempered by critical judgments was life. They had no taste for “transcreations” (hiding irresponsibility) or for the writing of poems based on or derived from the Marathi originals. Their translations are intended to be real translation, involving choices, which can be explained (1975: 17).

The statements are self-contradicting. They keep switching the stances and the statement that they aim for “real translation” is confusing. Their approach “freedom tempered by critical judgments” refers to the “free translation” strategy, however, “transcreations” which is a variant form of “free translation” is contemptuously mentioned. It seems that the translators are confused about their translational approach. They have followed the Karandikar method of providing notes in the situations of untranslatability. The Notes is appended at the ending of the book, which is the marker of the literal methodology. The statement of the translators “We do not claim success—that would be foolish—but only adherence to a method which allows no evasion or license” shows their lack of confidence as translators. However, the translators seem to be aware of the implications of the transfer vaguely. They point out that they hope

> the words in translation enact the same kind of particular feeling. Of course, what is similar is not the same. The same is abandoned and similar is sought to avoid jarring
verbal effects in courageous images, any mode of expression that is natural in one language and unnatural in another (Ibid: 18).

On the other hand, Dnyaneshwar Nadkarni who has introduced the book places the translations appropriately. Pointing out Sant’s “purity of poetic diction” i.e. the diction which indulges in refined and sophisticated versified sentiment-oriented phraseology and is free from unwanted linguistic and cultural elements, Nadkarni argues that the problems in the translational transfers are ought to occur:

When one translates from a sentiment-oriented language like versified Marathi to a somewhat urbane and therefore prosaic medium like English, no doubt there are differences of nuance; but the major characteristics of Mrs. Sant’s work do project themselves in pure and distilled essence in the current translation (Ibid: 15).

It was Chitre who made an attempt to translate Sant’s poems first and collected them in the Anthology (1967: 82-88). There are seven poems of Sant included in the Anthology, out of which one is translated by Kolatkar. Nabar and Ezekiel published an independent anthology of Sant’s translations in English consisting of twenty-five translations. Some of the translations included in the anthology first appeared in The Illustrated Weekly of India and The Quest. In the following discussing, in place of Nabar and Ezekiel, only Nabar’s name is mentioned as a translator to avoid repetition.

Mrugjal (Mrugjal 1957: 37; Nabar, “Mirage” Snake, 1975: 59-60; Anthology, The Mirage 1967: 84-85) is translated by both Chitre and Nabar:

<table>
<thead>
<tr>
<th>ST</th>
<th>(a) Chitre</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Daarapashi ubhi tucya mee,</strong>&lt;br&gt;<strong>Band daar tari, adheer pawul</strong></td>
<td>I stand at your door. The door is shut, but my feet</td>
</tr>
<tr>
<td><strong>Nisatu baghate</strong>&lt;br&gt;<strong>Chapalanchya bandhatun;</strong></td>
<td>Are eager to slip out of my shoes; My finger trembles on the light-switch;</td>
</tr>
<tr>
<td><strong>Kshan thartharte</strong>&lt;br&gt;<strong>Bot vijechya batanawarati…</strong>&lt;br&gt;<strong>Gajbaj uthati</strong>&lt;br&gt;<strong>Lalvijechi naadpakhare</strong>&lt;br&gt;<strong>Angangatun.</strong></td>
<td>A commotion of red electric birds of sound 5 Rises like an upsurge in my limbs. Unable to bear it I clutch the doorframe With helpless hands;</td>
</tr>
<tr>
<td><strong>Asahhya howun</strong>&lt;br&gt;<strong>Haat tekate chaukatiwari;</strong>&lt;br&gt;<strong>Shwas aikato aatil chahul;</strong>&lt;br&gt;<strong>Khilati dole</strong>&lt;br&gt;<strong>darawajyavar;</strong>&lt;br&gt;<strong>Daaraatil…tya dolyawar,</strong>&lt;br&gt;<strong>Anik hoto darawajachya</strong></td>
<td>My breath listens into the room; 10 My eyes are fixed on the door, On the eyes behind the door… And the wooden panels of the door Turn into a peacock crest  --- Dancing ---  --- Flashing --- 15</td>
</tr>
<tr>
<td><strong>Band phalyabcha morpisara</strong></td>
<td>Dazed, I close my eyes And here I am, … Through that door, already</td>
</tr>
</tbody>
</table>
Thaythynara...zagamagnara,
Dipale dole mitati kshanabhar,
Aani ithe mee.
Tya daaratun,
Waat sampali jethe tethun
Anolakhichya asha thikani-
Phutati jethun asankhya wata
Phirati jethre asankhya dole
Asha thikani.
Kachechya baranit unahachya
Tadphadate man, ulatesulate
Ithe kashi mee... ithe kashi mee

In that strange place,
At journey’s end
In a glass jar filled with sunlight
Mind turns, turns.,
In its agony,
How am I here, how am I here.
(Anthology, 1967:84-85)

My breath responds to an inner movement;
My eyes linger
On that door,
Imagining the life behind it...

And the door,
Peacock-like,
Dances before my eyes.
My dazed eyes close for a moment
and now I’m here,
In a place that seems unfamiliar,
Past that door
Where the road had ended.
Innumerable paths branch off here,
Exposed to a thousand eyes.
A place that is common
Like a glass jar in the sun.
Feverish, half-hysterical, I wander
What am I doing here.
(Nabar and Ezekiel, 1975:59-61)

Mirage is a love-lyric; the simplistic emotion of waiting for her beloved at his doors through metaphors such as doors, doorframe, the wooden closed panel, the peacock-crest, and finally the glass jar “filled with sunlight” (Chitre) is presented in this poem. The feeling of delicacy and elegance of love are Sant’s lyrical qualities reflected in this poem. They could be also understood as a specific expressive element based on the gender-trait.

Nabar translates sadheer pawul/Nisatu baghatel/ Chapalanchya bandhatun as “but I / Long to be/ On the other side” (lines: 2-4). Chitre does it literally: “but my feet/ Are eager to slip out of my shoes” (lines: 2-3). Nabar’s phrase “the other side” is unconvincing. Besides, it confuses the source content: which “other side” is referred to is not clear. Chitre’s TT “My finger trembles on the light-switch;/ A commotion of red electric birds of sound/ Rises like an upsurge in my limbs” appears more convincing. Kshan tharthartel/ Bot vijechya batanawarati is “My finger trembles on the light-switch”, Gajbaj is “commotion” and Lalvijechi naadpakhare is “red electric birds of sound”. Chitre translates Lalvijechi naadpakhare

(b) Nabar and Ezekiel
I am here, standing at your door.
It’s closed, but I
Long to be
On the other side;
For a moment
My hand trembles near the door bell…
I am seized with a paroxysm.
Tremors run
Through my body.
Helplessly
My hands rest on the parapet;

Nabar and Ezekiel
I am here, standing at your door.
It’s closed, but I
Long to be
On the other side;
For a moment
My hand trembles near the door bell…
I am seized with a paroxysm.
Tremors run
Through my body.
Helplessly
My hands rest on the parapet;
literally. It appears that the phrase “red electric birds of sound” is senseless in SL. Nabar translates the same as “I am seized with a paroxysm” but the word “paroxysm” is very formal and affects the transfer. In Nabar’s “My hand trembles near the door bell”, it is not the preposition near but on the doorbell for the ST: vijechya batanawarati.

Chitre’s “listens into” in “My breath listens into the room” (line: 10) for Shwas aikato aatil chahul (lines:12) is grammatically odd enough and is rarely used in SL. The preposition to usually follows the verb “listen” as listen to in English. It is arbitrary and conventional use. You ‘listen to’ someone or something and you usually you do not listen “into” someone or something. The preposition into is used for a volume: the pitcher fell ‘into’ a well for example. The preposition into however, may be used in a very rarer language situation in English as used by Chitre. But the situation in the ST does not show any such marker. So, it should have been something like My breath listens to some movement inside the room. Nabar’s “My breath responds to an inner movement” is a variant transfer. She shifts the ST verb aikato meaning, “listen” to “respond” bringing in a semantic deviation. The next two TT lines of Nabar are adequately done: “My eyes linger/ On that door / Imagining the life behind it” (lines: 13-15) but the subtlety of the ST is lost in the transfer. It is not just the eyes lingering on the doors but: Khilati dole / darawajyawar; / Daaraatil…tya dolyawar (lines: 13-15). Chitre’s transfer is more valid: “My eyes are fixed on the door/ On the eyes behind the door…” (lines: 11-12). Chitre transposes the onomatopoetic words Thaythynara…zagamagnara as “And the wooden panels of the door / Turn into a peacock crest / ---Dancing--- / Flashing--- (lines: 13-16) and Nabar puts it simply as “And the door,/ Peacock-like,/ Dances before my eyes” (lines: 16-18). Chitre uses “wooden panel” for band phalyancha and morpisar as “a peacock crest” and Nabar simply puts it as “the door”.

Chitre’s expression “Through that door” (line: 19) for Tya daaratun (line: 20) is grammatically odd and semantically eccentric. The preposition “through” implies volume as in “the train went through a tunnel”, or “the snake was loitering through grass”. Chitre’s five lines are Prepositional Phrases: “Through that door, already/ In that strange place/ At journey’s end,/ In a glass jar filled with sunlight” and “In its agony” (lines: 19-24 & 26). The Subject (S) and the verb (P) of these PPs are “Mind (S) turns, turns (P)” (line: 24). So, the implication is that the mind of the speaker turns and turns through that door. The door is not realized as a volume in English. The choice therefore is inappropriate; it should have been in instead of
through as “the mind turns, turns in that door”. Nabar does it avoiding any grammatical deviation simply as: “In a place that seems unfamiliar./ Past that door/ Where the road had ended” (lines: 21-23).

There is an interesting line towards the ending of the ST poem: *Kachechya baranit unahachya* (line: 26) with a potential and effective metaphor. Chitre translates it as “In a glass jar filled with sunlight” (line: 22) and Nabar as “Like a glass jar in the sun” (line: 27). Chitre’s TT is an interesting example; “the glass jar” is described as “filled with sunlight”. The glass jar is in the sunlight and it is not according to the ST “filled with the sunlight”. The metaphor of sunlight in the SL is suggestive of unfavorable connotations. It is used to manifest the speaker’s agony, suffering and the mental torture she is confronting. It is the main thematic core of the poem. Chitre’s structure “In a glass jar filled with sunlight” however appears wonderful; it evokes a happy and favourable emotion though it is post-modified by the following line: “In its agony”. Whereas, Nabar and Ezekiel’s option “Like a glass jar in the sun” appears more acceptable than Chitre’s.

