Chapter: 6

Conclusion

Yashpal is regarded as the greatest Hindi fictionist of the post-Premchand era. He has dominated the Indian literary scene comprehensively in the latter half of the twentieth century. The literature that he has composed has been propelled by the roots of purpose. His writings can never be isolated from the social purpose that they carry as they directly and sometimes indirectly mirror the real societal scenes. The harsh life that he lived carved him as an undaunted revolutionary and later as a purposeful writer. This literary excellence has received an undeniable recognition. Harivansh Rai Bachchan has complimented him as “the resolute and industrious Yashpal, the self-confident artist” (160). Yashpal’s expertise as an adept writer can also be deduced from the titles that various critics have used to acknowledge him with. In the title of Yashpal’s memoir, Bhisham Sahni calls him the “Harbinger of a New World Order” (qtd. in Trivedi xxiv); in the title of her article, Rabab Naqvi has referred to him as an “Unflinching Realist” and Corinne Friend has titled her article on Yashpal as ‘Fighter for Freedom—Writer for Justice.’ It would be indisputable to state that his bitter experiences paved the unswerving track for his literature. In his lifetime, Yashpal witnessed dramatic vicissitudes from the political as well as social setups. Hence, his writings delve deep into the different problems of life. Being a progressive writer, Yashpal believed in the socio-economic ideology of equality. His aim in writing was largely to correct the wrongs that he perceived in Indian society. His texts reveal him to be in many ways rooted in the times in which he lived. Like other Marxist writers, Yashpal believed in socialist-realism. Regarding the Marxist writers, including Yashpal, Yogendra K. Malik writes,

Committed to the concepts of “socialist-realism” and “purposeful art,” these writers analyze the social and political structures in India on the basis of Marxism and Leninism. Through their fictional heroes they propropate ideological precepts of Communism. (17-18)
Yashpal is among those few writers who have written in the colonial as well as postcolonial period. He wrote before as well as after the extreme upheaval that resulted due to the Partition of the country. Being a deft artist, he reshaped his literary ideas so as to address simultaneously the problems that already existed and the problems that newly emerged.

The three major themes on which Yashpal has focused the most are gender equality, revolution and romance as this study makes clear. The fiction of Yashpal which encompasses the theme of revolution is reminiscent of the fiction composed by one of his contemporaries Agyeeya. Yashpal’s fiction with the theme of improving the lot of the downtrodden, the disadvantaged and the suppressed in society can be said to be similar to the fiction of Premchand except for the fact that Yashpal’s texts are more realistic; whereas, Premchand’s are idealistic. Yashpal is one of the well-known contributors to the movement of Progressive Realism in Hindi literature along with Premchand, Upendranath Ashk and others. Yashpal, it can be said, appears to be a successor of Bharatendu Harishchandra, the father of modern Hindi literature who wrote in the latter half of the nineteenth century. This is because, like Harishchandra, Yashpal did not simply write to entertain his readers; rather, he wrote fired with the zeal of social improvement.

Most of his writings, including the ones discussed in this study, encompass in them the purpose of raising voice against oppression and inequality. The video documentary on Yashpal titled *Kraantidoot Yashpal (Revolutionary Yashpal)* directed by Kamna Prasad expounds greatly the sublime peculiarities of Yashpal’s writings. Referring to the works of Yashpal, the narrator points out that “the characteristic of a great literary work is that it cannot be confined to the perimeter of time. For the future generations it is equally relevant as it is for the time in which it is composed.”  

