Chapter 5

कोसला

कोसला is a novel that changed the literary scene in 1963. कोसला is not a conventional novel. It has a different subject, and an equally different treatment. The narration is divided into six parts and still it has no story in the real sense. It is an existential novel that deals with its theme with the help of humour, eccentricities of character, and other tools. कोसला is Nemade’s first novel which changed the literary scene of Marathi literature with its arrival. It is autobiographical in the sense that Nemade has written some portions of it by deriving inspiration from his life as a student. The protagonist of the novels, Pandurang Sangvikar, belongs to a village named Sangvi and comes to Pune for higher studies. The novel deals with his adventures and expeditions as a student, as a leader, as a friend and as a son. The novel is written using many techniques like diary entries, letters and flash back. Each technique is used for a different incident. Nemade has to his credit the initiation of Deshivad. Instead of following the western tradition and portraying the lives of people in the cities and talk about the effects of globalisation he discusses the cultural heritage and tradition of his own native place. He appeals his readers to go back to their roots with the help of his works. Even his other works like Bidhar, Hool, Jhool and Jarila do the same.

कोसला uses a very simple rural language and hence it serves the purpose of portraying the native culture of a Marathi protagonist and how, in spite of many
influences, he remains the same. Preservation of this native flavour in the language even after translation is really a task. Yet due to its impact and success it is translated into many languages. Here we will be looking at two of its translations, *Kosheto* (1995) in Gujarati (TT-1) by Usha Sheth, famous Gujarati writer and translator, and in English, *Cocoon* (1997) (TT-2), by Sudhakar Marathe, who works at the University of Hyderabad, has taught at many places and has translated poetry, prose and short stories.

1. **ST – तसे आम्ही घरचे .... असतातच** Pg. 3

   **TT-1 – आम  अभे ... टटवले** Pg. 1

   **TT-2 – though we are well off… so on.** Pg. 17

‘Paise’ in Marathi suggests money as well as the lowest Indian currency. The word ‘Paise’ is retained in TT-2 to suggest that the family of the protagonist pined for every penny, in spite of the fact that they were well off. This example shows a clever use of the knowledge that the translator has about the source culture and also his efforts to bring the idea to the TR with same meaning as in the ST.

2. **ST – गावातल्या कोणत्याही ... असतच.** Pg. 4

   **TT-1 – गामली कोडे पण ... माझ्यं मार्युंब होय.** Pg. 1

   **TT-2 – He has a hand in every.. village.** Pg. 18
It is interesting to note that the word अंग is translated as માથુ in TT-1 and ‘hand’ in TT-2. This represents the role a reader’s interpretation plays in the choice/decision making of the translator.

3. ST – डोळा फोडला Pg. 4

TT-1 – आंखने ईજा करी. Pg. 2
TT-2 – broken open a boy’s eye. Pg. 18

The word फोडला means to break which is well replicated in TT-2 as breaking of the eye and TT-1 sticks to the meaning instead of the whole image which is very peculiar to Marathi language. We can see the influence of interpretive community on both the translators’ decision making in how they have translated the phrase.

4. ST – आजी Pg. 4

TT-1 – દાદી Pg. 2
TT-2 – Granny. Pg. 18

TT-2 is a wonderful example of influence of interpretive community of translator as well as TR. The word ‘Granny’ suggests the casual or intimate relation and it also gives a flavor of the ST. So, in a way the translator brings the ST close to the TR.
In English there are no specific terms for some relations and hence a related place or for the whole family. At the most we have the term in-laws and general terms like maternal and paternal. But here that would not have sufficed the purpose as the perspective is that of a child; hence Marathe translates it as ‘Mother’s Mother’s Place’ so as to give a very clear idea to the TR about the relation and place the protagonist is talking of. This is a very clever use of creative freedom that helps transfer the whole concept to a foreign culture.

Gujarati language takes ऐ sound at the end of such phrases, i.e. सातमा–आठमां. The use of ऐ sound in TT-1 suggests a strong influence of Marathi language on Sheth, as is clear from the ST.
7. ST – स्वप्न Pg. 8

TT-1 – स्वादन Pg. 5

TT-2 – dreams. Pg. 23

Once again, as in the above example, the influence of Marathi can be seen on TT-1, where स्वादने would have been a more appropriate translation instead of स्वादनां.

8. ST – वांग्याचं भरीत. Pg. 10.

TT-1 – रंगेला रींगणानु भरलं. Pg. 4

TT-2 – brinjal mess. Pg. 24

वांग्याचं भरीत is cooked by roasting the brinjal and then mincing it to paste. TT-2 is a very clever use of the knowledge about the preparation of the dish and hence is able to transfer the idea to TL but TT-1 mixes two dishes made out of brinjal.

