MULTILINGUAL COMPOSITION IN TRANSLATED VERSIONS OF PREMCHAND'S SELECTED SHORT STORIES

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ABSTRACT:

Throughout history, written and spoken translations have played a crucial role in inter-human communication, providing access to important texts for scholarship and religious purposes. The practice of translating is long-established, but the discipline of translation studies is new. In academic circles, translation was previously related to just a language-learning activity. The study of literary translation began through comparative literature, translation workshops and contrastive analysis. Translation studies have expanded hugely and are now often considered interdisciplinary. History of Indian Translation in Literature has always been an attempt to reveal the various facts of ancient and modern Indian literature and its effect on the contemporary scene of Indian literature in English. It also highlights and discusses the very nature of translation to the Indians.

The notion of translation was encouraged during the colonial period by the British. The translation is culture related. The interpreted approach is the branch of translation which is also known as the 'theory of sense'. This paper aims to analyse the interpretative approach in multilingual composition and translated versions of works of Premchand's selected short stories. Multilingual composition in translated versions of Premchand's short fiction published in Urdu and Hindi and translated into English by different translators over a period of time. It focuses on the translating process, particularly on the nature of meaning as sense- as opposed to linguistic or verbal meaning and the nature of linguistic ambiguities. The resultant theory makes a distinction between implicitness (what the writer intends to say or means) and explicitness (what is said or written).

KEYWORDS:

Translation, Literature, History, Interpretive approach, sense

Introduction

Translation in a broader sense is as old and as common as the human expression in human civilization. In the age of silence when a human being was not able to communicate with words but they used to communicate with different gestures, acting, dancing, human being used to translate their mind into different kinds of performances. Later, when the man found words and sound as their skill they also started to communicate with the greater community with the process of translation.

The story of Babel of the Bible shows how God brings division in the community of the man and because of that, the translation appeared as an unavoidable medium for communicating. Each civilization holds its method, practice and culture of translation. The translation is an ever-continuing force in any civilization. Each civilization shows its pattern of translation, reception of translation and objective of translation. Translation in a community is emerged not only to communicate with the outsiders of the community but also to communicate with the insiders.

Translation as a medium hold record of knowledge of a particular community. Oral tradition is quite often recorded into the manuscript when a community discovered themselves to be written. If a community is solely dependent on the oral tradition, that community also tries to keep their knowledge alive through different modes of translations through different artistic mediums. The word 'translate' comes from the Latin 'translatio', 'trans' means across and 'latus' means carrying the word thus means the carrying across of meaning from one language to the other.

The translation is a set of activities carried out by the translator to convert a source-language text into the text of the target language, wherein the source text is a text from which ideas are drawn, while the target text is a translated text in which the intended text is translated. It is a phenomenon that has a huge effect on everyday life. The following definition of the term translation

Translation. 1. The act or an instance of translating.2 a written or spoken expression of the meaning of a word, speech, book, etc. in another language. (The Concise Oxford English Dictionary)

The first of these two senses relate to translation as a process, the second to the product. It means that the term translation encompasses very distinct perspectives. The first sense focuses on the role of the translator in taking the original or source text (ST) and turning it into a text in another language (the target text, TT). The second sense centres on the concrete translation product produced by the translator. This distinction is drawn out by the definition in the specialist Dictionary of Translation Studies (Shuttleworth and Cowie 1997:181):

It is an incredibly broad notion that can be understood in many different ways. For example, one may talk of translation as a process or a product, and identify such sub-types as literary translation, technical translation, subtitling and machine translation; moreover, while more typically it just refers to the transfer of written texts, the term sometimes also includes interpreting.

Running head: Multilingual Composition   4

Translation has been regarded as a key practice in the field of literature as it widens the readers span worldwide. There have been various approaches to define translation which communicates the source-language text by using the linguistic means of the target-language text. Similarly, Bassnett (2014) defines translation based on "meaning". While doing so, the translator sets a goal to reach the utmost proximity in terms of various linguistic parameters

It often argues that every translation is an interpretation. According to Gadamer, 'Every translation is …… already interpretation.' or 'The situation of the translator and the situation of a person interpreting are the same. Every translation is a completely trivial interpretation: interpreting is any activity aiming at bringing about comprehension and translating has the same aim, but normally involves a different language in which comprehension is to take place. Thus, 'Every translation is an interpretation' merely says that a certain activity aiming at comprehension is an activity aiming at comprehension. The unelaborated thesis of translation as interpretation does not convey more than this triteness.

Naturally, the term 'translation' is employed in different ways as well, and this multiplicity of uses can be made the subject of investigation in its own right. Furthermore, there are different kinds of translation, the differences depending mainly on the audiences of the translations.