All of Yashpal’s works discussed in the previous chapters carry an imperishable relevance. More than half a century has passed since the composition of *Divya*, which has a temporal setting of the remote past, yet the problems addressed in it hold to be true in the present Indian context as well. Woman is still perceived to be a powerless entity in society, and is subjugated by the powerful at different levels such as status, society, gender, religion etc. *Amita* as well, is a fiction that has a prudent approach. Yashpal

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2 The utterance is originally in Hindi and has been translated into English by the researcher to include here.
has provided an irrefutable answer to the problems that are the result of the disharmony that exists among nations. This problem still exists, and hence the solution offered by the novel is relevant even today. Likewise, although the focus of *This Is Not That Dawn* is largely on the effects of the partition of India, the portrayal of the corrupt political practices and radicalism is significant since they continue to exist in the current socio-political scene in India. The theme of gender inequality is of relevance still since it plagues the country even today. In a similar manner, all the short stories analyzed in the previous chapter have a prodigious value and commonality with the social, political and cultural setup of contemporary times. "The Emperor's Justice," for one, is a reflection of the bigoted and thoughtless modus operandi of the modern-era bureaucracy. The disgusting hegemonizing of the lower class as is portrayed in "The Right to Grief" and "Two Desperate Souls" is a usual sight in India of the twenty first century as well. The projection of the lame marital relationships in "The Essence of Love" and "The Second Nose" serves as an admonition for modern-day partners. The realization of the interdependence of man and woman as is portrayed in "The Ostracised" has become the need of the hour. Although "Saag" sketches the oppression of the Indians by the imperialists, it obliquely embodies in it a concern for national unity. In the present scenario where India remains vulnerable to communal and regional conflicts, "Saag" sets a model to learn from. Therefore, it would not be an overstatement that the literature from the pen of Yashpal has been composed with a far-sighted perception. For the same reason, Gopi Chand Narang, former President of Sahitya Akademi, says in the video documentary on Yashpal, "Yashpal is among those writers who have the capability of staying alive because in his body of literature, there are certain features which can claim its relevance in changing circumstances of every period."  

One major reason for this long-lasting relevance of Yashpal's works is his dexterous technique of using the power structures to construct his fiction. As discussed in this study, it can be said that all his works are composed of power blocks existing at various levels. It is evident from the study that Yashpal has extensively used power structures at the level of status. In all of his texts, Yashpal has foregrounded the irrational power that is possessed and exercised by the higher class.

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3 The utterance is originally in Hindi and has been translated into English by the researcher to include here.
on the lower class. The coexistence of characters from both the social strata, higher class and lower class, is a common feature of his fiction. The higher class has been shown to possess colossal power in society. The lower class, on the other hand, is mostly depicted as a powerless entity in society. It is also significant that Yashpal has questioned the hereditary nature of power at this level. This is suggestive of Yashpal’s adherence to the Marxist ideology and belief in equality. With reference to French and Raven’s “Bases of Power,” which has been discussed in Chapter 1, it can be inferred from this study that the power enjoyed by the higher classes in Yashpal’s fiction is mostly found to be “coercive” in nature (155).

With an equal emphasis, Yashpal has highlighted the power politics that is found to exist in society at the level of gender. It is clear from this study that woman in Yashpal’s fiction is mostly depicted as a powerless commodity. It has been seen that woman has been subjugated by different components of society. Using French and Raven’s terms, it can be deduced that Raphiya of “The Essence of Love” is subjugated by the “reward” power of husband. In Divya, the protagonist Divya is subjugated by the “referent” power of her lover Prithusen. The poor woman in “The Right to Grief” is subjugated by the “legitimate” power of customs, Tara of This Is Not That Dawn is subjugated by the “coercive” power of patriarchal society. As a matter of fact, in almost all the fiction discussed in the study, Yashpal has shown the existence of patriarchy with substantial amount of power resting in the hands of the male characters. This portrayal is not reminiscent of Yashpal’s philosophy; rather, it is a deliberate outcome of Yashpal’s realist approach. Through the portrayal of patriarchy and its detrimental impact, Yashpal seems to have tried to help his readers realize the gravity of the situation.