9. ST – त्या दिवशी आईंनी धाव डोक्यावर घेतलं.. Pg. 12

TT-1 – ते हिंसेह बाचे धर माध्ये लीधितुं. Pg. 8

TT-2 – That day Mother raised the roof. Pg. 26
TT-2 is a literal translation of ST but to a foreign reader this sentence would seem ambiguous/puzzling. Though when put in the context the meaning may become clearer.

10. ST – एकदा ऊंचावर ... मार भिड़ला. Pg. 14

TT-1 – एक बार ऊंचाई ... मेठीपात मजायो. Pg. 9

TT-2 – Once I poured .. great beating from Father. Pg. 28

Sheth in TT-1 makes good use of the idiom मेठीपात मजायो to bring the ST incident to the target reader in a successful manner. It shows her knowledge of Gujarati language as well as ability to make creative use of it. The ST meaning is completely replaced by the TT and hence it leads to a complete translation.

11. ST – उगीच असे लाड कोण सहन करेल? Pg. 14

TT-1 – अमस्ताज आवा लांस कोण सही ले? Pg. 9

TT-2 – Who will tolerate such liberty without protest? Pg. 29

ST and TT-1 are similar in meaning but TT-2 brings in the idea of tolerating liberty without any kind of protest. उगीच and अमस्ताज suggest reasonlessness of the act but the idea of protest seems far too extended still this can be termed as the liberty of the translator.
12. ST – हाच तो हुबेहूब पुस्तकं कुरतडणारा उंदीर. Pg. 14

TT-1 – आल पेलेज पुस्तकं कृतत्नागे उंदीर. Pg. 9

TT-2 – This has to be the selfsame rat, the Nibbler of my Books. Pg. 29

Instead of simply describing the rat as the one who nibbled the books of the protagonist, Marathe gives a title to the rat. This is again a wonderful instance of the translator’s creativity and influence of knowledge of language as well as literary use of it.

13. ST – पण आता आपण उंदराच्या बापाला सोडत नाही. Pg. 15

TT-1 – परंतु हवेशी आपणे उंदरने बापने पण छोडता नथी. Pg. 10

TT-2 – Still, now I won’t let even that rat’s daddy get away! Pg. 29

This is an interesting example of how the Indian way to put things in an idiomatic form takes shape in English. Marathe tries his best to transfer not just the meaning but the experimentative and innovative use of language which is the highlight of Kosla.

14. ST – पुणा हे विद्येचं माहेर आहे. Pg. 23

TT-1 – पुण्यात तो विद्यातिवे पिथर छे. Pg. 14

TT-2 – Poona is the alma mater of learning. Pg. 35
ST suggests that Poona is the place from where learning gets its roots. Interestingly if we go to the roots of the word ‘alma mater’ used in TT-2 it is ‘fostering mother’. TT-1 can easily translate the term ‘माहेर’ into ‘पपायर’ as both the languages contain that cultural concept. TT-2 uses a very common term but still it comes up as an excellent example of transferring the meaning along with creativity, where the translator does not stick to the literal meaning of ST but is still able to convey the subtext well. We can see the influence of translator’s creativity and his interpretive community that provides him knowledge of both the languages and leads him to such choice making.

15. ST – तर तो, अरे छोड़ो ... जा रहा हु अस. Pg. 24
TT-1 – तो पेलो कहे ... जा रहा हु. Pg. 14
TT-2 – And the soldier .. just like that. Pg. 36

In TT-2 the translator says that the dialogue taking place here is in Hindi. It is mentioned in the text itself. This point towards two things: one is that the translator wants to tell the TR that one of the characters is Hindi speaking and second is that it makes very obvious that the ST works as a strong influence in this instance where the translator choses to make it explicit that that part of the dialogue is in Hindi.

16. ST – मावशी Pg. 24
TT-1 – माशी Pg.15
Once again Marathe uses his knowledge of SL in translating ‘मावशी’ as ‘Maushi’ instead of ‘Maavshi’ as the word suggests, because Marathe knows well that the word written in the above manner is spoken in the way TT-2 is written, so this suggests the positive influence of his interpretive community over his creativity.

17. ST – पुणेरी Pg. 25

The word ‘पुणेरी’ is a way in Marathi language to relate things and people to a place; like ‘puneri misal’. The translator could have easily borrowed the same term in TT-1, as we can see such practice in Gujarati as well, for instance, ‘Amdavadi’, ‘Surati’, etc, like Marathe has done by using the term ‘Poonaite’. Instead Sheth chooses to explain as well as relate the peculiarity of a person with his native place.

