

Let all the strains of joy mingle in my last song - the joy that makes the earth flow over in the riotous excess of the grass, the joy that sets the twin brothers, life and death, dancing over the wide world, the joy that sweeps in with the tempest, shaking and waking all life with laughter, the joy that sits still with its tears on the open red lotus of pain, and the joy that throws everything it has upon the dust, and knows not a word.

from Gitanjali - Rabindranath Tagore

UNIT

5

Translating

Different Registers

Lesson 1 Translating Literary Register

If the translation of non-literary work is regarded as a skill, the translation of fiction and poetry is much more of an art. In multilingual countries such as Canada, translation is often considered a literary pursuit in its own right. It is yet to attain that status here in India though the Sahitya Akademi has done much to encourage inter-lingual translation of literary works of known merit. Some great writers have also made a name for themselves as translators and the list includes writers such as *Vladimir Nabokov*, *Jorge Luis Borges* and *Vasily Zhukovsky*.

Short Story

Translation of prose fiction poses fewer problems than the translation say of drama and fewer still than the translation of poetry. In translating a story, for example, the translator will face the routine problems of language, cultural contexts and allusions.

Consider the following extract from the story, *Instalment* by Bhagwaticharan Verma and its translation in english

इन्सटालमेंट

चाय का प्याला मैंने होंठों से लगाया ही था कि मुझे मोटर का हॉर्न सुनाई पड़ा। बरामदे में निकलकर मैंने देखा चौधरी विश्वंभरसहाय अपनी नई शेवरोले सिक्स पर बैठे हुए बड़ी निर्यता से एलेक्ट्रिक हॉर्न बजा रहे हैं। मुझे देखते ही वह “हलो, गुड ईवनिंग, सुरेश!” कहकर कार से उतर पड़े।

गुड ईवनिंग चौधरी साहब! अभी चाय पीने बैठा ही था। बड़े मौके से आए।

चौधरी विश्वंभरसहाय गठे बदन के लंबे-से युवक थे। उम्र करीब पच्चीस वर्ष की थी। रंग साँवला, चेहरा लंबा और मुख की बनावट बहुत सुंदर बाल बीच से खिंचे हुए, कलम कान के नीचे तक और दाढ़ी-मूँछ साफ, चेहरे पर पाउडर और क्रीम की एक हल्की-सी अस्पष्ट तह। वह धारीदार सिल्क की शेरवानी पहने थे और उनकी टोपी, जिसे वह हाथ में लिए थे, उसी कपड़े की थी। गरारेदार पाजामा, पैर से मोजा नदारद, लेकिन पेटेंट लेदर का ग्रीशियन पंप।

चौधरी विश्वंभरसहाय के पिता चौधरी हरसहाय अवध के एक छोटे-मोटे ताल्लुकेदार थे। विश्वंभरसहाय अपने पिता की एकमात्र संतान थे, लेकिन लड़कर प्रयाग चले आए थे। पिता और पुत्र के स्वभाव में काफी समता होते हुए भी हल्की-हल्की बातों में आपस में गहरा मतभेद रहता था।

परिणाम स्पष्ट था! एक दिन पुत्र ने पिता को बाग में भूसा भरनेवाली कोठरी में बंद कर दिया और गाँव में फिर वापस न आने की कसम खाकर शहर की राह पकड़ी। बारह घंटे तक गुम रहने के कारण काफी छानबीन करने के बाद चौधरी हरसहाय उस भूसेवाली कोठरी से बरामद किए गए।



अपने पुत्र की नालायकी पर चौधरी हरसहाय बहुत क्रोधित हुए और उन्होंने अपना पिस्तौल निकाला। पति का उग्र रूप देखकर चौधराइन साहिबा, अर्थात चौधरी हरसहाय की पत्नी या चौधरी विश्वंभरसहाय की माता ने स्वरों के साथ रोना आरंभ किया। शायद पत्नी का अकेले रोना चौधरी साहब को बुरा लगा, इसलिए उन्होंने भी अपनी पत्नी के स्वर-में-स्वर मिलाया उसके बाद दोनों गले मिले।

प्रयाग आकर चौधरी विश्वंभरसहाय ने सिविल लाइन्स में एक कॉटेज किराए पर ली। घर से चलते समय वह काफी रुपए साथ ले आए थे, फिर उनकी माता भी किसी-न-किसी प्रकार घर का खर्च काट-कूटकर दो-तीन सौ रुपया पुत्र को भेज दिया करती थीं।

“यार सुरेश, तीन सौ रुपया आज शाम तक चाहिए। आज दिन-भर शहर की गली-गली छान डाली, लेकिन कहीं इंतजाम न हो सका। आखिर में हारकर तुम्हारा दरवाजा देखना पड़ा।

मैं मुस्कराया, “बस इतनी-सी बात है! अभी लो!” चाय का प्याला चौधरी साहब के सामने बढ़ाते हुए मैंने कहा। कुछ रुककर मैंने फिर पूछा “आखिर ऐसी क्या जरूरत आ पड़ी!”

“यार, यह न पूछो!”

“क्या कहीं से कुछ फरमाइश तो नहीं हुई है?” मैंने भेद-भरी दृष्टि डालते हुए पूछा।

“नहीं, फरमाइश नहीं हुई है, इसका मैं तुम्हें यकीन दिलाता हूँ।” सकपकाते हुए चौधरी साहब ने कहा।

मैं ताड़ गया कि कुछ दाल में काला है। “देखो चौधरी साहब, बनो मत, ठीक-ठीक बतला दो। रुपया मुझसे ही लेना है, हँसते हुए मैंने कहा।

“भाई, कल कार का ‘इन्स्टालमेंट’ देना है। बस इतनी सी बात है”

“आखिर तुम्हें यह क्या सूझी जो कार खरीद बैठे, जब तुम्हारे रोज़ के खर्च ही मुश्किल से चलाए चलते हैं” मैंने पूछा।

Bhagwaticharan Verma

Extract from Instalment

I had barely brought the cup close to my lip when I heard the horn of the car. Coming out in the corridor I saw that Choudhary Vishwambharsahaya, sitting in his new Chevrolet Six was brutally pressing the horn. As soon as he saw me, he got down out of the car saying, “Hello, good evening Suresh”.

“Good evening, Choudhary Sahib! I was just going to have tea. You have come at the right time.

Choudhary Vishwambharsahaya was a stoutly built tall young man of about twenty-five years, of a dusky complexion. He had a long face whose features were very beautiful. His hair was parted tightly in the middle; the hair on his temple crept below the ears; he was clean-shaven. There was a thin layer of powder and

cream clearly visible on his face. He wore a striped long coat made of silk, and he had a cap in his hand made of the same cloth. He was wearing a white pajama; he had no socks on his legs, but wore a Grecian shoe of patent leather.

Choudhary Vishambharsahaya's father Choudhary Harsahaya was an ordinary talukdaar of Awadh. Vishambharsahaya was the only child of his father, but after a quarrel he came to Prayag. Though, there was a lot of likeness in the nature of the father and the son, but deep differences would often come to surface between them on trivial issues.

... The result was obvious! One day the son shut his father in the cabin meant for storing husks, and swearing to never come back to the village, he took the way to the city. After being lost for twelve hours which led to a lot of search his father was traced to the cabin.

... Having reached Prayag he rented a cottage at Civil Lines. At the time of leaving his home, he had carried a lot of cash with him, and then his mother would send her son two-three hundred rupees some how cutting on the expenses of the family.

"Buddy Suresh, I need three hundred rupees till evening. The whole day today I tried every nook and corner of the city, but I couldn't arrange it anywhere. At the end, after being disappointed, I have turned to your door."

I smiled, "Is that all? Take it now! Offering the tea to him I said. After waiting for a moment I asked again, "After all, what kind of need has arisen?"

"Buddy, don't ask?"

"Has any request come from any corner? I asked with an inquisitive look.

"No, there has not been any request, I assure you about this," he said confounded.

I sensed that there was something fishy. "Listen Choudhary Sahib, don't pretend. Tell the truth. After all you need to take the money from me only!" I said laughing.

"Brother, tomorrow I have to pay the instalment for the car, this is the only thing."

"Well after all what has come upon your mind that you ended up purchasing a car, when you can hardly meet your daily expenses?" I asked.

Bhagwaticharan Verma

In a short story or a novel, physical description of characters is done to give a specific imaginative identity to each of them. Now, read the description of Choudhary Vishambharsahaya in the original Hindi text and then in the translated English text.

चौधरी विश्वंभरसहाय गटे बदन के लंबे-से युवक थे। उम्र करीब पच्चीस वर्ष की थी। रंग साँवला, चेहरा लंबा और मुख की बनावट बहुत सुंदर। बाल बीच से खिंचे हुए, कलम कान के नीचे तक और दाढ़ी-मूँछ साफ। चेहरे पर पाउडर और क्रीम की एक हल्की-सी अस्पष्ट तह वह धारीदार सिल्क की शेरवानी पहने थे और उनकी टोपी, जिसे वह हाथ में लिए थे, उसी कपड़े की थी। गरारेदार पाजामा, पैर से मोज़ा नदारद, लेकिन पेटेंट लेदर का ग्रीशियन पंप।



Choudhary Vishwambharsahaya was a stoutly built tall young man of about twenty-five years, of a dusky complexion. He had a long face whose features were very beautiful. His hair was parted tightly in the middle; the hair on his temple crept below the ears; he was clean-shaven. There was a thin layer of powder and cream clearly visible on his face. He wore a striped long coat made of silk, and he had a cap in his hand made of the same cloth. He was wearing a white pajama; he had no socks on his legs, but wore a Grecian shoe of patent leather. (Paragraph 3)

There are words or expressions which when translated literally into English will not only create absurdity, but will also be very far removed from the expectations of a creative language, like the translation of 'बदन' as 'body'. Pick out some such words from the above paragraph.

Consider the following expressions:

गठे बदन के लंबे युवक थे

'गठे बदन' can be translated as

- (i) *tough body*
- (ii) *muscular body*
- (iii) *strong figured*
- (iv) *stoutly built*

मुख

मुख can be literally translated as

- (i) *mouth*
- (ii) *face*
- (iii) *visage*
- (iv) *countenance*

मुख की बनावट

This expression can be literally translated as

- (i) *artificiality of the face*
- (ii) *make-up of the face*
- (ii) *structure of the face*
- (iv) *facial features*

Which word or expression in the options given above should be the most appropriate translation, considering the intended meaning of the word or expression in the source text?

Now look at this expression, दाढ़ी-मुँछ साफ़. Now try translating it word for word in English. It would be:

- (i) beard-moustache clean
- (ii) beard-moustache clear
- (iii) clean beard-moustache
- (iv) clean shaven

We have to look for the substitute expression in use in the English language that is 'clean shaven'- a translation perfect in the idiomatic context of the expression. This method should be followed while translating many such expressions.

Every story is a product of a specific culture, and hence certain expressions are *culture specific*. Look at this sentence that begins the fourth paragraph.

