Appendix

Published Research Paper
Dalit literature expresses caste based inhuman experiences of dalits. Literature helps them to communicate their way of life, their wretchedness, their culture. To express themselves more authentically, dalit literature is mostly written in regional languages. The regional languages connect the dalit literatures with its roots/milieu. But at the same time, on the other hand, it is the fact that keeping dalit literature limited to the regional languages will never help them to serve its the purpose. As it has been proved and learnt that Dalit literature is not written primarily for aesthetic pleasure but to raise their voices against the oppression and discrimination. This purpose can be better served only if the voice is heard by others than the community or regional members. The world would come to know about the miserable condition of dalits along with their particular way of life if they communicate in the language which the world can understand. Therefore, it is very necessary to translate dalit literature in other languages to serve its basic purpose of existence. In fact, dalit literature could not have been part of the social and political equality movement as it is now, had the regional narratives not been translated into other languages. The world had learnt about the dalits and dalit literature because first it had been written and secondly it has been translated.

Translation helps to bridge the gap between the dalits and rest of the India or world. It also helps in creating awareness about the thrice oppressed worst condition of dalit women in India. To be born as woman in the dalit community is to be at the lowest level of society being thrice down than an upper caste man in India. Their voices have never been noted in the thousands of years of history. But translation is such a platform that enables them to speak with the world, to draw an attention of the world towards their thrice oppressed traditionally worst condition as Teeho, Valji and Methi have been given tongue to speak to the world by translating Angadiyat into English.

Explaining the need of translating dalit literature Vijata Guttal says, “Translations act as powerful agents in the task of deconstructing the predominantly male cultural paradigms and reconstructing a female perspective and experience enabling the marginalized voices to find utterance. […] By taking these texts to a wider public, the translators not only underline the articulation of the implicit resistance but become participants in the creation of meaning.” (Vijaya Guttal: 13)

It is essential for dalit literature to be translated into other languages and specifically into English but the fact should be acknowledged that least has been translated. In case of Gujarati dalit literature lot has been written but only few pieces have translated. The groundbreaking translation has been Joseph Macwan’s Angadiyat translated into English as Stepchild by Rita Kothari in the year of 2004.

As quoted about the condition of translation in Gujarati in Dr. Amit Prajapati’s paper, Rita Kothari says, “ . . . approximately 1000 works from Indian and some European languages exist in Gujarati translations. In contrast, very little Gujarati literature has made inroads into other languages, particularly English. (Prajapati: 09)
Though the graph is increasing, very few Gujarati works have been translated into English, and the fewest from Gujarati dalit literature. Some of the Gujarati dalit works translated into English are: translation of a collection of poems into English as *The Silver Lining* (2010), translation of a collection of short stories into English as *Tongues of Fire* (2010) translated by Darshana Trivedi and Rupalee Burke. Collection of selected dalit Gujarati poems into English translated by various hands appeared in a special issue of *Skylark*. Recently translated is Daxa Damodor’s novel *Shos. An Anthology of Gujarati Dalit Literature* is a collection of all the genres of Gujarati Dalit literature translated by D S Mishra in 2011. The Gujarati Dalit writer and scholar Harish Managlam and M. B. Gaijan edited *Pristine Land* which is collection of the all genres of literature including critical essays translated by many hands and published in 2009. Apart from that, some of the works have been published in the reputed journals also.

**On translating Vyathana Vitak:**

Today, the world know about the Gujarati writer Joseph Macwan as well as the dalit community in charotar region of Gujarat because, one of the reasons, his work *Angadiyat* has been translated into English along with several other languages. The world knows the plight of the women as Bama’s *Sangati* has been enabled to reach to the people by translating it into English and several other languages. But the world hasn’t been able to learn about the discrimination against Satiya, the plight of Lakhami working day and night in the tobacco barnyard, the motherless burdened childhood of Joseph, the plight of Heta who was raped by the owner of the barnyard and left with the only option of sinking herself in the well, the unchanged plight full condition of the dalits who had converted to the Christianity with the hope to getting dignified life but in vain as the people from Joseph Macwan’s character sketch collection haven’t been empowered to talk to the world. Translating these character sketches will help the character to be able to reach to the world and the world to them.