18. ST – व्यक्तिमत्व Pg. 27
TT-2 experiments with the form of the word, or the way it is written. Addition of the hyphen within the word suggests that there is more to the word than just the literal meaning we attach to it. Here the translator uses creativity not in the language word but the visual effect of language or the appearance of the word for suggesting multiplicity of meaning.

19. ST – खोलीत लाव. पण एफ. वाय. ... म्हणाले. Pg. 28

TT-1 – ओरडीमां हांगुझे ...अभेने कल्कुझ. Pg. 17

TT-2 – Put it up in your … – he said. Pg. 40

In this example, the word ‘drop’ is put in inverted commas in TT-2 as it is used in ST and TT-1. Use of English word in ST is stressed/marked/highlighted in this manner in TT-2 which is in English. Here the ST works as an influence on the translator of TT-2 to decide upon a way to stress on the idea of taking a drop from college.

20. ST – प्रभाकर: ... ते मनापासूनच. Pg. 31

TT-1 – प्रभाकर: ... अंतरथी जे. Pg. 20

TT-2 – Prabhakar: … called me an ape. Pg. 43

In ST there is a use of the word ‘माकड’ which means ‘monkey’ and translated as ‘वांदरो’ in TT-1, whereas translated as ‘ape’ in TT-2. If we look at the meanings
of the word ‘ape’, it is type of monkey or creature similar to man and monkeys, apart from that a person who is stupid or rude. Hence here Marathe decides upon the word ‘ape’ for ‘माकड’ from various choices available in order to raise the level of translation from being just a transfer of text from one language to other into a more creative task involving the interpretation of the translator/reader.

21. ST – म्हणालो, जोग, ... शिवलेळं. Pg. 36

TT-1 – में क्षुं ... लेरेलं. Pg. 23-24

TT-2 – I said – Jog .. wax’, etc. Pg. 48

TT-2 uses word like ‘shitty’ in order to make an adjective out of the word ‘shit’ to convey the subtext/meaning of the ST which tries to say that whatever the character Jog says is not worth, like shit. This again is a fine example of creative freedom exercised by Marathe, for not just translating but also creating a new work that is influenced by both, the ST and the creativity of the translator. So here the creativity of the translator enriches the translation.

22. ST – सुंदर हवा ... वाटेल? Pg. 36

TT-1 – क्यूंहोले तस्के ... मतन न थेरल? Pg. 24

TT-2 – The sun tender .. such a time? Pg. 48

TT-1 changes the meaning of the sentence completely and translates it to its opposite; an example of casual approach on the part of the translator.
In ST there is a focus on the pronunciation of the word ‘restaurant’. It says the ‘रेस्टोरंट’ is incorrect pronunciation. The correct pronunciation is ‘रेस्टराँ’. So in order to exemplify both in the language to which the word belongs; Marathe translates them not linguistically but visually as well i.e. ‘res-to-runt’, which focuses our attention on the wrong pronunciation of the word and ‘restaran’, which serves the purpose of the correct pronunciation. It is an example of phonological translation where the ST phonology is replaced by the TT phonology, majorly due to the fact that the ST itself is in target language. This instance is a wonderful illustration of how even the challenges in a ST can be converted to opportunities to create.

ST says that in spite of all the differences between the protagonist and Ichalkaranjikar it was amazing how their friendship lasted! TT-1 translates this appropriately but TT-2 changes the meaning and states exactly the opposite of it, that in spite of all the differences it was amazing why their friendship did not
last! TT-2 also seems illogical as it changes the meaning of only one sentence and not the context that there was difference between the protagonist and Ichalkaranjikar. This example stands out as an instance of missing or lack of careful reading on the part of the translator.

25. ST – तो म्हणाला ... जोरानच हसलो. Pg. 38

TT-1 – ते कहे ... जोरानच हस्यो. Pg. 25

TT-2 – He asked, … I laughed aloud. Pg. 50

In the ST a character, Madhumilind, asks the protagonist his name and the protagonist on the contrary tell his first name, instead of surname. But all these details are not given in ST as well as TT-1. It just mentions the incident as if reporting a joke or prank taking place within the characters. TT-2 though explains all this and this seems influenced by the TR. It is for the convenience and understanding of the TR that Marathe explains the incident in short as what is asked and what is happening.