चौधरी विश्व-भरसहाय के पिता चौधरी हरसहाय अवध के छोटे-मोटे ताल्लुकेदार थे।

Now, how will you translate 'अवध के छोटे-मोटे ताल्लुकेदार थे' ; Pick out one of the following :

- (i) Little *talukkedar* of Awadh?
- (ii) Small district collector of Awadh?
- (ii) Awadh's little district collector?
- (iv) Small *talukkedar* of Awadh?

If you translate ताल्लुकेदार as district collector, which is the correct literal translation, this word would be stripped not only of its cultural meaning but also of its historical implication. Talukdaar is a popular last name, for instance, in Assam, which has historical-political association. Further, this word suggests a history of political power. Hence in translation, ताल्लुकेदार, should remain talukkedar.

Culture is marked by the presence in the language of that culture, typical idiom, proverbs, and such other sayings, some of which have equivalents in the target language,



while others need to be given an interpreted translation. Take for an example आँख का तारा. Now though this idiom can be rendered in the English translation, it can be done using a different object apple instead of a तारा apple of one's eye and not star of one's eye. So, same sense is communicated by two different word-objects in Hindi and English, which is how we understand the cultural contexts of translation.

Now, find the idiom in the extract of the story given above. Can you think of other idioms with the grain दाल in Hindi?

Like,

- (i) दाल गली नहीं
- (ii) दाल रोटी खाओ
- (iii) यह मुँह और मसूर की दाल

The idiom दाल में कुछ काला है in the story has been translated as there was something fishy. The interpreted meaning of the idiom has been given. This is because it is difficult to lift the idiom literally and place it in the target language because of its cultural specificity. We should therefore translate its interpretation. Now, similarly translate the above idioms that use the word *daal*.

End of the Lesson - Review Questions

1. Comprehension

- a. How is the physical description of characters important in writing and translating a Short Story?
- b. What challenges would a translator face while translating character description from a *source text*?
- c. What problems would a translator confront while translating the idiomatic language used in a Short Story?
- d. How is a literary text a cultural product?
- e. What constraints do the cultural contexts of a literary text present to a translator?
- f. What considerations need to be kept in mind when translating a Short Story? Explain with the help of suitable examples.



2. Vocabulary - Explain the following terms and concepts:

- a. Idiomatic context (of translation)
- b. Culture
- c. Word for word translation
- d. Interpreted translation
- e. Cultural context of translation

3. Application

- (i) Read the following excerpts taken from two Short Stories.
- (ii) Read the prompts and complete translations.
- (iii) Answer the questions that follow.

- (a) उसको लोग लंगड़ - कहते थे। माथे पर कबीरपन्थी तिलक, गले में तुलसी की कण्ठी, आंधी-पानी झेला हुआ दढियल चेहरा, दुबली-पतली देह, मिज़ई पहने हुए। एक पैर घुटने के पास से कटा था, जिसकी कमी एक लाठी से पूरी की गयी थी। चेहरे पे पुराने ज़माने के उन ईसाई सन्तों का भाव, जो रोज़ अपने हाथ से अपनी पीठ पर खींचकर सौ कोड़े मारते हों।

People called him Langar...

- (b) वे मझोले कद के मोटे से आदमी थे, चेहरा किसी कदर गोल-मटोल, ऊबड़-खाबड़ और भद्दा, उनकी मुँछें आधी और अच्छी तरह से छँटी हुई: आँखें बिल्ली की तरह। बिजली के पंखे की हवा में इनकी चुटिया फहरा रही थी और यह बतला रही थी कि ये सज्जन काफ़ी मौज में हैं। खादी का कुरता और धोती पहने थे।

He was a fat man of average height...





i. What impression does the source text create of the person described?

ii. Is a similar impression created by your translated text?

iii. In order to create a similar impression, did you have to interfere with the word-structure and syntax of the source text in the process of translation?

iv. While translating, were you tempted to add some new words and expressions in the target language that were not present in the source text? Why?

v. What were the words or expressions most difficult to translate? Why?

vi. What are the idiomatic expressions in the source text? Did you find them challenging to translate? Why?



- 4 The following is a list of Indian dresses. Study them to decide whether you can do a word-for-word translation or a translation of their meanings in some cases. Translate them into English.

Hindi	Translation	Remarks
दुपट्टा		
चप्पल		
खड़ाऊँ		
धोती		
पगड़ी		
साड़ी		
चूड़ीदार पजामा		
लूंगी		

5. Writing Tasks - For your Portfolio

- Read the first sentence of the story *Instalment* in *source text* as well as the *target text*.
- Answer the questions that follow:

‘चाय का प्याला मैंने होंठों से लगाया ही था कि मुझे मोटर का हॉर्न सुनाई पड़ा।

I had barely brought the cup close to my lips when I heard the horn of the car.

- How does the translator create a different sentence structure in the target language in order to accommodate the meaning of the *source text* into the *target text*?
- Does the writer use any additional word in the *target text* to completely express the meaning implicit in the *source text*?
- Pick out sentences from the *source text* whose translation in the target text has involved change in the sentence structure and attempt other translation possibilities. Is it also better to break up a sentence of the *source text* into more than one sentence in the target language?



- d. In the case of translation of idioms, translator might find an equivalent or approximate expression in the target language or otherwise she/he needs to translate the interpretation of the idiom, as in the case of 'दाल में कछ काला है।

6. *Study the following idioms and translate them into English in whichever appropriate way.*

Hindi Idioms	Translations
- तिल का ताड़ बनाना	
- नाकों तले चने चबाना	
- एक ही थाली के चट्टे बट्टे होना	
- जौ मे घुन का पीसना	

7. *Work in group of 5-6*

- Choose a Hindi Short Story that has been translated into English.
- Read the story first in the original Hindi and then in its translation.
- Discuss its method of narrative in both tasks.
- Discuss any difference in both the texts in terms of the effects of the narrative technique.
- Write a short essay on the overall impact of the story in Hindi and its English translation, and the striking difference, if any in the context of its narration.

8. *In groups, Select three short-stories in Hindi and translate them into English collectively. Exchange with other groups, modify and make it a part of your Portfolio.*



Lesson 2

Translating One Act Play

In the case of drama, the translator besides facing the problems mentioned above in the case of a short story also faces the problem of translating and recreating situations and characters. A play, moreover, is written for stage. Hence the translation is done both for reading and for performance on the stage. Hence, apart from certain common problems, a translator of drama comes across specific problems. Drama is in fact the most popular genre when it comes to translation. The classical Greek plays have come to us through English translations. Our own Sanskrit plays have been translated in various Indian languages and also in English.

Let us read the following extract from the play.

पर्दा उठाओ : पर्दा गिराओ

पर्दा उठने पर जो रंगमंच दिखाई देता है, वह बड़ी अव्यवस्थित दशा में है। सामने कुछ पर्दे, विंग तथा नाटक संबंधी दूसरा सामान पड़ा है। एक ओर काउच का सेट और कुर्सियाँ रखी हैं। दूसरी ओर पुराने जमाने का सिंहासन और आसनादि गड़मड़ पड़े हैं। एक कोने में बड़े-बड़े कमाना तूणीर और दो गदाएँ पड़ी हैं। खाली जगह में एक मेज़ रखी है, जिसकी कुर्सी उसकी उल्टी ओर को है। भगवंत मेज़ की ओर पीठ किए दर्शकों के सामने बैठा है। उसके हाथ में एक चिट्ठी है, जिसे वह पढ़ रहा है। उसके दायाँ ओर एक व्यक्ति अदब से ज़रा-सा झुका खड़ा है। पर्दा धीरे-धीरे उठता है।

भगवंत : (क्षण-भर पढ़कर क्रोध से चिट्ठी वापस देते हुए) नहीं, नहीं, नहीं, मैं यह नहीं कर सकता। फ्री पासों के संबंध में अपना मत मैं एग्जेक्टिव की मीटिंग में दे चुका हूँ। पहले दिन फ्री पास देने के मैं एकदम विरुद्ध हूँ। तुम यह चिट्ठी दयारामजी को दे दो। वे चाहें तो फ्री-शो रख दें। मेरे लिए यह संभव नहीं।

भगवंत : क्यों, क्यों, बात क्या है श्याम! ऐसे घबराए हुए क्यों हो।

श्याम : यह देखिए भगवंतजी, शाम को कंसर्ट होने वाली है और बलवीर ने यह चिट्ठी भेज दी है। (रुक्का भगवंत को देता है।)

भगवंत : क्या लिखा है। (चिट्ठी लेकर जल्दी-जल्दी पढ़ता है) मुझे अचानक इंफ्लूएंजा ने आ घेरा है, 103° टेम्प्रेचर है और सख्त सिरदर्द। एस्प्रो ली है, पर कुछ बना नहीं। कल भीगते पानी में जो रिहर्सल को आया और गीले कपड़ों में रिहर्सल करता रहा तो लगता है कि सर्दी खा गया। कोशिश तो बड़ी करूँगा पर शायद ही रात के नाटक में भाग ले पाऊँ। (चिट्ठी खत्म करके मुँह चिढ़ाकर) शायद ही नाटक में भाग ले पाऊँ। अरे, तुम्हारे इस शायद से यहाँ तो बंटादार हो जाएगा। (चिट्ठी को हथेली में



तोड़-मरोड़कर क्रोध से धरती पर फेंक देता है) रात को नाटक है और मुख्य कलाकार को इफलूएंजा ने आ घेरा है। शिकार सामने पड़ा तो कुतिया को हाजत हो आई। कम्बख्त इन एमेचर क्लबों की यही तो मुसीबत हैं। पहले तो अच्छे ऐक्टर ही न मिलेंगे। फिर किसी तरह ऐक्टर जुटे तो सभी 'हीरो' बनना चाहेंगे। इस मुश्किल से पार हुए, पार्ट बँटें तो रिहर्सल टाइम से न होंगे, रिहर्सल हो जाएँगे और कहीं रोते-झींखते नाटक खेलने की नौबत आएगी तो सभी पास चाहेंगे-अपने और अपने संबंधियों के लिए ही नहीं, उनके साले-बहनोइयों के लिए भी! न देंगे तो किसी को इफलूएंजा आ दबाएगा: किसी का ऐन मौके पर टाइफ़ायड हो जाएगा। किसी के पैर को मोच आ जाएगी: किसी की टाँग टूट जाएगी: किसी की माँ बीमार हो जाएगी, किसी का बाप..,

श्याम : वह तो है जी, पर एमेचर क्लबों का कोसने से तो रात कंसर्ट न हो जाएगी। यह कहिए कि अब किया क्या जाए! पासों ही की बात हो तो मैं हो आऊँ उसके यहाँ।

भगवंत : बीस पास माँगते हैं। बीस उनको दोगे तो बाकियों को क्या दोगे! जो लड़के स्त्रियों का पार्ट कर रहे हैं, वो तो चालीस-चालीस माँगेंगे। फिर क्लब के सदस्य और सरपरस्त?... होगा यह कि पासों पर इतने लोग आ जाएँगे कि टिकट लेकर आने वालों के लिए हॉल में जगह न रहेगी।

श्याम : तो भाई साहब, यह बात मैं जाकर उसकों समझा दूँगा। बलबीर के बिना कंसर्ट चौपट हो जाएगी।

भगवंत : चौपट कैसे हो जाएगी, बलबीर का पार्ट हरि कर लेगा। पहले उसे ही युधिष्ठिर बना रहे थे। उसने पार्ट याद भी कर रखा है।

श्याम : और हरि का...