Chitre simply avoids translating the two lines: *Phutati jethun asankhya wata / Phirati jethe asankhya dole* (lines: 23-24). Nabar translates them as “Innumerable paths branch off here,/ Exposed to a thousand eyes” (lines: 24-25). There is a shift in the line 25. It is not that the paths are said to be “Exposed to a thousand eyes” (line: 25) but the eyes themselves are struck with wonder by so many innumerable paths. Nabar translates *asankhya dole* as “a thousand eyes”. It is interesting to examine translation of the concluding lines of the poem: *Tadphadate man, ulatesulate / Ithe kashi mee…ithe kashi mee* (lines: 27-28) as “Feverish, half-hysterical, I wander / What am I doing here” (lines: 28-29). It could be described as an illustration of incoherent shift. Coherence is the *realization(s) of the text’s potential meaning* according to Shoshana Blum-Kulka (2009: 305). Theorists fear that texts may change or lose their meaning potential through translation. Shifts of coherence could be *reader-focused* and *text-focused*; text-focused shifts of coherence are linked to the process of translation while reader-focused shifts are linked to a change in reader audience through translation. Nabar’s “Feverish, half-hysterical, I wander” does not convey the potential meaning of the ST *Tadphadate man, ulatesulate*. The words “adphadate and latesulate” do not mean “Feverish” and “half-hysterical”. The words refer to the psychic state of restlessness and its negative effect on the speaker leading her to indecisions. So, there are many ways branching off and innumerable eyes struck in the possibilities of new ways. The adjectives “Feverish” and “half-hysterical” used by Nabar to describe the state of the mind of the speaker are certainly misleading and the shift distorts the source
meaning. Though it appears that Nabar’s attempt of using a shift aims to achieve a reader-focused shift but the translator does not succeed in it. On the contrary, she fails to achieve what she looks for. Nevertheless, her translation of the last line as “What am I doing here” (line: -29) is preferable to Chitre’s literal option “How am I here, how am I here” (line: -25). Both have struggled to achieve equivalence in their attempts. Nabar employs shifts and at times, fails to achieve correspondence but her attempt is to produce a reader-friendly TT, whereas Chitre’s attempt is to remain honest to the ST.

Nabar’s “A Drop of Blood”, the translation of *Ubhe Matra Themb Rakta* (*Ubhe Matra Themb Rakta* 1975: 50; Nabar, “A Drop of Blood”, Snake, 1975: 51) stretches the ST to such an extent that the potential meaning of the source poem is lost in the TT. The over-indulgence in shift-device leads the translators to produce a completely distorted TT, a sort of meta-poem. The changes and modifications brought about in the TT do not correspond to the potential semantic constructs of the ST. As a result, the subtleties of potential meaning of the poem are lost through translational processes.

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**Ubhe Matra Themb Rakta**

<table>
<thead>
<tr>
<th>Harakhun pahave to</th>
<th>A Drop of Blood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ratra utare dolyat,</td>
<td>If you look with deliberations,</td>
</tr>
<tr>
<td>Lakha smrutinchi tanchani</td>
<td>Darkness fills with eyes;</td>
</tr>
<tr>
<td>Bhije chandanivishat.</td>
<td>A thousand memories pierce</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>And poison the mind.</td>
</tr>
<tr>
<td>Bolawa to shabda kahi</td>
<td>Every word one speaks</td>
</tr>
<tr>
<td>Kshitijache vhve oth;</td>
<td>Increases the distance between us;</td>
</tr>
<tr>
<td>Tyana jakham maunachi…</td>
<td>Makes the wound bleed…</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>Drop by steady drop.</td>
</tr>
<tr>
<td><strong>Ubhe matra themb rakta</strong></td>
<td>(Nabar, Snake, 1975: 51)</td>
</tr>
</tbody>
</table>

*Harakhun* in *Harakhun pahave to* (line: 1) a source word means a happy emotion excited by some pleasure event. The translators transfer the word as “deliberation”, exactly opposite to the source word *Harakhun*. It is a *Negative shift*, according to Popovič (1991, 2002: 41) where information is incorrectly translated due to unfamiliarity with the language or structure of the original. But that does not seem to be the fact as Nabar’s mother tongue is Marathi. The word *Ratra* in *Ratra utare dolyat* (line: 2) is transposed as “darkness”. It is an *Individual shift* (Ibid: 41). An *Individual shift* refers to the translator’s style and idiolect. It may introduce a system of individual deviations. The word *Ratra* i.e. “night” in the TL does go with “darkness”. But the TL word “night” would have been used in the TT. It is intriguing why “night” is transposed as “darkness”. The translators interpreted *tanchani* as pricking or
piercing. So, the word tanchani in Lakha smrutinchi tanchani/ Bhije chandanivishat (line: 3) is translated as piercing: “A thousand memories pierce” (line: 3). In the SL, tanchani lagane implies a sense of frustration that one gathers on account of one’s failure in life.

The ST chandanivishat is a compound of the two elements chandani and visha. It is a difficult metaphor bringing two odd elements together: chandani is a star and has favourable connotations and it is a romantic image in the SL evoking a sense of romance but visha is poison and it has unfavourable connotations evoking a sense of frustration, failure and finally death. It is an untranslatable compound in the SL. The translators’ choice is “A thousand memories pierce / And poison the mind” (line: 3-4). The first stanza projects two phases of mind: the pleasure mixed in melancholy, good in evil. So, Bhije chandanivishat (line: 3) as “And poison the mind” (line: 3) does achieve the equivalence through transposition though there is no mention of ‘mind’ in the ST.

The second stanza is subtle and the translators have interpreted it in their own way, so they have arrived at the TT through Individual shift (1991, 2002: 41).The lines: Bolawa to shabda kaahi/ Kshitijache vhave oth (lines: 5-6) are extremely subtle; shabda and oth are related words: (shabd) sprout through the lips (oth). The words are wounded and the wound is the wound of indifference i.e. the dialogue between the two has almost ended and so the blood is dripping through the wound. The translators’ interpretation has enforced them to employ a partial topical shift (Ibid: 41) in the TT. They translate the line Kshitijache vhave otha with a topical shift i.e. the topical facts of the original Kshitijache i.e. “horizon” and otha i.e. “lips” are altered in the translation. There is no mention of “horizon” and “lips” in the TT. The translation of the line Kshitijache vhave otha is “Increases the distance between us”. It is this “distance” that “Makes the wound bleed” (line: 7). Though the translators pose to achieve the equivalence, what they have produced is a meta-poem.

There are several deviations and distortions in the poem entitled, “You”, which is the translation of ST Tu (1975: Tu 46; Nabar, “You”, Snake, 1975: 47):

<table>
<thead>
<tr>
<th>ST</th>
<th>You</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kadhi, dusth tu asaa…korasi</td>
<td>Sometimes you are wicked…you’d force</td>
</tr>
<tr>
<td>Davabinduwar aabhalnakshi,</td>
<td>An alive pattern on the intangible;</td>
</tr>
<tr>
<td>Maatichya kadhi onjalit pan</td>
<td>Yet sometimes you wish to hide</td>
</tr>
<tr>
<td>Lapasi yewun…jakhami pakshi</td>
<td>Helplessly, alone…like a wounded bird.</td>
</tr>
<tr>
<td>Kadhi, asaa tu garib samanjas</td>
<td></td>
</tr>
<tr>
<td>Gunirikaru kushit ghyawe;</td>
<td>Sometimes, you are soft and patient,</td>
</tr>
<tr>
<td>Haat kadhi swaragangeche tari</td>
<td>Fit to nurse a new-born child;</td>
</tr>
<tr>
<td></td>
<td>But sometimes to strangle you</td>
</tr>
</tbody>
</table>
The ST Davabinduwar aabhalnakshi (line: 2) has a metaphor in aabhalnakshi. It is a compound word: aabhal and nakshi meaning a design of the sky. The speaker’s lover carves a design of the sky in the morning dew i.e. the speaker meets her lover as soon as the morning breaks. The adjective “wicked” or “evil” here does not evoke the feeling of wickedness but it is a happy complaint of the speaker about her lover. The translators’ choice “An alive pattern on the intangible” does not correspond to the ST. There is no reference of any “alive pattern on the intangible” in the ST.

The wonderful metaphor Maatichya onjalit in the lines: Maatichya kadhi onjalit pan / Lapasi yewun...jakhami pakshi (line: 3-4) is not taken into account. The source noun onjal is a bowl-like structure formed by cupping of palms and it is an onjal made from mud. Now, it dawns upon that aabhalnakshi is a bird from the sky perhaps an image of the lover arriving from a distant place, as distant as the sky but the bird is wounded and injured and aims to hide in a home, as small as an onjal. Observe the translators’ choice: “Yet sometimes you wish to hide/ Helplessly, alone…like a wounded bird” (line: 3-4). “Helplessly, alone” are additional items that the translators stuff in the TT which are absent in the ST.

The adjectives garib and samanjas are translated as “soft and patient”; there is no equivalence achieved in the transfer. The contextual and metaphorical beauty is lost in the translation. It refers the temperamental traits of the speaker’s emotional personality. His innocent and harmless temper (garib) is compared to a child. The translators call it “Fit to nurse a new-born child”; it is a distorted message. The ST message is very subtle; the lover is not laughed at as it is implied in the TT where an ironical attitude is reflected: “Fit to nurse” but the ST indicator Guni lekaru and the adjective samanjas, i.e. having maturity and a sense of understanding (Indianism?) show the positive aspects of the lover’s temperament. It is an asset and not the negative aspect of his personality, because in the following line, the desire of the poet to embrace him is expressed and the pleasure in the embrace is described as swaraganga. The translators distort the message to such an extent that the TT appears to be an independent construct disrupted completely from the ST: “Sometimes, you are soft and
patient./ Fit to nurse a new-born child;/ But sometimes to strangle you / Would be no crime” (line: 5-8).

The line Anawayartha lawata tuza ha (lines: 9) as “While I try to read your signs”(Lines: 9) is a distortion. There is no reading of signs in the ST. The word Anawayartha is an abstraction and it has philosophical overtones. The implication is that the speaker would like make an assessment of her position directed towards her relationship with her lover;Duur... kholawar baghati dole (lines: 10) is her serious reaction towards the relationship. The last couplet: Arthawachun ure gahan tel Tyachyastawa he oth bhukele (lines: 11-12) is subtle and philosophical. The word Arthawachun is significant; the philosophical relevance of the relationship is revealed without any meaning or its substance. In fact, its gravity (gahan) is realized in meaninglessness and not in any sort of meaningfulness. There is an antithesis in these statements. In short, the speaker does not wish to make any serious analysis of her relationship. She would like to submit to him; the “hungry lips” i. e. oth bhukeleis the marker of the speaker’s passions. The translators’ choice for the last couplet is “And my spirit hungers on / The sources of your being” (lines: 11-12). It is not “spirit” but “the lips” that are hungry. The last line “The sources of your being” is so abstract that it does not find any connectivity to the previous lines. Is it that there are more deviations and distortions in the TT because of the translators’ over-interpretations of the ST? If so, then one could argue that the transfer of the poem is attempted under the enormous impact of the misreading of the poem and as a result, the product appears to be an independent poem and not the proper translation of the ST.

A similar situation is found in the translations of ST such as Kaat, Dolyanchya Kalya Dohawar, Onjal, Vrat, ShikavilesuTu, Krutagnaha etc. Let us examine some of the deviations from this point of view. The first stanza of Kaat, (1975: Kaat 20; Nabar, “Snake Skin”, Snake, 1975: 21) is as follows:

**Kaat**

Yethe mee stabdha ashi,
Stabdha tasi tethe mee;
Swachha ubhi kacha madhe
Dakhavite majala ‘mee’;

**Snake-Skin**

Here I am, silent, still
And so is my reflection;
Clearly defined in the mirror,
I show myself to ‘me’

(Nabar, Snake, 1975: 21)

It is a subtle poem. The speaker in the poem does look into a mirror but there is no mention of the mirror in the ST. However, the mention of kacha gives effect of startling mirror
image verbally and syntactically. This is missing in the TT. The word *pratibimb* meaning “reflection” is consciously avoided in the ST. So, the TT item “reflection” (line: 2) is redundant and extraneous. It is not the reflection of “me” but it is “me” in the mirror. The TT “Clearly defined in the mirror / I show myself to me” (lines: 3-4) is completely misreading of *Swachha ubhi kacha madhe / Dakhavite majala mee* (lines: 3-4). It is a serious discrepancy of misinterpretation. The PP “in the mirror” does not correspond to the ST adverb *kacha-madhe*. The *kacha* stands *madhe* meaning, it must act as an adverb rather than as a post-position. It is rather “between” than “in” reading like “the glass (mirror) between “me” and (“me”).