26. ST – टॉमेटो Pg. 43

TT-1 – टोमेट ठ पर् Pg. 29

TT-2 – tomato. Pg. 55

TT-1 changes the Gujarati pronunciation which is ‘टोमेट’ to ‘टोमेट’. TT-1 can be seen as influenced by ST as well as TL-2, which is English. Here the meaning is not changed but the influence of English creates a different term altogether.
27. ST – तर मी म्हणालो … तबला शिकतो. तबला. Pg. 43

TT-1 – हे तबला … तबला. Pg. 29

TT-2 – I said, I am … T A B L A. Pg. 55

Here, the word ‘तबला’ is stressed in the ST, TT-1 and TT-2. The manner in which this is done is similar in ST and TT-1, but TT-2 is more creative as it not only stresses on the word for reading, but it also creates a visual stress on the word. It becomes very easy for us to imagine how the character who utters that word would articulate it. This is a fine example of the translator’s creativity which enriches the ST in the process of translation in the true sense. The translator uses graphical way to translate and stress upon the word in order to maintain the feeling that is expressed in the ST.

28. ST – इचलकरंज्या, फिशपौंडरंग. Pg. 44

TT-1 – इचलकरुंजीकर, फीशपॉन्डरुंग. Pg. 29

TT-2 – Ichalkaranjya, Fishpandurang. Pg. 56

ST stresses on the alteration of the name of the protagonist from Pandurang to ‘Fishpondurang’ as it talks about the game of Fish-Pond played in colleges. TT-2 does not stick to the ST and translates it as ‘Fishpandurang’. Still TT-2 is able to convey the meaning.
29. ST – एफेलचा. Pg. 34

TT-1 – एफेल. Pg. 37

TT-2 – French Letters. Pg. 66

‘एफेल’ is French Leather, a contraceptive used during those days. TT-1 retains short form but TT-2 translates it as ‘French Letters’ which is completely out of context. After many examples of creativity this examples comes as a flaw in TT-2. This also points to lack of information on the part of the translator. But if we try to fit the term ‘French Letters’ in the context only the adjective French makes it difficult for the thing to fit in otherwise letters of lovers can fit into the context.

30. ST – उदाहरणार्थ ‘एक... आवडलं. Pg. 60

TT-1 – दल. एक... आवड. Pg. 41

TT-2 – For instance, Deshpande ... immensely. Pg. 72

In TT-1 the original text is given/borrowed and then it is explained in brackets. In TT-2 the context of toilet is changed to the idea of ‘strumpet’, i.e. prostitute in order to create similar comic and vulgar effect that the parodied lines in ST do. Marathe presents an excellent example of translator’s creativity in order to transfer the subtext he changes the example and still he is able to achieve the same effect.
31. ST – आभार मानायला ... वा व्वा. Pg. 64

TT-1 – आश्चर्य मानवल्या विसंबुं ... वाह वाह ... Pg. 45

TT-2 – Now it isn’t .. ha, haw. Pg. 77

ST and TT-1 retain the original sound ‘वा व्वा’ and ‘वाह वाह’ respectively, but TT-2 changes it into ‘ha, haw’ which does not stick to the sound or the meaning of the ST. ‘वा व्वा’ is uttered in praise or in mood of excitement, whereas ‘ha, haw’ is the sound produced while laughing. So TT-2 changes the meaning along with a small reversal of letters in the word ‘wah’.

32. ST – क्यों?... आहे. Pg. 65

TT-1 – क्यों? ... छ. Pg. 45

TT-2 – In Hindi she asked.. college. Pg. 77

In the ST there are many characters that belong to different linguistic backgrounds. One of the characters named Rami is a Hindi speaking girl studying in Pune with the protagonist, Pandurang. The dialogues she speaks are a mixture of both, Hindi and Marathi. In order to make visible the difference of language of that character, Marathe states that she speaks the dialogue in Hindi.
33. ST – तिची पावलं ... हढू. Pg. 66

TT-1 – अन्नी पावलेच् .... धीभी. Pg. 46

TT-2 – The soles of her feet pink … v-e-r-y slow. Pg. 78.

Marathe translates and stresses on the word ‘v-e-r-y’ by creating a visual effect and adding hyphens to show that the character walks very very slowly. This is one more example of graphical translation in order to create the same feeling as it is present in the ST.

34. ST – लेलीवर.. Pg. 69

TT-1 – लेलेने.. Pg. 48

TT-2 – in Leli’s hands.. Pg. 81

The protagonist, Pandurang changes the surname of a girl Lele into Leli in a mood of disgust and anger. The way he speaks and changes her surname is typical of Marathi language. TT-1 does not recreate the same effect but TT-2 borrows that effect and uses the word ‘Leli’ instead of ‘Lele’. Though this change in the surname would carry the same effect in TT-2 or not is a question.