भगवंत : हरि का दीवाना कर लेगा।

श्याम : लेकिन इस अदला-बदली की ज़रूरत क्या है भाई साहब! मैं एक बार बलबीर को जाकर... (घबराया हुआ हरि प्रवेश करता है)

हरि : (आते हुए घबराए स्वर में) बलबीर को तो एंफलूएंजा हो गया है। मैं अभी उसी के यहाँ से आ रहा हूँ। उसे तो 103° टेंप्रेचर है।

Now read the translation of the above in English

From Raise the Curtain: Drop the Curtain.

(Upendranath Ashka).

As the curtain rises, the stage is seen, which is in a disordered state. In the front a few curtains, wing and other stage objects are lying. On one side couch and chairs are kept. On the other side, throne and seats of the old times are lying upside down. At one corner, large bows, quivers and two maces are lying. In the open space, a table is kept, with a chair and the chair's wrong side is towards the table. With his back to the table, Bhagwant is sitting in front of the spectators. There is a letter in his hand that he is reading. To his right a man stands in a respectful posture of slight bowing. The curtain rises slowly.

Bhagwant: (Reading for a moment, returns the letter with anger.) No, no, no, I cannot do this. I have expressed my view on the free passes in the executive meeting already. On the first day itself, I was absolutely against the free pass. You give this letter to Dayaramji. If he wants, he can make it a free-show.

(Disappointment hangs on his face, and he prepares to go back. Shyam enters perplexed with a note in his hand.)

Bhagwant: Why, what's the matter Shyam? Why are you so perplexed?

Shyam: Look at this, Bhagwantji, the concert is going to be in the evening, and Balbir has sent this letter now. (He gives the note to Bhagwant)

Bhagwant: What is written? (Takes the letter and reads very quickly a high.)

I have suddenly been taken ill by influenza. I have temperature of 103°. I also have a severe headache. I have taken aspro but there is no relief. Yesterday I had come for the rehearsal all wet, and kept doing the rehearsal, and joined the practice session in wet clothes, so it seems I have caught cold. I of course will try my best but perhaps there is no way I can take part in the play tonight. (Finishing the letter and wrenching his face) perhaps there is no way I can take part in the play tonight. Oh, your perhaps is going to ruin us. (He mutilates the letter in his palm and throws it on the ground with anger) The play is in the night and the main actor is under the grip of influenza. When the prey was in the front the bitch had pressure in the bowels. Oh roguish! Such is the problem with these amateur clubs. First you don't get good actors. And if somehow you arrange the actors, then all would want to become a hero. You overcome this hurdle, you assign the roles, and then the rehearsals will not happen on time. If the rehearsals are completed and if after throwing many tantrums comes the occasion to perform the play, everybody would want passes not only for themselves and their relatives alone, but also their brothers-in-law. If you do not give someone will go down with the influenza, while someone else would be down with typhoid. Someone would have sprain in his foot, while some other's leg would be broken. Someone's mother would get sick, while someone else's father...

Shyam: This is absolutely true. But cursing the amateur clubs would not help tonight's show. Tell instead what can be done now? If it's only about the passes, then I should visit him.

Bhagwant: They want twenty passes. If you give them twenty, then what will you give to others. Those boys who are playing the female roles are asking for forty each. And then the club members and the bosses. It will so happen that so many people will come on passes that there would be no space left for those coming with tickets.

Shyam: In that case big brother, I will make him understand this fact. Without Balbir, the concert will be a disaster.



Bhagwant: Why would it be a disaster? Hari can do Balbir's part. Earlier he was supposed to play Yudhisthira. He has even memorized this part.

Shyam: And Hari's...

Bhagwant: Diwan will do Hari's...

Shyam: But brother, what is the need of these interchanges? I will go once to Balbir...

[Hari enters panic-stricken]

Hari: (Entering, with a panicky voice) Balbir has influenza. I am just coming from his place. He has 103° temperature.

Activity 1 - Understanding Translation

a. Let us look at the very first sentence of this extract क्षण-भर पढ़कर क्रोध से चिट्ठी वापस देते हुए. Why do you think the playwright has given this extra information? Is it to present:

- (a) the situation?
- (b) mood of the character?
- (a) his feelings for the character?
- (b) his style of writing plays?

Tick the correct option.

- (a), (b), (c), (d), (a and b), (c and d)

Such information is very important in a play, as a play needs to be performed, and we need to visualize the character and the scene. Now, what would be the most appropriate translation of the above information in the text? We have translated it as *Reading for a moment, returns the letter with anger*. But there are other possibilities like—

- (a) He reads the letter for a moment and returns it with anger
- (b) He reads the letter. He gets angry and then returns the letter.
- (c) He gets angry as soon as he reads the letter, and he returns it.
- (d) Taking the letter, reading it and returning it with anger.

Which one of these is the most appropriate translation, and why?

As you will observe, this expression helps to give you a clear picture about the character Bhagwant (what he is thinking and how he is behaving); it also clarifies the context of the play. This information is about the situation as also about the mood of our character, Bhagwant. This could have been translated as *He reads the letter for a moment and returns it with anger*, which reads as a more concise and direct expression that we aim and appreciate generally in a language. But the effect that the playwright has created about the situation and mood of the character in Hindi would be lost completely. Hence, we translate it as *Reading for a moment, returns the letter with anger*, because, as you can see this expression creates the feeling of the mood of Bhagwant and also creates a curiosity in the readers as to what will be said or done next.

In a play people talk and act. If each person has a distinct nature and character, don't you think what they say should suggest a difference in their thinking and feeling?

Bhagwant and Shyam both face a problem. How differently do both react to it? Pick up two utterances from the play, one each by Bhagwant and Shyam. Compare the expression in original Hindi and then in the English translation. Do you think the translation is able to communicate the overall difference in the nature and attitudes of the two characters?

Take, for example,

भगवंत ... शायद ही नाटक में भाग ले पाऊँ। अरे, तुम्हारे इस शायद से यहाँ तो बंटादार हो जाएगा।

श्याम ... वह तो है जी, पर एमेचर क्लबों को कोसने से तो रात कंसर्ट न हो जाएगी। यह कहिए कि अब किया क्या जाए।

A dramatic text, since it is located in the society and culture in a more significant way than any other genre, uses various proverbs and oral forms. Do you find any proverb in the above extract of the one-act play? Try translating the following proverbs or certain proverbs from your mother tongue into English.

Look for the proverb in the source text that has been translated in the English text as '*When the prey was in the front the bitch had pressure in the bowels*' and think what are the other possibilities of translating it.

- (i) *the prey was before and the bitch had bad stomach?*
- (ii) *seeing the prey before, the bitch had pressure in the bowels?*
- (iii) *the prey was in the front and the bitch was not in the mood to eat it?*

We must remember that in the translation of drama, it is not as important to carry over the proverbs from the source language (Hindi, in this case) to their equivalents in the target language (English). Preservation of the same dramatic effect and meaning in the language of translation is the most important goal.

Activity 2

Pick out the words and the phrases used in the stage description of the source and the target text to describe:

Source text	Target text
i) The setting	_____

ii) The objects	_____

iii) The characters	_____



Activity 3

- (a) In drama, language is used to delineate the nature and mood of characters. Pick out words and expressions from the source text and the target text that suggest typicality of characters. Two are given as examples.

Source text	Target text
1) नहीं, नहीं, नहीं मैं यह नहीं कर सकता।	1. No, no, no, I cannot do this.
2) यह देखिए भगवंतजी—	2. Look at this Bhagwantiji—
3) _____	3. _____
4) _____	4. _____
5) _____	5. _____

- (b) From the above expressions mark out the expressions which under go some change in the *target text* to express the intended meaning of the *source text*. One is done for you as example—

Source text	Target text
क्यों, क्या बात है श्याम!	Why, what's the matter Shyam?
_____	_____
_____	_____
_____	_____
_____	_____

Activity 4

- (c) There are details given with in parenthesis in a dramatic text that explain important meanings about character and situation. Pick out such details from the *source text* and the *target text*. Two are given as examples.

Source text	Target text
1) रूक्का भगवंत को देता है।	He gives the note to Bhagwant.
2) चिट्ठी लेकर जल्दी जल्दी पढ़ता है।	Takes the letter and reads very quickly.
_____	_____
_____	_____
_____	_____
_____	_____

Activity 5

The following words in the stage description of the source text are culture-specific. Pick out their English translation.

Source Text	Target text
1) सिंहासन	
2) आसन	
3) डाइमंड	
4) कमान	
5) तूणीर	
6) गदाएँ	

End of the Lesson - Review Questions

1. Comprehension

- Considering the fact that a dramatic text is used not only for reading but also for stage-performance, what performance-related problems would a translator of a play come across?
- How would you go about translating a play from the source language (Hindi) to the target language (English)?
- What difficulties are faced by a translator when translating a play? Discuss with the help of illustrative examples.

2. Vocabulary - Explain the following terms and concepts:

- Stage performance
- genre
- oral forms

3. Application

- A dramatic text often contains words in Hindi that are culture-specific- Here are some words in Hindi that are culture-specific. Translate them into English.



Source Text	Target text - English
आँचल	
पूर्वइया	
सूत्र	
आल्हा	
जागरण	
वन्दना	
पीर	
लाड़-प्यार	
भीष्म प्रतिज्ञा	

b. In a dramatic text, or in any other literary text, one may come across words in the Source (Hindi) text that come straight from the English language and do not have Hindi equivalents. Pick out some such words.

- | | |
|--------------|-----------|
| 1. Cinema | 6. _____ |
| 2. Orchestra | 7. _____ |
| 3. _____ | 8. _____ |
| 4. _____ | 9. _____ |
| 5. _____ | 10. _____ |

4. Writing Task - For the Portfolio

Read the extract given below and translate it into English.

हरि : वाह! यह बात है मेरे शेर की!