Engblom gives an alternative effective translation of the stanza following equivalence as follows: “Here am I still like this, / Still like that am I; / Clear, upright the glass between / Shows myself to me.” (1982: 127). The translators continue the misreading and the misinterpretation:

*Najarela najar tichya*  
*Bhidwaya mee na dhaie,*  
*Kampit nishwas tiche*  
*Kachewar gudh thije;*  

I do not dare  
To outstare that image;  
Its tremulous lines  
Freeze darkly in the glass  

The word “image” does not occur in the ST. Even its equivalent is not found in the ST. The word *nishwas* is interpreted as “lines”. It is a complete misreading of *Kampit nishwas tiche* (line: 7). Engblom comments that “the word *image* or its Marathi equivalent appears nowhere in this stanza, but more fundamental is the utterly unaccountable rendering of the word *nishwas* (breath, exhalation) as ‘lines’” (1982: 127). The image in the Marathi is simple enough: the breath of the real *me* condenses on the glass, fogs it over. But it appears like the breath of that other “me”. The translators’ mistake in interpretation at this point in the translation situation creates problems throughout the rest of the poem. As a result, the TT becomes more obscure whereas the ST is quite exact and clear. Nearly, every poem in the volume shows weaknesses of this kind. Some problems arise from misreading or loose reading of the text, some from the wish to tame “incongruous images”.

The title of the poem, *Onjal*, (*Onjal*, 1975: 40; Nabar; “Receiving”, *Snake*, 1975: 41) is translated as *Receiving*. *Onjal* connotes a sense of not only giving, but also of giving liberally. It is an almost proverbial image for generosity. The entire poem revolves round the image of the *onjal* and its symbolic implications. The translators instead of attempting to discover implications of the image, they donot bring in the image of the *onjal* in the
Dyawe lutun jeevan / Hech maze…maze bal / Ek tuzyapashi matra / Mazi julate onjal (lines: 6-9) is translated as “To plunge into the self, to pour it out, / This alone is my strength / But with you / I have a longing to receive” (lines: 6-9). Dyawe lutun jeevan is the speaker’s strong desire of giving everything of hers to her lover. Whereas, the translators distort it by making the speaker herself “to plunge into her own self”, which is exactly the opposite of the ST message. The lines Ek tuzyapashi matra / Mazi julate onjal (lines: 8-9) imply the complexity expressing the mutuality of give and take relationship and it does not reflect in the TT:“But with you / I have a longing to receive” (lines: 8-9). The line “I have a longing to receive” would show one-way-track. It is exactly the opposite of the ST message. Onjal is an imagistic poem. The translators have turned it into an abstraction to avoid transferring the images adequately. The last stanza of the poem consists of brilliant images: muk awandha and ashruchye dhuke.

<table>
<thead>
<tr>
<th>Ek ek bhuk mazi</th>
<th>My only hunger</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuzya mukawandhychi;</td>
<td>Is for your silent expressiveness;</td>
<td></td>
</tr>
<tr>
<td>Tahani ek ek</td>
<td>My only thirst</td>
<td></td>
</tr>
<tr>
<td>Eka ashruchya dhukyachi</td>
<td>For your flow of feeling</td>
<td>13</td>
</tr>
</tbody>
</table>

The word awandha is an unspeakable agony and muk is here ‘wordlessness’. The TT “silent expressiveness” puts across an odd message deviating from the original. Similarly, the brilliant metaphor ashruchye dhuke is lost in the TT and a distorted “your flow of feeling” message is stuffed in its place. The TT remains as an odd paraphrase of the original poem. It appears that ST is intrinsically an Indian experience. Therefore, it is probably difficult for translation. Ironically enough, Kolatkar has shown that difficult poems having intrinsic peculiar Indian structures could be effectively transferred in English (Chirimiri). The translators, on the other hand, have been successful in the translation of such poems as “The Restless Field” (Aaj Maal Bechain Aahe 1975: 28; Nabar, “The Restless Field”, Snake, 1975: 29) and “Suffering” (Kanav, 1975: 34; Nabar, “Suffering”, Snake, 1975: 35). The concrete, descriptive images in these poems have been conveyed effectively in the TT. The volume as a whole contains both good and bad translations. However, it promises more because of Nissim Ezekiel. But, it disappoints ultimately and fails to give more.

Both Nabar and Ezekiel know Marathi well and they have been eminent teachers of English. Besides, Ezekiel, being a major and well-known Indian poet in English, there were higher expectations from them in their translations of Sant. But due to the monotonous
structures of STs or the translators’ “superficiality and shallowness, these translations have been of ordinary standards” (Nemade, 1990, 2001: 152). Nemade provides details in this respect. He remarks that both the translators have not shown even the readiness to understand the source poems. Nemade illustrates some of the far fetched translations of Nabar and Ezekiel: ghandaat zirmil padada is transferred as “thick shifting screen”; nikhalun padalya pakalicha sar as “the shower of fallen petals”; mee mhanaje tapt veerani angarachi as “a necklace of red-hot cinders”; kshitijache vhave oth as “Increases the distance between us”; tyana jakham maunachi as “Makes the wounds bleed” or julami kaulari as “warm roof” (1990, 2001: 153). On the whole, the translations of Sant’s poems in English by Nabar and Ezekiel have not been up to the mark with a fewer exceptions.

4.5 Namdeo Dhasal (1949):

Namdeo Dhasal is recognized as a major modern Marathi poet who turned to poetry through the socio-political movements and the existing contemporary anarchy of the period particularly from 1965-1975. Dalit Panther, a militant organization that Dhasal and his colleagues (Raja Dhale, Ramdas Athawale, Arjun Dangale D. V. Pawar and others) founded has its ideological and theoretical basis derived from the works of Mahatma Phule, Rajshree Shahu Maharaj and Dr, Babasaheb Ambedkar. The militancy of Dhasal’s poetry particularly articulative in Golpitha (1971) is an unprecedented eruption of Dalit voice. This voice was subjugated and depressed for centuries together. It broke out literally for the first time in the Marathi poetry. This voice shattered the established paradigms of Marathi poetry. According to R. G. Jadhav, the Dalit poetry as a literary movement was fundamentally the outcome the socio-political movement initiated by Jyotiba Phule and later pursued by Shahu Maharaj and Dr. Babasaheb Ambedkar. The Dalits were availed of the historical opportunity for the first time to tell something significant about their agonized saga, which was yet unsaid (1978: 2-3). The Dalit poetry pursued this area. The Dalit poetry today is an established literary trend and a school of thought. The Dalits assume that poetry is a powerful instrument of the battle of social transformation and change. This realization is revealed when you read Dhasal and Yashwant Manohar’s poetry. However, M. S. Patil argues, “the Dalit poetry was the outcome of the Marathi literary traditions. It was later connected to a movement of the Dalits (1981: 6). But one cannot negate the fact that every artist has his or her own biography belonging to a particular class, caste, creed and religion. The identification of the Dalit poetry thus was
established with its class and caste. With Dhasal, it is generally believed that dawn of the Dalit poetry broke out.

Dhasal as the protagonist of the Dalit poetry dismantled all the traditional cannons of middle-class elitist standards of poetry. His poetry therefore emerged as the avant-grade poetry in the contemporary socio-political and existing anarchy of the little-magazine movement. In poetry, it set down new standards and proved to be a cultural menace to the elitist cannons of Marathi poetry. His next anthology Murkh Mhateryane Dongar Halawale (1975) posits Dhasal’s Marxist political stance. He describes writing a poem as a political act (Introduction: 1975). The subsequent anthologies include Priyadarhany (1976), Tuhi Yatta Kanchi (1981), Gandu Bagicha (1986), Ya Sattet Jeev Ramat Nahi (1985), Khel (1982) and the recent one, Mee Bhayankarachya Darawajyat Ubha Aahe (2007). Dhasal’s assessment as a major modern Marathi poet is yet to be determined, as the later developmental stages of his poetry took different turns altogether. Though his poetry invariably stands away from the established cannons of the modern Marathi post-1960’s sensibility, his asserting stance as a different Marathi poet has baffled the contemporary critics to place him at a distinctive position.

Dalit literature has been identified as Vidrohi Sahitya, the literature of protest. The Indian tradition of Vidrohi Sahitya dates back to the Buddha period. The Buddha, Jainism, Basava and Akkamahadevi Literature in Kannada, Mahanubhav, Phuleist and Ambedkarist literature are major movements of Vidrohi Sahityain Inian literature. In Europe and America, the Romantic Literature, the Latin American literature, the Negro and Black literature, Dostovesky’s literature in Russia are illustrations of literatures of protest. Nemade makes a few significant observations about the motives of the protest literature. The Marathi Dalit poetry could be understood in this perspective. According to him:

- The protest literature manifests that there is something wrong in the existing socio-cultural fabric of the society.
- The protest literature is primarily the result of the consciousness of the minority culture. It is against the consciousness of the dominant culture.
- The protest literature negates the existing civil and political institutions.
- The value system of the dominant maintains superfluous balance. The protest literature makes an attempt to introduce a new value system and as a result, the value system of the dominant is upset. The doom of the Brahmin culture by the Buddha Dharma is an illustration in this respect.
- The protest literature has often a temporal significance in due course of the history. However, it can often acquire a standardized status in the literary cannons. Sometimes, the minority literature can
acquire the central importance in a particular period of history and consequently, the major cannons are sidetracked in periphery.

- The origins of the protest literature are found in the non-literary systems of society. Therefore, it has to find out its own forms, style and medium in the existing literary systems.
- The paradox of the protest literature is that it masks an attempt to destroy those things, which it hopes to acquire (Nemade, 1990, 2001: 181-83).

Shanta Gokhale’s translation of Dhasal’s poem Bhuk (ST, 2007: 116-117; TT, 1992: 42-45) first published in Golpitha (1971) has been anthologized in Mee Bhayankarachya Darwajyat Ubha Aahe (2007) is taken up here for the discussion. This is a long poem divided into five parts, running into 102 lines. The speaker’s tone is important in the poem. In fact, in Dhasal’s poetry the tone is the part of the form and content. It carries with it the organic whole of the poem and it intrinsically forms the organic part of poem. It is this “tone” that unfolds the poem and takes it us to various heights.