One of the notable features present in the fiction of Yashpal is that although in most of his fiction, the women are seen to be subjugated by the various powers, eventually they emerge as powerful and resolute. This conclusion is reached on the basis of the unusual but powerful end results of the relationship status of these women. It is interesting to note that most of Yashpal’s major women characters end up separating from their partners. For instance, by the end of Divya, the protagonist Divya shows resoluteness to reject the self-aggrandizing Prithusen whose child she bore and accepts the proposal of humanist Marish. Similarly, in This Is Not That Dawn, Tara does not compromise with her ferocious husband Souraj rather marries
congenial Pran Nath in the end; Kanak leaves her subjugating and hypocritical husband Puri for amicable Gill; Sheelo gathers enough courage to unite with her lover and her child's father Ratan after living a long but unsuccessful life as the wife of Mohan Lal; and widow Urmila does not let Puri exploit her for long, in fact, she ties the knot with the person of her own choice. In “The Essence of Love,” Raphiya turns her back on her inconsiderate husband after realizing that her thirty-year-long wait for him was not worth it. All these powerful denouements highlight the power of woman which has the ability to break the shackles of entrenched dogmatism.

The power of authority, as corroborated in the study, is another major power structure which Yashpal has incorporated in his fiction. In all of his fiction, there are some characters who enjoy and exercise the power of authority. This power of authority corresponds to French and Raven’s “legitimate” power. The power of authority rests with the members of the Council of Republic in Divya, the nobles in Amita, the Congressmen in This Is Not That Dawn, the police and its associates in “The Essence of Love,” “Two Desperate Souls” and “Saag” etc. On some occasions in his fiction, Yashpal has even cast aspersions on the despotism of this authoritative power.

Another ingredient that is perceived to be playing a vital role in Yashpal’s fiction is religion. Religion is an inseparable component of the Indian society; therefore, it has found its place in the realist discourse of Yashpal. Several characters in his fiction are swayed by the power or influence of religion. Most of the time, the characters are found to be governed by religion by virtue of its “reward” power. On many occasions, the hypocritical power of religion has been attacked by Yashpal using a tongue in cheek approach, and on other occasions, it has been sketched forthrightly. The double-standards of Buddhism in Amita as well as Divya and fanaticism in This Is Not That Dawn exemplify the argument.

On many occasions in his fiction, Yashpal has delineated the materialistic philosophy of society by bringing out the power of money. The illustration of the enormous power of money in his fiction is apparent from the study. Several characters are noticed to be influenced by the “reward” power of money. On the contrary, it is found that Yashpal has not hesitated to shed light on the deceptive nature of this power as well. As observed in the study, on several occasions, money
has also been depicted as a powerless body. Mostly this power has been outdone by
the uncompromising power of fate. Further study of the select fiction has brought out
several other powers which Yashpal has assimilated in his fiction occasionally. These
include the power of justice, power of education, power of language, power of love
and morality etc. The power of justice is perceived to be an unbendable “legitimate”
power, like in “The Emperor’s Justice” and Divya. Through the power of education,
the characters are observed to enjoy the “expert” power, like Indu of “The
Ostracised.” In his fiction, Yashpal has also overtly exalted the ethical powers like the
power of love and morality. Amita with its dramatic climax is an exemplar of
Yashpal’s veneration for morality.

The powers deliberated above are a consequence of Yashpal’s socialist-realist
philosophy. Certainly, it would have been a dry fiction with a prejudiced portrayal of
society had Yashpal not incorporated the aforementioned power structures in his
fiction. Power is an inextricable and omnipotent module of society. Michel Foucault,
renowned French philosopher, acknowledges this as he says, “Power is everywhere;
not because it embraces everything, but because it comes from everywhere” (93).
Foucault, according to Sawicki, “describes the social field as myriad of unstable and
heterogeneous relations of power. It is an open system which contains possibilities of
domination as well as resistance” (25). Thus, by dexterously structuring the power
blocks and consequent power politics in his fiction, Yashpal has drawn a perfect
picture of society.

