Pradnya
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New Trends in
Translation Studies

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Foreword

Pradnya Sanket literarily meaning 'signal of knowledge' is a multidisciplinary international peer reviewed journal which is published annually. The college promotes research in all disciplines, organises seminars and conferences to bring to light the ideas, thoughts and philosophies from all quarters of the world. The college has a research centre in Commerce, English and Sociology. Research papers are invited from the research scholars and published in this journal. The professors of the college also publish their papers on their respective subjects here. Updated knowledge and insights are shared which facilitates enlightenment.

This issue of Pradnaya Sanket is focussed on **New Trends in Translation Studies.** The Department of Languages (English, Marathi and Sanskrit) had organised a national seminar on translation studies and invited papers. Selected papers from research scholars from all over India have been published here. This gives you a glimpse of the translation activities happening all over. Though it is a vast area of study, the papers here highlight the importance of translation in today's world.

In this age of digitalization we have got the opportunity not only to translate important texts of leading statesmen, thinkers, writers and intellectuals but ideas also from advertisers, businessmen, researches in medicine, engineering, management, arts, commerce, science etc. The whole world has been benefitted by translation.

It is a pleasure to bring to you some selected papers in the area of translation through this issue of Pradnya Sanket.

Dr.Tanuja Nafde
Principal

Editorial

In this age of globalisation and knowledge revolution, translation plays a very important role in spreading ideas, sharing information and knowledge dissemination. Translation is the key to understanding different cultures and civilizations and to unravel the treasures of knowledge and wisdom encompassed in the rich varied Indian and foreign languages.

Translation plays an important role in bringing nations together, contributing to the development and strengthening of world peace and security, encouraging mutual respect for other ways of life. This issue of Pradnya Sanket focuses on the new trends in Translation Studies as this is a new interdisciplinary field that is yet unexplored to its full potential.

The National Education Policy 2020 has given considerable importance to translation and emphasized importance of multidisciplinary education in home or regional language. There is an immense scope in learning translation as it will open new vistas of opportunities in Indian as well as foreign languages in areas of business, science, medicine, arts, technology etc.

The research papers in this issue unravel the philosophies, thoughts of great thinkers writers, seers from different countries, religions and languages. Translation has made it possible for us to understand them. In this issue we get the flavours of translation of Premchand's Godaan, Dalit feminist Shantabai Kamble, Urmila Pawar, Gulabrao Maharaj, the State of Society Depicted in Mrchhakatika transcribing the Consciousness of Mexico-Spaniard Diaspora etc.We also understand Machines have facilitated us to translate texts but they can never replace human beings. Every language has its own significance and there are things which can and which cannot be translated. We also have in this issue the traditions of translation in Sanskrit.

Dr. Manjushree Sardeshpande
Editor

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C O N T E N T S

Dalit Feminism in the Translated Works of Marathi Women Writers

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Abstract

Translation helps in making literature available in language other than the original. Translation helps in understanding different world, which would not have been possible without translation. It is difficult to learn each language. Reading translated works make us enter and experience different world and which would otherwise never get to experience. Translated creative writings and books have added to learning. In addition translated works help to get something with which we are not familiar to. It is an admission to new stories, culture, traditions, lands, philosophies, politics. Translation helps in adding reading audience to the book. Dalit literature is way of spreading awareness, which can further bring change in social order; Dalit literature is way to bring transformation and insurrection. Dalit women atrocities did not figure out in literature, these issues were never the part of main stream Dalit literature. They have neglected the women issues. Dalit women are more sufferer than the Dalit men. These women suffer on multiple levels. Even the Dalit movement which was initially active only talked about the Dalit community, women had no place in the movement until the women themselves realised there cause and came forward bringing and highlighting their own problems. Some prominent Dalit women writers came with their autobiographies, which infact was not an autobiography but it represented the complete Dalit women and their related problems. These autobiographies were translated and earned large audience who stands and realises about the atrocities towards Dalit women.

Key words: discrimination, caste-system, bhakti movement, yeskar, gender, marginalisation.

Introduction

Indian Dalit Literature represents the Dalit community which had no place in caste system. They were the depressed classed, who were not a matter of concern for the society. It is a way of social movement, who's ultimate, is to establish liberation for Dalits. Further these literary narratives wanted the fundamental rights for Dalits and to bring active participation of Dalits in social order. Dalit literature is a mission for identity and social equality; it wants egalitarianism within the society. Dalit literature has many fragments; some of the prominent writers have raised only the issue of Dalit community and mainly articulates the oppressed history of a community;

documenting atrocities and discrimination done to Dalits by the hegemony of upper-caste people, but have left the issue of patriarchy and women within the community.

Dalit women, spearheaded by Dr. B. R. Ambedkar were therefore attacking the very root of this slavery, namely the caste system of Hindu religion. His advocacy of conversion to Buddhism was to liberate the Dalit women from the clutches of caste system. African-American literature has some similarity to Dalit literature of India. Suppressed class movement started by the motivation of prominent Dalit leaders. Baba Saheb asked his people to take refuge of Buddhism because it was a progressive religion. The religion is based on liberty, equality and fraternity.

Urmila Pawar Marathi Dalit writer stated that Dalit women's issues did not have any place on the agenda of the Dalit movement and the Women's movement. Even today things have not changed. There are feminist writers in literary field but there too Dalit women did not obtain any place in literary narratives. The women writers other than Dalit women did not show concern for Dalit women; it is clearly visible that Dalits women are Dalits among Dalit community. Hence, educated Dalit women took the initiative of representing the women of their own community in literature. They observe the need to alter Dalit perception and make them realise their power and right.

Dalit literature came into existence with the beginning of Dalit conferences in 60s with the initiative coming from Marathi writers. There are many Dalit Marathi writers such as Bandhu Madhav, Annabhau Sathe, Daya Pawar, P.I. Sonkamble, Shantabai Kamble, Raja Dhale, Namdev Dhasal, Laxman Mane, Laxman Gayakwad, Hari Narake, Sharankumar Limbale, Arun Kamble, Waman Nibalkar, Bhimsen Dethe, Bhau Panchbhai, Ambadas Shinde, Murlidhar Bansode, Kishor Shantabai Kale who have contributed a lot to Dalit literature. Dalit literature served as an inspiration to understand their right and protest the oppression.

Dalit literature questions the subjugation and dehumanization of a large section of humankind. Literature has always served the purpose of righteousness and compassionate society.

Dalit women autobiographies have some general outline of expression. These women demonstrate double discrimination; caste and Dalit women, the socio-cultural system and the patriarchy. Dalit women autobiographies are full of open presentation of resentment. These women are not looking for pity but they are combating for their right, power and position. They want their community and women of the community to survive with self-respect.

Dalit women memoirs translated in English reveal the awareness among Dalit women and participation in Dalit liberation movement, how they worked hand in hand with Ambedker's ideology to bring liberation. They also served as an activist to spread awareness and bring more

women to join the front of liberation. Translated Dalit women testimonies help the society of Dalits as well as non-Dalits to understand hidden feelings of disagree and without erroneous performance they revolt under the yoke of endured humiliations of past. Specific ways and motives of a shared feminine sensitivity and cultural creativity are highlighted.

Translation is generally considered to be a woman's field. It's seen as one of the 'nurturing' professions, professions which care for other people, where the workers' reward is supposed to be the good feeling they have about helping others. Translating is like smiling, or like typing out a dictated letter. It's a nurturing profession. We are supposed to like helping people to communicate with each other, and that's supposed to be our reward.[1]

The Translated Dalit literary life-narrative proves o be the most appropriate way to observe the cruelty of the society and their own community The focus of these narratives on the women's life which most of women's daily chores and moves remain unnoticed. They show the repressive control of male hegemonic dominance is the central of the community and family life. They relate their position in the family, their relation with husband, in-laws and children. Life stories only could reveal hidden attempts of resistance usually unaccounted in the records of historians. The deep preserved and dormant internal motions of rebel are stirred up by struggles for basic survival. The Translated works of Dalit Marathi women writers have played very significant role in bringing forward their status and discrimination before the society. Maya Pandit, Pro Vice-Chancellor and a professor of **English Language Teaching (ELT)** at the **English and Foreign Languages University, Hyderabad** has played a significant role in translating literature. She is a renowned translator from Marathi to English and vice-versa; she has published extensively on gender, caste, alternative Marathi theatre, and teacher's education. English translation of Shantabai Kamble's The **Kaleidoscope Story of My Life (1986),** Baby Kamble's **The Prisons We Broke (2008)**, Urmila Pawar's **The Weave of My Life: A Dalit Woman's Memoir (2008)** are prominent translated works of contribution in literary fields. These works act like a resources for understanding the society who remain on the margins within a society.

Maya Pandit writes, *Translation is a journey that requires the translator to cross many borders. The text being translated is not an incommensurable universe; it is part of a landscape that gets mapped in the dynamic and complex relationship defined by the constitutive and constituent forces operating in specific social formations at particular points in time. The text itself may provide perspectives on the way the terrain should be negotiated, navigated, and traversed. The task becomes all the more difficult when one realizes that the paths have to be constructed for an outsider, a traveller who may be entirely new to the peninsula and needs to be introduced to the region, to the nooks and corners of this territory, since this is basically what a*

translator is expected to do. 2   Translation: A Case of Border Crossing in the Global Village Maya Pandit
https://ntm.org.in/download/ttvol/Volume7/Articles

Shantabai Kamble belonged to an integrated family order, after the death of Shantabai's mother; her elder sister looked after younger siblings. Shantabai and her younger brothers and sisters would visit to Akka's (elder sister) house for food. She was so kind and loving to her younger brothers and sisters that she would feed them keeping herself hungry. Poverty was the biggest cause of suffering for the Dalits. It was difficult to meet two ends meals for Dalits. They were very much dependent on upper caste for petty things.

Community solidarity is also visible in works of Shantabai. She refers to nomadic entertainers who belonged to lower caste. In one of the incident the community's solidarity is visible, when the camel of the entertainer dies and people of lower caste in the village come forward to rescue the owner of the camel by collecting money and selling the meat of the camel in the market to earn money and bought horse for the owner. Shantabai mentions about Bhakti Movement. The Bhakti movement was for the empowerment of the people who were standing on the last stair of the society. Bhakti movement also provided momentum of growth to vernacular literatures. It was kind of revolution against existing ways of devotion and came forward to bring reforms in certain rites of devotion. Initially this movement started from South India, by Alvaras the devotees of Vishnu and Nayanars the devotees of lord Shiva. The movement protested against the caste system and dominance of Brahmans and wanted to reform the existing system. Bhakti Movement found its establishment on the influence of vaishnavism and evil practices within Hindu religion. The major leaders of Bhakti movement were Guru Nanak, Kabir, Ravidas, Ramananda, Chaitanya Mahaprabhu etc. Bhakti Movement made reform in both the religious as well as in social arena. Hindu religion had downfall and new religion came into practices. Social relationship within the society improved. The caste system saw the downfall and lower caste had better social status. The society observed promotion of social service and development of composite art in the society with enrichment of literature. It encouraged the development of regional languages such as Hindi, Marathi, Bengali, Kannada, etc. The lower classes and castes ascended to a significant position. The Bhakti movement gave equal importance to men and women which gave way to the importance of women in society.

Shantabai Kamble had seen criticism about her education and the criticism came from within her own community. The people of her community started suggesting her father to give Shantabai Kamble a marriage as she have passed seven standard and she had crossed her age of marriage. The society itself was the enemy in the development and changing life styles of people. Finally Shantabai Kamble got married to a school teacher. Shantabai Kamble was blessed with good parents who understood the importance of education, as education could only change the

status of Dalits. Shantabai's family was against dowry and therefore they refuse to pay any amount as dowry.

The work of Babytai Kamble reveals two forms of life first of Dalit as a community and second Dalit women who experience life suffering on two-folds first as a Dalit and second as a Dalit women. Babytai Kamble finds Ambedkar as a path bearer who helped the Dalits to find their position within the society. Babytai Kamble was very happy to find the things changing in her place, but there were some who took the place of progressive Dalits. She also vehemently criticizes the fact that the so called civilized Dalits still want to win applause from their oppressors i.e. the people of the upper caste for the progress they have made through their own conspicuous efforts. Babytai Kamble expresses hatred and aversion towards higher castes that had created an illusion among the mahars that the yeskar's stick was like a royal staff. Each yeskar considered this stick as a mark of honour for his family. Babytai Kamble mentions that to make the mahar feel royal with stick and bell was just a gimmick played by the upper caste. Baby strongly condemns the yeskari system further she claims that that upper caste people had adopted shrewd way of keeping mahars in their clutch and employed mahars according to their own convenience. Mahars were dumb headed to believe on the upper caste, they could not understand the motive behind the act. As the upper caste people convinced the lower caste that the upper caste took care of them and had set employment for these people. But the fact is that they have thrust the demeaning duties on Mahars. According to the author, the people of the high caste are parasites who survive on the labour of Mahars and cannot do anything without them. Every village had Chawdi, it was a place where the people gathered for conversation or to exchange their views.