In the beginning, the two rhetorical questions pose a problem for the translator: Bhukechya agit kavita hoyeel? / Bhukechya agit sangit maral jayeel? (lines: 3-4). Bhukechya agit is “hunger-fires” in “Will hunger-fires forge a poem?” (line: 4). The equivalent and the effect of the rhetoric question is achieved in this line but the next question Bhukechya agit sangit maral jayeel? where music is said to be killed “sangit maral jayeel” in the fire of hunger and not died: “Will music die in the fire of hunger?” (line: 5). This is a semantic deviation in the transfer of the ST. The word bidagi is transposed as “fees” in “Who hadn’t thought that fees could be claimed / for singing songs of hunger”. The word bidagi is a typical used in the register of Indian music. It is a sort of “remuneration” given to a music-artist for his/her programme or concert. It is a culture-specific word but the translator seems to have no alternative than to use the target word “fees”.The beginning of the part two:

<table>
<thead>
<tr>
<th>Bhuk</th>
<th>19</th>
<th>Hunger</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dhurt shantatechi hote wadh sarwatra</td>
<td>20</td>
<td>A shrewd peace is growing everywhere</td>
</tr>
<tr>
<td>Ha amachya navin jumthepcha divas ahahe?</td>
<td></td>
<td>This is the beginning of our new life sentence</td>
</tr>
<tr>
<td>Bhuk, maaf kar amhala velecha zaad</td>
<td></td>
<td>Hunger forgive us that we cannot cut the</td>
</tr>
<tr>
<td>Chatata yet nahi mhanun</td>
<td></td>
<td>tree of time</td>
</tr>
<tr>
<td>Te chatala tari aakash nilach rahil</td>
<td>22</td>
<td>But even cut, the sky will be still blue</td>
</tr>
<tr>
<td>Kuthalya bajaarat muk rhuday ghwun jawa?</td>
<td>25</td>
<td>To which market can we carry dumb hearts?</td>
</tr>
</tbody>
</table>

The line Dhurt shantatechi hote wadh sarwatra (line: 20) is literally translated as “A shrewd peace is growing everywhere” (line: 20). The Noun phrase “A shrewd peace” appears a little odd, awkward and difficult in English. The noun “peace” is abstract and non-count and
so it does not take the article “a”. The translator should have transposed the text. “Hunger forgive us that we cannot cut the tree of time / But even cut, the sky will be still blue” (lines: 22-23) is the literal translation of Bhuk, maaf kar amhala velecha zaad / Chatata yet nahi mhanun / Te chatal tari aakash nilach rahil (lines: 22-24). The expression “But even cut” is incomplete. The translator connects it to the previous line but the adverbial the connecting word mhanun in Chatata yet nahi mhanun completes the meaning in the ST. We cannot cut the tree of time or if possible, we could have definitely cut it, it is again our inability to do so. These entire unsaid semantic constructs are implied in the connecting word mhanun. But the translator disregarding it, switches on to the next line and it is left out without a verb element in the expression: “But even cut”. It should have been clear as it is in the ST: Te chatal tari (line: 24) as “But even if we cut it”. It has obviously affected the transfer, though the rest is done appropriately. The word “market” in the line: “To which market can we carry dumb hearts?” as it has varied connotations in the TL. Whereas the bazaar has been used in Indian English and it has been even included in the supplement Oxford Dictionary of English. The transfer as “To which bazaar can we carry dumb hearts?” (line: 25) would have suited the purpose appropriately without deviating the meaning of the ST. The two lines Jar hota ala amhala hikamati / Tar amhi tuzyashi nikali kusti karu ichhito (lines: 30-31) have been turned into one line: “We’ll fight you to the finish” dropping the line 30. The phrase nikali kusti is lost in the TT. It was not impossible transfer; Gokhale could have brought in the funny effect of the phrase nikali kusti.

The phonemic effects of the rhyming words mal and dhul in the lines: Bhukewarala mal kiti dhuwaycha / Varshawaril dhul kiti dhuwaychi / Kiti tiraskar karayacha tiraskarchya sarahaddicha? (lines: 33-35) could not be brought in the TT. Gokhale’s choice for the word malis “grime”. It is too formal; its frequency-count is zero. (Cobuild, 2001: 688). She could have used the word dirt and it would fit the context: “How much we wash the dirt (instead of grime) off the hunger?”. The rhetorical question Kiti tiraskar karayacha tiraskarchya sarahaddicha? is transferred as “How much scorn to the very ends of scorn?” (line: 36), which does not have a verb element. The verb element tiraskar karane does not occur in the TT. It should have been “How much do we scorn the very ends of scorn?” for the meaningful transfer.

\[
\begin{align*}
\text{Bhuk, tuza rakta rakta thand} & \quad 44 \quad \text{Hunger your every blood drop is cold} \quad 44 \\
\text{Bhuk, tuza rakta rakta muk} & \quad \text{Your every blood drop is mute}
\end{align*}
\]
The repetition of the words *rakta rakta* in the ST has a stylistic function. Gokhale makes an attempt to bring its effect by the amount word “every” in both lines “every blood drop” (lines: 44-45) and the repeated imperative command *Hukum de-* in 46 and 47 lines is just put across as “Order”. The TT word “Order” is ambiguous. It does not make clear whether it is used as a verb or noun. It could be both in the existing grammatical context and so the deviation occurs. The experts always regard unambiguous translation as good translation and subsequently, the translator has no scope to bring in ambiguity, which is considered as one the significant properties of good poetry. The ST syntax imperative command should have retained by the translator unambiguously as “Command us” or “You give the command” etc. The command *Hukum de-*is for *atadyatun khelu de vij* and *ayushya howun jau de charge* (lines: 46-47) whereas Gokhale uses a “let” structure which has a different implication. Apparently, the ST syntax is of “let-type” meaning ‘let this and that happen etc.” at the surface-structure-level. But, if you read the ST lines in between, at the deeper-structure-level, it is not the “let-structure” but it is the actual command given. So, it appears that the imperative-command structure should have been followed to avoid the deviation: *Command us to course through the guts* and *Command us to get our life charged.*

*Bhuk, tu amachi magani manjur kar* (line: 49) is “Hunger, say yes to our dreams” (line: 49). It is *magani manjur kar*; it is about the demands made by the hunger and not about the “dreams” of hunger. Probably, the translator is using the word “dream” as per interpretation that what *Bhuk* (hunger) says all through the poem are her “dreams”. This is not so. If the ST is carefully examined, the speaker’s wrath, anger, irony and irritation evoked through the unprecedented suffering and agony is understood, it could reveal that the repeated word *Bhuk* cannot be interpreted as “dreams”. Again, the speaker is a *Dalit* poet and his militant voice cannot be subjugated by using such words as it happens in the TT. So, in what perspective Gokhale has used the word “dreams” is really riddling. However, “the gold-threaded struggle” (line: 52) a wonderful compound for the ST phrase *jaratari sangharsh* (line: 53) shows Gokhale’s competence as a translator.

Again, an illustration of the syntactic imposition of the ST on the TT is seen in the third part of the poem. *Amhi amachi magani keli aahe / Amachi jarurat tula padu de* (lines:
55-56). Amachi jarurat tula padu decannot be “Let you need us” (line: 57). It should have been You ought to need us. The feel and impact of the tone of the poem could be sensed in the reading of the lines as a whole. See the following lines and the feel of the line: You ought to need us.

(a) Gokhale

<table>
<thead>
<tr>
<th>Bhuk</th>
<th>54</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amhi amachi magani keli aahe</td>
<td>Hunger 55</td>
</tr>
<tr>
<td>Amachi jarurat tula padu de</td>
<td>We have made our demand</td>
</tr>
<tr>
<td>Amhi rujanarch nahi ka?</td>
<td>Let you need us</td>
</tr>
<tr>
<td>Amhala riju de</td>
<td>Will we never grow?</td>
</tr>
<tr>
<td></td>
<td>Let us grow 59</td>
</tr>
</tbody>
</table>

(b) The option suggested:

Hunger
We have made our demand
You ought to need us
Shall we never grow?
We shall grow

The suffix “ch” in the word prakashach used in the line prakashach nighala zutha(line: 63) implies the emphasis. It is subtle and connected to the previous lines:

| Prakashkadun amhala ayushyapeksha | We wanted more from light |
| Jast kahi magayach hota           | than mere life |
| Prakashach nighala zutha          | But light turned false |
|                                   | 63 |

Gokhale’s translation of the line Prakashach nighala zuthaas simply “But light turned false” does not consider the subtlety of the word prakashachas explained above. The phrase prapanch mandane in lines Prapanch jar amhala mandata ala nase netaka / Tar amhala kay adhikar phumanshi zagadnyacha? (lines: 69-70) is a culture-specific expression. The word prapanch has a wider semantic-construct in the SL. It refers particularly to a post-marital life of an individual in which it is expected that the couple accomplishes their marital status and achieves marital happiness etc. Gokhale simply translates the line as “If we have not made ourselves a tidy life / what right do we have to quarrel with life” (lines: 71-72). The phrase “a tidy life” can have a simplistic semantic-construct as per the TL conventions. It might mean simply to make tidy arrangements in various situations of life in a purely physical sense. It significantly lacks the Indian philosophical implications and covert tones of the word prapanch.

| Dukhala kiti chetwayach? | 71 | How much can we excite pain |
| Kiti jalat rahayach?     | 72 | How much can we burn |
|                          |    | 73 |
The TTs do not have question marks “?”, besides, the TT line 74 has a syntactic distortion. The rhetorical question *Kiti jalat rahayach?* has a progressive aspect whereas, the TT “How much can we burn” inversed as a statement would be “We can burn much things”. The phrase “much things” happensto be the Object (O) of the Verb (V) “burn”. The implication therefore is not that you are burning anything but you *yourselves* are being burnt. So, the ‘O’ must be *burn something* but *burn yourselves* including the progressive aspect. The line should be therefore something like *How much can we keep burning ourselves?*

*Kuni sangitala…* 78
*Phauzemadhale sarvach sainik mardasarkhe ladhtat mhanun?* 79
Whoever said that every soldier in the army fights like a man? 80

“Whoever said” does not correspond to *Kuni sangitala*. It must be either ‘Who told you that’ or ‘Who said that’. Besides, the word *marda* is not just “man” in this particular context but *a brave man or a tough or a robust man, a fighter*. The word *marda* is borrowed from Hindi language to distinguish between an ordinary man and a *virile* or a fighting man. However, it does not disturb the content because the mention of “soldier” and “army” brings in the implied meaning of the word *marda* in the TT.

*Bhuk, amacha ekka pakka* 92
*Chhakkyanchya sangitabaddal amhi kashala bolu?* 94
Hunger we have all the aces
*Why talk of the songs of the half-sexed jacks?*
95

*Amacha purushartha tuzyasamor aahe* 94
Here’s our manhood before you 96

The word *eunuch* could be a better substitute for *chhakka* (line: 93) but Gokhale’s choice is “the half-sexed jack” (line: 95). It is a device of explication, expansion or paraphrasing. Gokhale’s phrase does achieve the equivalence but its Indian flavour is lost. The best alternative that she had, was to use simply the available word *eunuch*: “Why talk of the songs of the *eunuch*?” A similar problem is seen in the use of the word “manhood” for the ST *purushartha*: “Here’s our manhood before you” (line: 96). *Purushartha* has several interpretations in the Hindu mythology but here the word is used in a very narrow sense. The TT would be ‘virility’ for *purushartha*, the power and strength of man. If the ST words are considered such as *bhogatayene, garbhar, and ekka pakka*, it seems that the word ‘virility’ appears to be more appropriate. Nevertheless, Gokhale’s choice “manhood” for *purushartha* does achieve equivalence in the TT.