Another aspect that has been covered in this study in a parallel track is that of
translation. It has been seen that the translators, Corinne Friend and Anand, have
laudably accomplished the task of carrying across the meaning of the SLTs. This
distinction of their works can also be recognized in the words of some literary critics
and reviewers. Virendra Yadav, a literary artist, who while referring to Anand’s
translated work titled The Second Nose and Other Stories said, “It is remarkable how
well the translation has retained the spirit and flow of the original stories in Hindi”
(qtd. in Naqvi). Sinha, a reviewer of Friend’s translated Short Stories of Yashpal:
Author and Patriot, compliments the work by saying, “In spite of the special
problems which a translator of Hindi short stories faces, Corinne Friend has done her
job very well” (257). While reviewing Amita, Jha feels that Friend has translated the
novel in a more masterly way as compared to the short stories. Jha further says that
"the translation of *Amita* (1977) succeeds in communicating the native nuances in simple and authentic ways . . . Corinne Friend has caught the flavor of the historic times" (221). A similar flavor of the historic times is retained by Anand in translating *Divya* as discussed in Chapter 2 of this study. *Jhoota Sach* is recognized as the magnum opus of Yashpal. Despite its great length and serious theme, Anand has rendered it remarkably well, as brought out in Chapter 4. Indeed, an adept manner of translation is observed in the translation of *Jhoota Sach*. As compared to Anand’s previous translations of Yashpal’s works, *This Is Not That Dawn* appears to be translated with a more clear-sighted and steadfast approach.

Translation is a multidimensional process which involves the harmonization of two sets of languages and discourses. The credibility of the translation depends on how accurately the translator has been able to translate the SLT in terms of both—form and function. Although, at a glance, the TLTs discussed in this study seem to be equivalent to the SLTs, a closer investigation reveals that the TLTs differ to a minor extent at the functional level and considerably at the formal level. It is contentious to perceive and communicate a piece of literature without valuing the individual threads that weave it. A fiction is woven using the threads of the sounds, words, grammar, syntax, structure etc. Thus for a translator of fiction, it is important to carry across as much of these properties as possible in the translation. Friend and Anand have been successful in sketching the canvas with significant equivalence. However, this study has brought out some gaps that could not be filled in the translation.

Firstly, the phonology of Hindi and English differs significantly; therefore, the phonological properties of SLTs have posed problems for the translators. Almost every time, the reduplicative phrases and alliterative expressions of the SLTs have lost their richness when translated in the TL. Moreover, some collocations in the SLTs have been found to be indefinite entities; whereas, in the TLTs, they have been rounded off as definite entities and vice versa. This arouses a different reaction in the TLT readers from that which is aroused in the readers of SLT. While rendering the sense of the SLT, the morphology of some expressions has also undergone a slight change. The vast difference in the culture of the SL and the TL has made the translation of idiomatic expressions problematic. On some occasions, this has caused a loss in the literariness of the SLT; whereas, on other occasions, some gain in the literariness is achieved by virtue of the translators’ artistic skills. Another noteworthy
point that has been highlighted in the study is the difference in the tense that has occurred at times in the process of translation. Since the tense of an utterance is deeply connected with the sense of it, this imprecision has brought about some discrepancy between the SLTs and the TLTs.

Another feature that this study has brought into focus is the change in the speech form of the expressions that has occurred in the process of translation. At times, the SLT expressions which are originally in direct speech have been rendered in indirect speech in the TLTs. This has caused a loss in the reflection of the characters. On the other hand, some SLT expressions in indirect speech have been translated in direct speech. This has helped the TLTs to reflect the characters more deeply. The changes in the grammatical person type in translation have also been unveiled in this study. At times, this change has caused a significant loss of the flavor, particularly in the retention of the aristocratic style, as seen in the translation of Divya, Amita and “The Emperor’s Justice.” On several occasions, a difference in the orthography between the SLTs and the TLTs has also been observed in the study. By doing so, the translator has compounded or divided the SLT expressions without harming the sense. Although, on some occasions, the modification of the orthography has brought about a change in the type of the expression, thereby changing the sense of it. For instance, the replacement of the SLT question mark with an exclamation mark in TLT has brought about a change in the concluding statement of “The Right to Grief,” as seen in Chapter 5. Also, Hindi does not include the process of capitalization in its orthography; whereas in English, it plays a vital role. As a result of this, some disparity has occurred in the translation. The representation of a common noun as a proper noun “Dandak” in the novel Amita and the translation with an extra emphasis as “FEAR” in the short story “Saag” substantiate the divergence.