Baby mentions the discrimination faced by the Dalit children in schools. Dalit children had to face humiliation, harassment and discrimination. Teachers who are considered to be ideal people were also involved in the practices of discrimination. Teachers would make Dalit children feel inferior before the upper caste students. But Babytai Kamble and her friends would confront the upper caste girls. They did not submit before these girls. The Dalit girls would retaliate in the same manner as the upper caste girls did to Dalit girls. The school in which Babytai kamble was getting education was a girls' school. The teachers of the school favoured the upper caste girls whenever there was any quarrel between the two community girls, the teacher would punish the Dalit girls without finding the truth.

Babytai Kamble very audaciously criticises the caste system. The critisim originate from a subjective spontaneity, which remains to be understood for itself. Babytai Kamble hits and comments upon apparently nonsensical rituals to which series of generations have succumbed,

offering and sacrificing their lives to gods made of round stones only. This was truly the way that women found in their down-trodden condition to keep themselves alive. A Human being ought to keep his mind engaged in some pursuit in order to find joy somewhere and grow shoots of hope. While nourishing these shoots of hope with all the strength of their soul, they surely made them grow. Baby Kamble states that all the enjoyment of upper caste prosperity was founded on the pith and marrow of the Mahar women. Babytai Kamble writes about her book; *for me, the suffering of my community has always been more important than my own individual suffering. I have identified myself completely with my people. And therefore Jina Amucha (The Prison We Proke) was the autobiography of my entire community.*3

Dalits or untouchables, were involved in most objectionable and unhygienic duties. Dalits were considered to be culturally low-grade and contaminated by nature and for that reason they were restricted entry into main community. They had to live in isolation. Maya Pandit explains about translation, *Baby Kamble's autobiography Jina Amucha, I encountered a similar problem. The title of the original Marathi book meant This Wretched Life of Ours". But actually the book narrates a heroic tale of the struggle of the entire Mahar community under Dr. Ambedkar's leadership; it is a story of suffering as well as courage, fired by the indomitable will of the women to change the life of the entire community. The collectivity of the struggle and resistance becomes more important. The book is not written in the victim mode. This underlying reality, which is taken from the lived struggle of the Dalits for dignity and self respect and which is not represented in the Marathi title, became more important for me. Hence, I changed the title of the translation from the literal This Wretched Life of Ours to The Prisons We Broke.*4

Urmila Pawar like any Mahar had to face many social and cultural problems. She had to suppress her emotions, which when expressed would bring insecurity in life. The caste she belonged was a hurdle in all walks of life. Not only the caste even the life or her acceptance in the family was obstacle. She was the sixth child of her parents; the gender itself was a curse for her.

Urmila Pawar well understood her caste. Mahars had no position and identity in the society. Looking into the situation she with her family and other members of her community accepted Buddhism as a religion. The words and call of B. R. Ambedkar had much influence on her and her community. B. R. Ambedkar had asked the Dalit community to give up Hinduism. She had come across several instances of discrimination and humiliation at various places. Urmila also loved the equality and brotherhood of Buddhism. With acceptance of Buddhism Urmila found a new life and started realising herself and the importance of women in society.

Urmila Pawar's autobiographical work, **Aaydaan**, translated by Maya Pandit as **The Weave of My Life: A Dalit Woman's Memoirs** expresses Dalits perspective as a community as well as Dalit women. The book reveals the social structure and practices which prevailed and is

still prevailing in contemporary time, as many a times we come across to some incidents related with Dalit suppression and restrain. Sufferings and pain of caste victims are unwrapped before the readers. Urmila tries to bring out the marginalisation on three-fold, first as Dalit, second as women and third as Dalit women. The book covers several levels of prejudice faced by women such as; sister, wife, daughter in law etc. the burden that women try to overcome.

Urmila found women in the Dalit movement were treated as Dalits. It states as Dalit women were Dalits within Dalit community. This thing particularly hurt Urmila Pwar and she took initiative with the help of other female Dalit activist like; Hira Bansode, Meenakshi Moon, Sulochana, Nanda Lokhande to establish **Dalit Women's Literary Organisation**. Urmila was more concerned about the liberty of Dalit women and therefore she thought the platform would help Dalit women to express freely and understand each other to resolve their issues. Urmila worked for the organisation and she started marching on foot in different regions to spread awareness regarding the organisation. How the organisation was for the Dalit women and she also persuaded these Dalit females to join the organisation for their betterment. The work was very hard as women would not get easily convinced, some would criticise the organisation meant only for show just like earlier organisation in the name of Dalit. Urmila also came to understand the reason behind poor Dalit women participation. Urmila writes; *Women issues did not have any place on the agenda of the Dalit movement and the women's movement was indifferent to the issues in the Dalit movement. Even todays things have not changed.*5

Urmila Pawar found the Dalit organisation full of discrimination. Gender marginalisation was common practice. The general practice of male supremacy was very much evident. The organisation was formed to revolt against the marginalisation of Dalits, the men of the organisation practiced marginalisation against women. Urmila has placed abundant examples to understand about the victimization of Dalit women by the upper caste women in the name of caste. Urmila mentions the negative side of the discrimination she had seen. But as a reader we can observe that discrimination was not only based on caste. The life style of the Dalits was also responsible for the discrimination. The one good example of this was Urmila's way of attending school. She attended school in a very filthy way. She herself mentions how her teacher Biwalkar tried hard to teach cleanliness to Urmila but she never bothered to learn it. Urmila's school uniform would be very dirty; she had a habit of spitting everywhere. The advice of the teacher Biwalker can be taken as discrimination but as a reader it also appears a small task performed by the teacher to bring reformation within Dalits. The teacher advised Urmila to go and ask her mother to make new dress, buy soap and start washing the cloths by herself.

Urmila with the help of her memoir wanted to loosen all the things that she was

connected to in her life; childhood days living a Dalit life, again awakening of a Dalit girl, giving up slavery and revolting for her right as well for the right of the Dalit community especially for the Dalit female because Urmila well understood the condition of women within her community. Urmila had seen the condition of women from her childhood days and she had herself experienced it on her personal life before as well after the marriage. Urmila has well explained the condition of Dalit women at different places; schools, house, society etc. Women faced troubles and suppression in every responsibility they came through in their life. Women may be a daughter, wife, mother, daughter-in-law; all the relationships had no dignified life for her.

Maya as a translator narrates; *the problem cannot be posed as an either-or problem. Against the background of internal colonization by the urban upper caste middle class elite of the subordinated local sub-cultures, it might be politically more expedient to translate resistance writing from the local languages into English, as well as from one Indian language to another.*6

Dalit women translated autobiographies are a contribution to literature that threatens upper caste hegemony in literature. Dalit translated literatures helps in mobilisation of Dalits in the protest against the upper caste and the caste system, who do not belong to the language of the original writer. Dalit literatures also show the intellectuality among Dalits. This shows the changing graph in the society.

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Godaan: Criticism of Life

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Abstract

Prem Chand was the pioneer of progressive writing in Hindi novels. He studied social problems like a sociologist, and presented them like an artist, arousing noble emotions of love, kindness, charity, pity, etc. for the fellow beings, without any prejudices of caste, colour or race. Prem Chand also seems to say something similar as he presents the disparity between the rich and the poor, the Zamindar and the farmer, and also the emotions of love and sacrifice deeply rooted in the hearts of the people, as low as Chuhia and as high as Professor Mehta and Dr. (Miss) Malti.

Key words: *Exploitation, Devil, Criticism, Society, Struggle*

Godaan is a novel of epic dimensions, portraying the exploitation of the farmers though India was then a country of villages and dependent almost entirely on the labour of the farmers. Prem Chand has devoted more than half of the novel to the depiction of poverty of the farmers, represented by Hori. He had a life time ambition to own a cow, but it had become a task as difficult as buying a luxury. Hori had tricked Bhola into giving him a cow, yet the money-lender, Jhinguri Singh would not let him have the pleasure of owning a cow, and his own brother, Hira, poisoned the cow out of jealousy. Once lost, he could not get the cow again in his life time, except in his last vision in which "the image of a cow rose before him, just like the celestial cow which grants all wishes. He milked the cow and was giving the milk to Mangal when the cow turned into a goddess...." (34). Hori died without the satisfaction of owning a cow, which was nothing less than owning the Kamdhenu for him.

The farmers were at the mercy of the Zamindars and the money-lenders who had no mercy for them. The Zamindars would realize not only the rent, but would also impose fine, throw them off their land on a false excuse. The farmers had no escape —between the devil and the deep sea they were: Rai Saheb, the Zamindar, asked Hori to inform the villagers to collect Rs. 500/- for him though it was too big a sum for the villagers. The money-lenders were like vultures. Prem Chand writes to expose their tyranny— "Murderers and blood-suckers, that's what you village headmen are. Interest rates of twenty five and fifty per cent, tips and donations, bribes and graft—rob the poor any way you can!" (22) Police, Patwari and 'the Brahmins also demand a share in the flesh. The Police Inspector has been named Ganda Singh by Prem Chand because he was strong as a

ram to extort money from the farmers. About the oppressive role of different agencies, Prem Chand writes: "Everyone around here considers the farmer fair game. He can hardly stay on in the village if he doesn't pay off the Patwari. If he doesn't satisfy the appetite of the Zamindar's men, life is made impossible for him. The Police Chiefs and the constables act like sons-in-law. Whenever they happen to pass through the village, the farmers are duty bound to entertain them royally and provide gifts and offerings lest they get the whole village arrested by filing a single report. Someone or other is always turning up-the head record keeper or the revenue official or the deputy or the agent of the collector or Commissioner — and the farmer is supposed to attend him on bended knee" (27). Thus, the novelist has drawn attention of the society towards the tyranny that the farmers were subjected to.

But the condition of the Rai Saheb, who was the Zamindar, was no better. He was patriotic and commiserated with his tenants yet he was obliged by the circumstances to impose penalty. He explained, "We seek shelter from revenge with the police, the officials, the judges and the lawyers, and like beautiful women, we become mere playthings in their hands….. When the British Saheb comes here on a tour or a hunt, it's my job to trail along after him. One frown from him and our blood runs cold….. we have fallen prey to the system, a system that's completely destroying us" (17). The novelist has a soft corner for the Zamindar who he thinks is caught in a vicious circle.

But money-lenders have no saving grace. They are incarnations of devil, the off-springs of Mammon who was damned to hell because he loved nothing but gold. Prem Chand exposes their villainy as he tells the society, "I remember your giving us thirty rupees to buy a bullock. Then it becomes a hundred, and now hundred has become two hundred. That's how you people rob the farmers and turn them into hired hands while you take over control of their land."

The Brahmins who act as family priests also look for the opportunity to fleece the gullible farmers. These Brahmins would demand the toll in the name of God and heaven without any qualms of conscience. Prem Chand takes a dig at such Brahmins as he says, "As a family priest, you can go to anyone's door and come back with something in hand. You people get something whenever there's a birth, whenever there's death, whenever there is a marriage, whenever there's funeral. You work the fields. You lend out money. You act as brokers. And if anyone makes a mistake, you set a fine and ransack his place, with all that money, your bellies still aren't full" (59).

The editor Pt. Onkarnath who boasted of being the mentor and champion of the underdog was factually a hypocrite. He charged money from the Rai Saheb for keeping his lapses under carpet and also from the foreign firms to give place to their advertisements in his paper against his sworn policy of swadeshi. He knew he had the power to malign anybody, and was out to use this

power of the press to entrap big cheese for money. Giving him a dressing down Rai Saheb said, "Yes, I admit that on one or two occasions you have shown some manliness, but always with an eye to your own interests, not the public welfare. Now don't start looking shocked and angry. Every campaign you have fought has had the, same opportune results—the enhancement of your own prestige and power and income" (63). And as the Rai Saheb offered to pay the subscription of a hundred new fake subscribers, he accepted the bribe with a smiling face. He said, "The first transaction this morning brought in fifteen hundred rupees." I must have seen an auspicious face when I first woke up."(64)

Chandra Prakash Khanna, Bank Manager and sugar mill Director lived a dissolute life, regardless of the fact that he had made a hell of the life of his wife, Govindi. The novelist tells, "Often he would lash out angrily at Govindi. On such occasions she would retreat to her own room and spend the night weeping while Khanna sat in the living-room listening to the music of prostitutes, or went out drinking to the club" (55). He had cast his evil eyes on Doctor Malti. In business he was an opportunist. He wanted commission from Rai Saheb to get loan sanctioned to him.