Gujarat Sahitya Academy awarded *Vyathana Vitak* is Joseph Macwan’s renowned first character sketch collection consisting of nineteen character sketches appeared in 1985. Macwan is known for his real-life character sketches. He has given total eight collections of character sketches in Gujarati. The character sketches in *Vyathana Vitak* have given new style and form to the genre of character sketch in Gujarati literature. All the character sketches are in autobiographical form. The characters have been part of Macwan’s life and therefore Macwan is present there with all the characters as first person singular narrator. The characters here are not portrayed with the colors of imagination but with the strokes of reality. Each word articulates the pain and sufferings of the dalits, oppressed, and marginalized. Macwan has presented the ordinary masses into individual artistic form. The writer has poured the characters with the painful situations of accidents, deaths, struggle, anger and agony he had lived through. Pathetic rasa is flowing throughout the text.

The text is full of death shadows. The writer’s mother passes away at his very young age, his mother like Ladubhabhi, his close friend Magan, the young son of Bhavan Bhagat, Jivikachi’s son Gordhan, Ukkamal, Bhavan Bhagat, all go away leaving him alone. In this text, almost all the characters are heard of their shrieks of pain and suffering.

The mainstream Gujarati literature had stretched itself to the rural characters earlier but the dalit community had remained untouchable to them. The ice breaking was done by Macwan. The dalit community comes alive in all these characters with its economic, social, spiritual, and cultural aspects. He has also highlighted their self-consciousness, social customs, lifestyles, behaviors, beliefs and occupations. Focusing the problems of the community, the writer has narrated the economic dependency of the community people on the upper caste people, the illiteracy and orthodoxy, their
ignorance towards government policies, the hierarchical caste system within the community, the problem of untouchability between the dalits and *savarnas* as well as within dalit community, and unimproved condition of the converted Christian dalits.

While translating *Vyathana Vitak*, it is felt that translating dalit text will certainly help to empower the community but it will also do injustice to the text. That is because ‘the caste and the context of a person can easily be identified in the original text. But it is difficult to translate it with its rooted identities. While attempting a translation of these variants of languages, the loss is assured’.

I have faced serious scarcity of equivalence while translating the text. There are many words like ‘vaheru’, ‘fukanu daavakhanu’, ‘akhapatar ganatu khetar’, ‘khuno palavo’, ‘rog-nivarak’, ‘pindheriya’ ‘dhavan bandhavi’, ‘ovarana’, ‘zena’ etc. which are very culture specific and archaic even in Gujarati. Macwan’s language in *Vyathana Vitak* is faithful to the ethnography of the community. The language is the beautiful combination of the charotari dialect and its further offspring which is being spoken by the dalits of that region. The beauty of the language is reflected in the atmosphere or setting of the characters, narration, dialogues etc. The language is many a time expletive and invective to express the anger and helplessness of the characters.

Another difficulty is with the names of the characters. In Gujarati, the names of the characters are changed/modified as per the context. The names are modified, specifically suffix, based on who is addressing whom as in the fifth character sketch, the protagonist Satis becomes Satiya, Satiyao and Chandu becomes Chandiyo and Chandudiyo. These changes themselves communicate particular context and meaning, but because English language does not have such flexibility, the translator has to keep the names as it is in its standard form and has to communicate the context and meaning with other techniques.

While translating the character sketches, one also faces difficulty in rendering specific usages, phrases or idioms as, ‘Poonjo phati padyo’ (Poonjo died), ‘kholiye khenchyo a hamcho’ (This dharma is for this life), ‘Thase teva devase’ (We will cross the bridge when we will come to it).

The translator also faced problem in communicating the meaning and context of the words related to alchemy. Many of the necromancy practices and superstations are deeply rooted in the social life and the equivalences do not exist in English language. It fails to communicate the beliefs and superstitions of the people. As in the character sketch of Hezal Padamani, many words related to the specific practices, or beliefs about necromancy, alchemy could not be carried across exactly. Words related to the typical agriculture work and Ukkmal’s performance could also not be rendered faithfully.