The study has also found differences at the level of syntax between the SLTs and the TLTs. Several SLT sentences have been represented in the TLT using different forms, but this has not caused a difference in the function of the utterances. Also, some syntactical and clausal rearrangements have been done in the TLT which on some occasions are relevant; whereas, on other occasions, they have caused a loss in the peculiarity of the writing style of the author. At the semantic level as well, considerable differences have been observed during the course of the study. Most of the time, the translators have used the closest available equivalent from the TL, yet it
has failed to convey the same meaning on some occasions as is communicated by the SLT. This is largely because of the culture-specific properties of the SLT items. Some inconsistency is also witnessed when the same SLT item has been rendered in TLT using more than one counterpart in certain instances. In other instances, more than one SLT item has been rendered using single TLT equivalent.

As mentioned in Chapter 1, one of the six rules laid down by Hilaire Belloc for a prose translator is that the translator should never embellish. In the works discussed in this study, it is detected that the TLTs comprise of substantial modifications as compared to the SLTs. These modifications have been done either by the addition of textual components or by the exclusion of textual components. There seems to be no problem with the additions as they have helped the translators to convey the meaning to the readers precisely. On the other hand, on some occasions, dropping textual components seems to be somewhat unfaithful to the author as they deprive the TLT readers of those ideas that the author intended to convey. However, it would be unfair to say the same for some portions that have been dropped by the translators, particularly Anand who, by dropping some redundant information from the SLT, has only enhanced the feel of the text. This creativity cannot be linked to Belloc’s “embellish” statement as the translators here have not overstated the SLTs; rather, they have only rectified them.

One exceptional quality of Yashpal was that he had plurilingual as well as pluricultural competence which characterizes his writings. He had proficiency in several languages and experience of several cultures. Being a deft artist, Yashpal has employed these competences to adorn the artistic value of his fiction. As stated in Chapter 4 and Chapter 5, his characters emerge from distinct cultural and linguistic backgrounds; hence, at times, he has incorporated in his fiction different dialects, sublanguages and even languages so as to convey his intention precisely. Utterances in Urdu, Kashmiri, Punjabi or English have been noticed in the SLT of some short stories and This Is Not That Dawn. In one instance, an utterance has been foregrounded in SLT using Roman script, as seen in Chapter 5. These facts provide evidence of the power of these languages that Yashpal, as an author, could not neglect in the context of his narratives. On the other hand, as the translators were bound by the TL, they could not retain the same flavor in the TLT except on some occasions where they have transliterated the vital parts, and rightly so. Besides,
Yashpal has used advanced Hindi with difficult vocabulary to set the required aura for his historical novels, Divya and Amita. With the use of equally advanced TL vocabulary, the translators have been successful in setting the same aura for the readers as was intended by the author.

Another interesting finding that this study has come up with is with regard to the titles of the literary works. As mentioned in Chapter 4 and Chapter 5, the title of a literary work is very significant. Nevertheless, it has remained one of the least talked-about fields in the discipline of Translation Studies. Considerable evidence is present in the study which shows that the titles of the SLTs have not been translated or handled as well by the translators as by the author himself. For example, the SLT title Jhootha Sach is an oxymoron with two contrasting words coming together; on the other hand, the translator has titled the TLT as This Is Not That Dawn which is literary, but it does not carry the same feel. The original Preface by the author is a complementary part of the text; therefore, it requires to be translated in TLT with equal fidelity as the fiction. As seen in Chapter 2 and Chapter 3, there are minor incongruities in the translation of the original Preface of Amita and Divya respectively. Likewise, as deduced in Chapter 4, any message of the author that complements the text and is present in the SLT but absent in the TLT may make the TLT less efficacious as compared to the SLT.