भगवंत : खैर, भीम का तो हो गया, धर्मपुत्र का पार्ट हरि कर लेगा! हरि की जगह अर्जुन का पार्ट कौन करेगा।

श्याम : अ अ यदि आप मुझे आज्ञा दें तों मैं



भगवंत : (विनम्र अभिमान से हँसते हुए) मैं तों अर्जुन का पार्ट करना ही चाहता था। पर साल 'अभिमन्यु-वध' में मैंने ही अर्जुन का पार्ट किया था। आप लोगों ने मुझे इस योग्य नहीं समझा तों मैंने अपने-आपको दूसरी सेवाओं में लगा दिया।

भगवंत : तुमने हमसे नहीं कहा! किसने की थी आपत्ति तुम्हारे अर्जुन बनने पर. (फिर यह याद आने पर कि उन्होंने स्वयं की थी) खैर, हटाओ जी। तुम अर्जुन का पार्ट याद कर लो।

श्याम : मुझे अच्छी तरह याद है। अर्जुन का ही नहीं, मुझे तो नाटक के सारे-के-सारे पार्ट याद हैं।


दयादाम : चलिए, यह सब तय हो गया। अब आप चलकर रिहर्सल कर लीजिए।

English Translation

After translation, answer the questions that follow:

- (i) While translating the information about character and situation given in the parenthesis, did you face any problems? List them here.



- 
- (ii) Is there any information that is difficult to translate? List it.

- (iii) Does the word-structure (syntax) need to be changed in order to recreate the exact meaning in the target language? Why?

5. *Project Work*

Work in pairs. Select a Short one act play in the Source language.

- a. Work on it individually.
- b. Translate it into English.
- c. Compare your translations, and identify the differences in your translations.
- d. Now, work together to arrive at one common translation, while discussing the issues concerned.
- e. Add both the copies of the translation in your Portfolio.
- f. Also, record the points of differences that you may have and the process of resolution.



Lesson 3 Translating Dialogue

Dialogue is a mode of expression in drama, novel, short story, poetry and even non-fiction. The major problems associated with the translation of a dialogue as opposed to an expository text are very apparent.

A dialogue represents living oral speech - short forms and particular accents of a speaker will be difficult to transfer to the other language.

Read this dialogue from *Munshi Premchand's* story पत्नी से पति translated into English as Wife into Husband

पत्नी से पति

मिस्टर सेठ ने कुछ झेंपते हुए कहा - कल फ्लावर शों देखने चलोगी!

गोदावरी ने विरक्त मन से कहा-नहीं।

‘बहुत अच्छा तमाशा है।’

‘मैं कांग्रेस के जलसे में जा रही हूँ।’

मिस्टर सेठ के ऊपर यदि छत गिर पड़ी होती या उन्होंने बिजली का तार हाथ से पकड़ लिया होता, तो भी वह इतने बदहवास न होते। आँखें फ़ाड़कर बोले - तुम कांग्रेस के जलसे में जाओगी।

‘हाँ, ज़रूर जाऊँगी।’

‘मैं नहीं चाहता कि तुम वहाँ जाओ।’

‘अगर तुम मेरी परवाह नहीं करते, तो मेरा धर्म नहीं कि तुम्हारी हर एक आज्ञा का पालन करूँ।’

मिस्टर सेठ ने आँखों में विष भरकर कहा-नतीजा बुरा होगा।

Wife to Husband

Mr. Seth said something embarrassingly, Coming to all see the flower show tomorrow?

'No,' said Godavari, with a show of indifference.

'That show is very nice to see.'

'I'm going to a congress meeting tomorrow.'

Mr. Seth would not have been more shocked if the roof had fallen in on him or he would have caught the electric wire in his hand. With his eyes wide open, he said, 'You're going to a congress demonstration?'





'Yes, I will definitely go !'

'I do not want you to go.'

'If you do not care for me, then it is not my dharma to obey every order that you give me.'

Mr. Seth said, with poison filled in his eyes, '[if you go the meeting] something undesirable will happen,

The first thing for us to remember in the translation of a dialogue is that a conversation takes place between people who communicate to express thought, emotion or ideas or to solve any problem. Therefore, it is not simply the language structure of the expressions but also the intentions of the speakers that determine the correct translation in the target language.

The question that Mr. Seth asks Godavari, 'कल फ्लावर शो देखने चलोगी?' is translated as 'Coming to see the flower show tomorrow?' But it could well have been translated as

- (a) Will you come for the flower show tomorrow?
- (b) Will you go to the flower show tomorrow?
- (c) Are you going to see the flower show tomorrow?
- (d) Will you be there at the flower show tomorrow?

But none would convey a sense of suppressed excitement about the show that Mr. Seth's questions entails. He is really keen to go to the show with Godavari. More over he takes it for granted that she will come with him. A translator of a dialogue, therefore, has to keep in mind the thought process of the people in conversation to achieve desirable perfection in her/his translation.

Dialogue translation, indeed, poses problems of a peculiar nature. Apart from the problem of intentionality, elliptical expressions which signify the pressure of the moment cause yet another problem to translators. For, instance, mark the last sentence, 'मिस्टर सेठ ने आँखों में विष भरकर कहा-नतीजा बुरा होगा।

'नतीजा बुरा होगा' is an example of elliptical expression, because the meaning is understated. If you translate it literally- '*something undesirable will happen*'- it conveys a threat that seems incongruous to the context of the conversation and the relationship of the two people involved in this conversation.

The problem from the point of view of the translator is that some or all of the ellipted information may have to be explicitly stated in the equivalent target language for stylistic reasons if not for the reasons of grammatical accuracy.

The expression used to make the ellipted information in the source text explicit is indicated by square brackets. '[If you go the meeting] something undesirable will happen.

Note at the same time that the structural equivalent is stylistically inappropriate in conversational English.

Not only is implicit information expressed by speakers often made explicit in translation, but explicit information is often made implicit or simply left unexpressed in translation. For example, consider the utterances

'आँखे फाड़कर बोले-तुम काँग्रेस के जलसे में जाओगी?

'हाँ, जरूर जाऊँगी!

These have been translated as

With his eyes wide open, he said, 'You're going to a congress demonstration?'

'Yes, I will definitely go!'

Godavari's bold repartee, *'I will definitely go!'* is an instance of how a more explicit utterance has been made implicit considering the dialogue conventions of the target language.

Now read the following extract from the one-act play पर्दा उठाओ : पर्दा गिराओ by Upendranath Ashak and its English Translation once again.

भगवंत : (क्षण-भर पढ़कर क्रोध से चिट्ठी वापस देते हुए) नहीं, नहीं मैं यह नहीं कर सकता। फ्री पासों के संबंध में अपना मत मैं एग्जेक्टिव की मीटिंग में दे चुका हूँ। पहले दिन फ्री पास देने के मैं एकदम विरुद्ध हूँ। तुम यह चिट्ठी दयारामजी को दे दो। वे चाहें तो फ्री-शो रख दें। मेरे लिए यह संभव नहीं।

(व्यक्ति मुँह लटकाए हुए वापस जाने को तैयार होता है, श्याम हाथ में एक रूक्का लिये घबराया हुआ प्रवेश करता है)

भगवंत : क्यों, क्यों, बात क्या है श्याम! ऐसे घबराए हुए क्यों हो।

श्याम : यह देखिए भगवंतजी, शाम को कंसर्ट होने वाली है और बलबीर ने यह चिट्ठी भेज दी है (रूक्का भगवंत को देता है।)

भगवंत : न देंगे तो किसी को इन्फ्लूएंजा आ दबाएगा: किसी को ऐन मौके पर टाइफ़ायड हो जाएगा। किसी के पैर को मोच आ जाएगी किसी की टाँग टूट जाएगी। किसी की माँ बीमार हो जाएगी, किसी का बाप...

In the above specimen of literary dialogue, we encounter a typical translation problem relating to what are called the discourse markers. The use of discourse markers for indicating various types of conversational mores is quite common in dialogue although not so in expository text. The basic problem they present in translation, human or automated, is that any given marker has numerous possible translations and that these translations do not appear to be based on a semantic analysis of the expressions used but rather on a pragmatic analysis.



For instance, Bhagwant's desperate cry: 'नहीं, नहीं, नहीं, मैं यह नहीं कर सकता', read in the context of his character and mood, could variously be translated as

- (a) *'No, never, I will never do it'*
- (b) *'No, not at all, I can never do it'*
- (c) *'Oh! No, I cannot do it'.*

All the translations above are semantically quite different from each other and, for the most part, semantically different from the source language expression. However, they are similar in their discourse function, as a conversation opener.

Like wise the discourse marker 'क्यों, क्यों, बात क्या है श्याम?' can be translated as, 'Why, Why! What's the matter Shyam?' No doubt there are other possibilities as well. If we translate it as 'Why, Why! What's the matter Shyam?' the meaning equivalent to that in the source text would not be produced. The dramatic effect produced by placing the exclamation mark after the repeated word, 'क्यों, क्यों' in Hindi would be completely lost if we do the repetition *Why, Why* and place the exclamation mark after it in English. In the target language English, using *Why* once would serve the same purpose as using *क्यों*, twice would produce in Hindi in the same context. The key point, however, is that the selection of a target language equivalent is based on the conversational function of the discourse marker (*Why (Why) What's the matter', in this case*).

Procedurally, then, the translation of discourse markers involves: identifying the conversational function they are being used to mark and selecting an appropriate equivalent in the target language given that function. The first entails a type of analysis, that is, of conversational function, that is simply not very useful for expository text nor for its translation, since it is, at best, an entirely one sided conversation. The author does all of the talking and there is no specific addressee. Such actions as greeting, opening a conversation, leave-taking, pre-announcing, confirming, accepting, rejecting, etc. are not relevant to single party linguistic discourse. The second also is problematical. It requires some set of target language stylistic constraints for selecting among the different expressions for a particular function.

There were few, but sufficient examples of incomplete utterances in dialogues, and they account for a talked-about aspect of dialogue translation. For instance, in the above dialogue, Bhagwant says, 'किसी के पैर को मोच आ जाएगी, किसी की टाँग टूट जाएगी, किसी की माँ बीमार पड़ जाएगी, किसी का बाप...';

The last unit, 'किसी की माँ बीमार पड़ जाएगी, किसी का बाप...,' is an example of incomplete utterance that gives problems to a translator, because the incompleteness in the language structure may communicate a complete sense in Hindi but it may not be the case in English. Or else, we could translate the expression as, *Someone's mother would get sick, while someone else's father...* thereby retaining the incompleteness of the source text.



The target language would require completeness of the utterance not only to make complete sense but also for linguistic perfection. So the utterance may be translated as, *Someone's mother would get sick, while someone's father would go unwell.*

The first step in regard to the translation of incomplete utterances is to identify them. The second step, as discussed above is to decide whether the incompleteness should be recreated in the target language or cleaned up. Finally, whether recreated or cleaned up, the translator must decide how to deal with it.

In the example above, the translator has decided to clean the incompleteness up by completing the expression. That is to say, the translator must identify some fuller version of the incomplete utterance that would cohere with the discourse. In this case, that fuller version is attained by using the word *go unwell*.

End of the Lesson - Review Questions

1. Comprehension

- a. Discuss the process of translating dialogues, as you understand it. Use suitable examples to illustrate your points.
- b. How important is it for the translator to consider the intentionality of the speakers in the translation of dialogues?
- c. What are discourse markers? How are discourse markers liable to transformation in the process of translation?