Sometimes, even if one finds the right words in the target language - English, it becomes difficulty to communicate the context or atmosphere which is deeply rooted in the traditions and social practices like the social practice of *aanu*, the practice of untouchability between castes and within the same community, the role of *panch*, the nature of relationship of daughter-in-law and mother-in-law and father-in-law as well as others and socially specified roles of some of the castes like *Bhavaiya, Turi, Mal, Dhayajo*.

The translator has faced difficulty in encompassing the totality of human life by recording those moments of happiness which do form an inextricable part of dalit life through jokes and repartees as well as the oral flavor of the text i.e. the riddles, linguistic peculiarities and the various linguistic registers. One also finds it difficult to render the hymns and poems which have been put in the mouths of the characters here and there.

Lots of words are rooted in the social context. Many words have been invented in the source language to define and communicate the social and cultural value and customs. Therefore, exact words in the source language which can be replaced with the words in the target language do not exist or lose its essence while translating. Therefore,
at points, the words carrying cultural value and social customs are retained as they are and explained in end notes.

Many times it has happened that the words of source language have been used with vernacular/dialectical pronunciation. Like the word या (yā) is pronounced in one way in standard Gujarati but pronounced as य (yā) in the regional dialectical language. While translating such words into the target language, though equivalences are available in target language, the tone and rural/dialectical pronunciation was very difficult to communicate. In such situations, efforts have been made to retain the rural touch of the source language and therefore more informal or dialectical target language is preferred in translation. While translating, care has been taken to retain ‘an atmosphere of Indian domesticity and at the same time, maintain the individuality of the text by preserving the flavor of the specificities of local customs, culture and language.’ Many times, Macwan has uses words of other language like Hindi or English to portrait the lives lively. These words have been translated into English but with the loss of linguistic variety of the source language.

The women characters in Vyathana Vitak bring forth the dalit culture. It shows the double oppression of women in the patriarchal and caste based society. The women don’t have anything to own even though they work day and night. The women have to do all the household works, to bring up children and also go on wage work. In the work place the women have to toil but are paid less. They also become victim of sexual harassment and are abused by the men as well as upper caste people. They cannot spend their earned money on their own. They are not allowed to participate in panch. “Within the community, the power rests with men: caste-courts and churches are male-led and rules for sexual behavior are very different for men and women. Hard labor and economic precariousness leads to a culture of violence...” (Sangati xvii) Exploration of these themes by Macwan helps in learning the problem of women within dalit community. One can learn the socio-political power play within a community. In this way, it also helps to cure the problems. The characters sketches bring awareness among the feminist across the world and within the dalit community. In this way, it is helping to empower them to resist against it.

The text is about everyday happenings. It narrates the activities from dawn to dusk, their way of life, their societal norms, the panch, the central well to draw water, the games and schools of the children, the inter caste untouchability and hierarchy within dalit community. Vyathana Vitak is beautiful combination of the writer’s personal experience and artistic expression.

Conclusion:

Vyathana Vitak reveals the socio-cultural specificity of dalit norms and their basic instability. Translation of the text strengthens the dalit literary transition as well as culture. English translation of the dalit texts brings them power to communicate to the world. It helps further to achieve the objectives of the dalit literature as it is counted by Raj Gauthaman, “Dalit literature has enabled non-dalits to deconstruct a traditional mindset which made them perceive dalits as lower than themselves; and instead to see dalits as equals rather pitiful victims; ‘to awaken the dalit who lies asleep within the conscience of all people of all castes’. Second, he says, it has put forward a subversive ethic which not only awakens the conscience of non-dalits, but also fills dalits themselves with confidence and pride.”(Sangati: xiii)

‘Translating dalit texts dismantles the upper caste male discourse by supplementing the language difference through culture-specific terms. The narrative leads towards a reinterpretation of the religious-social-cultural codes which the upper caste patriarchal hegemony has used against oppressed for its own convenience.’
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