Shyam Behari Tankha, lawyer and broker, had his finger in every pie. Money was topmost in his mind and every other consideration was subsidiary. He enticed Rai Saheb to contest election for council by giving him an understanding that the Raja Saheb would hand over a hundred thousand rupees on a platter to get him dropped out of the race, though it was known that the Raja Saheb was determined to get the distinction of defeating the Rai Saheb. Tankha had obviously double-crossed the Rai Saheb for his own interest, and dismissed him arrogantly.

Mirza Khurshed was a man of Persian origin. "He had made two pilgrimages to Mecca—but he drank heavily. He would often say that there was no point in sacrificing life, for the sake of the poor if one, didn't obey any of God's other commandments. His was not a clean past. He was a contractor in Basra but he ran into trouble because he, carried an affair with an English woman. He was ordered to leave the country within twenty-four hours. As he was an old acquaintance, Rai Saheb helped him in setting up a shoe store. He made a fast buck and got elected to the Council on the ground of a good reputation. However, he had no religious scruples. He did not say his prayer for ten years. After some time, he became a pauper and had to borrow money even from Gobar and forgot to repay the loan. But all his strength and weakness remained confined to his personal life, as he had nothing do with the society. In a way he was wasting his life." (32)

The picture of the society presented in *Godaan* is dark and dismal. The farmers were exploited, the money-lenders and business-class, represented by Khanna and Tankha were ruthless in making money and Zamindars, represented by the Rai Saheb as he said, were forced by circumstances to extort money from the farmers. What was the hope for such a society! Was it dead or still pulsating? Such questions seem to have perplexed the novelist. After all, the society is an institution, having innate strength to regenerate. However, degraded a society be, there are

always some elements which sustain it. Professor Mehta and Dr. Malti represent such elements. They had finer emotions of love, service and sacrifice. Mehta was a Professor of Philosophy while Malti was a Physician. Mehta was of the view that concepts of dualism and non-dualism had no significance without practical application of ideas to life, which meant that gulf between different faiths should be bridged. Dr. Malti was actually doing it. She nursed the child of Gobar and would often visit the dwellings of the poor to give treatment to the sick. "Prem Chand puts his faith in the goodness of man. Howsoever bad the times be, saints and prophets come to the world generally when they are most needed by the society" (Interpretation, Inder Nath 56). Thus, the processes of degeneration and regeneration go on simultaneously.

The artist's aim is to present a true picture of the society before the people to make them aware of the evils that have afflicted the society. In this connection Thomas Carlyle holds that an artist is "the world's priest guiding it like a sacred pillar of fire, in its dark pilgrimage through the waste of time" (Hero as a Poet 44). A. H. Clough also thinks that it is the duty of an artist to give right guidance to the society. In his poem, Come, Poet Come the poet says —

> "Come, Poet Come
> To give an utterance to the dumb,
> And make vain babbles silent, come." (Poems and Prose Remains, Volume II 87)

Hori is that dumb that required the voice of the novelist. Prem Chand's *Godaan* presents a criticism of the society in true colours. In his address to the Progressive Writers' Association also, Prem Chand said, "A litterateur or an artist is by nature, progressive. He does not perceive the individual and society in those conditions of happiness and freedom in which he wants to see them in his imagination. For this reason, he always feels dissatisfied with the present mental and social conditions. He wants to end these disgusting conditions so that the world may become a better place to live and die in." In his struggle to make the world a better place to live in, it becomes necessary for an artist to fight against the evil which have bedeviled the society and establish a world of joy and happiness. *Godaan* is certainly an admirable attempt in this direction.

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Importance Of Translation In A Multilingual Country Like India

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India is one of the very few countries in the world that has two different names on its postage stamps and currency 'India' in English and 'Bharat' in Hindi with its 28 recognized languages and 10 scripts. It is one of the most challenging. Yet promising areas of literary activity as well as publishing in India.

Translation is not one thing. Like the Elephant in the story of 'the Six Blind Men and the elephant', it has meant different things different people, at different times, in different cultures and histories. Term 'translation' to any one fixed definition is not productive either. That is because the term 'translation' covers a whole range of widely differing writing practices. Just look at the Plethora of words which refer to the concept of translation in our languages: bhashantar, anuvad , tarjuma, anuvarthan, adhoor (based on), spoorti (inspired by) in Hindi, or the Kannada words-punarlekhana, punarachane, maru kattu, kannadisu, deshaanthara, kaalanthara, or English words like reflection, refraction, adaptation, rewriting, new-writing, transformation, transcreation.

Translation plays a key role in the utilization, addition and expansion of languages. It enriches the target languages and literature written in it. The target language benefits through the absorption of phonology, vocabulary and syntax of the source language. Translation reveals strikingly the likeness and difference between two civilizations because it depends on a double awareness of the cultural context in which the original was produced and of the context in to which it is to be projected.

India is a multicultural multiethnic and multilingual nation. As many as 1,652 languages and dialects are spoken in India. The constitution of India recognizes fifteen major languages. These are Assamese, Bengali, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Marathi, Oriya, Punjab, Sanskrit, Tamil, Telugu and Urdu (Competition success Review book (1990-596). So, In India translation is a necessity for following reasons.

- The medium of instruction has been changed into regional languages event at the University level.
- Most Universities are now planning to offer special courses in translation.
- The Sahitya Academy, New Delhi, is encouraging translations of regional literature from one language to another and into English.
- Translation from one Indian language into another are necessary for national integration.
- The Urban societies which are multilingual need translations in order to permit people to communicate with and understand each other better.

What is very heartening is that scholars from India such as A.K Ramanujan, Sujit Mukherji, Gayatri spivak and G.N.Devy have made a substantial contribution from an Indian perspective to take the debates in translation forward into the post colonial arena. 'What do translation do?' Which is one more patent and revealing question. For translation, for from being innocent or

benign, is an activity charged with cultural and political significance. How could the British have conquered India without 'translating the Indian Maharaj Sahib, Pundit, Baboo, Sepoy, Loot, Coolie, Ayah, Mussala and curry' The post colonial approach has focused attention on translation as an ideological negotiation between two cultures, often unequal and hierarchically placed.

In India, Translation has been in the post and now, making to much happen forces. Though there have been some efforts to take translation seriously, the attention given to it is not commensurate with the cultural and political significance. Translation has had in ancient, medieval or modern India. Post independent India has had to conduct its business using at a minimum three languages. The Sahitya Academy, set up in 1954 and the National Book Trust are both govt. initiatives to nourish literary translations across states through translations. Private publishing houses are also showing increased interest in translations. States such as Kerala and Maharashtra have a more vibrant translating culture than other states.

Besides the spread of print circuits have established networks through translations. More recently, the electronic media has inaugurated new genres of texts –dubbed programmes, remakes and sub-titled versions-which are functioning powerfully because of translation. In an increasingly globalised India, the English language has put in place a new 'caste' system between the English deficient rural poor and the English proficient, upwardly mobile urban masses. Translation is the only way by which We can hope to bridge this imbalance.

Translation is not new to India because India has always been a multilingual, multicultural and multiethnic . It has always been a target of foreign conquests. So Indians had learn translation unconsciously. Translation in the Indian context is both natural and necessary. It is natural because we do it unconsciously and it is necessary because we are a multilingual nation.

In a multilingual and multicultural like India, translation of words is of paramount importance for exchange of ideas and thoughts among people belonging to different regions, languages and cultural. Without translation it well neigh impossible for the people of India to communicate among them selves. For mass information and technical know how translation from one regional language into another or to nation language. Dilip Chitre writes about translation in his following words:

"It is not only vehicle of reaching out the people but it serves as a bridge among regional languages and people of India".
Paul st pierre also reiterates the concept of translation as nation building in the following words:

" The importance of translation can be located in the fact that translation brings the readers, and critics of one nation into contact with those of others, not only in the field of literature but in all areas of human development, science and philosophy, medicine, political science, law and religion………………"

Translation helps in the process of nation building in our country. The language of our administrative communication at the nation level is done either through the official language or in English. It needs to be translated into more than twenty regional languages for the benefit of the people of several states. Similarly the language of court is either English or Hindi and judgment is delivered in one these two languages. There after the judgment is translated into

regional language for the benefit of the common people. For administrative and judiciary purposes, translation is obligatory in India.

In the post colonial phase the onus for continuing in English is ours alone. It is necessary for the purpose of translation, In India it is imperative on the part of a person of one state to translate his words in the native language into either English or Hindi to communicate himself to another person belonging to another regional language. It bridges the cultural and linguistic gap between two languages.

In the present context of national development, translation is considered as an important aspect and component of language learning. As the world has become a global village and internet has facilitated the communication system at the national level, translation helps in bringing out nation integration (in multi lingual countries like India, France, Canada etc.) and at the international level. It helps in improving good relations among neighboring countries and bilateral relationships. Ina way, translation helps the people in their effort at nation building and establishing the national identity.

In the concluding, I would like to say the translation scene in India shows a new tendency during the post colonial decades. Most Indian writers contend with each other to translate their works into English or vice versa. So there is an increase in the number of translations from Indian languages into English or English to Indian languages. At present it has become a symbol of status for the Indian writers to translate their works into English.

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Neo-colonialism in Shashi Tharoor's *Riot* and *Show Business*

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Abstract

Neo-colonialism is modern form of old colonialism and it deals with an indirect rule of the colonizers on colonized. According to Nkrumah, the general aim of neo-colonialism is economic domination at the satisfaction of a few. Neo-colonialism in its cruelest form is the continuation of colonial policies under the guise of achieving freedom. The aim of neo-colonialism is that the Colonizers' capital is used to exploit rather than to develop the less developed countries. It is being done by the countries which once had been the colonizers of the same country. Shashi Tharoor has been known as a post-colonial or post-modern writer; his two novels, *Riot and Show Business* have the elements of Neocolonialism. Nkrumah's theory of neo-colonialism is applicable in these two novels. The present paper would like to analyze how even after independence and becoming free country, the third world is still are under colonial rule and its culture, economy, style, traits and language of the society is being dominated by the colonized. Though physically and officially we have got freedom but virtually we are still under colonial rule to which we can call neo-colonialism. The present paper would also analyze how capitalism and the gap between rich and the poor class which has been widening even after independence is the result of Neo-colonialism.

Keywords: Neocolonialism, Shashi Tharoor, Colonialism, Colonizers, etc

Introduction

India got independence after a long struggle and efforts by our nationalist leaders. Initially British had come here as a traders but later they found India rich in natural resources and suitable place to live and rule; they started ruling continue in India. They colonized India and started committing atrocities on Indian people particularly on farmers and soldiers. India was a country with having labor, minerals, wealth, fertile land and natural resources, which made British to extract wealth from India and send it back to their mother land. Subsequently, Indian nationalist leaders came to know that British had started exploiting the natural resources of India and they thought of expelling British from India and get independence. They fought and struggled against British. Finally, India succeeded in getting independence from British in 1947.

When British colonialism ended in India, Indians found that their culture has become as the mixture of British and Indian culture because of the influence of British in India. They wanted to preserve their own culture and they worked on it and remained successful in preserving their own culture. Even after independence, the impact of Colonialism on Indian culture, economy, ethnicity, language, and life style had been seen for a long time. Not only India but also other countries which once had been under colonization have witnessed such impact of colonialism in their countries. Colonizers' influence and their impression can still be found in the minds of the colonized as colonized still follow their culture, language and their policies. Colonized regard colonizers superior and somehow feel inferiority complex before them. Colonizers' superiority impression can still be found in the mind set of the people of the countries which once were colonized. This phase can be called Neocolonialism; the countries, which once had been under colonization of the colonizers, are still depending on their business, brands, and language.

Kwame Nkrumah, in his book *Neo-Colonialism, the Last Stage of Imperialism* (1965) said, "Existing colonies may linger on, but no new colonies will be created. In place of colonialism as the main instrument of imperialism we have today neo-colonialism". (Nkrumah, 1965)[1]. In the case of Africa, this manifests itself as imperialistic power without responsibility. In Shashi Tharoor's *Riot* and *Show Business* we find some elements through which we can say that these two novels can be studied on neocolonial perspective. The theory of Neo-colonialism which says, "Neo-colonialism is also the worst form of imperialism. For those who practice it, it means power without responsibility and for those who suffer from it, it means exploitation without redress" (Nkrumah, 1965)[2] can be applied in these two novels. Shashi Tharoor's *Riot* and *Show Business* are set in India and deal with the culture, society, and business in India. Shashi Tharoor is a great Indian writer, politician and journalist who has authored more than 20 books. His *Riot: A love story* is a fictional book written about the scenario of Indian society when Babri masque was demolished at ayodhya UP. On the one hand this book deals with the situation of that time, about the nature of the people who had come to demolish masque and on the other hand it also deals with the love story which goes on side by side with the parallel of this novel. Tharoor has emphasized on how British colonialism had left behind their impact of divide and rule in India and on the other hand they have left the influence of their culture in Indian society. Though the colonialism ended but the control of the colonizers still has remained continue in the form of neocolonialism which we witness in this novel through these two parallel plots.