Also, as it is widely recommended by the scholars to include a foreword or an introduction to the translation as it is beneficial to provide the TL readers with a historical background of the author, the theme of the fiction and other useful information, all the translations studied here have included these sections, which is praiseworthy. Although, some debatable questions have been raised by this study regarding the content of the foreword. Since a foreword precedes the text and is read by the readers before the text, it prepares the readers for the text to follow. Therefore, it is important that the contents of the foreword be judiciously selected in both SLT and TLT, but more so in the TLT. If not done appropriately, it may even harm the feel and suspense of the text. The foreword to Divya (as discussed in Chapter 3) has been remarkably written by Namita Singh with the required historical background of the novel and the author. At the same time, though, the foreword gives clues about the plot of the novel. To have the twists of his novel disclosed to the readers even before they start reading the central text is very unfair to the author as well as for the
feel of the novel. The same is the case with Friend’s anthology *Short Stories of Yashpal: Author and Patriot* (as discussed in Chapter 5) whose synopses before short stories are captivating, but they work as spoilers too. The translator’s notes, which Anand has preceded his translations with, help the TLT readers to understand the background as well as the approach adopted for the translation of the SLT. In her “Note on Translation and Pronunciation,” Friend has meticulously clarified the pronunciation of the transliterated words. These sections are helpful in stimulating the comprehension of the TLT readers, and therefore are commendable.

In his discussion on the principle of dynamic equivalence, linguist Eugene Nida associates readers directly with translation. Nida says that in TLT “... the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (159). In the interview conducted by the researcher, when asked about his target audience, Anand’s reply clearly suggests that he was well aware of his target audience while translating:

> The target audience was both in India and abroad; more so the latter. Since the novel [*Jhooata Sach*] had been translated in many languages of India, those who did not read Hindi could read it in one of those languages. As I wrote in my note in the English translation, I wanted the novel to be accessible to readers abroad who veritably thought a few works—written in English or translated into English—to be the sum total and the representative of Indian writing on the Partition.

However, this study has brought to the fore that although the crux of the fiction would be easily perceived by the audience abroad, some expressions would be unintelligible to those readers who are not at all familiar with the Indian context. From the study, it appears that though Anand and Friend have translated the SLTs into the same target language, their target audience is different. Anand, being a domestic translator, has retained the Indian flavor of the SLTs by transliterating several properties of the SLTs. On the contrary, Friend, being a foreign translator, has domesticated these in the TLTs. Besides, Friend has included explanatory “Note on Translation and Pronunciation” and incorporated footnotes on a regular basis;
whereas, Anand has used them occasionally in *Divya* and the anthology *The Second Nose and Other Short Stories* but none in *This Is Not That Dawn*. This suggests that Friend has majorly targeted the foreign readers; whereas, Anand has targeted those readers who are to some extent familiar with the Indian milieu.

It is also noticed that there is a major gap in the time period in which the SLTs were composed and the time period in which the TLTs have come up. Some of Yashpal’s fiction studied in this research were written in the colonial period, while others in the initial years of the postcolonial period. On the other hand, most of the translations studied here have been done much later in the postcolonial era. Friend’s translations of the short stories and the novel *Amita* were published in 1969 and 1977 respectively; whereas, the translations done by Anand—short stories, *Divya* and *This Is Not That Dawn*—were made available to the readers in 2005, 2006 and 2010 respectively, which is almost half a century after the time in which the SLTs were composed. For many reasons, this difference turns out to be a significant one as far as the credibility of the TLTs is concerned. Firstly, since the decolonization of India, there has been a massive development of not just the nation but also the outlook of its inhabitants. As a result, the TLTs have received an audience of a different mindset as compared to the SLTs. This has made the task for the translators even more difficult. Besides, the SLT readers, whom Yashpal addressed to, belonged comparatively to the under-developed society; whereas, the translators have addressed readers from the developed society (as in the case of Friend) and developing society (as in the case of Anand). Secondly, at the time when Friend translated, not many developments were made in the discipline of Translation Studies; whereas, at the time when Anand translated, Translation Studies had emerged in itself as an extensive discipline. As a result of this paradigm shift, some differences have been observed in the approach to translation adopted by the two translators. Corinne Friend seems to have translated the SLTs by conforming to the conventional norms of remaining “faithful” to the author. On the other hand, the liberty that the modern developments in the discipline have given to the translators seems to have been utilized by Anand who has rendered the SLTs as a “creative writer.” In the interview with the researcher, Anand confesses that his aim was not to gladden the scholars rather to serve the best to his readers without betraying the author:
Traduttore, traditore: Italian phrase meaning "Every translator is a traitor."