The ending part of the poem is composed of eight lines as the fifth part. The conclusive remarks of the poet end in his outburst of wrath. So, the abusive and obscene
phrases such as *Bhuk, yewadhach sang ki he makad kuthalya wanshach aahe / Jar sangata yet nasel tula / Tar amhi tuzya satara pidhyana zawato- / Bhuk, haat tuzya mayala amhi* (lines: 99-102) have been used. Gokhale transfers the abusive text modestly expressing the wrath of the speaker as: “Hunger, just tell us what bred this monkey is / And if you can’t / Then we will screw / Seventeen generations of you / Hunger, you and your mother…” (lines: 103-107). The verb “screw” in the expression “we will screw / Seventeen generations of you” does correspond the wrath and the tone of the speaker in the line: *amhi tuzya satara pidhyana zawato-* (Line: 101). The *Oxford Dictionary of Modern Slang* provides the connotations of the slang “screw” as “to be sexually promiscuous, to sleep around, hence, to mess about and an equivalent to ‘fuck’, in courses, exclamations etc.” (Slang, 1978: 206). Gokhale has taken strenuous efforts on the whole, to achieve an effective transfer of such a challenging text of Dhasal. However, the observation that Dhasal’s language often indulges in non-standard dialect of *Dalit* community and register of Dalit poetry is not found in this particular text except at a few places else the text is in the standard dialect. The translator, though being a woman has competently translated *the male Dalit* text. So, the task of the translator was not easy.

Shirish Chindhade’s translation, “Innumerable Suns Afire in the Blood” of Dhasal’s poem, *Raktat Petaleya Aganit Suryano* is included here (*Raktat Petaleya Aganit Suryano, Golpitha*, 1975, 1999: 31; 1986: 2-3) in order to examine one more sample of the Dhasal text. Like Gokhale, Chindhade’s attempt is equally competent and he has been able to achieve effective equivalence. The ST *Raktat Petaleya Aganit Suryano* is a subtle and difficult text for the transfer:

<table>
<thead>
<tr>
<th>ST</th>
<th>Shirish Chindhade</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Raktat Petaleya Aganit Suryano</em></td>
<td>Innumerable Suns Afire in the Blood</td>
</tr>
<tr>
<td><em>Raktat petalelya aganit suryano</em></td>
<td>Innumerable suns afire in the blood</td>
</tr>
<tr>
<td>Tumachi aaeebhahin</td>
<td>your mothers and sisters</td>
</tr>
<tr>
<td>Ajahi vitambil jate hatahatatun</td>
<td>are being deflowered</td>
</tr>
<tr>
<td>Mawalyasarakhe majalele</td>
<td>in bazaars</td>
</tr>
<tr>
<td>Unmatta Niro</td>
<td>even today</td>
</tr>
<tr>
<td>Ajahi menbattisarakhe jalatat</td>
<td>Frenzied miscreants</td>
</tr>
<tr>
<td>manse chaukachaukatun</td>
<td>like orgiastic Nero</td>
</tr>
<tr>
<td><em>Korabhar bhakari, pasabhar paani yancha</em></td>
<td>burns humans like candles</td>
</tr>
<tr>
<td>Attahas kelach tar phirawila jato nangar</td>
<td>in public squares</td>
</tr>
<tr>
<td>Ajahi gharadarawaran</td>
<td>even today</td>
</tr>
<tr>
<td>Chindakatalale haat salasalech tar</td>
<td></td>
</tr>
</tbody>
</table>
Chatale jatat
Ajahi nagaranagaratun
Raktat petalelya aganit suryano
Kiti divas sosayachi hi nakebandi?
Mareparyant rahayache ka
asech yudhhakaidi?
Ti paha re ti paha, matichi asmita
abhalbhar zaliya
Mazyahi atmyane zindabachchi garjana keliya
Raktat petalelya aganit suryano
Aata ya shahara shaharala aag lawit chala

(Golpitha, 1975, 1999: 31)

Badger for
a morsel, a draft of water,
a plow is piled over the household
even today 14
If hands itch for retaliation
eyes are sliced in cities and towns
even today 17
Innumerable suns afire in the blood
how long suffer this dire blockade?
are we captives of war until you die?20

Lo and behold
the pride of the dust spreads all over the sky
my soul too roars out paens of triumph
Innumerable suns afire in the blood
Proceed to burn down every single city
Now!

(Chindhade, Poetry: Poems from Maharashtra, 1986: 2-3)

The expression Raktat petalelya suryano (lines: 1) is transferred as “suns afire in the blood” (Line: 1). The equivalence of the verb petalelya is achieved by the verb “afire”. Though the verb “afire” is formal, the alternatives such as “blazed” or “lit” would have been possible but these alternatives if substituted do not evoke the wrath and the anger of the speaker, which is central in the poem. Besides, they do not equally collocate poetically with the ST words Raktat and suryano. So, Chindhade’s choice, though formal like Chitre appears appropriate in this particular context. The word “bazars” used for hatahatatun in: “your mothers and sisters/ are being deflowered/ in bazars/ even today” (Lines: 2-5) pragmatically matches in the context. The word hatahatatun is the plural form of hat in Marathi, i. e. ‘in many bazars’. The morpheme hat is attached to bazar i. e. bazaar + hat = “bazaarhat”. So, hatahatatun refers to many bazars. The TT equivalent word market or corners of market would have been deviating. Besides, bazaars is a standardized usage in Indian English. The expression vitambali jate (line: 3) is transferred as “being deflowered”. The verb vitambana karaneis described as apratishta, phatphajiti karane, apaman karane (Shabdaratnakar, 1995, 2008: 654) but it is a sexual attack in the present context.
The concept of *deflowering* indicates the innocence of the *Dalit* women is destroyed in sexual sense. The adjective “orgiastic” in like “orgiastic Nero” (line: 7) is derived from the Greek origin “orgies” which pertains or resembles to wild revelries (Webster, 2004: 890). The adjective “orgiastic” is used for *Unmatta* in *Unmatta Niro* (line: 5). The line *Mawalyasarakhe majalele* (line: 4) is adequately transferred as “Frenzied miscreants” (line: 6). The adjective *majalele* implies in the SL as *maj alele* meaning sexually excited. Chindhade’s choice “Frenzied” makes an effective attempt to achieve the ST equivalence. There is no word for *bhakari* in the TL. It is a culture-specific word. So, the translator has transposed the text as “Badger for /a morsel” (lines: 11-12) and “a draft of water” (line: 12) for *pasabhar paani*.

Similarly, the line *Attahas kelach tar phirawila jato nangar* (line: 8) transferred as “a plow is piled over the household” (line: 13) has enabled the translator to achieve the substance of the ST properly. The expression *gharadarawarunnangarphirawila jane* implies the complete destruction or doom of the *Dalits* by the *Sawarn* (Non-Dalit or elitist, people belonging to the high-caste and dominant communities). The source word *nangar* i. e. “a plow” is said to “pile over” the household. The ST *gharadarawarun* is difficult item to bring in its effect in the TL as it could refer to several things in the home. But Chindhade has succeeded in bringing its effect appropriately. The preposition “over” in “pile over household” is used subtly. It could be understood as a particle of the verb in the phrasal verb “pile+over”. Similarly, it could also go with the noun “household” in the prepositional phrase “over household”. He has achieved through this structure the grammatical ambience. The ambiguity in the line “a plow is piled over the household” can be explained as follows:

- The SVA Cl-structure in “a plow(S) is piled (pass V) over the household (A)” =

  The plow as a tool is used by someone to destroy the household things; (This is implied in the ST).

- The SVO Cl-structure in “a plow(S) is piled over (V) the household (O)” =

  The plow as a tool is destroying the household things; (This is not implied in the ST).

So, the implication of the TT line “a plow is piled over the household” (line: 13) should go with the first interpretation. The ST expression being culture-specific *gharadarawarunnangarphirawila jane*, the text is transferred by literal device as well as it is partially transposed and care is taken in not distorting the text. So, Chindhade has fairly achieved equivalence in the transfer of this subtle text.
The word *Chindakatalale* in *Chindakatalale haat salasalech tar* (line: 10) has a reference to the most vile, shameful and contemptible history of the Hindu harassment of the *Dalit* communities. *Chindak* means pieces of cloth used for dead bodies and the *Dalits* were given these pieces of cloth to wear as per the standard norms canonized in the *Manusmruti*. The word *chindhi* meaning “rag, tattered piece of cloth” has also a cultural reference in the agonized *Dalit* history of exploitation. Narhar Kurundkar explicates the term, *Chindakin* his classic study on *Manusmruti*, while he discusses the place of woman in the Hindu society (1982: 61-72). The translator has dropped the word *Chindakatalale* in *Chindakatalale haat*. He puts it as: “If hands itch for retaliation / they are sliced” (lines: 15-16). *Chindakatale* was not an untranslatable item. It was indeed possible to use such options as “If hands in rag” or “If hands in tattered clothes” etc. but the hands are “sliced” for … *haat / Chatale jatat* (line:11) is done effectively. Similarly, “hands itch for retaliation” (line: 15) for *haat salasalech* (line: 10) is the effective transfer. The source word *salasalane* is an onomatopoetic word but Chindhade transposes it as “itch” and “retaliation” together to achieve the ST effect.

The expression, *sosayachi hi nakebandiin Kiti diwas sosayachi hi nakebandi?* (line: 14) is transferred as “suffer this dire blockade? (line: 19). The TL word “blockade” used for *nakebandi* befits the context as an impasse situation where all roads are blocked and there is no way open to enter from anywhere. The intensifier “dire” as a pre-modifier of the noun “blockade” is a formal word but it conveys the sense reflected in the ST *Kiti diwas sosayachi*. The ST *yudhhakaidiis* translated as “captives of war” (line: 20). The interjectory expression *Ti paha re ti paha* (line: 16) is appropriately transferred as “Lo and behold” (line: 21) achieving an effective equivalence in the TL by using parallel interjections “Lo” and “behold”.

The line *matichi asmita abhalabhar zaliya* (line: 16) becomes “the pride of the dust spreads all over the sky” (line: 22). The TT has the Simple Present “the dust (S) spreads (V) all over the sky (A)” which does not correspond to the ST where the Perfect Aspect *matichi asmita(S) abharbhar (A) zaliya(V)” is employed. So, it appears that it should have been “the pride of the dust *has spread* all over the sky”. However, that does not disturb the TT content. The TT word “paeans” is used for the ST *zindabadchi garjana* in the line *Mazyahi atmyane zindabadchi garjana keliya* (line: 18) as “my soul too roars out paeans of triumph” (line: 24). Chindhade’s use of “paeans of triumph” is an attempt to find out parrellel equivalence in the TT. The TT verb “roars” is for *garjan* and for “*zindabad*, the word
“triumph” is used. *zindabad* is a Hindi word, used invariably in Indian languages. The word “paeans” is derived from Greek “paian”. It is a hymn addressed to Paian, the god Apollo. It is originally a choral ode, a song of praise honouring Apollo hence, any song of joy or exaltation” could be identified with “paeans”. (Webster, 2004: 906). Chindhade’s use of the word “paeans” fits the context appropriately. The theorists often favour the choice of words in translation, which usually forms the consciousness of the readers to whom the translation is addressed. According to Lefevere, the device of archaism usually produces a communicative barrier for the audience (1975: 88). This however, does not reflect in Chindhade’s translation. The archaism has not much hampered the translation in its communicative value. On the whole, Chindhade’s transfer of Dhasal’s poem is fair. He has taken maximum efforts to achieve the equivalence in the *Dalit* text. As Lefevere points out, “the ability to comprehend the ST as a whole, as a total structure and the expert knowledge of the ST’s literary, social and cultural background on the part of the translator” (Ibid: 101) is essential. Chindhade’s knowledge of the ST’s literary, social and cultural background as a *Dalit* text is adequately reflected in the TT. If one would read the TT without referring to the ST, the TT appears as an independent excellent poem in English. This would be indeed a marker of the excellence in literary translation. And Chindhade’s translation is an illustration of this criterion.