TRANSLATION STUDIES

In 1978, in brief Appendix to the collected paper of the 1976 Laouvian Colloquium on Literature and Translation, Andre Lefevere proposed that the name Translation Studies should be adopted for the discipline that concerns itself with 'the problems raised by the production and description of translations. Translation studies is indeed a discipline in its own right: not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field with many far-reaching ramifications.

Translation has been perceived as a secondary activity, as a 'mechanical' rather than a 'creative process, within the competence of anyone with a basic grounding in a language other than their own; in a way as a low-status occupation. Discussion of translation products has all too often tended to be on a low level too; studies purporting to discuss translation 'scientifically' are often little more than idiosyncratic value judgements of randomly selected translations of the work of major writers such as Homer, Rilke, Baudelaire or Shakespeare. In such studies, only the product is analysed and the result of the translation process and not the process itself.

The nineteenth-century legacy has also meant that translation study in English has devoted much time to the problem of finding a term to describe translation itself. Some scholars, such as Theodore Savory define translation as an 'art'; others, such as Eric Jacobsen, define it as a 'craft'; whilst others, perhaps more sensibly, borrow from the German and describe it as a 'science'. Horst Frenz opts for 'art' but with qualifications, claiming that 'translation is neither a creative art nor an imitative art, but stands between the two. In English, only one attempt has been made to tackle the terminological issue, with the publication in 1976 of Anton Popovic's Dictionary for the Analysis of Literary Translation: a work that sets out, albeit in skeletal form, the basis of a methodology for studying translation.

Translation Studies, therefore, is exploring new ground, briding as it does the gap between the vast area of stylistics, literary history, linguistics, semiotics and aesthetics. at the same time, it is a discipline firmly rooted in practical application.

THE INDIAN CONCEPT OF TRANSLATION

The concept of translation, in the Indian context that offers a plurality of thought and diversity of culture is received in its multiplicity while in the Western context translation is received in a very specific and scientific mode of literary communication. With the dawn of decolonization, post-colonial studies have been insisting for a scientific approach to Indian translation for translation, which in itself, carries a baggage of one's cultural history and civilization. Translation has also been used as a tool of colonial hegemony.

According to K. Satchidanandan, the original has never been specially privileged and the translator's position has never been secondary in India. A retelling of the classics or epics is a very creative norm of translation in the Indian context. During the pre-colonial period translation in India was very much Inter-textual. The term for translation is anuvada, i.e., repetition. The problem of translation is not merely cultural or linguistic but aesthetic too

Ayappa Panikar has pieced together some very useful concepts of translation as,

1. Anukriti (imitation): Imitation of the original. (One can imitate what one is not. The product of imitation is not the same text but a similar text)

2. Arthakriya: Putting emphasis on the manifold ways in which meanings are enacted in different texts.

3. Vyaktivivekam: Rendering of the meaning inferred by the reader or invoking interpretation based on anumana or inferential potential of a given passage.

4. Ullurai (inner meaning): means inner speech. Not the heard melody or the speech within. In a literary text this is the vital layer

Munshi Premchand

Munshi Premchand (1880-1936) is probably the most translated of modern Indian writers with the possible exception of Rabindranath Tagore. The stories of Premchand that are most frequently anthologized are those that highlight the oppression of the poor, Dalits and women. While victimization of the powerless was doubtless Premchand's main theme, placing him in the company of the great truth-tellers like Charles Dickens, Thomas Hardy, Leo Tolstoy and Fyodor Dostoevsky, there are also many other Premchands, some of them less in tune with modern progressive tastes- the Gandhian Premchand, the Hindu Premchand, the Romantic Premchand, the conservative moralist Premchand.

He belongs to the literary culture and tradition of two language literatures, namely Urdu and Hindi, and pioneered modern fiction writing in them. He divested fiction's preoccupation with romance and fantasy in the two languages and gave them the hard texture of realism. The languages in which he wrote or translated in, that is, Hindi and Urdu are not entirely separate. They have similar origins, even though they evolved into two separate languages. Premchand handled both of them ambidextrously and left his indelible stamp on their fictional literatures.

His writing rebelled against narrow religious bigotry and imbued a whole generation with the idea of a new social order of justice and equality. He began writing under the pen name "Nawab Rai" and published more than a dozen novels, around 250 short stories, several essays and translations of several foreign literary works into Hindi. He has been referred to as the "Upanyas Samrat" ("Emperor among Novelists") by some Hindi writers.