2. Vocabulary - Explain the following terms and concepts

- (a) Expository text
- (b) Intentionality
- (c) Elliptical expressions
- (d) Implicit information
- (e) Explicit information
- (f) Discourse markers
- (g) Conversational function



3. Application

- a. Read (and then translate) in group & of 5-6 the following dialogue from Bhagwaticharan Verma's Short Story 'पियारी'

After translating the dialogue, answer the question that follow:

“चलो मनोहर, जल्दी चलो, तेजी से चलो, भागो! मेरा दम घुट रहा है।

“तुम पूछते हो बात क्या है-ज़रा दम ले लेने दो। उफ़!

“हाँ, मैं उसके पास गया। आज वह आँखें बंद किए हुए थीं। मैंने पुकारा-पियारी!

“और मनोहर, उसने एक झटके के साथ आँखें खोल दीं, और बल लगाकर उठते हुए उसने कहा, आप आ गए - अरे जेल से छूटि के आय गए! और उसने आँखें फाड़कर मेरी ओर देखा।

“फिर उसने कहा-बोलो-हमें दिखाई नहीं पड़त। तुम्हारा रास्ता देखत-देखत आँखें पथराय गई-बोलो न!

“पियारी के मुख पर एक अजीब निराशा छा गई, 'राजा बाबू! अरे हाँ अच्छी तरह तो रहे राजा बाबू! खूब पढ़ो-लिखो दरजा पास करो!

“और फिर कुछ रुककर उसने कहा, 'राजा बाबू! एक बिनै है - जब उड़ मिलें तो कहि कि दीन्हब कि राँस्ता देखत-देखत...' और इतना कहकर लुढ़क पड़ी: ठीक उसी तरह जैसे प्राण निकल जाने पर मृत शरीर पड़ता है।

English Translation

- b. In the dialogue above, there are four persons involved. Raja Babu and his friend talk about the former's meeting with Pyaari and her death, and Raja Babu recollects his conversation with Pyaari minutes before she dies? There is also an imagined conversation between Pyaari and her husband for whom she has been waiting eagerly. How do the intentions of the speaker guide your translation of the dialogue?



c. Which utterances did you find difficult to translate? Why?

d. What are the discourse markers in the dialogue? Do they change in the target language or they remain the same as in the source language?

e. Which words in the dialogue do not lend easily to translation? Why?

e. Are there any implicit utterances in the dialogue that you decide to make explicit in the translation or vice versa?



4. Writing Tasks - For Your Portfolio

- a. Given below is a short dialogue from the Hindi movie *Sholay* Translate it into English.

गब्बर	-	कितने आदमी थे ?
साम्भा	-	दो, सरकार
गब्बर	-	वो दो और तुम तीन, फिर भी तुम लोग वापस आ गए... गब्बर का नाम मिट्टी में मिला दिया... इस की सज़ा मिलेगी, जरूर मिलेगी...
गब्बर	-	तेरा क्या होगा, रे कालिया ?
कालिया	-	मैंने तो आपका नमक खाया है, सरकार...
गब्बर	-	तो अब गोली खा... ले...

English Translation

After translating it, answer the questions that follow:

- b) Discuss whether any explicit utterance in the *source text* has been implicit in the *target text* and vice-versa.
- c) Explain whether making any utterance implicit in the *target text* may be due to considerations of structural or semantic well-formedness, as for example in the translation of नहीं ये नहीं हो सकता which can be made implicit as *no never* !
- d) How important is the intentionality of the speakers in the translation of the dialogue?
- e) कितने आदमी थे ? What function does this utterance perform as a discourse marker?

5. Project Work

Work in pairs. Select a short dialogue from a Short Story, a play and a movie each (in the source language, Hindi)

- a. Work on it separately
- b. Translate it into English
- c. Compare your translations
- d. Identify your differences
- e. Work upon a common translation
- f. Write an essay on the problems of translating dialogues from various genres of literature.

Lesson 4 Translating Poetry

Poetry is difficult to define in such a way as to distinguish it neatly from prose. But there are some markers of poetry. First of all, poetry has lines of given length - eight-syllable, twelve-syllable and so on (accordingly, the form is described as tetrameter, pentameter, hexameter etc.). For example, the following line from Coleridge's *Ancient Mariner*, 'Alone, alone, all, all alone' is an eight-syllable tetrametric line. In *Blank verse*, which doesn't have a fixed meter, each line has, none the less, a given number of syllables. It is because of the line-length that a page of printed poetry looks so different from that of printed prose.

Secondly, the poets often select words carefully for their sounds and use words so that the sounds make a pattern. In the same line that we have quoted above, the two sounds 'a' and 'l' recur again and again. This is called alliteration, which you have read about earlier.

Thirdly, in good deal of poetry, there is rhyme - that is, different lines of a poem end in the same sound in the same stanza:

Alone, alone, all all alone=(n)

Alone on a wide, wide sea=(i)

And never a saint took pity on=(n)

My soul in agony=(i)

In the above stanza the first and the third lines and the second and the fourth line (i) rhyme.

Apart from these three features of line-length, meter and rhyme, there is, in poetry, intensity of idea and emotion, which is achieved by the use of figures of speech such as simile, metaphor, images and symbols.

While translating poetry, particularly translating texts belonging to different traditions, it is difficult to translate the meter because metrical arrangements are tradition specific. However, a translator can try to capture line-length and rhyme. In the case of the figures of speech and imagery, same figure of speech or image or the parallel available in the target language should be aimed at.

Now let us consider the following poem, अलि कहाँ संदेश भेजूँ ? It is a beautiful love lyric by Mahadevi Verma and the poem poses all the problems of translating poetry.



अलि कहाँ संदेश भेजूँ।

अलि कहाँ संदेश भेजूँ?
मैं किसे संदेश भेजूँ?

एक सुधि अनजान उनकी,
दूसरा पहचान मन की,
पुलक का उपहार दूँ या अश्रु-भार अशेष भेजूँ?

चरण चिर पथ के विधाता,
उर अथक गति नाम पाता,
अमर अपनी खोज का अब पूछने क्या शेष भेजूँ?

नयन-पथ से स्वप्न में मिल,
प्यास में घुल, साध में खिल,
प्रिय मुझी में खो गया, अब दूत को किस देश भेजूँ?

जो गया छवि-रूप का घन,
उड़ गया घनसार-कण बन,
उस मिलन के देश में, अब प्राण को किस वेश भेजूँ?

उड़ रहे यह पृष्ठ पल के,
अंक मिटते श्वास चल के,
किस तरह लिख सजल करुणा की कथा सविशेष भेजूँ?

महादेवी वर्मा

O my Companion, Whither do I send the missive?

Lets read the translation in english

*O my companion, Whither do I send the missive?
To whom should I send the missive?*

*One, a stray memory of him,
That my spirit alone knows*



*Do I gift the thrill of passion, or instead a deluge of tears ?
Unending foot falls forge a path
Reflected in the beat of the heart
In this eternal quest of mine, whatever else do I offer ?*

*Entering dreams through the pathways of the eyes
Mingling in my desire, blossoming in my sighs.
You are a part of me, whither should I send the missive ?*

*Lost forever a passing cloud
Like a whiff of camphor no longer around
To that land, can I my spirit send ?*

*Leaves of life floating by,
Failing breath in countless signs,
How do I open the entire saga of my life?*

Translated by Dhananjay Singh

Translating poetry is the most creative exercise of all translations. It is because the aesthetic feelings in poetry arise from aesthetic form that the words and expressions are given, which are far different from the normal language of conversation. Hence, the translator has to achieve the same aesthetic form in target language to produce similar poetic feelings.

Read first this poem in original Hindi and then compare its translated version in English. What, according to you should be the correct translation of the poem's title, "अलि कहाँ संदेश भेजूँ?" be?

- (i) *Friend, where the message I send?*
- (ii) *Friend, where the message I should send?*
- (iii) *O Friend, where should I send the message?*
- (iv) *O my companion, whither do I send the missive?*

You will observe that the translator has broken down the grammatical pattern of the source text in the translation. The literal translation of the title, which also figures as the first line of the poem, would be

'Friend, Where the Missive Should I Send?



But translated thus, much of the poetic effect is lost to us. The line reads as a matter-of-fact and a dry expression. Since, in the original Hindi, the line contains a sigh of longing as well as an expression of utmost intimacy with the person addressed, in order to retain the same emotion, we add *O* as the marker of emotion. *Friend* would not be an appropriate translation of 'अलि', instead we use 'companion'

Again the word 'संदेश' is very significant in the context of the meaning of the poem. The possible translations of 'संदेश' could be

- (a) *Missive*
- (b) *Word*
- (c) *Message*
- (d) *News*

Discuss in groups on the suitability of each word.

In the best of all possible worlds, every word would have one and only one meaning. But, as we all know, this is not the case. When a word has more than one meaning, it is said to be lexically ambiguous. When a phrase or sentence can have more than one structure it is said to be structurally ambiguous.

One of the primary differences between prose and poetry is seen in syntax. Poetry is an arrangement of sounds and meanings rather than just words. In fact a poem very freely disturbs the grammatical sequence to recreate the feeling, and rearranges the words to create the emotive meanings possible through the target language. Hence, the grammatical sequence found in the source text is broken, and so we have *Whither do I Send the Missive?* which sounds unusual in itself but in the context of the poetic emotion it is a better way to carry over the meaning of the original Hindi utterance.

Can you think of other examples of poetic syntax from the above poem where the words in usual prose order are rearranged to produce the emotive effects?

Look at these lines in original Hindi and their English translation.

- (i) पुलक का उपहार दूँ या अश्रु-भार अशेष भेजूँ ?
(Do I gift the thrill of passion or instead a deluge of tears?)
- (ii) प्रिय मुझी में खो गया, अब दूत को किस देश भेजूँ ?
(You are a part of me, whither should I send the missive ?)
- (iii) उस मिलन के देश में, अब प्राण को किस वेश भेजूँ ?
(To that land, can I my sprit send?)



(iv) किस तरह लिख सजल करुणा की कथा सविशेष भेजूँ ?

(How do I pen the entire saga of my life ?)

As we have said poetry arranges words for their sound-value, and rhyme is a very important requirement of poetry, which in translation may or may not be preserved. What is the rhyme-scheme in the poem by Mahadevi Verma? Look at the following lines:

(a)

अलि कहाँ संदेश भेजूँ ? (1)

मैं किसे संदेश भेजूँ ? (2)

(b)

एक सुधि अनजान उनकी, (3)

दूसरा पहचान मन की, (4)

(c)

जो गया छवि-रूप का घन, (12)

उड़ गया घनसार-कण बन, (13)

Identify the rhyming words in the above lines.

Read the English translation of the poem now, and point out the rhyme.