**4.6 Bhalchandra Nemade (1938):**

Bhalchandra Nemade, a major fiction writer in Marathi, a well-known critic and a founder of the Nativist Movement in modern Marathi literature has been also a noted poet. His first novel *Kosala* (1963) emerged as a milestone novel in the history of modern Marathi novel. The subsequent novels that appeared such as *Bidhar* (1975), *Jarila* (1977), *Zul* (1979), and the recent one *Hindu* (2010), a research novel have been considered as the significant texts in the modern Marathi literature. His novels have been translated into several Indian languages and English. His novels are considered as critical comments on the existing social and cultural Marathi life and his poetry is ironic criticism of the inhuman, evil and realistic ambience of the surrounding Marathi life. Moreover, themes of loneliness and alienation recur in his poetry. His choice of words and unique style enriched the tradition of modern Marathi poetry. The contributions of Nemade as a critic are equally significant. As a critic, he negated the established conventions of criticism. On the other hand, his critical perceptions are based on human values and they demand seriousness, sincerity, moality and honesty. He does not make
any discrimination between literature and life. *Teekaswayanvar* (1990, 2001), a collection of essays on literature and criticism is an attack on the detrimental and harmful tendencies in Marathi culture and literature. Nemade’s writing whether creative or critical is directed towards a search for the modernity and is a fundamental attempt at nurturing a healthy literary sensibility. Nemade did not approve of the Indian authors writing under the impact of Western literature. He has harshly criticized the Indian literature (including Marathi), which largely either borrows or is based on the Western style, form and material. His insistence on the nativist literary sensibility later on led to a movement called Nativist Movement in Marathi literature. The Nativist literature had its strong roots in the Indian literary traditions such as Buddhist, Jainist and from Basava and Akkamadevi literature to Phule and Ambedakar literature.

There are however, debates and controversies on his critical stances and perceptions. There are several forces and antagonistic attitudes towards his idea of Nativism. How are we going to relate the concept of Nativism in the age of globalization? If the world is withdrawn in a small global village, who would remain native and how the identity of “nativeness” shall be preserved? The concept of Nativism is not native but an imported one and Nemade claims to have derived it from the native Indian literature. There is yet another view that the nativism shall be empowered in the pressures of globalization. Devastation of the rural industry, rural life, loss regional identity and local colours has already started pressurizing our life. We are losing gradually our roots. We are alienated from our real native life. The rootlessness of the Western cult is slowly peeping in our modern life. So, the need of Nativism is asserted. Nemade’s writings are controversial. They have certainly played an important role in expanding the creative and critical horizon of Marathi literature.

His collection *Dekhani* (D, 1993) is the only volume of poetry where his earlier poems *Melody Aani Nantarchya Kawita* (1970) have been collected. Nemade’s poem *Ajji* (D, 1993: 30-31) has been translated by Pradeep Deshpande as *Granny* (Indian Literature, 1996: 22-24):

<table>
<thead>
<tr>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ajji</strong></td>
<td><strong>Granny</strong></td>
</tr>
<tr>
<td>Ajji tuzya ochyat tond khupsun oxaboxi</td>
<td>Granny, my sobbing childhood, its face buried in your lapdisappeared along with you.</td>
</tr>
<tr>
<td>radanar maz balapan</td>
<td>1</td>
</tr>
<tr>
<td>Tuzyabarobar srusthiaad zala</td>
<td>Gone is the centre of my life, my secret kept covered beneath your shoulder-cloth</td>
</tr>
<tr>
<td>gela mazya aayushach kendra</td>
<td>2</td>
</tr>
</tbody>
</table>

ST: Pradeep Deshpande
Maze marm tuzya padarakhali  
Now this ring of remaining life how long shall I bear?

3
zhakun thewalela. Aata he uralya  
aayashcha ringan mee kiti diwas sahu? 4

Tuzya ochyat becomes “in your lap” and padarakhali as “beneath your shoulder cloth”. The word marm becomes “secret” in the TT. It is denoted as gudh shakti, supta gunadharm, rahasya, gudharth and tatparya (Aadarsh, 1970, 1982: 926). So, the word marm does not precisely mean “secret” here but a sort of “mysterious power or potential energy”. The expression Maze marm tuzya padarakhalizhakun thewalela (line: 3) as “my secret kept covered beneath your shoulder-cloth” has therefore a semantic deviation. The word marm as “secret” does not suit the context in which it is used. The ST ochya is a fold of sari tucked at the centre below navel and the translator has properly transposed the text as “in the lap”. Similarly, padarakhali is a part of a sari that falls at the backside of a woman over the buttocks. The transposed text as “beneath your shoulder cloth” is a better choice of the translator. Both the items are culture-specific and belong to the sari dressing, the commonest clothing of an Indian woman even today. The word “cloth” in the phrase “shoulder-cloth” is odd enough as it might refer to a piece of cloth in the TL. The word padar is the part of a sari in the ST but in the TL “shoulder-cloth” does not evoke the ST sense. The word ringanis “ring”: aata he uralya/aayushyach ringan (lines: 3-4) as “Now this ring of remaining life” (line: 3). This is a literal translation; ringan is transferred as “ring”. The lines have a pathetic tone evoking the speaker’s fear of futuristic menace of oldage. The metaphor is literally transferred as “ring” for ringan but ‘ringan’ is not “ring” in the TL. It has a larger space and it refers to the remaining space of life. The word “ring” does not connote the implied meaning of the ST. Either the metaphor could have been transposed or some different metaphor would have been used such as “circle” or “remaining space of life” etc. The TL word “ring” besides has different connotations evoking happy emotions for instance ‘wedding ring’, which is exactly the opposite in the ST.

The lines Tuzi deerghayushi anuwanshikata sambhalat/Wardhakyachya krur bhitichi hi visarjanpurv khat (lines: 4-5) are transferred as “Cherishing your long-life heredity, / carrying on the back this valedictory bedstead / of dreadful old age” (lines: 5-7). The expression anuwanshikata sambhalat is “cherishing your long-life heredity”. The verb ambhalanedoes not mean, “cherishing”. The speaker is rather looking forward to preserve the
heredity of the long-life. He is simultaneously afraid of the impending doom of the old age. The metaphor *hi visarjanpurv khat* is effectively transferred as “this valedictory bedstead”. The phrase “valedictory bedstead” though odd evokes the sense of *hi visarjanpurv khat*. Moreover, the phrase “valedictory bedstead” is too formal. In place of “bedstead”, simply “bed” could have been appropriate and for “valedictory”, “parting or departing” could have been appropriate options. Besides, the adjective “valedictory” is rarely used in the TL. It has zero-frequency-count. It is derived from Latin (Webster, “pertaining to leave taking”, 2004: 1385). It is a learned word and is never used in ordinary sense. A *valedictory* is a public farewell to a company or assembly (Webster, 2004: 459). So, a simper option for the phrase, *visarjanpurv khat* would be “parting / departing bed”. The adjective *visarjan* has a reference to death and *khat* is the distorted form of the English word “cot” i. e. “bed” awaits the speaker’s death.

The word *otit* is effectively brought in as “in the tuck of your sari” (line: 8). Similar effective transfers are *Tuchmazya tondat pahila shwas bharun hya ayushyach shing phunkal* (lines: 9-10) as “you puffed the first breath into my lungs and blew the cornet of my life” (Lines: 10-11). The words *Satee* and *Bashing* have mythological references and the translator has glossed them as footnote by borrowing the items and retaining them in the original forms. This device sometimes is indespensible as there are no alternatives left out. *Satee* is a feminine divinity, a visitation of whom is feared. She is believed to scribe on the forehead of an infant its fate on the sixth day after birth. So, an embossed image of Goddess, *Satee* in gold is tied on the infant’s wrist for her appeasement. *Bashing* (literally *horns*) is probably a relic of Harrappa religious custom. It is an ornamental crown worn by the bridegroom and bride during the wedding” (Deshpande, 1996: 22).

| Navvad varshachya tula mazyakade takun gele aaeebaap, mhanat- | Ninety years old you were abounded and dumped in my care by my parents who left saying-- |
| Meli tar ikadech jalun taak kalawusuddha nako, tu mhanalis- | ‘If she dies, cremate her here itself, and don’t you even inform us.’ |
| Thewasan tathi rahin maren towar jagen,... | ‘I stay where you keep me, I live till I die,’ you said. |
There is deviation in the “Time” element of the TT. The ST ‘Time’ element is ‘Future Time’ but the TT has ‘Present Time’ and so the dramatic effect of the line is lost in the TT. Compare the following:

<table>
<thead>
<tr>
<th>TT</th>
<th>Option suggested</th>
</tr>
</thead>
<tbody>
<tr>
<td>I stay where you keep me, I live till I</td>
<td>I shall stay wherever you keep me and I shall live</td>
</tr>
<tr>
<td>I die, you said.</td>
<td>until I die, you said.</td>
</tr>
</tbody>
</table>

The use of modal “shall”, the co-ordinating conjunction “and” and the connecting ‘Time Adverbial’ “until” as shown in the option appears that it would help to achieve the dramatic effect that the ST has.

The phrases “the horizontal support” and “vertical backache” (lines: 25-26) are odd and appear inappropriate in the context where they are used. The phrase “the horizontal support” is at least intelligent and communicative enough but “vertical backache” cannot be acceptable in the TL. It makes no sense. It implies that it would be one type of “aching”. It could be simply “backache”. The clause “you were my backing” for tu mazi pathrakhī zalis (line: 16) is the effective transfer. The phrase “my backing” in the clause “you were my backing” is Complement (C). The adverbial “behind” immediately following “my backing” strikes a little odd enough. The phrases “vertical backache” and “horizontal backache” should have been simply put as “chronic or acute backache” or transposed appropriately.

The Granny’s Ovi, the folk song, which, she hums persistently, and the speaker hears it while at the study-chair, has been effectively transferred.

Asa sasar dwad bai kondun maril 20  Such a wicked home of my husband, 32
Leki tuhya maherpanasathi mee 21  such bashing and beating I endured,
sasar soshila 34  O daughter, so you have the pleasant marital refuge after marriage.

The word sasar is husband’s home and maher is parental home for a married daughter who finds refuge and pleasant times after her marriage. The words sasar and maher are culture-specific items. The phrase “after marriage” appears redundant as “marital refuge” implies it already. The phrase however, tuhya maherpanasathi is competently transferred as “the pleasant marital refuge”.

The ST syntax is found imposed on the TT syntax in the following lines resulting into syntactic deviations:
Te mazehi divas hote apamanache thokaranche takaranche jakhamanche Chalawalinche tawache jiddiche sanasaracha dor walanyache Pagarachya talyat zop na yenyache pudhe pahanyache jagrananche

24 Those were my bitter days too—days of insult, of knocks, of head-on confrontations, of hurts, of movements, of principles, of doggedness
25 The days of plaiting the cares of housekeeping of sleepless nights tallying the monthly earning of looking ahead, of wakefulness.