35. ST – भाजीत भाजी .. प्रीतीची Pg. 85

TT-1 – शाकांश शाक ... धावऱे. Pg. 60

TT-2 – Vegie among … lingers. Pg. 97
The above example is an epigram, known as ‘उखाण’ in Marathi, which states that Lady Fingers are the best amongst the vegetables and liked a lot by Sangvikar, the protagonist. TT-1 translates it with its meaning intact but TT-2 changes a bit as it shifts the idea of ‘प्रीती’ from lady fingers to Sangvikar. In spite of the fact that Marathe belongs to the SL community he interprets the epigram in a different way.

36. ST – परीक्षेच्या अगोदरच ... गेला. Pg. 85-86

TT-1 – परीक्षेल ... रेहवा गेलो. Pg. 61

TT-2 – Even before our exam he said “Ram Ram” … relation. Pg. 98

TT-2 is a literal translation of ST same as TT-1 is but somewhere there seems a need to explain why Madhumilind said “Ram Ram” to the hostel, as this is a culture specific way to say good-bye to the place forever.

37. ST – दोन आणे? Pg. 89

TT-1 – बे आना? Pg. 63

TT-2 – Gimme two annas? Pg. 101

The ST itself is a question to the protagonist by the character who speaks it, asking for two annas. If we look at TT-2, that question turns into a statement and
there is no requirement of question mark for a statement. Here again the translation seems casual.

38. ST- ते म्हणाले, This is inhuman. Pg. 100

TT-1 – ते कहे, This is unhuman. Pg. 71

TT-2 – He said in English, “This is inhuman.” Pg. 113

TT-1 uses wrong English in rewriting the English sentence in the ST, i.e. use of the word ‘unhuman’; an example of deceiving the ST by the translator. TT-2 states that the sentence is spoken in English in the ST to stress upon the idea that unlike rest of the text this sentence is written in English in the ST. This is done keeping in mind the TR. So here the TR influences the decision making and creativity of the translator.

39. ST – ते म्हणाले, ... सांगवीकर? Are you off? Pg. 101

TT-1 – ए कहे, ... संवेडकर? Are you off? Pg. 72

TT-2 – He said in English…. Off your-? Pg. 114

TT-2 states that the sentence is spoken in English in the ST to stress upon the idea that unlike rest of the text this sentence is written in English in the ST. This is done keeping in mind the TR. So here the TR influences the decision making and creativity of the translator.
40. ST – ते म्हणाले .. Don’t … abnormal. Pg. 101

TT-1 – ये कहे … abnormal. Pg. 72

TT-2 – He said, … English) abnormal. Pg. 114

TT-2 states that the sentence is spoken in English in the ST to stress upon the idea that unlike rest of the text this sentence is written in English in the ST and this is done keeping in mind the TR.

41. ST – कोद्दम, पाटील, सुरेश असे … म्हणायचे. Pg. 117

TT-1 – कॅडम, पा̀टिल … कहेतला. Pg. 82

TT-2 – Koddam, Patil … stranger. Pg. 127

ST and TT-1 tell us about protagonist and his friends being tagged as ‘दोस्त राष्ट्र’ because they are fast friends who can share everything with each other. The same term is not translated or even mentioned in some other way in TT-2. This can be taken as an influence of reader/translator’s interpretation on the creative decision making.

42. ST – बाटग्या Pg. 123

TT-1 – न्यू भाषा Pg. 86

TT-2 – convert.. Pg.133
The ST ‘बाटग्या’ is a pejorative term used for people who convert from one religion to another. The term itself suggests that those who use it consider ‘converts’ as an inferior community, but it does not mean they are outcastes, evil or not pure in the right sense. TT-1 suggests that the ‘converts’ are ‘નાપાક’. The ‘converts’ might belong to two religions in one life but that does not make them impure. If one calls ‘converts’ as impure then that suggests the rigidity or conservativeness of that person. TT-1 gives an inappropriate equivalent to the ST and in so doing misrepresent the ST to the TR.

43. ST – वर्माच्या बाप्पाच्या Pg. 123

TT-1 – वर्माने बापने Pg.86

TT-2 – Verma’s daddo’s … Pg. 133

ST is an excerpt where students along with the protagonist are engaged in a heated argument with each other due to some matter. During such arguments it is natural that people do not use respectful terms for others. Indian languages do have many words for the same concept, person, thing, etc. for example, Father in English is daddy, dad, papa, etc for conversational and other such purposes. Similarly in Marathi ‘वडील’, ‘बाबा’, ‘बाप’, etc are used for different purposes. Many tags or ways of addressing are according to the situation or context. In the present context the term ‘बाप’ is used instead of more respectful one as the
spokesperson is in an aggressive mood, so TT-2 translates it as ‘daddo’ to bring along with the meaning the mood of the situation to the TT. This represents the influence of interpretive community that is the knowledge of TL on the translator as well as his creativity in enriching the TT.