"Neocolonialism is a synonym for contemporary imperialism. It suggests an indirect form of control through economic and cultural dependence. Shashi Tharoor's post modern novel, Riot is a bonafide record exhibiting the worst form

of imperialism. The invasion of colonialism has been identified with four forms in Riot: i) the clandestine love affair of Priscilla on Lakshman, ii) the crude animal of Rudyard with his Indian secretary, Nandini, iii) the services of non –governmental voluntary organization: HELP-US to the innocent poor, iv) and the intrusion of coke. Unlike the old ways, these are new ways of invasion exploiting the minds and bodies of middle class young Indians." (Alagarasan, 2015)[1]

The culture, society, lifestyle, language, customs seems to be dominated by western powers in the novel. Such radicalization and unarranged marriage is an impact of mixture of culture and the impact of western culture on Indians. "Neo-colonialism suggests an indirect form of control through economic and cultural dependence" (Neocolonialism). This phase of colonialism is also worse as colonialism. The following and dependence remains continue even after Independence. "Neo-colonialism, like colonialism, is an attempt to export the social conflicts of the capitalist countries. The temporary success of this policy can be seen in the ever widening gap between the richer and the poorer nations of the world" (Nkrumah, 1965) This practice of dominating market, society, culture of once colonized nations has been seen in other countries. Western countries do this in their former colonies and they have a large market there.

> Many powerful neocolonial countries such as the US, Masquerade are the poor and middle class Indians with their sly weapons of economic hegemony like the World Bank, WTO, and IMF. Such countries have double faces. They are infiltrating into other developing countries through voluntary organizations and indigenous NGOs, under the disguise of humanitarian activities such as health, education, poverty etcetera. The corporate sector backing the US government uses these data for formulating its market strategies in this country, while the US government uses it to bend the country's government to its political will. These NGOs also act as cultural ambassadors of the US by surreptitiously propagating an ideology of its cultural superiority through the sheer enthusiasm they exude in solving the economic and social problems of the masses through apolitical means. One effective way of destabilizing the socio-political fabric of a nation like India with a democratically formed government at the centre and the states could be so falsely convince the people at the grass root level that their economic and social problems can be solved apolitically and without governmental interference. (Alagarasan, 2015).

Tharoor poses question about cultural identity and presents an impassioned plea for

understanding and tolerance among cultures. Priscilla questions the very foundation of the traditional Indian marriage system where the elders of the family map out and arrange the marriage of the grown-up adult children. She is unable to swallow this marriage as the life time commitment between a boy and a girl. Shashi Tharoor criticizes the western power influence in India even after independence; America tries to establish their NGO here in India without knowing the history, geography of India and this is also criticized by Tharoor in this novel. In *Riot* Gurinder Singh, a police officer considers the love affair between Lakshman and Priscilla as a kind of exploitation. He equates this to the exploitation made by the British on India. We also see when Priscilla, an American when she accuses her father Mr. Hart who is the managing director of the coke in India. She blames him for promoting American brand and working as an agent and co-worker of foreigners who always want to have their sway on third world.

Mr. Hart was involved in an effort to revive the operations of the Coca-Cola Company, which was expelled from the country in 1977. In 1976 Rudyard Hart was named the Marketing Director of Coke for India. Coke had opened its first plant in 1950. Late 79 there were 22 plants with about 200000 distributors selling about 35 million cases of coke a year in India. Hart plans that India is a country with a middle class about a hundred million strong and one could not get each of them to drink just one small coke a week? He argued that with the right approach they should be selling 200 million cases in India, not 35 million.

Tharoor's *Show Business* has been about the life of Ashok Banjara. "His second novel, *Show Business* (1991), with its light-hearted satire of the Bollywood film industry, is also a more trenchant indictment of corruption in Indian public life" (Skinner, 2003). This novel deals with Ashok's life, bollywood career and his career as a politician. Tharoor too shows how Indians have impact of western culture. Indian culture is pious, Indians believe in ancient culture where women have good regards whether she is sister, wife, or daughter of anyone. In Indian culture, it is not allowed to talk freely about sex and virginity with a woman. Shashi Tharoor has presented Ashok Banjara and bollywood which talk about love and sex freely and whatever happens in bollywood is business. In films and shows, openness of heroine is presented which is not allowed in Indian culture. This is neo-colonialism which is represented through this novel. The western culture has impact on Indian culture, when the European culture and Indian culture got mixed up, it resulted bollywood scene. This novel is a satire on public life, the audience and the people who watch such movies have also been satirized as they watch such movies which are far away from our culture. The neo-colonialism is applicable here in this novel too. "The film business show business. A few basic themes tackled in films are love, sex, arranged marriage, adultery, exploitation corruption, criminality and mendacity" (Haibatpure, 2015). Tharoor has tried to show how Indian people have been modernized and have no fear to talk freely about sex, love,

adultery etc.

In Riot, Tharoor has presented how "British also showed a political disunity rooted in sectarianism that India had never experienced before in its long and tumultuous history" (Prasanth and Alex, 2016). It was British, who left the roots of hatred, sectarianism, radicalization, in India among the different sects of the people. They did not want India to be united and one nation. They wanted to divide it which would suit their purpose. "Tharoor's second novel Show Business explores the nuances of Indian cinema and its nexus with the political machinery in the post Independent India during the 1970s." (Prasanth and Alex, 2016) It was British influence on Indian culture which has been seen in this novel. British wanted to manipulate Indian culture which had been rich culture. They wanted to destroy this culture. The same has been seen in our Bollywood where western culture has been followed and entertainment has been made the source of business and making money. Though British don't rule directly on us, but the fact can't be denied that they rule in our minds through the new form of colonialism that is neo-colonialism. Tharoor is acquainted with the "Tharoor promotes social, cultural and political interests and rights of women through the character of Pricilla hart who relentlessly campaigns on issues such as reproductive rights, domestic violence, discrimination and sexual objectification of women"(Sher Haidar, 2020).

In both *Show Business* and *Riot,* we see the cultural, social and economical change and the influence of the western culture in Indian culture. The culture of India before the advent of British in India had been different from the culture of India after the advent of British in India as there has been influence of British rule after they arrived in India. Before 1600, Indian culture had been pure Indian, and the people of Indian princely states would follow the culture according to Vedas, and ancient texts and some would follow Muslim culture. The reading of Sanskrit and Indian provincial languages had been prevalent in Indian education system at that time. When British came in India, they enforced English Language in India and started focusing more on English Languages. Besides Indian language, they spread Christian missionaries in India and Indian culture got mixed up with various cultures. The purity in Indian culture got lost with the entry of British in India. From that time the influence of British culture in India has been seen. In fact, the impact has been seen in education more than in any other field. "The educational histories of England and India constitute a common history invariably communicated the erroneous impression that the functions of education remain constant regardless of context." (Viswanathan, 2014).

"While post colonialism is a term that has been used primarily in discussions of the geographical areas of the former colonies of the British, French, German, and Portuguese empires, today, the term has turned out to have relevance in a much

wider context. At least three-quarters of the world's population has been affected by colonialism and its aftermath. In their influential The Empire Writes Back, Bill Ashcroft, Gareth Griffith, and Helen Tiffin argue that any culture affected by colonization can be seen as part of a postcolonial geography, which would mean that the United States could be included among postcolonial countries, something other critics have regarded with more skepticism" (W. Shands)

Whatever effects had been laid by colonialism on the colonized can be read in post-colonial literature. Neocolonialism is not a vast area like post-colonial literature but it is in developing stage. It is a sub-area which has not fully developed yet. It should be taken into consideration that the western powers still control the third world by their multinational companies, brands, culture and language. It has become the need of the hour to take it seriously and be aware of it and start Swedishi in order to end the western domination in the world market. Their culture, language and brands are getting world attention and are being followed by the world including the decolonized countries as they don't have a good competitor. Unless and until the third world will give value to their own goods, language, and culture and promote it in the world the third world will remain continue in the domination of the western powers.

In colonial phase, the western powers would rule directly on the colonized where they would exploit the colonized materially; thereafter, came decolonization phase where we could see that the colonized resisted and expelled the colonizers from their countries and got freedom from them. After decolonization phase, there has been neo-colonization phase, where the western powers rule indirectly on the former colonized countries. They indirectly impose, their language, culture, style on the colonized and the colonized unknowingly follow this. This neo-colonization has been seen in the third world where the European countries do more and more investment and promote their brand there. The credit of brand and work goes to the owners and the workers where the company works don't get any credit. This creates a wide gap between the poor people and the rich people in the word. Shashi Tharoor has travelled a lot in abroad; he has a lot of experience of the foreign people. He knows their mindset, ideology and what the western people think about the third world. He knows that the western power still think that they are superior to the third world. They want to establish their sway over the third world by different means and "Neocolonialism" is one of the ways to do the same.

To conclude, through the above discussions, it has been proved that the theory of neocolonialism propounded by Nkrumah is applicable in Shashi Tharoor's *Riot* and *Show Business*. There are some scenes in these novels which depict that there has been influence of British on Indian culture, language and style which is reflected in these two novels. Though India is a fast developing country but the impact of the colonizers' has been evident here. We follow

unknowingly western powers which result to meet their wishes and they culturally dominate us and we give them regards. Hence, we can't deny the fact that India too falls in neo-colonialism age.

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Role of translation in personal growth and personal change

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Introduction

In history of literature, many illiterates had written valuable work in 4000 languages yet only hundred also can be translated in automated tools such as Google translate. But Verses autobiography on many novels in local languages can be a best vehicle for social change, social mobilization, social reconstruction and beyond that most important for mental change in human being. The work done in history by many saints provide a tool for understanding the people.

Translation also plays a role in extending the scope of language and reframing the boundaries of sayable. It also enables the weaker sections of society to be heard as they can speak in their own dialect on languages and get translated into other languages that are more widely spoken and understood.

The Importance of Translation:

The multiplicity of languages imposes on us the need for translation. Translation, written or oral is a universal human activity that is as old as language itself. We consider the translator as someone who. reproduces the message to create the same effect as the original message in the target language reader/listener. Language is known as an instrument of communication. Man uses language to reach others to transmit a message. In doing that, man must have access to signs and other elements of speech that will help him to be understood. The need for translation comes directly from the need for communication.

Translation plays a unifying role in our societies. It is through translation that ideas of different societies are sent. across to other societies. Translation is therefore indispensable in life because it helps solve the problem of misunderstanding by causing linguistic barriers and their effects to disappear. Infect, to summaries the great importance of translation Ajunwa (1991:91), [2], describes the importance of translation saying: "translation performs a wide range of useful functions. To start with, it cuts across cultural and linguistic barriers, thereby bringing about mutual understanding and international co-operation among peoples of the world. Continuing, he highlights the importance of translation as follows:

Translation has become a significant instrument for the spreading of materials, linguistic, political, economic, religious, and other forms of Culture. In a multilingual nation state such as Nigeria or Senegal, translation has come to acquire another role functioning as an instrument of political consciousness and national unity.

Translation has resulted in and continues to bring about the semantic syntactic enrichment of many languages through the process of loaning and naturalization. It is the instrument for the transmission of great thinking as it was through translation that ideological, philosophical, economic, and political thinking of great minds such as Plato, Aristotle, Voltaire, and Montesquieu were made accessible to different peoples of the world today. It is the instrument for the dissemination of scientific and technological information.

Pedagogically speaking, translation plays a vital role especially in the teaching of foreign languages [2].

From the above, one can see that translation has a very vital role to play in our world and as B. J. Chutte (2001:344),

In 21st century the role of translation has become more significant. National education

policy introduced in India also focuses the importance of translation in teaching and learning process. Multilingualism is increasingly becoming a significant phenomenon all over the world knowing more than one language increases the scope for wider communication. At the same time, the growing interest in the maintenance and revival of many languages among their speakers provides an additional impetus for the development of human mind. In India the child's mind is purified with the help of Sanskrit shloka though it is not the mother tongue, and it is really prove that versus in shlokas in Sanskrit has power of transformation of mind. India has rich traditional religious and spiritual literature in many languages. India indeed is a big platform for various languages and rich store house of religious culture explained in local languages. The work done by many writers specifically the saints of India is an asset for their spiritual growth and soul transformation. This is an attempt to reveal the importance of translation of especially spiritual literature of India in transformation of universal mind.

Personal growth and personal change

Personal growth is an ongoing process that starts from an early age but mostly shaped by parents, teachers, and the environment. Many books, articles, workshops, and coaches teaching personal growth and personal change. It is a process which starts from the moment of birth of human being. Amazingly simple and useful method for personal growth is to look at your behavior and your life with open and unbiased mind. This will show you what changes you need to make in yourself and in your life. In other words, it is a process of spiritual growth that last till the end of life. It is a process of active learning and developing new skills long after formal education has been completed.