The translator in the TT with of-phrases follows the enlisting of items detailing the bitter experiences of the speaker as “days of insult, of knocks, of head-on confrontations, of hurts” etc. The list continues in the lines but without a VP: “The days of plaiting the cares of housekeeping/ of sleepless nights tallying the monthly of looking ahead, of wakefulness” (lines 45-46). The capital letter “T” of the clause is the marker of a separate clause. The structure “of+Noun” corresponds to the morphemes as possessive pronoun in the ST che and chya as for example in thokaranchetakaranche jakhamanche”. The translator imposes the ST structure on the TT using the of-structure. The transfer could have been achieved following the TL patterns like “Those were my bitter days too—/ I suffered insults, knocks, head-on confrontations/hurts” etc. The expression sanasaracha dor walanyache transferred as “The days of plaiting the cares of housekeeping” (line: 45). The expressions sanasaracha dor walanyache implies the hard work, the suffering one goes through the problems of marital life etc. The metaphor dor walanyache is culture-specific and the translator has transposed it as “The days of plaiting”.

It achieves effective transfer. The metaphor of “plaiting” is the translator’s innovative use for the ST expression dor walanyache. It is an attempt for the maximum approximation of the ST.

Aikawali phakt mazyabarobar filmi geeta
Lokgeeta jabharachya recordi tape
Kut charchya sanshodanachya sahityachya

Only I made you hear with me film-songs
gramophone-records
tapes from all over the world, wordy discussions

The TT clause “I made you hear” (line: 49) for “ikawali phakt” (line: 28) is apt transfer. Nevertheless, an option may be suggested as “I sang film-songs folk-songs and played the gramophone records, I collected all across the world”.The expression Aikawaki phakt ... geetacould also implythat “I sang songs for you”. The phrase Kut charchya sanshodanachya sahityachya as “wordy discussion” does achieve the correspondence. However, in the first place, the adjective “wordy” is rarely used in the TL. The
morpheme “y” is attached to some of the words in English such as “rose + y = rosy”, “moss + y= mossy”, “red + y= reddy” etc. The process of such a word formation, it seems is confined to a few words in the TL. Following the same morphological principle of word formation, the translator has formed an adjective “word + y = wordy”. If the adjective “wordy” would be considered as “full of words”, even then it would mean that the discussions were not just “full of words”.

The word **kut** as an adjective of the noun **charcha** denotes **kode, ukhana, rahashyamay prashna** (Adarsh, 1989: 177). So, it seems the better option for **kut** would be have been “riddling, puzzling, brain-teasing, conundrum” (Thesaurus, 2001: 736) or “acute-wordy discussions”. The translator could have chosen a simpler option or transposed it.

The transfer of **khodala sparsh palawicha** (line: 30) as “–the trunk touching the leaves-” (Line: 54) is indeed effective. The **khod** is the trunk of a tree. The Granny touching the forehead of her grandson is effectively transferred. The metaphor **palawi** is literally the new leaves sprouting at the branch of a tree. The translator uses “leaves” for “newly sprouted leaves”. The phrase **kadewar ghene** is a culture-specific item. It is the description of the physical position when usually a mother or an elderly sister (a baby-sitter in English culture) takes the child at her waist and the child happily rests at the position. This is known as **kadewar ghene**. This would be a typical Indian or Eastern way of baby-care.

*Lahanpani tu mala tasa me tula kadewar ghet gahri* 34
--just as you did to me as a child, I took you on the knee and brought you home 58

The translator has effectively brought in the culture-specific untranslatable item. Translating literally, as “I took you at my waist and brought you home” would be senseless and meaningless in the TL. On the other hand, it seems that the transposed text “I took you *on the knee*” (line: 58) is the effective transfer and more appropriate in the TL.

The following lines have been transferred effectively with a few deviations:

<table>
<thead>
<tr>
<th>Line</th>
<th>Source Text</th>
<th>Translated Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ajjī, tu gelis tevha kuni radala nahi konach gala bhāran aala nahi</td>
<td>Granny, when you died, nobody wept, no throat choked up with emotions</td>
<td></td>
</tr>
<tr>
<td>Disali tuzi tutaki khatparakar cholya 64</td>
<td>I saw your broken bedstead petticoats bodices</td>
<td></td>
</tr>
<tr>
<td>jastachi tatali 38</td>
<td>An aluminium plate from which kitten would pull and nibble at the chapatti fearlessly</td>
<td></td>
</tr>
<tr>
<td>Jichyatli poli manjarachi pilaodhun khayachi bindaast 39</td>
<td>And saw in the niche the gap-toothed wooden comb- becoming your widowhood of years</td>
<td></td>
</tr>
<tr>
<td>Aani gokhalyat anek varshychya vaidhavyala 66</td>
<td>Your silver-white hair that wouldn’t disentangle</td>
<td></td>
</tr>
</tbody>
</table>
The phrase *tutaki khat* (line: 38) is “broken bedstead” (line: 64) like the previous transfer. Instead of “bedstead”, only “bed” would be appropriate. The word “bedstead” is more formal and it is not so in the ST. The phrase *jastachi tatali* (line: 38) is translated as “An aluminium plate” (line: 64). The word *jast* is a light type of metal. It is a mixture of *kathil and shise* (Adarsha, 1989: 354) that is “zinc and lead”. Zinc is a bluish-white, lustrous metallic element (Webster, 2004: 1463). In 1940, 50 and 60’s, the Maharashtrian household pots were made of zinc. The Granny’s plate is also made of zinc. The translator’s choice “An aluminium plate” is a semantic distortion. The word “zinc” for “*jast*” was available when the translator uses “aluminium”. This shows the translator’s ignorance. Popovič calls this “Negative shift” where information is incorrectly translated (1991, 2002: 41). However, for not using the phrase “a zinc plate” in the TT, there has not been any serious blow to the semantic construct of the ST.

The NP “the gap-toothed comb” (line: 66) would be simply “the broken comb” or “the teeth-broken comb” in the TL. In the ST, it is detailed as *daattutaki lakadi phani* (line: 40) that is the teeth of the comb are broken. In bringing the descriptive details of the comb, the translator has used the NP “the gap-toothed comb”. The translator’s choice “the gap-toothed comb” seems a little odd and un-English. The premodifying compound “gap-toothed” of the noun “comb” in the NP “the gap-toothed comb” is ambiguous. The translator aims to suggest that there is or are “gap/s” of teeth in the older structure of the comb. This is not conveyed through “gap-toothed”. The compound “gap-toothed” thus affects “the expressive value” (Popovič, 1991, 2002: 41) of the ST. The phrase *sajeshi daattutaki lakadi phani* is premodified by *anek varshychya vaidhavvyala* (line: 40): *the teeth-broken comb* that lies in the niche shows several years’ widowhood of Granny. The translator postmodifies the element *anek varshychya vaidhavvyala* as “And saw in the niche the gap-toothed wooden comb- becoming your widowhood of years”. The message transferred is ambiguous and unclear. The option suggested is:

The TT: “And saw in the niche the gap-toothed wooden comb- becoming your widowhood of years.”
The option suggested “And saw in the niche the teeth-broken wooden comb showing your several years’ of widowhood.”

Similarly, there are interesting deviations in the following line:

Ajji, ekkynav varshachi tuzi govarigeli raakh howun aamachya bhaddad kutumbachya bhaanchulit.  

Granny, ninetyone years old you cowdung-cake, turned ashes in the side stove of our ever-blazed-family.

The phrase Ajji, ekkynav varshachi tuzi govarti (line: 42) is transferred as “Granny, ninetyone years old you cowdung-cake” (line: 68). It should have been “Granny, ninetyone years old your cowdung-cake”. The expression aamachya bhaddad kutumbachya bhaanchulit is translated as “in the side stove of our ever-blazed-family”. The word chul cannot be “side stove”. It is culture-specific item and it could be simply as “a fire place”. Molesworth denotes chul as “a fireplace”. He however, explicates the word in detail as “a semicircular erection of earth, to contain fire in its cavity and support the cooolong vessel on its rim” (2005: 290) whereas M. K. Deshapande just denotes it as “a fire place” (2005: 168). The phrase “side stove” in this context does not make any sense and it does not correspond to the ST chul. Besides, it is not just chul but bhaanchul. The alliterating sounds / bh, d / and / ch / intensify the tragic emotion: bhaddad kutumbachya bhaanchulit. The translator however, transferred this phrase effectively and appropriately as in the fire place of our ever-blazed-family. Except the mistranslation or the Negative Shift (Popović, 1991, 2002: 41) of chul, the line comes up admirably maintaining the phonemic effect (the sounds here are / b, l and d) that contains the ST.

The ending lines of the poem make conclusive remarks about Granny; the lines are striking. They contain puzzling metaphors:

| Tuza taltalat lago mazya apeshi kapalala je velo velo | May the curse of your simmering agony befall my luckless brow which |
| Tuzya kastkari payanwar theun theun campaigns | time and again before torturous trifling |
| ji mee zizawali magat yash | touched your peasant feet that |
| Te tula kadhich disala nahi aani | I fretted begging for success |
| hayati raho- ewadchac tuza war | which you never saw and ‘live long’ was your only blessing |
| Jo mala milala pan tyach mol hayathbhar kalela nahi | which I got but in my life-time never understood its value. |

These lines are subtle and complex construct of tragic emotions such as frustration and pathos. They are challenging texts for the transfer. The syntactical patterns are inversed and
connecting words used keep whirling round themselves. The TT, like the ST follows the complex syntactic structure. So, the imposition of the ST syntax has brought about incoherence in the transfer. The ST *Tuza taltalat lago mazya apeshi kapalala je veloveli jivghenya khsudra mohimanpurvi* (line: 43) is an outburst the speaker’s tragic emotions towards his Granny for not doing much for her. He could not give her much as he was entangled and wrapped in his own world. This sense of guilt is expoded in the exclamation. The ellipsis of the verb element (perhaps, *nighayach*) has made the exclamation more effective: *Tuza taltalat lago mazya apeshi kapalala je veloveli jivghenya khsudra mohimanpurvinighayach.* The translator’s PP “of simmerring agony” postmodifying the noun (N) “curse” as “the curse of your simmerring agony” does correspond to the irritation and the anguish of the speaker. The connecting words *je veloveli* and the time showing morpheme *purvi* in the word *mohimanpurvi* have been literally transferred as “which time and again before” affecting the coherence of the message transferred. Theorists have often commented that the syntactic imposition of the ST on the TT brings in several problems in the transfer. Since the two codes have different syntactic patterns, so while translating, the translator must express the message following the syntactical code of the TT. This is not done here. The ST *je veloveli jivghenya khsudra mohimanpurvi* postmodifies the noun *kapalala*. Coherence in a text is achieved through the skilful use of connecting words in translation. Look at the following TT line 71: the connecting words, “which time and again”and “before” have been used, following the ST syntax affecting the coherence of the text:

The TT: May the curse of your simmering agonybefall my luckless brow which time and again before torturous trifling campaigns (lines: 71-72).

The connecting words may be coherently used as follows:

Option: May the curse of your simmering agonybefall my luckless brow that would venture before torturous trifling campaigns.