(a)

O my companion, whither do I send the missive? (1)

To Whom should I send the missive? (2)

(b)

Entering dreams through the eyes (9)

Mingling in my desire, blossoming in my sighs (10)



Other than rhyme, images qualify the language of poetry. Some of the images used in this poem are listed below:

- (i) 'अश्रु-भार अशेष' (*deluge of tears*)
- (ii) 'चरण चिर' (*unending footfalls*)
- (iii) 'नयन पथ' (*Through the path of the eyes*)
- (iv) 'पृष्ठ पल के' (*Leaves of life*).

In these images, words/expressions have figurative meanings and not direct meanings.

What does 'नयन पथ' mean? Choose the right option.

- (i) a path that eyes see
- (ii) path that shows the eyes
- (iii) eyes of the path
- (iv) a path made up of eyes
- (v) through the pathways of the eyes

'अश्रु-भार अशेष' also has figurative meaning, because the weight of tears is not the actual physical weight but the weight of sorrow and grief. The phrase 'प्यास में घुल' is also figurative- things dissolve in water and not in thirst, and therefore, dissolving in thirst means getting destroyed by thirst of love or desire. 'सजल करुणा' also has figurative meaning. करुणा, pathos, is a state of being, therefore, 'सजल करुणा' simply means a pathos that is expressed or a saga of love.

For all these reasons, many consider poetry the most difficult genre to translate, given the difficulty in rendering both the form and the content in the target language. In 1959 in his influential paper *On Linguistic Aspects of Translation*, the Russian-born linguist and semiotician *Roman Jakobson* even went as far as to declare that *poetry by definition [was] untranslatable*. In 1974 the American poet *James Merrill* wrote a poem, *Lost in Translation*, which in part explores this subject.

Still more difficult is the translation of poems meant to be sung – sometimes referred to as a *singing translation*. This is closely linked to translation of poetry, simply because most vocal music, at least in the Western tradition, is set to verse, especially verse in regular patterns with rhyme. A rudimentary example of translating poetry for singing is that of hymns meant for singing in the church. In India translations from *Valmiki*, author of recitational Sanskrit *Ramayana* or *Tulsidas* author of *Ramacaritamanas* in *dohas*, stanzas, meant to be sung, or of any medieval Bhakti poet will belong to this same class.



Translation of such *sung* texts is generally much more restrictive than translation of poetry, because in the former one has to retain the sound and verse structure as far as possible. One might modify or omit rhyme in a singing translation, but the assignment of syllables to specific notes in the original musical setting places great challenges on the translator. There is the option in prose, less so in verse, of adding or deleting a syllable here and there by subdividing or combining notes, respectively, but even with prose the process is nevertheless almost like strict verse translation because of the need to stick as close as possible to the original prosody. Other considerations in writing a singing translation include repetition of words and phrases, the punctuation, the quality of vowels and rhythmic features of the vocal line that may be more natural to the original language than to the target language.

End of the Lesson - Review Questions

1. Comprehension and Vocabulary

a) How important is the tittle of a poem? Is it important because it helps in introducing

- the poem's subject?
- the poet's emotions or feelings?
- the poem's metre?
- the poem's imagery?

Choose the correct options. How far does the title of the translated text of *Mahadevi Verma's* poem reflect its subject, the central emotions/ feelings, and also the metre?

b) Mark the rhyming pattern in the source text and the few rhyming words created in the target text.

i) How many rhyming words do you find in the source text, and how many lines rhyme in the target text?

ii) Are the rhyming words in the target language translation of the rhyming words in the source language?



- iii) Are the rhyming words in the target text interpretation of the meanings in the source text rather than word equivalent of the source text?

- iv) In translation of poetry, is it very important to translate and recreate the rhyme?

c) The entire poem is in form of questions that the poet asks his close friend?

- (a) What are the interrogative words used in the source text?

- (b) What are the interrogative words used in the target text?

- (c) Do the interrogative words appear in different places in the syntax structure of the source text and the target text? Why?

d) In the poem, the poet speaks about sending things to the beloved

- (i) How many things does the poet want to send to the beloved?

- (ii) Do the expressions denoting these things change in word-structure in the translation? Why?



- (iii) Are there certain things that the poet wants to send to his beloved difficult to translate? Why?

e) There are words in the poem that denote the intimate relationship between the poet and his beloved.

- (i) Which words in the poem express the poet's intimacy with his beloved?

- (ii) Do these words have equivalents in English?

- (iii) Are there other possible translations of such words?

f) The poet has used images to express and suggest her love and longing for her beloved.

- (i) Identify these images used by the poet ?

- (ii) Do the images help you in developing better understanding of the poet's thoughts and feelings?

- (iii) Are some images difficult to translate in the equivalent word-structure?

- (iv) Choose some images from any famous poem in Hindi and translate them into English? What difficulty did you face in their translation?



g) The various elements of poetry are

- (i) Meaning
- (ii) Feeling/emotion
- (iii) Metre
- (iv) Figures of speech
- (v) Imagery

Go back to Mahadevi Verma's poem. Read both the source text and the target text, and write an essay on the translation of poetry along with these elements quoting examples from the two texts.

h) What is the mood of the speaker in the poem? Is it that of

- (i) Pensive longing
- (ii) Relaxed admission of love
- (iii) Depressed wailing
- (iv) Stoic indifference

Choose the correct option, and write a paragraph quoting examples from the *source text* and the *target text* on how the poet and translator reflect the mood of the speaker consistently throughout the poem.

i) Does translation of poetry more or less begin with first interpretation of the meaning of the source text and then rewriting the interpreted meaning in the target language? Discuss quoting examples from the translated version of Mahadevi Verma's poem.

2. Application

a) In groups of 5-6, read the following poem and answer the questions that follow:

‘दिल जल्दी-जल्दी ढलता है।

हो जाय न पथ में रात कहीं,
मंजिल भी तो है दूर नहीं-
यह सोच थका दिन का पंथी भी जल्दी-जल्दी चलता है!
दिन जल्दी-जल्दी ढलता है।

बच्चे प्रत्याशा में होंगे,
नीड़ों से झाँक रहे होंगे-

यह ध्यान परो में चिड़ियों के भरता कितनी चंचलता है!
दिल जल्दी-जल्दी ढलता है

मुझसे मिलने को कौन विकल?
मैं होऊँ किसके हित चंचल?—
यह प्रश्न शिथिल करता पद को, भरता डर में विह्वलता है!
दिल जल्दी-जल्दी ढलता है।

हरीवंशराय बच्चन

- (i) Give a possible translation of the title of the poem. Discuss it among your group and select the most appropriate title.
- (ii) Identify the words or expressions that you find difficult to translate because of the cultural dissimilarity between the source and the target language?
- (iii) How far do the emotions of the speaker get reduced or enhanced in the target language?
- (iv) During the process of translation of the lines did you encounter problems similar to the prose translation or does the poetic nature of the source text set a limit on the translation in a different way? Discuss with examples.
- (v) Pick out the images in the poem. Do their compactness and precision suffer in your translation? If so, why?
- (vi) Identify the rhyming words in the source text. Is it important to recreate the rhyme in the target language? Discuss among yourselves.

b) Read the following extract from a Hindi poem by Kedarnath Singh?

क्या जीवन इसी तरह बीतेगा
शब्दों से शब्दों तक
जीने
और जीने और जीने और जीने के
लगातार द्वंद्व ...



Now read the following two translations of the above lines and discuss with your partner, which translation, according to you, is better and why.

(A)

*"Will the life end in this manner,
In living and in living from
Words to words
And in this continuous duel of living?"*

(B)

*"Shall life pass only like this
From words to words
To be alive, to be alive, to be alive
The constant tussle!"*

Parameters	Translation A	Translation B
(a) Better 'representation' of the poet's original theme and intention.	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
(b) Choice of appropriate words matching the theme.	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
(c) Economy of words	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>

End of the Unit - Review Questions

1. *Comprehension*

- a. What make the translation of fiction and poetry different from the translation of non-literary works.
- b. What are the basic problems that the translator of a short story might face?
- c. What is literal translation ?
- d. Why doesn't literal translation work in the translation of literary texts ?
- e. A dramatic text is written primarily for performance on a stage, in streets etc. Does that make it more located in the culture and hence complex to translate? Give your considered views with the help of suitable examples.
- f. What are the typical difficulties a translator of a dialogue may face?
- g. Why is it difficult to translate discourse markers?
- h. How challenging is it for the translation of poetry to retain the aesthetic form and feelings of the source text?

2. *Vocabulary*

a. *Explain the meaning of following words and expressions with suitable examples.*

- Problem of language (in translation),
- Allusions
- Absurdity
- Expectation of a creative language
- Intended meaning
- Idiomatic context
- Historical-political associations
- Cultural context of translation
- Interpreted meaning
- Recreating situations and characters (in translation)
- Intentions of the speakers' (in translation)
- Intentionality
- Elliptical expressions
- Grammatical well-formedness
- Implicit information (in translation)
- Explicit information (in translation)
- Discourse markers
- Aesthetic form



3. Writing Task - For the Portfolio

- a. Given below is a poem in Hindi. Its English translation is in random order. Arrange the stanzas of the translated text in their proper order and write the translation again.

राग-संवेदन/2

तुम-
बजाओ साज़
दिल का
ज़िन्दगी का गीत
में -
गाऊँ!

उम्र यों
ढलती रहे,
उर में
धड़कती साँस यह
चलती रहे!
दोनों हृदय में
स्नेह की बाती लहर
बलती रहे!
जीवन्त प्राणों में
परस्पर
भावना-संवेदना
पलती रहे!