44. **ST** – शंभर रुपये... मोकळे. **Pg. 127**

**TT-1** – सो ढळिया ... हवे डुस्ले. **Pg. 89-90**

**TT-2** – I went straight to … FREE. **Pg. 137**

Once again TT-2 is not just a literal, literary but a visual translation as well that stresses on the word ‘FREE’ to give us the intensity of the feeling of the protagonist’s relief after paying off whole of his debt. All such instances are fine examples of creativity of the translator that not only carry meaning of the ST to the TT but also enrich the ST by the time it reaches the TR in the form of TT.

45. **ST** – सहामाही आली **Pg. 127**

**TT-1** – ४- मासिक अपेक्षा. **Pg. 90**

**TT-2** – the six monthly exam came.. **Pg. 138**

ST here talks about the End Semester exam that takes place every six months, but during the time that this novel was written and published, semester exams were not so popular a system. Therefore they were termed as exams that come after completion of half of the year, hence ‘सहामाही’ term is used and its translation
completely justifies its meaning by not translating into the more popular term, which is ‘End Semester exam’. Both the TTs translate the concept along with the time reference. Here the ST, Source Culture as well as the time in which the novel was written act as catalysts in deriving the translation from both the translators. Also their interpretive community helps them understand the time reference that is attached with this example.

46. ST – हा पैलवान विद्यार्थी होता. Pg. 130

TT-1 – वे पैलवान विद्यार्थी हतो. Pg. 92

TT-2 – He was a body builder type of student from Satara. Pg. 141

There are many concepts, ideas, things, relations in Indian context which do not have their equivalents in English. Here is one of such instances, where there is no appropriate equivalent for the word ‘पैलवान’ in English and so TT-2 writes in detail what type of person the student in reference was, as in ‘He was a body builder type’. This shows the influence of TL, interpretive community and the Source Culture on the creativity of the translator.

47. ST- परवा ... पाणी पाजलं की. Pg. 130

TT-1 – परम दिवसें... पाणी पायं. Pg. 92

TT-2 – The other day… was made to bite the dust.. Pg. 141
The ST ‘पाणी पाजलं’ means ‘made to drink water’ in the literal sense, but it is an idiom that states that a person was defeated in a battle or competition badly. TT-1 restates the same idiom in Gujarati, but TT-2 uses another idiom in place of it which carries the same meaning, as translating the ST would not have sufficed the purpose. Here again the interpretive community helps in the decision making process of TT-2.

48. ST – साल्याचा बेडूक करून टाकला. Pg. 131

TT-1 – साल्याले टेंकले बनावी दी. Pg. 93

TT-2 – I just “frogged” that so and so, you know. Pg. 142

‘बेडूक करून टाकला’ is neither an idiom nor is it a cultural way of saying things. Many of us have different patent word, phrases, and sentences that we speak irrespective of the context just to add a flavor of ‘ourness’ to the situation or context. For example, using words like ‘right’, ‘clear’, ‘you know’, etc. similarly the character who speaks the above sentence has a habit of making fun of people by doing different things like fooling them, defeating them, harassing them, teasing them, etc and referring such people as being ‘frogged’. So both the TTs carry it the way it is as it is very obvious from the situation described what meaning it carries. The thing worth noticing is that Marathe converts the noun ‘frog’ into a verb, ‘frogged’, which is a fine example of his creativity as well as understanding of the ST language, character, and context.
49. ST – संयुक्त महाराष्ट्र. Pg. 131

TT-1 – संयुक्त महाराष्ट्र Pg. 93

TT-2 – Samyukt Maharashtra. Pg. 142

The word ‘संयुक्त’ means united. The way we have the United States of America similarly the ST talks about United Maharashtra. The term ‘संयुक्त’ is not explained in the glossary and it is retained in the TT-2 as it is. This word is not self-explanatory.

50. ST – खोलीवर मात्र प्रचंड प्रेम. Pg. 131

TT-1 – ओरडी माटे मने बहु ज प्रेम. Pg. 93

TT-2 – For my room, though, I feel – tremeeeeendous affection. Pg. 143

Once again TT-2 is not just a literal, literary but a visual translation as well that stresses on the word ‘tremeeeeendous’ to give us the intensity of the feeling of the protagonist’s love for his room. All such instances are fine examples of creativity of the translator that not only carries meaning of the ST to the TT but also enriches the ST by the time it reaches the TR in the form of TT with the help of graphological translation.