Other than this accusation, I was perhaps a re-arranger, but not, I hope, an interpolator. My bottom line was comprehensibility and readability of the translated text. It was a thought-out decision. Text in every language has its own music and rhythm (cadence). What worked in Hindi, did not always work—in my opinion—in its English translation. The other kind of translation would have been the translation of each and every sentence strictly and exactly as in the original which might have helped scholars doing an academic study. I chose to bat for the average reader.

Most of the time, this approach of Anand seems to have worked well as the rearrangement of the SLT discourse and the discarding of certain superfluous SLT information have only enhanced the comprehensibility of the TLT. This creative approach of translation that Anand adopted was inspired by the approach of the author Yashpal himself. Anand confesses the same in the interview with the researcher:

Yashpal translated atleast 8 books of fiction into Hindi from English (a few more that were non-fiction). He had a particular way of translating idioms, expressions and concepts of the source language, and comprehensibility and readability seemed to me to be his primary concern. I decided to use the same approach and his technique as a model, believing that would be one way of doing justice to translating his work. If there are any transmutations in my translations, those must have been inspired by his example.

By translating Yashpal’s works in a way that Yashpal himself would have done, Anand has strengthened his fidelity towards the author.

Interestingly, in the course of this study, it was found that there exists a deep association between the two major aspects investigated in this study i.e. power politics and translation. Yashpal was a steadfast writer of the realist doctrine. Even without joining any political party, he remained a politically active figure throughout
his life, which can be figured out from his works. His concern for the prejudiced power relations found in the Indian culture is intensely embedded in his writings. For a translator to achieve harmony between the highly contextual power structures of SL culture and the TL culture is a challenging task, which both the translators have done adequately. The reason for this adequacy might rest on the fact that both—Friend and Anand—were personally known to Yashpal: Friend was one of the acquaintances of Yashpal and Anand is his son. Friend’s translations were done during the lifetime of Yashpal and were benefited by her regular interaction with the author during this period. On the other hand, Anand never had any discussions with his father about his intention to translate his works as Yashpal died more than two decades before Anand began to translate. However, many other factors aided his journey of translation as he himself admits in the interview with the researcher,

Living in the same house as we did for 30 years certainly helped me in translating his work. Since my teenage years I had been involved in the production of his books (we had our own publishing house and printing press). I read the galley proofs when the books were reprinted. I had the book covers designed. I used to type some of his new writings in: Hindi, and type them again after he had edited/corrected the typed copy. I typed his correspondence. In the case of Jhootha Sach I had inside knowledge of many incidents, knew people he consulted while writing the book, and of some characters in the novel. All this came very handy when translating the novel.

Yashpal is one of the few writers who have succeeded remarkably both as revolutionaries and writers. Even after renouncing armed revolution, Yashpal continued to bring about revolution in Indian society by composing literature that fearlessly criticizes irrational orthodoxy and partisan dogmatism. Certainly, he was politically and socially conscious and so are his writings. Being a Progressive writer, he believed in committed art, and hence his literature focuses on social improvement. All his writings are immensely thought-provoking and written in a forthright manner. In order to uphold the approach of socialist-realism, Yashpal has artistically used power blocks in his writings. Almost all his writings highlight power and
powerlessness that exist in the real social landscape of India. Mostly, Yashpal has delved deep into power politics in order to draw the readers' attention to injustices prevalent in society. Although Yashpal is believed to be a supporter of the Marxist ideology, his fiction is not biased towards any ideology; rather, it is balanced in nature. Yashpal's achievement can be foregrounded in the words of the famous Hindi poet, Mahadevi Verma, which have been quoted by Anand in the introductory page of his anthology *The Second Nose and Other Stories*:

> When other writers were praying to Saraswati, the muse of literature, for her blessing, Yashpal was making bombs in a dark, secret cellar. When he arrived on the literary scene much behind others, it was him that Saraswati gave her undivided attention. (i)
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Select Bibliography


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