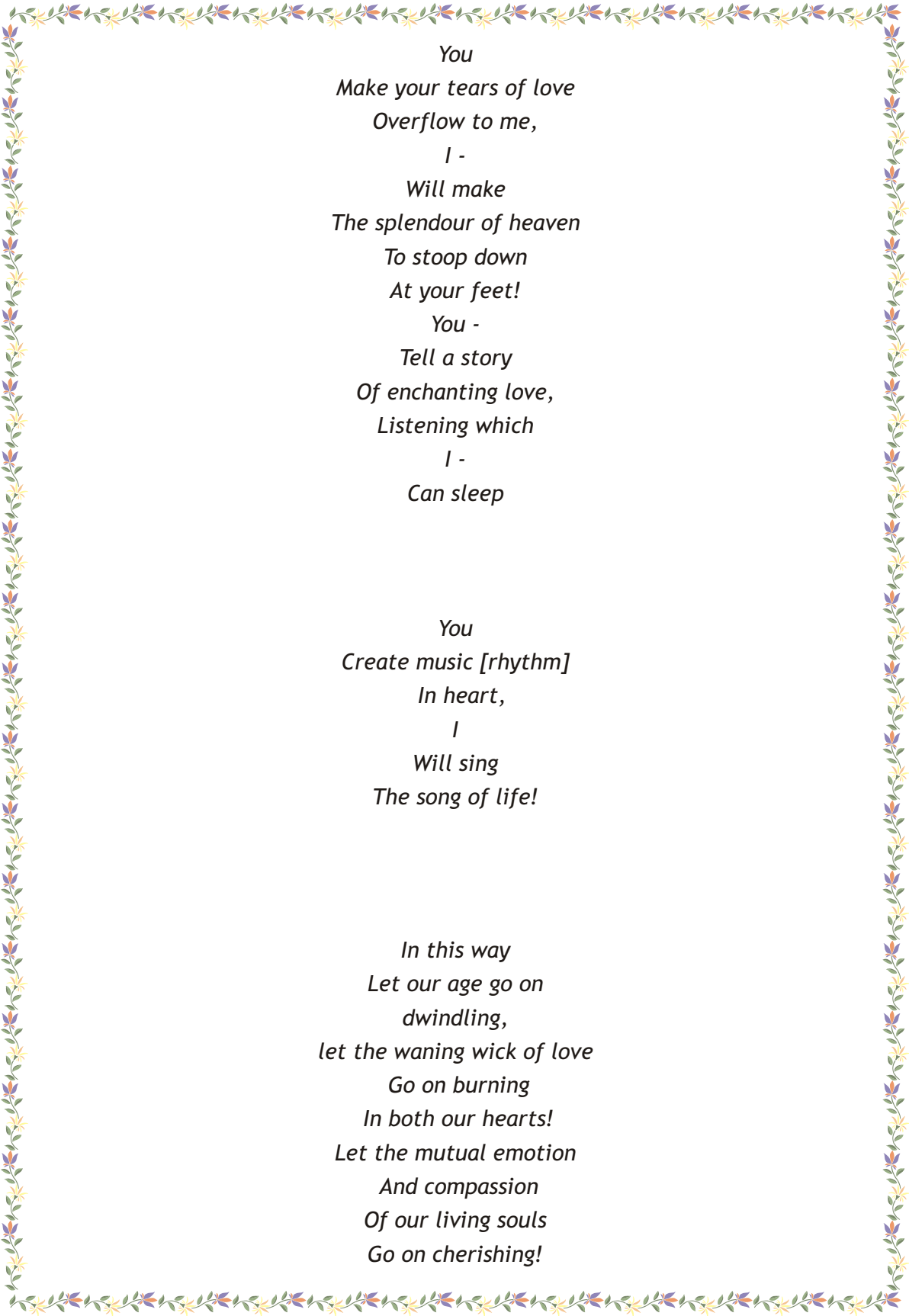
तुम-
सुनाओ
इक कहानी प्यार की
मोहक,
सुन जिसे
मैं -
चैन से
कुछ क्षण
कि सो जाऊँ!
दर्द सारा भूल कर
मधु-स्वप्न में
बेफिक्र खो जाऊँ!

तुम -
बहाओ प्यार-जल की
छलछलाती धार,
धरणों पर तुम्हारे
स्वर्ग-वैभव
मैं -
झुका लाऊँ!

Passion and Compassion

*Peacefully!
For a while!
And lose myself
In sweet and charming dreams
Forsaking my
Entire grief*





*You
Make your tears of love
Overflow to me,
I -
Will make
The splendour of heaven
To stoop down
At your feet!
You -
Tell a story
Of enchanting love,
Listening which
I -
Can sleep*

*You
Create music [rhythm]
In heart,
I
Will sing
The song of life!*

*In this way
Let our age go on
dwindling,
let the waning wick of love
Go on burning
In both our hearts!
Let the mutual emotion
And compassion
Of our living souls
Go on cherishing!*



b) Here is an extract from the short story by Omprakash Valmiki. Read the extract and complete the English translation given.

जूठन

8 जुलाई, 1970 की शाम थी। मैं: अपने थोड़े-से सामान के साथ आर्डिनेंस फैक्टरी ट्रेनिंग संस्थान, अंबरनाथ के छात्रवास में पहुँचा था। कल्याण रेलवे स्टेशन पर संस्थान की गाड़ी खड़ी थी। जबलपुर से और भी कई लोग आए थे।

छात्रावास अंबरनाथ की पहाड़ी की तलहटी में, एक खूबसूरत स्थान पर था। आर्डिनेंस फैक्ट्रियों में इस संस्थान और इसके छात्रावास की एक विशिष्ट महत्ता थी। यहां प्रशिक्षित तकनीशियन, ड्राफ्ट्समैन में गिने जाते थे। छात्रावास में शाम स्वीमिंग पूल एवं पुस्तकालय, वाचनालय भी थे।

छात्रावास का पुस्तकालय देखकर मैं रोमांचित हो उठा था। इसी पुस्तकालय में मैंने पास्टरनाक, हेमिंग्वे, विक्टर ह्यूगो, पियरे लूई, टॉलस्टाय, पर्ल एस बक, तुर्गनेव, दॉस्तोएवस्की, स्टीवेंसन, आस्कर वाइल्ड, रोम्यारोला, एमिल जोला को पढ़ा था। यहीं रहते हुए रवींद्रनाथ टैगोर, कालिदास का संपूर्ण वाङ्मय पढ़ा।

छात्रावास के एक-एक कमरे में दस-दस छात्र थे। मेरे साथ थे सुदामा पाटिल (मराठी, भूसावल), वी. के. उपाध्याय (कानपुर), पी. सी. मृधा (बंगाली), के. सी. राय (बंगाली), दिलीप कुमार मित्रा (बंगाली), बी. कें. जॉन (कटनी, म. प्र.), गौर मोहन दास (बंगाली, कलकत्ता), और गुलाटी (सिक्ख)।

सुदामा पाटिल से जल्दी ही घनिष्ठता बन गई थी। उसे भी साहित्य में रुचि थी। नाटकों के प्रति उससे गहरा लगाव था।

प्रत्येक शनिवार, रविवार को हम दोनों बंबई नाटक देखने पहुँच जाते थे। कभी-कभी सप्ताह के बीच में कोई अच्छा प्रदर्शन हुआ तो हॉस्टल से चोरी-छिपे जाना पड़ता था। दस बजे रात में छात्रावास के गेट पर ताला लग जाता था। दीवार छलांगकर आने में पकड़े जाने का डर रहता था। कई बार नाले के रास्ते हम लोग छात्रावास में पहुँच जाते थे।

एक रोज गेट के ताले की चाबी मेरे हाथ लग गई थी। उसी रोज मैंने फैक्टरी में जाकर एक चाबी बना ली थी। चाबी बनते ही हमारी समस्याओं का समाधान हो गया था।

लेकिन एक रोज हम दोनों फंस ही गए थे। रात बारह बजे तक दरबान पुस्तकालय के बरामदे में सो जाता था। हम चुपके-चुपके बंद ताला खोलकर अंदर आ जाते थे। अंदर आकर फिर से ताला बंद कर देते थे। उस रोज दरबान जाग रहा था। हमें ताला खोलते देखकर वह चिल्लाया। ताला खुल चुका था। हम अंदर आ गए।



उसने वॉर्डन से शिकायत करने की धमकी दी। मैंने उससे पूछा “क्या शिकायत करोगे?”

“तुम लोग ताला खोलकर बाहर से अंदर आए हो।” दरबान ने कहा।

मैंने उसे डांटते हुए कहा, “हम बाहर नहीं, अंदर ही थे। तुम ताला लगाना ही भूल गए हो। इसे बंद करो।

काफी गर्मागर्मी हो गई थी। हो-हल्ला सुनकर वॉर्डन उपाध्याय भी वहां आ गए थे। मुझे देखते ही बोले, “महर्षि, तुम यहां क्या कर रहे हो?” (वे मुझे इसी नाम से बुलाते थे।)

मैंने पूरे आत्मविश्वास से कहा, “वॉर्डन साहब, ये दरबान ताला बंद करना भूल गया है। देखो, ताला खुला हुआ है अभी तक। वही इसे समझाने की कोशिश कर रहा था। लेकिन यह मानता ही नहीं है।”

उस रोज किसी तरह मामला रफा-दफा हो गया था। लेकिन वॉर्डन को हम दोनों पर शक था। हमने भी कुछ समय के लिए अपनी गतिविधियां स्थगित कर दी थीं।

अंबरनाथ के गांधी आश्रम में श्रीराम लागू के अभिनीत नाटक का मंचन था। नाटक के टिकट बहुत ही मुश्किल से मिले थे। ‘नट सम्राट’ की भूमिका में श्रीराम लागू ने धूम मचा रखी थी। मैस से खाना खाकर हम लोग चुपचाप बाहर निकल आए थे। साढ़े नौ बजे से नाटक था। उस समय सवा नौ बज चुके थे। पाटिल और मैं जल्दी-जल्दी स्टेशन जानेवाली सड़क से जा रहे थे। अचानक सामने से उपाध्याय जी आते दिखाई पड़े। उन्होंने भी हमें देख लिया था।

“महर्षि, इस वक्त कहां चले?” उन्होंने डांटते हुए पुछा।

हम दोनों एक-दूसरे का मुंह देख रहे थे अचानक पाटिल बोल पड़ा, “सर, सिर मे दर्द था। स्टेशन तक जा रहे हैं, चाय, काफी पीकर अभी लौट आएंगे।”

“क्यों, मैस में चाय-काफी नहीं मिलती?”

“मिलती तो है सर, लेकिन आज दूध नहीं बचा। इसलिए स्टेशन तक जा रहे हैं।” पाटिल ने बहाना मारने की कोशिश की।

उपाध्यायजी ने कहा, “आओं मेरे साथ, मैं कॉफी पिलाऊंगा।” वे हमें रोककर अपने क्वार्टर पर ले आए। नाटक के टिकट हमारी जेब में कुनमुना रहे थे। समझ में नहीं आ रहा था, इनसे पीछा कैसे छुड़ाएं।

हमें ड्राईंग रूम में बैठाकर उन्होंने अपनी पत्नी से चाय बनाने को कहा और सामने सोफे पर बैठ गए। मैंने पाटिल की ओर कनखियों से देखा। वह अंदर ही अंदर मुस्करा रहा था।

श्रीमती उपाध्याय जैसे ही चाय बनाने के लिए रसोई में घुसी, मैंने उठते ही कहा, “अम्मा जी, वॉर्डन साहब बेकार में आपको तकलीफ दे रहे हैं। लाइए, चाय मैं बनाता हूं।”

वे मुझे देखते ही खुश हो गई, “महर्षि! तुम आए हो, बैठो-बैठो मैं बनाती हूँ चाय।”

मैंने उनके पास जाकर धीरे से कहा, “अम्मा जी, आज हम दोनों गांधी स्कूल में नाटक देखने जा रहे थे। वार्डन साहब घरकर यहां ले आए। ये देखो टिकट। लेकिन उन्हें पता नहीं है।”

अम्मा जी ऊपर से नीचे मुझे घूरते हुए बोली, “अच्छा, नाटक है?”