There can be no universal strategy for personal growth and development as each person is an individual. If we go through the theory of transactional analysis by Eric berne it reveals the three compartments of mind parent child and adult to bring the balance in between these compartments our sends like Dnyaneshwar, Tukaram and Bahinabai had created a very pure platform to bring change in personality.

What Is Personal Growth?

This term refers to various techniques for improving one's habits, behavior, actions, and reactions. Here are a few examples to clarify what is personal growth:

- Learning to control anger.

- Learning to overcome procrastination.

- Learning to overcome laziness.

- Learning to be more polite and considerate

- Becoming a more responsible person

- Learning new things and developing new skills

- Changing your mindset and becoming more positive

Successful personal growth requires motivation, the desire to improve, and the willingness to strive to make changes. Personal growth is not perfection nor a destination. It is not about being better than everyone else. Momentary, meaning it only benefits you in the moment. Personal growth is not just about you or for you. I noticed a response to the question about personal growth said this: "Realizing your faults and taking an initiative to change this. "There were many others like this response as well.

Personal growth is not just about "fixing" yourself or recognizing your weaknesses. It is also about loving and accepting yourself wholly and unconditionally. Recognizing your strengths and

appreciating them. Personal growth is about improving, whether it is a weakness or a strength. It is about being grateful for who you are and what you do, what you contribute to the world. Recognizing your faults, things you do not like about yourself, your mistakes, your weakness and instead of ignoring them or beating yourself up for them, it is about accepting them and loving yourself regardless. Loving yourself is not narcissism though, and it is not even confidence. It is about being on your own side. It is about being a friend to yourself. Sometimes personal growth does not necessarily mean changing certain weaknesses and things you do not like about yourself. It can sometimes be about changing how you see those things about yourself.

Eric Berne was a pioneer in the field of psychiatry. He suggested a simplified version of mental representation of self and other relative behaviors to fulfill the complementary role. He developed a new theory for development of soul and give remedial approach. He was one of Sigmund Freud's students, developed a new theory of personality and systematic psychotherapy for personal growth and personal change. He used Freud's ideas of the id, ego, and superego to develop an easily accessible formulation of how the mind works.

Definitions of Transactional Analysis:

Transactional Analysis seeks to identify what goes wrong in communication and provide opportunities for individuals to change repetitive patterns that limit their potential. It encourages individuals to analyze previous decisions they have made to understand the direction and patterns of their life for themselves. Thus, it indicates that human mind can be molded in a right direction.

Philosophy of Transactional Analysis

Transactional Analysis is a humanistic social psychology. The underlying philosophical assumptions that form TA's foundational principles are:
- People can be responsible for their choices and thoughts.
- People are OK, worthwhile, and deserve to be treated with dignity.
- People make decisions about their lives.
- People can change.

The general Goal of Transactional Analysis which Eric Berne defined as the recovery of three human capacities: Spontaneity, Awareness, and Intimacy.

Berne devised the concept of ego states to help explain how we are made up, and how we relate to others. These are drawn as three stacked circles and they are one of the building blocks of Transactional Analysis. They categories the ways we think. Each ego state is given a capital letter to denote the difference between actual parents, adults, and children. TA involves using knowledge and skills to recognize frames of mind; and from this to adopt a frame of mind that determines whether the transaction (i.e., communication, what the sender sends and what the receiver hears) is to be effective, ineffective, business like or a crossed transaction leading to a misunderstanding.
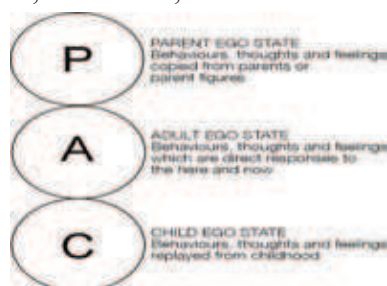
Every human being can introspect and bring balance between above all egos with the help of Indian literature which can bring transformation of universal mind.

Importance of Indian literature in translation

Translation has helped knit India together as a nation throughout her history. It brought, and still brings languages closer to one another and introduces to one another diverse modes of imagination and perception and various regional cultures thus linking lands and communities together. Ideas and concepts like 'Indian literature' 'Indian culture' 'Indian philosophy' and 'Indian knowledge systems' would have been impossible in the absence of translations with their natural integrationist mission.

Indian literature is founded on the free translations and adaptations of epics like Ramayana and Mahabharata. Up to the nineteenth century our literature consisted only of translations, adaptations, interpretations, and retellings. Translations of literary works as well as knowledge-texts: discourses on medicine, astronomy, metallurgy, travel, shipbuilding, architecture, philosophy, religion and poetics from Sanskrit, Pali, Prakrit, Persian and Arabic had kept our cultural scene vibrant and enriched our awareness of the world for long. Most of our ancient writers were multilingual: Kalidas's Shakuntala has Sanskrit and Prakrit; poets like Kabir, Meerabai, Guru Nanak, Namdev and others each composed their songs and poems in more than one language.

Translating a book allows other people who will otherwise be isolated through language to learn more about other cultures. A book reflects the values, ideas, and thoughts of the author and possibly his community. When you read a translated book, you get to understand the actions, principles, traditions, and thoughts of the people from another location. Without translation, people are deprived of other cultures' accumulated wisdom and ancient knowledge. Literary translation opens the door to a vast arsenal of literature that is traditionally unavailable to a far larger number of people.

When translating a book, recreating the original presents a big challenge since each language has its own distinct characteristics and features. It is difficult to keep a balance between what needs to be represented correctly and what must be understood, which will depend mainly on the right choice of words without diverging from the author's main context.

Transformation of mind with the help of translation of spiritual literature

Human mind it is always overloaded with fear of something like that death, relationship, wealth, insecurity even of old age. The universe is encircled with fright or fear. Shree Santa Ramdas Swami was an Indian saint, social reformer, philosopher, poet, writer, spiritual master and beyond all he was psychological mentor of every universal common human being. In 1608 he wrote a small book containing 205 verses i.e., 'Manache shloka' which means 'A dialogue with your mind 'written only in overnight. It is in form of psychological therapy that tries to cure the disturbed mind. Every verse portrait the internal ego system. It is a conversation within your internal mind with your God. You can replace your own religion or you can converse with your own mind. Mind is born with fear, myth and suspicion and every verse effectively removes the storm created by these enemies. Every verse contains four lines, and this is an analysis of group of five verses together to get psychological remedy for every disturbed and unsecured mind on universe. As proclaimed by Eric Berne, human mind is made up of three egos i.e., child, parent and adult ego. As name suggests, every ego expresses the same feelings of human mind. Shree Ramdas Swami also focuses the similar theory of human

mind through his verse. He analyses personal relationships and interactions in terms of conflicting or ego states that corresponds to the role of parent, child, and adult. In other words, he has proclaimed a religious theory of personal growth and personal change.

Valuable words of Shri Sant Ramdas Swami for transformation of mind:

Shri Santa Ramdas Swami begins his first verse with prayer of universal almighty God. He honestly believes that this universal power is the source of creative energy as well as mother of all thoughts and melodious words coming in the mind. Thus, Ramdas Swami feels that we should accept that this spiritual power is ruling everywhere and even it is controlling the 'honest soul' of human being.

This realization will bring transformation of mind. The soul will travel from intense possessiveness to internal presence of God. Man should always indulge in remembrance of God. The whole activity should not be done just physically but whole heartedly. Then only man can identify his moral path of real life. Hence if we start our day accepting the presence of mighty God and contemplating the name of almighty, He will help us to discriminate the good and bad in the society. The contemplation of name of almighty will offer you protective shield to fight against all negative thoughts. In psychological approach, if man surrenders God, he can easily balance the three ego states Child, parent and adult focused by Eric Berne in his psychological therapy.

In other words, the door of negative thoughts while conducting internal conversation will be closed for ever. Vasana means passion of negative and positive efforts always result in action. But while selecting the right passion, all the internal egos fight to bring chaos. In this situation, only the faith religious power can save the man to reduce the chaos in internal mind.

Shree Ramdas Swami is trying to change the natural attitude of human mind. He knows mind is like a source of transportation to reach the ultimate destination of God. But while traveling throughout the journey of life, the interface of human mind is always controlled by six enemies i.e. lust, anger, greed, arrogance, delusion and. These powerful enemies always try to prevent man from attaining Moksha. The internal courage only can fight and kill these enemies if man forgets and burn self-ego and honestly accepts the presence and power of almighty. As it is most valuable destination, man must work hard to fight against all these six enemies with spiritual courage. In war we know various stories to fight your enemies. But in case of these internal enemies of mind, we must gather spiritual courage and burn self-ego honestly. While going through, we should never neglect our responsibilities of day-to-day life.

At the same time, we should achieve enlightenment and self-knowledge. Man should indulge himself in finding out the answer of 'who I am and why I am here?' Let the awareness of the identity of the soul be the prime quest of our life. Like a piece of sandal, we should work hard for others and should become cool, fragrant, and spiritual. Perseverance and sanity are the two valuable jells of human mind which only can protect it to remain pure. We should keep our soul on the feet of God and whatever offered by God may be happiness or sorrow accept it as the treasures of life.

Spiritual power that can change human mind.

Everybody is struggling for happiness, satisfaction, and pleasure. But the truth is that whenever we search these jewels, we fail to find it in every attempt. Through these verses the saint has tried to tell us that our destiny decides our destination of happiness. If we successfully enrich our destiny by keeping our soul on the feet of almighty, we might reach the destination easily. In other words, while doing our responsibilities and hard work, we must keep our inner soul busy in

contemplation of name of almighty. All this will result in growth of human mind and he can digest all the calamities as god's grace very happily like a log floating on forcefully rushing water. Life of human being is very uncertain. Really destiny is undefined power ruling on earth. Very few calamities can be predicted and can be managed by human being. We all know Newton's law of action. i.e. every action is equal to reaction. We will get the action in the form of reaction. Thus, destiny is indirectly in the hands of human who can sanctify the action in the river of ever flowing nomenclature of almighty.

As proclaimed by many psychologist verses written in in local languages of India particularly spiritual versus help human being to analyze personal relationship and interactions in terms of conflicting all ego states that correspond to the role of parent child and adult. Researcher finds many psychological modern theories in the literature of many saints who indirectly helped every universal soul to introspect and self-examine and bring the right change.

Conclusion:

It is the instrument for the transmission of great thinking as it was through translation that ideological, philosophical, economic, and political thinking of great minds such as Plato, Aristotle, Voltaire, and Montesquieu were made accessible to different peoples of the world today. In the same way Indian literates of ancient history had written number of philosophical books in remarkably simple language for common folk of every country. It is the best source for personal growth and personal change if it is translated in universal language.

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Transliteration, Omission And The Factor Of Culture In The Translation: A Study Of Baluta

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ABSTRACT

The present research paper is an attempt to analyse and explain the process of translation that is to explain the factor of culture in the translation and the transliteration of proper nouns and some changes occur in proper nouns with the help of appropriate examples from the autobiography *Baluta*. This research paper is also an attempt to explain the omissions with the help of appropriate examples from *Baluta*. This research paper is also an attempt to explain the various theories of translation. This theoretical background to translation helps for the analysis of the translation process of *Baluta* as *Baluta*. The source text is *Baluta* has written by Daya Pawar in Marathi. The target text is *Baluta*. The autobiography *Baluta* has translated by Jerry Pinto in English. The present research paper contains three parts. The first part contains information about various theories of translation. For example J. C. Catford in his essay *A Linguistic Theory of Translation* has explained the cultural untranslatability. The word *bhakri* or *mangalsutra* is present in Marathi language but this word does not get equivalent word in English because of cultural difference. The second part contains analysis of translation process of *Baluta*. Final part of research paper is conclusion.

Keywords: Transliteration, omission, Source Text, Target Text, Cultural Untranslatability, et cetera.

Some Theories of Translation

Translation is a complex process that demands linguistic competence, knowledge of source language culture and target language culture and practice or experience. Catford (1978) in his *A Linguistic Theory of Translation* describes the transliteration: "In transliteration, SL grapholgical units are replaced by TL graphological units; but these are not translation equivalents, since they are not selected on the basis of relationship to the same graphic substance" (p.66). Translators use the transliteration for the transfer of proper noun because many proper nouns are untranslatable. But these proper nouns can be 'transfered' from source language to target language. In the English Translation of the autobiography *Baluta* Jerry Pinto has used the transliteration for proper noun. The information about how Jerry Pinto used transliteration in *Baluta* is given in the next part analysis.

Shuttleworth Mark and Cowie Moira (2004) have given the definition of transcription in their *Dictionary of Translation Studies*. Transcription is "A general term used to refer to a type of

interlingual transfer in which the forms of the original (e.g. sounds, letters or words) are preserved unchanged in TT"(p.175).Transcription generally refers to a type of transfer between two different languages. In transcription sounds, letters or words are unchanged in the target language or target text. In transcription the form is preserved rather than the meaning. So transliteration is different from transcription. Jakobson Roman in his *On Linguistic Aspects of Translation* states the three types of translation. Roman Jacobson's (2000) three types of translation: 1. "Intralingual translation or rewording" 2. "Interlingual translation or translation proper" 3. "Intersemiotic translation or transmutation" (p.114).