The following lines have similar incoherent use of connectors. In the discursive and prolonged complex sentence of the ST, the Head (*kapalala*, i. e. “brow”) in the TT appears to be disconnected: The word *kapalala* is head and central in the lines 44, 45 and 46, which posmodifies three elements:*jivghenya khsudra mohimanpurvi*, *Tuzya kastkari payanwar thewun thewunand Te tula kadhich disala nahi aani.*

It is the “brow” that “touched your peasant feet that I fretted begging for success which you never saw” (lines: 72-73). The NP “peasant feet” for *kastkari payawar* is an
admirable transfer. It is transposed and not literally translated as “hard-working feet”. In conclusion, Deshpande’s transfer of the difficult and challenging text *Ajjī* is an admirable attempt with a few semantic and syntactic deviations.

### 4.7 Narayan Surve (1926-2010):

Like Dhasal, Narayan Surve’s poetry cannot be placed under the stratum of *Dalit* poetry. With the explosion of *Dalit* poetry especially, with Dhasal’s *Golpitha* (1976) and *Dalit Panther*’s militant political movement, we find poets and writers from the lower-castes and untouchables congregated under the banner *Dalit Sahitya* that is “the literature of the oppressed.” This also gave a marked rise to the writers from rural and interior regions and working classes of Maharashtra to participate in the literature of the oppressed. The impact of the *Dalit*, rural and regional Marathi literature was so immense during the post-1960 period that it brought about significant and radical changes in the literary sense and sensibility of Marathi literature. It was the outcome a militant and radical socio-political theory. The theory argued that their literature has nothing to do with middle-class-establishment literature and that it must be judged by its own aesthetic standards. Their writing may lack the elegance and sophistication of middle-class poets, but it has often rawness and vigor that one may not find elsewhere. They can deal with aspects of life that middle-class writers were afraid to touch upon.

Surve, a teacher by profession was a left-wing activist and was actively involved in the left-wing politics as an intelligentsia. He wrote poetry not as a passage for self-revelation or a compensatory catharsis of a wounded or frustrated consciousness like several post-1960 and 1990’s race of poets. His poetry was a part of the left-wing programme. He had a meaningful relationship and connection with the rural masses of the interiors of Maharashtra. His poetry being the poetry of social commitment, Surve writes nonchalantly in an absolute inartificial style of rural, slang and standard dialect. Unlike Dhasal, his poetry does not have wrath and anger of the *Dalit* poetry but it is more reflective and ruminating. It takes us to the root problems of modern man of both of rural and urban Maharashtra. According to Sarang, it relates us back to the tradition of Mardhekar (Sarang, 1982: 82). It is equally difficult to define Surve as a *Dalit* poet as his *Dalit*-Caste identity in unknown. His poetry does not necessarily configure *Dalit* colours like Dhasal’s in terms of tone, wrath and abusive usage of slang Marathi.
Karl Marx

Mazya pahilyach sampat strike:

Marx mala asa bhetala

Mirwanukichya madhyabhagi

Mazya khandyawar tyacha banner hota
Janaki Akka mhanali “walikhalas hyala-books,

Hyo amacha Marxbabha

Germanit jalamala, potabhar granth liwale
Aani Englandchya matila milala.

Sanyashala kay baba

Sagalikadachi bhumi sarakhich

Tuzyasarakhi tyalali char kachibachhi hoti.”

Mazya pahilyach sampat

Marx mala asa bhetala.

Pudhe; eka sabhet mee bolalo hoto, 15
-tar ya mandiche karan kay?
Daridryache gotra kay?
Punha Marx pudhe aala; mee sangato mhanala

Aani ghadaghada bolatala gela.

Parawa eka getsabhet mazech bhashan

aikat hubha hota

Mee mhanalo-
“Aata ithasache nayak apanach ahot,
Ya pudhachya sarvach charitranchehi.”

Tevha mohyane tali tyanech vajawali

Khalakhalun hasat, pudhe yet, 26

Khandyawar haat thewit mhanala,

“Arre, kawita-biwita lihatos ki kay?
Chan, chan,
Malasuddha Goethe awadayacha.”

(Sanad,1982: 66-67)

(Vilas Sarang

Karl Marx

This is how I met Marx on my very first

I had his banner on my shoulder
Right in the middle of the procession.
Elder sister Janaki said: "Know him—
That's our Marcus Baba; 5

Was born in Germany; wrote a sackful of

And went to dust in England.
What difference does it make to somebody
Who has renounced everything?
To him it's the same everywhere. 10

He too had a handful of kids, like you."

Then, I was once speaking at a rally:
“So what's the cause of this recession?
What's at the root of poverty?”

Again, it was Marx who came up and said:

“I'll tell you,” and held forth beautifully.

The other day, he was there at a rally
Before a factory gate, listening.
I said: “Now we are ourselves the heroes
Of history, of all biographies to be written.’’

It was he who clapped hands loud;
Laughing heartily, he came up,
Placed his hand on my arm, and said:
“Well, looks like you write poems?
That's great—

I too used to like Goethe, you know.”

(Sanad,1982: 66-67)

Sarang who has translated this poem finds no obscurity and complexity in its transfer particularly at the linguistic level perhaps due to the reason that it is composed in statement-like structures. It consists of one or two line conversation pieces in non-standard dialect. Look at some of the ST non-standard-slang words used in the lines walikhalas hyala-Hyo amacha Marxbabal Germanit jalamala, potabhar granth liwale/ Aani Englandchya matila
milala Tuzyasarakhi tyalahi char kachibachhi hoti? (lines: 5-11). The words such as walikhalas, Hyo, jalamala, potabhar, liwale, kachibachhi. Note that these words are spoken by an illiterate woman and activist in the strike-procession. They are rural in spirit, usage, style and tone. Though simplistic apparently, a translator has to understand them in the standard-dialect and then transfer them. This is a standard method of translation. Every translator follows this method while translating the text containing slangs and non-standard expressions. Sarang does not consider the ST as a simplistic poem in this sense. So, he informs that to write such a simplistic poem is a difficult task because a good number of the post-1960 middle-class poets were never able to say so inartificially as “This is how I met Marx”. Sarang writes:

This is a straight, simple poem. No “complexity,” no “sophistication.” But, again, there must be few Marathi poets who could write: “This is how I met Marx on my very first strike,” simply because few of them, if any, have been on a strike. This is a poetry with an integral social awareness; though new, it relates back to the tradition of Mardhekar, with his intense awareness of the condition of modern man (1982: 83).

The informal tone of Janaki Akka’s piece of conversation is maintained in the TT. Observe the imperative clauses (Cls) in these lines: “Know him-/ That’s our Marcus Baba; / Was born in Germany; wrote a sackful of books” (lines: 4-6). Each Cl is without a subject (S) corresponding to the ST Cls: walikhalas hyala-/ Hyo amacha Marxbabal Germanit jalamala, potabhar granth liwale (lines: 5-7). The verb walikhalas is a non-standard rural form of olakhales i.e. “Did you identify/recognize?” but Sarang avoids formal words and uses a verb having larger frequency-counts, the simplistic “know”: “Know him–” considering the speaker, Janaki Akka as an illiterate proletariat woman. The word potabharis transferred as “sackful”. The ST pote is culture-specific but “sack” can be an effective equivalent in this context. Nissim Ezekiel uses it in his well-known poem, “Night of the Scorpion” (1986: 31): Ten hours / of steady rain had driven him / to crawl beneath a sack of rice” (lines: 2-4). The word Sanyashi is culture-specific but Sarang transfers sanyas as “renunciation”: the one “Who has renounced everything?” (line: 10). The word baba is meaningless; it is a vocative. So, it is expressed though “What difference does it make to somebody” (line: 9). Similarly, kachibachhi meaning a few kinds in Tuzyasarakhi tyalahi char kachibachhi hoti (line: 11) becomes “a handful of kids” (Line: 11) in Sarang’s TT.

The second piece of conversation is by the speaker as follows:

Pudhe, eka sabheta mee bolalo hoto, -tar ya mandiche karan kay? 15 Daridryache gotra kay? Then, I was once speaking at a rally: “So what’s the cause of this recession? What’s at the root of poverty?”
Again, it was Marx who came up and said: “I’ll tell you,” and held forth beautifully.

The word *ghadaghada* is onomatopoetic; it expresses the sound *ghadaghada* meaning loudness and continuity together in Marx’s speech. Sarang’s TT “held forth beautifully” (line: 16) does not correspond to the ST sense. Marx did not hold the speaker “beautifully” but he held him “in awe”. The enormous effect of Marx’s speech on the speaker is immense and that is reflected in the word *ghadaghada*. But Sarang puts it simply as “held forth beautifully”. The final piece of conversation is between the speaker and Marx:

“Arre, kawita-biwita lihatos ki kay? Chan, chan, Malasuddha Goethe awadayacha.” “Well, looks like you write poems? That's great— I too used to like Goethe, you know.”

*Arre* is vocative and *biwita* attached to *kawita* in *kawita-biwita* is meaningless word. But Sarang does it effectively bringing in its informal tone and lexis: “Well, looks like you write poems? (line: 25). The repeated words *Chan, chan* are exclamations and it is brought in effectively as “That's great-”(line: 24). Though as Sarang points out that the ST appears to be simplistic for transfer, it is not so and Sarang has achieved a fair transfer in the TT.

English translations of Marathi poems during the post-1960 period proved to be a significant phenomenon. The publication of Chitre’s *Anthology* (1967) accelerated the translational activities in the world Marathi poetry. The detailed analysis of these substantial translations attempted in this chapter show that the Marathi poets were eager to address the global audience and look for international recognition. The Indian literary figures such as Arun Kolatkar, Dilip Chitre and Vilas Sarang as a major translator and a theorist did achieve international recognition through the translating enterprise. Their efforts were sincere and aimed at transferring the Indian life and culture through translation. The translation practice in India also triggered the theoretical discourse and the practicing translators and literary critics such as Bedekar, Kelkar, Nemade, Chitre, G. N. Devey, Pannikar, Gayatri Spivak Chakrovarti, Harish Trivedi provided some insights on the basis of the translations produced. On the whole, the chapter has explored extensively the important 27 STs and 32 TTs of the post-1960’s Marathi poetry. An empirical and comparative analysis is presented.
Notes and References

Notes:

1. Philip Engblom takes a rapid review of the Marathi poetry translation in English, which has a history of not more than a hundred years. The translation activities began in the early twentieth century. Several translators took interest in the Marathi saint poetry. Between 1909 and 1915 James Nelson Fraser and Kashinath Balkrishna Marathe published the three volumes of their translations of *The Poems of Tukaram* (Calcutta: Christian Literature Society). This was the first major attempt after Acworth's Ballads at translating Marathi poetry into English, and it was a very ambitious project indeed, comprised of a final total of 3,721 *abhangas* of Tukaram and some 1,000 printed pages. These are prose translations. They convey the most general sense of the originals in fairly readable English prose paragraphs. They are, in fact, more truly paraphrases of the meaning of the originals, as Fraser duly acknowledges in his preface to the first volume. These volumes do provide, however, a sense of the extraordinary range and variety of Tukaram’s poetry: from the orthodox bhakti themes and images to intensely personal spiritual experience, from homely homilies to ecstatic exclamation, all are found in the body of his work. One can only regret the terribly prosaic way in which Fraser and Marathe undertook their task, but they must be commended for making available to English readers at least the general sense of the vast majority of the poems of one of the foremost Marathi poets.


3. A version of Sarang’s paper ‘Remark on Modern Marathi Poetry’ was first given as a talk at a poets’ meet, sponsored jointly by Mahfil, *A Quarterly of South Asian Literature* (later the *Journal of South Asian Literature*) and the Department of South Asian Languages and Civilizations, University of Chicago, in 1970.


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