A novel writer, story writer and dramatist. In his last days, he focused on village life as a stage for complex drama, as seen in his most famous work Godan as well as the short-story collection Kafan (1936). Premchand believed that social realism was the way for Hindi literature, as opposed to the "feminine quality", tenderness and emotion of contemporary Bengali literature. **Eidgah**

Eidgah translated into English by Khushwant Singh is one of the most controversial *books*. It captures the style, atmosphere and ease of the original composition. Although the field of translation studies has come up with various constructive suggestions for the translators, translating a literary text is indisputably a strenuous task and demands high levels of dexterity. Whereas Munshi Premchand's "Eidgah" is regarded as the one of the finest works both in Hindi and Urdu literature. It is part of a "Maansarovar," a collection of short-stories. His stories peep into his sheer brilliance as he tracks the growth of his characters, their ambitions and priorities in life. Various novels are written from child's perspective and some notable examples are Charles Dickens' *Oliver Twist*; Mark Twain's *Adventure of Huck Finn.* Like them, Premchand's story too transports readers into the mind of a child named Hamid. It shows the growth how a child behaves like a grown-up man and purchase} tongs, instead of sweets or toys. It clearly reflects the love and care of Hamid towards Grandmother. His works throw a light into the psyche of the rural Indian society and its members. Out of many short stories that he has composed, "Eidgah" is one of the well-known ones. Set in the countryside of rural India rooted deep into the flavour of Indian villages and peasant life. The narration comes straight from the heart of the protagonist, a four-year-old Muslim child. It is a story about the bonding that builds between a four-year-old protagonist Hamid and his grandmother Ameena. It narrates Ameena's concern for Hamid when he goes out to *Eidgah.* All by himself and deftly exhibits the struggle of Hamid with his own little self to overcome his desires for sweets, games, and toys in order to buy a pair of *Tongs* for his grandmother. Due to its strong and amiable subject, "Eidgah" has attracted many translators since its publication. Thus, the story revolves around poor Muslim women, who are taking care of her grandson, Hamid, only four years old. It nearly impossible to survive for a lonely woman whose son died and she has} to take care of only male, that is a small child. She is so brave that even poverty did not burden her from responsibilities.

At the morphological level, the rules of grammar of two languages, their idioms, writing and conventions differ. In the work of El Shafey (1985) underscores that.

"A good translation is achievable if the translator possesses a good understanding of the grammar, vocabulary and theme of the SLT. According to him, the translator should have the ability to reconstitute the SLT into the TLT in a way that it captures the style, atmosphere and ease of the original composition (p. 93).

Premchand has dexterously used words in order to maintain the rural tone in his story. On several occasions, he has used distinctive words which reflect that the characters emerge from a rural depth. For instance, Premchand has used "कै" in place of "ककतना" as a quantity interrogator. Khushwant Singh on the other hand, could only render it using the standard form available in the target language i.e. "how much," which has caused the diminishing of the native essence of the story. Several words in the story are rooted into the culture of Indian community and bear no equivalence in the translation.Which caused certain loopholes in the translation. Khushwant Singh has made an effort to search some near substitutes for these items and rendered them accordingly, but failed to denote the exact connotation. Some of such examples are "Tongs" "ि००ानन- पानन" as "fodder," "तोपप" as "cap," "गोटा" as "golden thread," "लोटा" as "tiny brass pot," "ि००ेवैयो" as "vermicelli pudding," " भड़कीले" as "better," "सभी" as "water carrier," "तवा" as "hot iron plate," "दामन" as "apron" and "मशक" as "water bag." In such cases where lexical items are culturally bound, their translation often results in detaching the local flavor from the text. Another example to produce an equivalent structure in target language text is "तब देखेगा, मोहिसन, नूरेऔर ि००ी कह ००ॉॅिॅ००ेउतनेिॅपैॅेननकालगे।"

"Then he will have more than Mahmood, Mohsin, Noorey and Sammi." P.g (10)

In the above sentences, the Hind translation it involves a piqued and satirical tone of a child who waits for his parents to return and bring along toys and gifts for him. But in English translation it turns out to be a flat statement, and hence, an emotion attached with it is lessened. Similarly, in another scene, Mohsin taunts Hamid of his ignorance using a taunting tone but this tone gets dropped in when translated into amazement. This has caused the loss of the intent of the author to convey the indirect sarcasm in the utterance.

"जनाब, आप हिकक फेर म!" "Mister, don't you know?" p.g(11)

Another interesting finding that came up while analysing the two texts is regarding the swearing and slangs in the Vernaculars are deeply connected to the socio-cultural setting in which they are used. This intense association creates an impediment for the translators in their route to reach equilibrium. For instance, a curse used by one of the characters in the story has been literally translated in the English Translation by Khushwanth Sigh. This has resulted into the loss of the meaning which is peculiar to rural India.