Jakobson (2000) in his *On Linguistic Aspects of Translation* also states about the intralingual translation: "The intralingual translation of a word uses either another, more or less synonymous, word or resorts to a circumlocution" (p.114). Intralingual translation means translation in same language. This translation is an interpretation in the same language by using the synonymous words. In intralingual translation there should be appropriate word or equivalent word. But sometimes there is no equivalent word. To understand this Roman Jakobson provides the example 'celibate is a person who is not married and not having physical relationship or sex' (Hornby, 2005, p.236). Bachelor is a man who has never been married but bachelor person in future can marry. Celibate cannot marry throughout the life. So bachelor is not a complete synonym for celibate. This is the difficulty in the intralingual translation.

Jakobson (2000) in his *On Linguistic Aspects of Translation* defines the interlingual translation: "Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language" (p.114). Interlingual translation is translation between two different languages that is it is bilingual translation. In Interlingual translation sometimes the translator does not get equivalent word in the target language because of the difference between two languages for example the Russian word Сыр and the English word cheese are not completely same. Cheese is "a type of food made from milk that can be either soft or hard" (Hornby, 2005, p.253).This cheese is generally white or yellow in colour. Jakobson (2000) in his essay *On Linguistic Aspects of Translation* has given the meaning of Russian word Сыр: "In standard Russian, the food made of pressed curds is called Сыр only if ferment is used" (p. 114). The action of YEAST or bacteria for chemical change is important for making Сыр.

Sapre (1997) in his *Bhashantarachi Sanskrutik Sapekshata* (*Cultural Relativity of Translation*) says that 'The original literary language in which a literary text has written is called as source language. The literary text is translated in other language and this language of translated text is called as target language' (p.29). (Translation Mine). The original literary text has written by an author in specific language and this language of literary text is related to specific culture. The translator has to think about how to translate a text because of cultural untranslatability.

Nida (2000) in his *Principles of Correspondence* states: "The total impact of a translation may be reasonably close to the original, but there can be no identity in detail" (p.126). Eugene Nida says that one language always differ from another language. No two languages are similar in every detail so one language can not exactly match to another language. For example English language is different from Marathi language. There are so many reasons why English language is different from Marathi language. For example the sentence structure of English language is different from the sentence structure of the Marathi language. Sentence structure of English language is subject + verb + object and the sentence structure of Marathi language is subject + object + verb .Marathi language is different from English language because of cultural difference. In Marathi language there are some cultural words which do not exist in English language and vice-versa. Because of the language difference the translator cannot translate the text exactly from source language to target language. Some time translated text seems close to the original text but if commentator observes or analyse the translated text, the commentator or reader comes to know that translated text or target text differs from source text.

He also says that, some translated texts are very similar to the original text but in such translated text the translator provides footnote or end note etc. These translated texts are similar to the original text in terms of its formal correspondence and meaning. Jakobson Roman (2000) begins his essay *On Linguistic Aspects of Translation* with the statement of Bertrand Russell: ACCORDING TO BERTRAND RUSSELL, "no one can understand the word 'Cheese' unless he has a nonlinguistic acquaintance with Cheese" (p.113). In certain culture if a cheese like substance does not exist, the person who belongs to this culture cannot understand the meaning of cheese. In such situation he/she should know at least the meaning of cheese that is cheese is a food made from pressed curds which can be soft or hard. He/she should be familiar with curd or has a linguistic acquaintance with the word 'curds.' This is also one main problem in translation proper or interlingual translation. In interlingual translation if such a word which exists in source language culture but this word does not exist in target language culture, the translation of the text from source language into target language is difficult.

Munday Jeremy (2008) in his book *Introducing Translation Studies* States: "The term translation itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating)" (p.5). The term translation has several meanings as product and as process. Here product means the translated text and process means the act of doing translation or one can say translating. The process of translation between two different written languages corresponds to interlingual translation or translation proper. This translation proper is one of the three types of translation which has told by Roman Jakobson in his seminal paper *On Linguistic Aspects of Translation*. Roman Jacobson's three categories of translation are intralingual translation or rewording, interlingual translation or translation proper and intersemiotic

translation or transmutation. These three types of translation have described above. I have tried to study the process of translation of selected text. That is the study of translation process of *Baluta* as *Baluta.*

Bassnet Susan (2002) in her book *Translation Studies* supports the view: "Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy" (p.23). Language can exist if it is steeped in the context of culture. Any language contains many cultural words. For example in Marathi language there is word *mangalsutra*. *Mangalsutra* is the symbol of woman's marriage in Maharashtrian culture and also in Indian culture. If the woman wears the *mangalsutra* in Maharashtra, anybody can come to know that she is the married woman. The word *mangalsutra* exists in the Marathi language but it does not exist in English language because of cultural difference. The English culture is different from the Maharashtrian culture. In Marathi language there are some words which are related to the Maharashtrian culture. So if language is steeped in the context of culture, the language has existence. Culture also has the structure of natural language so culture can exist. One can express the cultural words and culture with the help of language. Culture and language are interdependent. The translator should know the culture of source language as well as target language for the translation of the text.

Steiner (1998) in his *After Babel Aspects of Language and Translation* states: "The hermeneutic motion, the act of elicitation and appropriative transfer of meaning, is fourfold" (p.312). George Steiner told the four stages of translation process. These four stages are trust, aggression, incorporation and restitution or compensation. These four stages are as follows:

1)   **Trust:** Initially the translator has trust that there is something in the source text to understand so that the translator can transfer the meaning from source text to target text. But this trust of translator can never be final. This trust is betrayed. Sometimes translator can feel that there is nothing to understand so that translator cannot transfer the meaning from source text to target text. Concrete poetry and nonsense rhymes are deliberately insignificant or lexically non-communicative so these are untranslatable. Trust can be tested in the process of translation and language acquisition.

2)   **Aggression:** Aggression means the extractive process of the translator. The translator should obtain something from the source text as like the extraction of Salt from the sea. The comprehension of translator is cognitive and like taking ingestion. The comprehension of translator should be very thorough or complete.

3)   **Incorporation:** Where the native matrix is mature, the importation will enrich and it will find a proper locale. If translator takes the risk of transformation of meaning from source text into target text, cultural ensemble imports. There are also translators who do not create anything original. In the process of translation the import of meaning is not created in a Vacuum.

4)   **Compensation:** The hermeneutic motion is incomplete if it lacks the compensation. The transformation of meaning increases the importance of ST. No such original text again exists in the receptor language. So this transfer of meaning cannot be perfect translation. But in the hermeneutic process the target text should have the equity with the Source text. Steiner also says that fidelity is morally ethical but it is also economic the ideally transfer of ethical meaning without loss. So

translation can be entropy.

Catford (1978) in his essay *A Linguistic Theory of Translation* explains the cultural untranslatability:

> What appears to be a quite different problem arises, however, when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part. This may lead to what we have called cultural untranslatability. This type of untranslatability is usually less 'absolute' than linguistic untranslatability (p.99).

In translation process sometimes, the translator does not get the appropriate cultural word in target text because of the difference between the culture of source language and target language. For example the word *dashmi* is present in Marathi language but this word is absent in English language because of cultural difference. When such objects exist in source language culture but are absent in target language culture, there is cultural untranslatability.

Analysis of the Translation Process of *Baluta* ; *Baluta*

This analysis of the process of translation of the Marathi autobiography *Baluta* as *Baluta* is based on the above translation theory. The autobiography *Baluta* has written by Daya Pawar in Marathi. *Baluta* has translated by Jerry Pinto in English and entitled as *Baluta*. *Baluta* was the first Dalit autobiography which has written and published in Marathi. In *Baluta* Daya Pawar has depicted the affliction and sufferings of Dalit people.

Transliteration of Proper Nouns and Some Changes Occur in Proper Nouns:

In *Baluta* Jerry Pinto has used the transliteration for proper nouns. For example, Pawar (2007) in his *Baluta* has written as: "*Aata he bagh na. Maz naav 'Dagdu' he tu visrunach gelas. Mihi visarloy. Aajahi Shalechya dakhlyavar tula te disel*" (p.3). Pinto (2015) has translated this in the English translation of *Baluta* as: "Consider this: My real name is Dagdu;you've forgotten that, right? So have I. But that's the name you'll see in the school register" (p.4). Here the translator has done the transliteration of proper noun Dagdu as Dagdu. Pawar (2007) has written in *Baluta* as: "*Aapan jya jaminichya tukadyavar janmala aalo, tithahi ashich naav. Kacharya, Dhondya , Satva , Jaba – ashi*" (p.3). Pinto (2015) has translated this in *Baluta* as: "It smacks of a clod on which a clod was born. Look at our nicknames – Kachrya, which conjures up dirt; Dhondya, which suggests stones" (pp.4-5).The translator has done the transliteration of proper noun Kachrya as Kachrya and he also has given the meaning of word Kachrya as dirt. He has done the transliteration of proper noun Dhondya as Dhondya and he also has told the meaning of Dhondya as stone. The translator has omitted the proper nouns Satva and Jaba.

Pawar (2007) has written in *Baluta* as: "*Kuni ekhadya maten aavadin Gautam thevaych aani tyach lagech 'Gavatya' hoych hi parampara*" (p.3). The translator Jerry Pinto (2015) has translated this in the English translation of *Baluta* as: "If by some chance someone were to name his child Gautam, it should be shortened to Gavtya" (p.4-5). He has done the transliteration of proper nouns Gautam as Gautam and Gavtya as Gavtya. Pawar Daya (2007) in his *Baluta* has written as: "*Mala he nav aavadat nahi, he pahun vargatil mul D.M. mhanat. Kuni mitra ghari*

aala aani vicharl, tar Aaji daratun sangaychi, "Dyaam gharat nahi"" (pp.4-5). Pinto Jerry (2015) has translated this in the English translation of *Baluta* as: "Since I didn't like my name, my classmates began to call me DM. If one of them came home and asked for me, Aaji, my grandmother, would stand at the door and say, 'Dyam is not at home.'" (p.6). Here he has used Aaji for Aaji and also told the meaning of Aaji as grandmother. Foreign reader who does not know Marathi language understands that Aaji means grandmother. He has used transliteration for proper noun Dyaam as Dyaam. Daya Pawar (2007) in his *Baluta* has written as: *"Aamachya kholi shejarich aajichya thorlya bahinichi char kartabgar mul rahat hoti. Mazya sakhkhya chultyach nav Jaba, tar mavaschultyanchi nav Rabha, Naba, Shiva ani Kaba ashi hoti"* (p.6). Pinto Jerry (2015) has translates this in the English Translation of *Baluta* as: "Next to us lived Aaji's elder sister's four children. One of my uncles was called Jaba; my cousins were Rhaba, Naba, Shiva and Kaba" (p.9). He has done the transliteration of proper nouns Jaba as Jaba, Rhaba as Rabha, Naba as Naba, Shiva as Shiva and Kaba as Kaba. He has used Aaji for Aaji. Before this he has also given meaning of Aaji as grandmother. Pawar (2007) has written in Baluta as: *"Lahanpani aai sangaychi, leka, tuzya aadhi daha-pandhara lekar matiaad lotali. Lekaru jagana. Navassayas kel. Tu jalamlas, tava kuni tari mhanal, 'dagad, dhonda, naav thiva. Lekaru jagal"* (p.3).

Pinto (2015) has translated this in the English translation of *Baluta* as:

> WHEN I WAS a child, Aai would say, 'Child, I had ten or fifteen other children whom I stuffed into the earth. My babies just kept dying. I asked for boon and when you were born someone advised me, "Just name him something like Dagad or Donda. He'll live""(p.6).

Here the translator has done the transliteration of proper noun Dagad as Dagad and Dhonda as Donda. Here Jerry Pinto made a slight change in the proper noun Dhonda that is he used Donda instead of Dhonda. So here it should be Dhonda and not Donda. These names Dagad and Dhonda indicate here something.

Omission:

Jerry Pinto has omitted some sentences for example Pawar (2007) in his *Baluta* has written as: "*Olkhichya Sahebanni tichyavar meherbani keli hoti. Saheb lokanchi kutri tith aushadhopcharakarita yet.Kutryana dudh paaj, tyanchi vishtha kadh.Tyana sabnan aanghol ghal-hi tichi kaam"*(p.6). Pinto (2015) has translated this in the English translation of *Baluta* as: "A sahib who knew her had done her this favour. She had to feed the dogs, clean their shit and wash them" (p.10). Here the translator has omitted *'saheb lokanchi kutri tith aushadhopcharakarita yet'*. Pawar (2007) in his *Baluta* has written as: "*Aapalya pudhil aayushyat hya kagdashich aapali gath padnar ahe, yachi janiv tyaveli kasha yavi? Kavakhanyatil sarvanna matra rakheshivay kahich milal nahi. Gunjbhar sonyach naav nako"*(p.12). Pinto (2015) has translated this in the English translation of *Baluta* as: "I could have had no idea then that my life would be enjoined with paper. I was enrolled in the Nagpada Municipal School" (p.21). Here he has made omission of 'Kavakhanyatil sarvanna matra rakheshivay kahich milal nahi. Gunjbhar sonyach naav nako.'