51. ST – नंतर मी मौन सोडलं. Pg. 132

TT-1 – पछी में मौन छोड़नु। Pg. 94
TT-2 – Then thereafter I gave up my mauna. Pg. 144

Many a times we understand the meaning of a word with the help of the context in which it is used. In the present example the word ‘mauna’ is borrowed from the ST in the TT-2. It is not explained in the glossary but the context in which it is used may give the TR an idea of what it means. This is an instance where the ST works as an influence on the translator and instead of translating ‘mauna’ as ‘silence’ he retains it to give the effect that it gives in the ST.

52. ST – एक मुलगी ... वगेरे.. Pg. 134

TT-1 – एक छोकरी ... वघरे.. Pg. 95

TT-2 – One girl … flame?.. Pg. 145

TT-1, like many examples we saw before, retains the ST and then explains it in Gujarati in brackets, which displays the importance the translator gives to the ST in all its aspects as well as the fact that its translation may not be as effective. On the other hand TT-2 translates the verse into English and in a very creative manner. Once again Marathe shows his prowess as a creator and not just a narrator.

53. ST – होस्टेलवर दर .... बांधायच्या. Pg. 135

TT-1 – ६२ वर्ष ... राजकी बांधवली. Pg. 96

TT-2 – At the hostel … “brotherly” thread on the chap’s wrist. Pg. 146
Rakhi is a thread that a sister ties on the wrist of her brother on the festival of Rakshabandhan as a symbol of her protection and love for him. In TT-2 Marathe could have used the word Rakhi and explained it in the glossary but he translates it as the ‘brotherly thread’ to bring in not just the culture but also the character’s feelings attached with the celebration of Rakshabandhan in college. So not only the source culture but the subtext attached with the ST is the influence that leads Marathe to this creative decision.

54. ST – क्रम संपत ... कोणी सांगाती. Pg. 137

TT-1 – क्रम संपत ... ढेरे संगता. Pg. 97

TT-2 – Once the journey’s … body. Pg. 148

As in other examples of similar nature, here Sheth retains the original text and then translates it in TT-1, but both the translators have done a wonderful job by translating the verse along with the meaning intact. Here the meaning and form of the ST works as an influence on both the TTs.

55. ST – इचल्या द ग्रेट. Pg. 142

TT-1 – इच्छों द ग्रेट. Pg. 101

TT-2 – Ichlya the Great. Pg. 153
TT-2 retains the ST but TT-1 is an example of influence of interpretive community on the translator as the use of or the conversion of ‘इचल्या’ into ‘इच्लो’ helps us come to understand Sheth is very much into the SL and how such terms are expressed in TL-1.

56. ST – मी नाही ग आई. Pg. 151

TT-1 – हं नधी रे बल. Pg. 108

TT-2 – It’s not me, Aaee. Pg. 162

For the ST word ‘आई’ TT-1 uses its equivalent ‘बल’ and TT-2 uses ‘Aaee’ which is the ST transcribed into English. TT-2 ‘Aaee’ is explained in the glossary, but its use in TT-2 makes it a culture learning experience for the TR. Here TR and source culture work as influence in decision making.

57. ST – मी महणालो, आधी सिगरेट दे. Pg. 168

TT-1 – में कबुं, पहेला सिगरेट अप. Pg. 121

TT-2 – I said, Gimme a fag first. Pg. 180

ST is an excerpt where students along with the protagonist are engaged in a situation where he feels like having a cigarette desperately. During such situation it is natural that people do not use regular terms. Many tags or ways of addressing are according to the situation or context. In the present context the term ‘fag’ is
used instead of the regular ‘cigarette’ to transfer along with the meaning the mood of the situation to the TT. This represents the influence of interpretive community, which is the knowledge of TL on the translator as well as his creativity in enriching the TT.

58. ST – सुशाथ, त्याची आईबाई वेईल हे. Pg. 170

TT-1 – सुशाली बेगी भी के कीई आवश्ये हे. Pg. 122

TT-2 – Surshya, its ma or someone will come after you. Pg. 182

TT-2 uses the term ‘ma’ for the ST ‘आई’. It is generally observed that in many Indian languages there is a habit of using a similar sounding but not at all meaningful word with the meaningful one, for instance ‘jadu-vaadu’, ‘dil-vil’, etc; similarly ‘आईबाई’ is used in ST where ‘बाई’ does not stand for anything in the present context. It is interesting to note that both the TTs have translated it in a similar manner as in ‘मा के कीई’ and ‘ma or someone’. TT-2 can be understood as influenced by the idea of explaining the ST to the TR.