"नानी मर जाए" "mother's mother died"

Besides satirical and rustic tone, it is difficult to impart the innocence of the infant's babbling. In the story, when Mahmood bought his soldier home, his younger brothers started marching and crying like a watchman in a babbling manner

"छोनेवाले, जागते लहो," which was translated as "Shleepers, keep awake." pg. (12)

Although the attempt of translation is made to signify the babbling by misspelling sleepers, it fails in carrying the intended meaning.

        Another instance in the story where Mahmood's curative skills are referred to differs significantly in different translation. It reflects the sudden awareness of Mahmood of his ability to cure people, if Mahmood had been practicing his curative skills since past.

"महमूद को आज ○ात आ कक वह अ○ा डार है" "Mahmood being a bit of doctor himself".

The translation of the Idioms (expression) in the story, describes the riches of the greedy Chaudhri,

"कुबेर का धन भरा होना"pg(10)

has been done descriptively as "pockets bulging with coins like, the potbellied Kubera, the Hindu God of wealth." Since this idiom is connected with cultural and mythological significance, Kushwanth Singh has supplemented it with a brief explanation. Although the idiom has lost its literary essence in translation but he has done it commendably to maintain the meaning of it. Another interesting finding is with reference to a common expression is "राई का पहाड़ बना लेना' which means making fuss about nothing.

 The literal translation has expressed as "turn a mustard seed onto a mountain."

Thus, the translation version of Khushwanth Singh differed in various aspects of lingual as well as literary text by Munshi Premchand.

The Shroud

 Indianization of English is an idea of some post-colonial Indian translators which made the story an

attractive work. The tale has been translated by various Indian and foreign translators which depict various

interpretation. The translated version of David Rubin (1969) and Rakhshanda Jalil (1992) gives an insight of

various styles of art of translation of the story The Shroud.

Running head: Multilingual Composition   9

It was a wintery night…. Is a fragmented description of the scene of the village and its surroundings through

the use of a semi-colon and a conjunction. Naturally, for a translation to be a successful retelling and also a

truly independent text from the original, similar changes in transitions, sentence shape and even paragraph

structure takes place whenever it is appropriate.

چماروں کا کنبہ تھا اور سارے گاؤں میں بدنام They belonged to a family of chamars- the lowest among the untouchable

castes since their caste dealt with animal hides. (Rakhshanda Jalil version)

کاشتکاروں farmers, سادھو anchorites, سائی کر کے گھاس چھیل کر وہ سیر بھر آٹے کا انتظام کر لیتی تھی اور ان دونوں بے

strived to toke the bellies غیرتوں کا دوزخ بھرتی رہتی تھی

Tejaswini Niranjana calls literal translation or what Sanskrit scholars called chhaya (shadow) the translation of

text from one language to another "word-for-word", rather than giving the sense of the original. A real

translation is transparent; it does not cover the original, does not block its light, but allows the pure language,

as though reinforced by its own medium, to shine upon the original all the more fully. In The Shroud there are

several words where David Rubin and Rakhshanda Jalil translated Urdu words into English.

الاؤ camp fire- fire (David Rubin)

اوجھا – exorcist (Rakhshanda Jalil)

میری عورت'- my wife

گھر والی – wife (David Rubin)

کچوریاں - savoury pasties (Rakhshanda Jalil)

پان -betel and cardamom (David Rubin)

سیری - satiation (Rakhshanda Jalil)

ٹھگنی کیوں نیناں جھمکا وے۔ ٹھگنی -

Enchantress! Dazzle us not with your eyes Enchantress! (Rakhshanda Jalil)

Deceitful world! Why do you dazzle us with your eyes? Deceitful (David Rubin)

There are several words in Urdu and Hindi where Rubin and Jalil was not able to translate into English as they

have retained, they true essence of aesthetic of the words.

Dada – father

chamars

Paisa

Puris

ghee

 dhotis

 zamindar sahib - zamindar sahib

 annas

 change, can lead many faculty members to burn out and underperform in the online environment (Hogan &

 McKnight, 2007; Cross and Polk 2018)."

maya

The idea of fidelity to the text, it is not shunned the translation of Rubin and Jalil. Moreover, it was an attempt

to reach the audience at the large scale by remaining faithful to the original text. According to scholars of

translation, "a translator should remain invisible and not get in the way of the translation. To put it differently,

the translator should seek to not leave his handprints on a given translation.

Conclusion

The translation is a practice in which the meaning of a text is carried from one language to another. It is a

practice that involves the succession of two major processes determined by the capacity of the translator. While

many types of translation can be achieved effectively, literary translation poses significant challenges for the

translators as the translators are required to transmit the meaning of the text without diminishing the literary

essence of texts. Over the years, the field of translation studies has acquired several useful propositions for the

translators such as; Khushwant Singh, Rakshanda Jalil and David Rubin. These propositions have certainly

ameliorated the reliability of the contemporary translations. However, translation of multilingualism demands.

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