Pawar (2007) in his *Baluta* has written as: "*Tar kay sangat hoyo – Dadanch kam. Te kahi skilled*

worker navte. Eka mothya bhattipashi baslale pahile" (p.13). Pinto (2015) has translated this in English translation of *Baluta* as: What was I saying? Yes, my father's job. I saw him sitting next to a huge furnance (p.23). Here the translator has made omission of *'te kahi skilled worker navate.'*

The Factor of Culture in the Translation:

Pawar (2007) in his *Baluta* has written as: "*Tya kalat goditil eka ghatnen kamgarat changlach asantosh petla hota.Getchya darvajyapashi ek kamgar madhalya suttit fadkyatil bhakri khat baslela"* (p.13). Pinto (2015) has translated this in *Baluta* as: "At that time, an incident sparked off much discontentment among the workers. During the lunch break, a labourer was eating his bhakri" (p.22). Here the translator has translated bhakri as bhakri. The word bhakri does not have exact equivalent word in English. Here cultural untranslatability is observed. Pawar (2007) in his *Baluta* has written as: *"Godit Dada kay kam karit hote, tyanna nemka pagar kay hota, he ata sangata yaych nahi. Pan ekda-donda kunabarobar tari tyanna bhakar gheun godit gelyach changal athavat"* (p.12). Pinto (2015) has translated this in the English translation of *Baluta* as: "I can't tell what work he did at the docks or how much he was paid. But I have clear memories of going with someone to deliver his lunch" (p.22). Here he has translated *bhakar* as lunch according to the context. It is an appropriate transfer of meaning according to context.

Pawar (2007) in his *Baluta* has written as: *'Navuvaari lugad nesaychi, ahevlen mhanun moth koonkoo lavaychi. Galyat matr nehmich kali pot. Kadhimadhi doral aani don-char sonyache mani'* (p.14). Pinto (2015) has translated this in the English translation of *Baluta* as: "She would wear the nine-yard sari and since she was a married woman, a huge koonkoo mark on her forehead. Always, around her neck, a black string. Sometimes, a mangalsutra with a pendant and some gold beads" (pp.24-25). The translator has translated koonkoo as koonkoo mark on her forehead. Koonkoo is the symbol of marriage in Indian Culture. The translator should mention this in footnote or in glossary. The translator has translated kali pot as black string. Kali pot is the symbol of marriage in Maharashtrian culture or in Indian culture. The translator has translated doral as.a mangalsutra with a pendant. Mangalsutra is the symbol of marriage in Indian culture. He should mention the meaning of or information about Mangalsutra , kali-pot, koonkoo in footnote or in glossary. Foreign reader who does not know Marathi language and Indian culture cannot understand the meaning of koonkoo, kali-pot, mangalsutra.

Conclusion:

In the English translation of the autobiography *Baluta* Jerry Pinto has used transliteration for proper nouns for example Dagdu-Dagdu, Gautam-Gautam, Gavtya-Gavtya, Dhondya-Dhondya, Kacharya-Kachrya, et cetera. Sometimes, the translator has made the slight change in the proper noun for example he has used 'Donda' for 'Dhonda'. Jerry Pinto has omitted some sentences in the English translation of the autobiography *Baluta*. He has translated bhakri as bhakri. In English language there are no equivalent words for the words *bhakri*, *kali pot* and *doral* because of cultural difference. Sometimes the translator has translated *bhakar* as lunch according to the context. It is an appropriate transfer of meaning according to context. He has tried to translate *kali pot* and *doral*. The translator should give meaning or information of words

which are related to specific culture in glossary or in footnote. So the foreign reader will have linguistic acquaintance of *doral*, *bhakri*, *koonkoo*, *mangalsutra* or of any word which are related to Indian culture or any culture. This research paper contains analysis and examples which are related to Indian Culture (Culture of India) but one can apply these theories of translation and this process of translation (Transliteration, omission and the factor of culture in the translation) to any book which can be related to any culture for example French culture (The culture of France), German culture (culture of Germany), Italian culture (culture of Italy), Russian culture (culture of Russia), et cetera.

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The State of Society Depicted in Mrchhakatika

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Abstract

Mrchhakatika (The Toy Cart) is the only extant play of Sudraka, though the authorship is disputed. It is also the only known play dealing with a married Brahmin's love for a courtesan. This Ten-Act play, portraying contemporary Hindu society, conforms to the edicts laid down by the sage Bharata in his authoritative treatise, Natyasastra, as a Prakarama. It has important characters from various strata of Hindu society rather than from solely the upper castes. It is the realistic and vivid presentation of these characters from diverse backgrounds that makes *Mrchhakatika* a microcosm of the Hindu society in Sudraka's time (first or second century BC).

Key words: Brahmin, Courtesan, Contemporary, Administration, Profession, Society

Sanskrit Drama, the earliest form of drama in India, began after the development of this genre in classical Greece and Rome but before the development of theater in other parts of Asia. Though it cannot be stated with any certainty, Sanskrit drama probably developed and evolved in Ujjayini, under the patronage of kings and merchants, and princes of that region. 'The city, which is considered to be the most ancient settlement of civilization, had wealthy class, cosmopolitan culture, cultivated audience belonging to a leisured class and with a splendid court and merchant guilds to provide patronage for the arts, would have been an ideal centre for the flowering of drama.' (Jain, Indian Theatre 54)

All literature in Sanskrit is classified into Drishya, meaning that can be seen or exhibited, and the Shravya, that can only be heard or recited. While poetry in all forms may be said to come under the Shravya, drama comes under Drishya. 'Drama in Sanskrit literature is covered under the broad umbrella of *Rupaka*, which means depiction of life in its various aspects represented in forms by actors who assume various roles (Manmohan Ghosh, Natyashashtra 37)'. Mrchhakatika has been translated as The Little Clay Cart by Arthur Williams Ryder (1905). It is the only known Sanskrit play to show a courtesan in love with a Brahmin.

Charudatta, an impoverished but charitable and noble Brahmin of Ujjayini, meets the wealthy and educated courtesan Vasantasena during Vasantotsava at Cupid's shrine, and both of

them are drawn to each other. Their next meeting is on a pitch-dark night in Charudatta's house when Vasantasena is being pursued by the villainous brother-in-law of the king, Samsthanaka, and his men. She seeks refuge in Charudatta's dilapidated mansion. Since Charudatta doesn't even have money for oil to light a torch, he, along with his friend and confidant Maitreya, escorts Vasantasena to her house. His gentlemanly conduct impresses Vasantasena and she falls in love. But before she leaves, she employs a ruse in order to keep the channel of communication open with Charudatta by giving a casket of gold ornaments to him for safekeeping.

But when the casket is stolen one night by a Brahmin gambler-turned-burglar, Charudatta is distraught; his reputation is at stake. His wife Dhuta hands over her own jewel-necklace to Maitreya to be given to the courtesan in lieu of her ornaments entrusted as a deposit to Charudatta. Maitreya grudgingly carries out the mission, telling Vasantasena that since his master has lost her ornaments in a game of gambling, he has sent the necklace in exchange of her ornaments (which far exceeds the ornaments in value). Vasantasena graciously accepts the necklace.

Meanwhile, the thief, wanting to buy his beloved Madanika's freedom from the courtesan, presents the same gold casket to Vasantasena, saying that it has been sent to her by the poor Brahmin as he can no longer safeguard it. An amused Vasantasena accepts the casket and sets her maid free. She also sends word to Charudatta, through Maitreya that she would visit him in the evening.

That evening she braves lashing rain, terrible storm and lightning to come to Charudatta's house in order to meet him. She lovingly addresses him as a "gambler" and their love is consummated. Charudatta leaves the next morning, leaving behind instructions that his servant should bring Vasantasena, in his carriage that evening to the Pushpakarandaka garden.

She gets up late that morning and sees Charudatta's son Rohasena in the quadrangle. Rohasena is crying. He refuses to play with the little clay cart that he has; he wants a golden toy cart because he has seen his friend in the neighbourhood playing with. But the maid Radanika sighs dejectedly and tells him:

Child, whence can we handle gold now?

When prosperity will come to your papa again, then you will play with a golden cart.
(The Mrichchhakatika of Sudraka, Kale M.R. 71)

In order to amuse and divert him, Radanika takes Rohasena in the presence of Vasantasena. The courtesan is glad to see "the moonfaced" child, "even though his body is

unadorned with ornaments." On learning that he is the son of "the worthy Charudatta", Vasantasena asks the child to come and "embrace" her. She seats him in her lap and remarks: "He resembles his father in his beauty." (73)

Her dormant maternal instincts are awakened and she asks Radanika why the child is crying, who explains: "He was playing with a small golden cart belonging to the son of a gentleman (literally, head of a house) who lives next door. And that was taken away from him. Then, as he asked for it again, I made this clay-cart and gave it to him. Thereupon he says, '0 Radanika, what do I care for this small clay-cart! Give me the same golden one'." (74)

Vasantasena, is distressed at the plight of her lover. She tells Rohasena, "Child, do not cry; you will play with a cart of gold." Rohasena asks the maid who the lady cuddling him is and Vasantasena, too far gone in love, replies, "A slave of your father, bought by his merits." When Radanika tells the child that the lady is his "mother", he refuses to believe it: "Radanika, you are telling a lie; (for) if her ladyship is my mother, then why has she put on ornaments?" Vasantasena is "touched" by the child's innocence; his own mother doesn't wear any ornaments because of his father's depleted finances. Vasantasena takes off all her ornaments and tells him: Now I have become your mother! So please take these ornaments, and get a golden cart made (out of them). (78)

But the child refuses to accept her generous offer: "Get away! I won't take them! You are weeping." Vasantasena wipes her tears and says: "Child, I will not cry. Go and play." She fills the little clay cart with her ornaments and tells Rohasena: "Child, get a golden cart made (out of these)." Radanika exits with the child. This is the incident which gives the play its title. It is a summation of this wheel-of-fortune concept, although the section of the play dealing with the cart is extremely short. The courtesan's maternal instincts for her lover's son in Act VI give *Mrchhakatika* its title. (79)

Sudraka's *Mrchhakatika* is noteworthy not only for. being the only known Sanskrit play to show a courtesan in love with a Brahmin, it also contains important characters from various strata of Hindu society rather than from solely the upper castes. It is the realistic and vivid presentation of these characters from diverse backgrounds that makes *Mrchhakatika* a microcosm of the Hindu society in Sudraka's time (first or second century BC).

To begin with, the Sutradhara introduces the author of the play Sudraka as the foremost among the Dvijas (i.e., Brahmins, Kshatriyas and Vaishyas), most probably as a Brahmin or Kshatriya here, though the name of his kingdom is not mentioned. He was handsome and good looking, had mastered the four Vedas, mathematics and knowledge regarding the art of courtesans, and was well-versed in the training of elephants. He was a Siva devotee, had

successfully performed Asvamedha sacrifice, and he voluntarily died at'the age of one hundred years and ten days by entering the sacrificial fire. (3)

The principal characters in the play are drawn from the upper middle class, while the subsidiary episodes introduce such low class people as gamblers, hangmen, etc. 'This is inevitable in a play whose plot is "drawn from real life" (as per the definition of a *Prakarana*), and it is but natural that we see in *Mrchhakatika* a reflex of the conditions and manners of contemporary society, including its government and its laws in particular.' (History of Sanskrit Poetics, Kane P,V.26)

The king is not actually introduced in the play. It seems that he ruled as an absolute monarch, and, if he happened to be a tyrant (as Palaka was), discontent would be rife among the subjects, being a direct incentive to armed rebellion as soon as opportunity would offer. The king was assisted by counsellors (Act IX), and was also head of the army (Act X), there were the usual departments of state such as revenue (Act VII), justice (Act IX), police (Act VI) et al.

Act IX gives us a special insight into judicial administration. The judge was assisted by two assessors, and justice appears to have been both impartial and speedy. The presiding judge had to follow well-formulated rules of evidence and procedure in recording facts and in examining witnesses; but he could give his decision only in the form of a recommendation, the passing of the final order lying with the sovereign. If the facts were not clearly established by the evidence, recourse was to be had in four kinds of ordeals ("poison, water, balance and fire", says Charudatta), a trial by ordeal being fairly common in ancient society for serious offences. The person under trial had to confess his crime when proved by facts.