मैंने कहा, “अम्मा, बहुत अच्छा है।”

“तो जाते क्यों नहीं?” वे हँसते हुए बोलीं।

“कैसे जाएँ, वार्डन साहब इजाजत नहीं देंगे।” मैंने रुआंसा होकर कहा। वे उठकर डाइंग रूम में आ गईं। “अरे कैसे वार्डन हो! बच्चों को घूमने-फिरने भी नहीं देते जाओ महर्षि लेकिन जल्दी ही लौट आना” उपाध्याय जी कुछ बोल नहीं पाए थे। हम दोनों ने जो दौड़ लगाई, सीधे गांधी स्कूल में आकर ही दम लिया।

नाटक शुरू हो चुका था। रात एक बजे शो छूटा था। हॉस्टल का ताला खुला छोड़कर दरबान सोया हुआ था। सुदामा ने ताला बंद करते हुए कहा, “जय अम्मा जी!”

उन दिनों हमने विजय तेंदुलकर के मराठी नाटक ‘सखाराम बाइंडर’ गिधाड़े ‘खामोश अदालत जारी है’ देखे थे। बंबई में थिएटर यूनिट के ‘हयवदन’, ‘आषाढ का एक दिन’, आदि में अमरीश पुरी, अमोल पालेकर, सुनीला प्रधान, सुलभा देशपांडे के अभिनय ने इन नाटकों को सजीव बना दिया था।

छात्रावास में भी हमने एक नाट्य-दल गठित कर लिया था। नाटकों का पूवाभ्यास शुरू कर दिया था। अंबरनाथ में कई जगह हमने मंचन भी किए थे।

इसी बीच पूना में गंवई-बंधु कांड हो गया था। पूना के पास एक गांव में सवणों ने गंवई बंधुओं की आंखें फोड़ दी थी। इस घटना से बंबई-पूना में तनाव बढ़ गया था। दलित-पैंथर की सुगबुगाहट शुरू हो चुकी थी। इस घटना को पार्श्व में रखकर मैंने दलित समस्याओं पर एक लेख नवभारत टाइम्स (बंबई) को भेजा था जो उसी बीच छप गया था। इस लेख पर जबरदस्त प्रतिक्रिया हुई थी। शिव सेना के समर्थक सरकारी कर्मचारियों ने मेरे इस लेख की शिकायत संस्थान के प्रिंसिपल श्री देसाई से की थी।

प्रिंसिपल ने मुझे अपने कार्यालय में बुलाकर नवभारत टाइम्स की वह प्रति मेरे सामने रख दी थी, “यह तुमने लिखा है।”

“जी।”

उन्होंने दुबारा पूछा, “ठीक से देखकर बताओ, यह लेख तुम्हारा है?”

ओमप्रकाश वाल्मीकी



This is an incomplete translation. Complete it individually and then exchange it with a partner. Modify and put in your Portfolio.

Joothan

It was the evening of 8 July 1970. I had arrived at the hostel of the Ordinance Factory Training Institute with my meagre belongings. The Institute's van was standing outside Kalyan station. Many others had also come from Jabalpur. The hostel was at a scenic spot at the foot of Ambarnath hill. Among the Ordinance factories this Institute and its hostel hold a special place. The technicians trained here are counted amongst the best technicians and draftsmen. The evenings were lively in the hostel. Along with gymnastics and indoor games' facilities, the hostel also had a swimming pool and a library I was greatly excited when I saw the library. It was in this library that I read *Pasternak, Hemingway, Victor Hugo, Pierre Louis, Tolstoy, Pearl Buck, Turgenev, Dostoyevsky, Stevenson, Oscar Wilde, Romain Rolland and Emile Zola*. It was here that I read the entire works of *Rabindranath Tagore* and *Kalidasa*.

There were ten students in each room in the hostel. With me were *Sudama Patil* (Maharashtrian, Bhusaval), *V.K. Upadhyay* (Kanpur), *P.C. Mridha* (Bengali), *K.C. Roy* (Bengali), *Dilip Kumar Mitra* (Bengali), *B.K. John* (Katni, M.P.), *Gaur Mohan Das* (Bengali, Calcutta), and *Gulati* (Sikh). *Sudama Patil* and I soon became fast friends. He was also a connoisseur of literature. He loved theatre. Every Saturday and Sunday, both of us went to Bombay to see plays. Once in a while, if there was a good show in the middle of the week then we had to sneak out quietly. The hostel was locked at ten every night. One could get caught while scaling down the wall. Many a time we got into the hostel through the path by the drain.

One day I happened to chance upon the gate key. I went to the factory and cut myself a spare key. As soon as we had the spare key, our problem was solved.

But we were caught one day. The guard used to go to sleep by midnight in the veranda of the library. We would unlock the gate quietly and get in. Once inside, we would lock the gate again. That day, the guard happened to be awake. He shouted when he saw us unlocking the gate. The lock had already opened, and we were inside.

He threatened to complain to the warden. I asked him, *What will you complain about?*

'That you came in from outside after unlocking the gate, he said...

Omprakash Valmiki

4. *Project Work - Work in groups of six*

- a. (i) Take a simple short story
- (ii) Translate it in pairs
- (iii) Share your translated story with the other members of the group
- (iv) Note down and discuss the point of differences
- (v) Revise your draft
- (vi) Add it your Portfolio
- b. (i) Take an One-Act play in Hindi
- (ii) Work together and translate the play into English.



Appendix

GLOSSARY OF POETIC TERMS

ALLITERATION : The repetition of a stressed consonantal sound in closely successive words to give poetical effect to a line or passage, e.g.,

*The moan of doves in immemorial elms,
And murmuring of innumerable bees.*

from The Princess by Tennyson.

ANASTROPHE : A changing of the normal order of words for rhetorical effect, e.g., *Come the snow.*

APOSTROPHE : A digression in speech or writing for the purpose of addressing a person or thing, absent or present e.g.,

*Long Scrolls of paper solemnly he waves,
With Characters, and Figures dire inscrib'd,
Grievous to Mortal Eyes; (ye Gods avert
Such Plagues from Righteous Men!) Behind him stalks
Another Monster, not unlike himself.*

ARCHAISM An out of date word, e.g., *yclept for called.*

ASSONANCE : The rhyming of the vowel sound alone irrespective of the consonant (or sound) which follows it: e.g., *base and fade-----*

BALLAD : A simple narrative poem in short stanzas, or a simple sentimental song, each verse of which is sung to the same tune. Originally a song sung to accompany a dance.

BALLAD METRE : Ancient and elaborate French verse-form which was revived in French and Britain during the 19th century. It consists of three stanzas of eight (or ten) lines and an envoy of four (or five) lines, Only three rhymes are used and they are in the same order in each stanza. Each stanza and the envoy ends with the same line.

BATHOS : A passage which is intended to impress, but which defeats its purpose because of an incongruous association of ideas, e.g.,

*The piteous news, so much it shocked her
She quite forget to send the doctor.*

Wordsworth.

BLANK VERSE : Any unrhymed verse, but especially unrhymed verse of ten syllables, or five iambic feet.

ELEGY : A song of mourning in elegiac verse; in general any poem expressing grief or melancholy reflection.

ELISION : The omission of a vowel or syllable in pronunciation, e.g.,

Th' applause of listening senates to command.

ENJAMBMENT : The continuation of a sentence beyond the end of a couplet into the first line of the next.

ENJOY : A postscript to a poem, most frequently in fewer lines than the preceding stanzas.

EPIGRAM : A short witty, or satirical poem.

EUPHONY : A combination of sounds which produces a pleasing effect.

FOOT : The unit of meter; a division of a metrical line consisting of two or three stressed and unstressed syllables.

HEPTASTICH : Seven consecutive lines of verse.

HEROIC : The verse form in which the accepted heroic poetry of any particular language is written, e.g., In English the line of ten syllables and five stresses, whether in rhymed couplets (Pope and Dryden) or blank verse (Milton).

HOMEOPHONY : A paronym; a word which sounds like another but is spelt differently and has a different meaning, e.g., Rhyme and time.

LAMPOON : Formerly a drinking song, now a satire, in verse or prose, usually upon an individual.

LIQUIDS : Name given to the sounds l, r, and sometimes m and n.

LYRIC : Any short poem divided into stanzas, in which the writer gives expression to thoughts and emotions.

METRE : Any form of rhyme in verse measured by the character and number of its feet.

MONOMETER : One line of poetry.

OCTAVE : Eight consecutive lines of verse; also called octastich or octet.

ODE : In Greek drama, a song sung by the chorus, often accompanied by music and dancing. Now usually a rhymed poem of irregular form, written to celebrate a special occasion, in honour of a particular person,

OXYMORON : A rhetorical figure in which two terms, ordinarily contradictory, are combined in one phrase or sentence, e.g., In Tennyson's Lancelot and Elaine,

*His honour rooted in dishonour stood
And faith unfaithful kept him falsely true.*

PERSONIFICATION : A figure of speech in which personal qualities are attributed to an abstraction, e.g.,

*Can Honour 's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death?*

PINDARIC CODE : The triumphal choric ode as written by the Greek poet Pindar. The is best represented in English poetry by Gray's poems

The Progress of Poesy and The Bard. The ode consists of nine stanzas divided into three groups of three.

POETIC LICENCE : The latitude allowed to poets in regards to grammatical construction, and occasionally to the use of facts, but denied to the writers of prose, e.g., Byron's : *There let him lay* (instead of life).

PROSODY : That branch of grammar which treats of the laws of versification, i.e., Rhyme, metre, accent, etc.

Rhyme : Identity of sound in the end-words or syllables of two or rhyme lines of verse.

RHYTHM : The measured recurrence of accented and unaccented syllables.

SATIRE : The use of sarcasm or ridicule as a weapon against political institutions, etc.

SESTET : Six consecutive lines of verse; also called hexastich, sextan, sextain, or sextet.

SIBILANT : Name given to any of the sounds, z, sh, and zh (as in pleasure).

SIMILE : A figure of speech in which one thing is directly compared with another. It is usually introduced by *as* or *like*, e.g.,

*I wandered lonely as a cloud
That floats on high o'er vales and hills*

SONNET : A poem of fourteen iambic lines which may be arranged in one of several ways: (1) the Petrarchan, consists of an octave (eight lines rhyming) abbaabba and a sestet (six lines) with two or three rhymes variously arranged. There is a break in continuity between octave and sestet, and in this respect.

The Petrarchan sonnet differs from (2) the *Milonic*, in which the break is not always observed. *Shakespearian*. This consists of three quatrains each with two independent rhymes followed by a rhyming couplet.

STANZA : A group of four or more rhymed verse-lines serving as a pattern for a longer poem. The Spenserian Stanza (e.g., In the faerie Queene) consists of nine lines, the first eight of ten syllables and the last of twelve; rhyming ababbcbcc.

TRIPLER : Three consecutive lines of verse; also called a *tristich* or *tercet*.

VERSE : In prosody this means one line of poetry as well as a number of such lines.

VERS LIBRE : Verse (often unrhymed) in which the ordinary rules of prosody are disregarded.