59. ST- अशा दोनदोन राजीही .... बारा एक. Pg. 204-205

TT-1 – पछी बाबे रात ... एक. Pg. 148

TT-2 – In this manner … even.Pg. 217
The ST in this example is in the form of incomplete sentences with complete thought; random thoughts that occur to the protagonist. Both the TTs are successful enough in transferring the thoughts as randomly as they are captivated in the ST.

60. ST – त्याच्याबरोबर तो ... तो विजय. Pg. 207

TT-1 – अनेक साथे पेलो ... पेलो विजय. Pg. 150

TT-2 – That Vijay … the first year. Pg. 220

ST simply mentions a student from First Year but TT-2 adds an adjective ‘sissy’ to describe that student from first year. This can be seen as an influence of the reader/translator’s interpretation on the decision making.

61. ST – खूप खाल्या. Pg. 208

TT-1 – खबर खाधी. Pg. 151

TT-2 – I made a pig of myself. Pg. 221

This is a wonderful example of creative freedom exercised by the translator. The context is that the protagonist eats a lot of raw mangoes during summer at his home. To stress upon his limitless eating of the raw mangoes Marathe tries to stress upon the idea of the protagonist becoming almost a glutton as far as raw mangoes are concerned, and hence he translates the two simple words, ‘खूप खाल्या’ into ‘made a pig of myself’. Such exercise of freedom according the
interpretation of the reader/translator leads to an enriched experience of the ST by the time it is converted to TT-2.

62. ST – लग्न बिग्न Pg. 210

TT-1 – लग्न बबग्न. Pg. 152

TT-2 – I became … married. Pg. 223

TT-2 uses the term ‘married’ for the ST ‘लग्न’. It is generally observed that in many Indian languages there is a habit of using a similar sounding but not at all meaningful word with the meaningful one, for instance ‘jadu-vaadu’, ‘dil-vil’, etc; similarly ‘लग्न बिग्न’ is used in ST where ‘बिग्न’ does not stand for anything in the present context. The same is used in TT-1 which is influenced by ST, SL, Source Culture and the translator’s knowledge of Source Culture. TT-2 can be understood as influenced by the idea of explaining the ST to the TR.

63. ST – तिरस्कार. Pg. 252

TT-1 – चुस्सेल. Pg. 180

TT-2 – hate. Pg. 260

ST ‘तिरस्कार’ means ‘insult’ and ‘disrespect’. But both the TTs translate it as ‘चुस्सेल’ and ‘hate’ and change the meaning of the ST. This suggests not just the transfer of the ST but what the reader/translator interprets before translating it.
TT-2 is a fine example of creativity and creation. There is no such term as ‘uppity’ in English, but Marathe coins it for the sake of transferring not just the text but the mood of the text as well. The kind of creative language experiment that is undertaken here is influenced by the ST, subtext, the interpretation that the reader/translator draws from it and the mood that the ST projects.
ST – आई घाबरली. पण वडील खुश झाले. Pg. 317

TT-1 – मां गळारखे गई. पण बापाला खुश थाया. Pg. 223

TT-2 – Mother got quite scared hearing this. Pg. 324

ST here stresses on two things, one that the Mother got scared on the protagonist’s decision of not giving birth to a child and two, the Father was happy for the same decision. TT-2 does not include the second part of the ST, which talks about the Father’s happiness. This again is an influence of the interpretation of the reader/translator on the development of TT-2.

The above analysis brings to light many aspects of literary translation taken into consideration. There are many examples that justify the idea that the reader/translator is influenced by his/her interpretive community like the influence of education, social existence, source language and culture. This influences his/her creativity as well as decision making. Many instances show how the translators indulge in exercising creative freedom like urbanizing the concepts, use of slangs, Marathification of English, visual translation, etc. Many of these are influenced by the interpretive community, like the Marathification of English, and the translation of urban ideas and peculiarities, similarly translating rural specificities. There are places where the creative freedom that both the translators have practiced becomes very clear and it also enriches the TTs in order to bring forth the text, subtext and the excellence of the author’s creativity. The influence of interpretive community of the
translator or the TR in action becomes explicit in many ways like portrayal of
meaning as culture, as logical form, as context, as reference, as conceptual structure,
as consciousness of the TR and issues of interpretation. TT-2 is a very nice example
of how an experimental novel like *Kosla* can be dealt so creatively. TT-1 is equally
creative, in the sense that it does bring the experiment come alive even for the
Gujarati reader, but Marathe has explored many ways how he can showcase
creativity in translation.