A criminal punished capitally could be set free if an adequate ransom was paid or some great event happened, informs one of the Chandalas while delaying the execution of Charudatta (Act X):

Perchance some kind gentleman might set the condemned man at liberty by paying a ransom. Perhaps a son might be born to the king, and on account of that great joyous festival, all the condemned men may be released. Perchance an elephant might break loose from his chains, and in the commotion the condemned criminal might escape. Or sometimes there might be a change of kings, and then all the condemned men may be set at large. (139)

The last possibility rattles the king's brother-in-law and the villain of the play, Samsthanaka and, surprisingly, it turns out to be true in this case.

The executioners (the Chandalas belonging to the lowest strata of society) had some discretionary powers; they could release a prisoner if found innocent (as in the case of Charudatta) and punish an offender (Samsthanaka).

The officers of the king seem to have been zealous in the performance of their duties.

Viraka and Chandanaka pursue the escaped prisoner (Act VI) with so much vigour and promptitude as though it were an affair in which they are personally involved. And although in the end Chandanaka proves a traitor to his employer (the king), it. is not due to bribery or cowardice but to an appeal to his innate compassion for one wrongfully oppressed (Aryaka).

The professions of a barber and a bard have been illustrated by the two police officers' violent quarrel (Act VI) on the highway while they inspect passing carriages after an alert has been raised after. Aryaka's escape from the dungeon, where he was confined by King Palaka. The barber held a broken piece of (whet) stone trimming the scrubby beards of men, his fingers busy with the scissors; while the bard had his mother for the kettle drum, father as drum, and had a tambourine for his brother.

A creditor had absolute power over the person of his debtor; he could inflict bodily punishment on him with impunity (Mathura and the gamester pounding Samvahaka in Act 11), or even sell him for his money ("Sell your own self and pay," Mathura tells Samvahaka).

Caste system was strictly followed in those days. Brahmins were held in great reverence; they enjoyed certain privileges and immunity from capital punishment (Act IX). Notice, too, how Sarvilaka declines to rob a Brahmin of his gold (Act IV), presumably accumulated for sacrificial purposes. Brahmins often took to commerce since the ancestors of Charudatta, a Brahmin, got rich through trade.

Among other castes, Kayasthas seem to have been held in low popular estimation. The vituperations hurled each other by Viraka and Chandanaka show how stronghold the system had on people; in spite of its rigidity, however, the view that caste is no criterion of a man's worth was generally accepted, since even the Chandalas discourse on it (Act X).

Buddhism, though on its decline, was yet in a flourishing state, being patronised by kings and princes, and the Bhikshus seem to have been generally respected, though a certain prejudice prevailed against them among the upper classes, who considered their sight inauspicious. (In Act VII, Charudatta avoids the Bhikshu coming his way in the Pushpakarandaka garden and leaves by another path.)

Commerce was carried on an extensive scale, Indian ships sailing to the furthest ends of the earth; this must have contributed largely to the prosperity of the land. The wealth of the trading classes appears to have been almost fabulous, if we are to judge by the donations and public charities of Charudatta. A large portion of his wealth eventually passed into the hands of the courtesan class so that Vasantasena came to own a palace which rivalled that of Kubera in splendour (Act IV). Such wealth meant luxury on a grand scale, and its necessary consequences, such as the vices of drinking (e.g., Maitreya's comments on Vasantasena's fat and ungainly another in Act IV: "The mother has been reduced to such a condition, having intoxicated herself with spirits, liquors and wines"(50), gambling (Act II) and prostitution. If merchants could give golden carts to their sons (Act VI), courtesans could go further and keep scent-elephants (Act II).

That a courtesan should be made the heroine of a play may seem a little strange to modern readers. It appears, however, that low as the profession of a courtesan was, so that Charudatta is ashamed of his connection with one (Act IX: "Ye officials, how should I utter such a thing, viz., that a courtesan is my friend?"), it had a certain recognised status, for even the sage Vatsayayana, in his treatise on erotica (Kama Sutra) devotes a special chapter to the description of that class. A courtesan, of course, could never usurp the place of a legally wedded wife (Act VI), but the fact that Vasantasena is invested with the title of Charudatta's second wife (Act X) is significant and probably points to mixed marriages being in vogue in those days. That the fact of women being treated as second-class citizens and legally wedded wives being relegated to the background (in the inner quadrangle of the house) is a time-old tradition. We hardly learn anything more about Charudatta's wife Dhuta than that she offers her own jewel-necklace in place of Vasantasena's stolen gold ornaments to uphold her husband's reputation and that she is ready to immolate herself when he is sentenced to death. A courtesan like Vasantasena, educated and sophisticated she is, occupies a higher place in the social set-up, as well as in men's hearts and minds.

Slavery was common, and a slave could be bought (Act II, when Samvahaka tries to sell himself in order to pay his gambling debt), and ransomed by the payment of money or gold (Sarvilaka buying his beloved Madanika's freedom from Vasantasena. in Act IV). Gambling was a legalised vice; there was an association which formulated the rules of play, and keepers of gaming saloons saw to it that they were strictly enforced (in Act II, Mathura says to Samvahaka: "Here, now! I arrest you in the name of Players' Association!)

The social, religious and superstitious observances seem to have been not materially different from those that obtain in modern Hindu society: there are references to Bali (offering) in Act I, observing a fast (Act III), and festival (Vasantotsava in Act II, during which Charudatta and Vasantasena meet and fall in love), and the sciences of astrology and augury were universally believed in (Acts II, VI, VII, VIII and IX). The play contains references to music parties (Act II shows Charudatta and Maitreya returning late at night from a concert at Rebhila's house), and drawing and painting (in Act IV, Vasantasena, sketches a portrait of Charudatta), showing, therefore, that fine arts seem to have been cultivated on a large scale, as would be expected in an affluent society. The general economic condition of the people appears to have been good on the whole, free from petty worries and minor troubles.

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Transcribing the Consciousness of Mexico-Spaniard Diaspora in Papeles de Pandora: A Study in Translation

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Abstract:

Rossario Ferre published her first collection of short stories, *Papeles de Pandora* in 1976. She was born in Puerto Rico and received her formal education in its capital, San Juan and later she immigrated to Washington DC, where she resumed her education as well as literary career. It is with a desire to safeguard the legacy of the native language in the island that prompted Rossario Ferre to write her first book titled *Papeles de Pandora* in the Spanish language. The present research paper aims at studying Rosario Ferre's idea about the literary process of translating her own work from Spanish, the language of Latin American culture and dreams, into English -the language of a vast range of readers. The paper explores Ferre's idea of finding a cultural connect between the source language and the target language of a literary text rather than blind transcription of the content. Ferre compares the experience of translating a literary work into a new language, especially in the case of a diaspora female writer of Mexico-Spaniard origin, to the act of crossing the C & O.Canal set between San Juan and Washington DC. Ferre identifies this process of setting oneself unmoored in the canal with Ophelia's sweeping down the green surface of water in *Hamlet*. Ferre as a female writer and translator from Puerto Rico holds a unique literary position, whereby she interprets the internal history of the land, deciphers the conflicting human consciousness and documents events like the rise and decline of Spanish colonial power in the backdrop of the multi-ethnic Puerto Rican milieu. It is only through this task of translating her work from Spanish to English that she hopes to prevent the extinction of her native tongue, since Spanish language is not only a medium of communication but the consciousness of her civilization.

Keywords: Translation, Mexico-Spaniard Diaspora, Internal History, Consciousness of the Civilization.

The Caribbean Islands have a vivid history of colonialism, slavery and indentureship. They are tropically situated between North and South America and are flooded with tropical heat. The flourished lands of the Caribbean had allured the Dutch sea-farers, the Spanish explorers and British planters and officials during the 15th and 16th centuries and prompted them to establish their colonies in these fertile lands. The colonizers seized the opportunity to exploit and develop these islands into plantation estates.The islands were originally inhabited by the indigenous

Amerindians who failed to resist the encroachment of powerful colonizers from Europe and Britain, and eventually surrendered to the power of the planters. The islands carry the legacy of the adventurous planters, bonded labourers and deported and ostracised slaves; their annals are documented in the literature of the land. Apart from the complex history of land, one can observe some promising features that are unique to these islands and add a distinct charm to the life of the people inhabiting these lands. Like a pallet of a painter, filling the canvas with multiple shades of colours, the ethnic, cultural and linguistic life of these islands are beautifully filled with myriad shades. The ethnic groups like Amerindian, French, Spanish, English, Dutch, African and Indian etc have a history of co-existence in these lands for centuries and added uniqueness in the cuisine, art, literature and music of these islands. Difference and multiplicity of identity, inter-racial alliances, cultural hybridity and creolization of indigenous groups are some of the recent features of these countries.

The island of Puerto Rico, one of the prominent Caribbean islands, has an anomalous status as a Commonwealth country. It is the only island in the world which, along with the island of Saint Marina, is an unincorporated territory of the United States; neither it is fully integrated as a State nor fully autonomous. The name of Puerto Rico in Spanish is "Estado Libre Asociado de Puerto Rico," ("Free Associated State of Puerto Rico") (Rivera, 2021). The island of Puerto Rico was under Spanish control for around 400 years. The independence movement in Puerto Rico was initiated by the native Amerindians. The people of this island obtained full political independence from Spanish colonizers in 1898. Later on the island came under the political power of the United States. This peculiar political status of Puerto Rico has resulted in it facing the full effects of global Americanization. The island became a setting for U.S. directed programmes of modernization. Again Puerto Rico is marked by its racial and cultural hybridity, hence there is a muted antagonism among the people over the questions of the island's identity. In addition to this, there is a cultural rift between Puero Ricans living on the island and those who have migrated to the States. Rossario Ferre, a Puerto Rican writer, too, faced a similar kind of predicament. She was born in Puerto Rico and received her formal education in its capital, San Juan and later she immigrated to Washington DC, where she resumed her education as well as literary career. It is this peculiar spatial identity and desire to safeguard the legacy of the native language in the island that prompted Rossario Ferre to write her first book titled *Papeles de Pandora* in the Spanish language. The present research paper aims at studying Rosario Ferre's idea about the literary process of translating her own work from Spanish, the language of Latin American culture and dreams, into English -the language of a vast range of readers. The paper explores Ferre's idea of finding cultural connection between the source language and the target language of a literary text rather than blind transcription of the content.

Rossario Ferre published her first collection of short stories, Papeles *de Pandora*, in 1976. In the epigraph section of her book, Ferre gives a concise introduction of her work where she puts forth her intention of employing the mythical archetype of 'Pandora's Box' in her literary work. According to this myth, a box containing all the evils and the blessings of the world was gifted to Pandora, the first lady created by the Greek God, Zeus. Pandora fails to suppress her naive curiosity and opens the box and as a result, the content of the box accidently gets scattered in the world. However, in a state of utter bewilderment, Pandora hurriedly closes the lid of the box and

inadvertently traps 'Hope' inside. The story leads to twin interpretations. First that 'Hope' cannot exist in this world and the second that Pandora as a feminine representation in this world can always have access to the 'Hope' that she has trapped. Similarly, the word *Papeles* carries a deeper significance. *Papeles* hints at different dramatic roles that an actor plays on the stage. Thus *Papeles de Pandora* hints at different roles that women play in this world; where strict gender stereotypes make a watertight compartment for the female folks to exist. Yet the legacy of 'Hope' is always in the custody of the fair sex, who are capable of ushering better days for everyone around.

Ferre's cutting-edge work, *Papeles de Pandora* is considered as a significant piece of literary creation in the gamut of Latin-American literature due to two distinct reasons. The work recounts a realistic picture of Puerto Rican society with the annals of declining plantation aristocracy of French and Spanish ancestry. The stories in this collection are characterized by a strong undercurrent of racial stratification and class conflict.The struggle of upper class white female characters for maintaining the facade of respectability and affluence can be observed as the recurrent theme of her stories. The tales like "*La Muneca Menor*" (The Youngest Doll), "*El cuento envenenado*" (The Poisoned Story) and "*Cuando las mujeres quieren a los hombres*" (When Women Love Men) falls under a similar category. In addition to this, her works can be viewed as a spectacular contribution in the field of feminist writing, as through her writing Ferre seems to give vent to a long suppressed anger and resentment against the subjugation of female folk. In her story, "*La Muneca Menor*" (The Youngest Doll), Ferre toys with the idea of patriarchal intervention which aims at restricting the lives of women to a doll-like existence. She brings the story to an uncanny end when "the dolls, manufactured by a maiden aunt; when mutilated by a greedy doctor who wishes to rob it for its diamond eyes, the doll pours out, not sugar and spice, but with angry river prawns. The repressed in Ferre's stories always return with violence." (Franco, 1991, xiii)

The most prominent feature of this literary work is Ferre's linguistic expertise and conviction on which she thrives while translating her stories from Spanish to English. Expert translators like Diana Velez, Nancy Taylor, Nancy Beutel , Claire B.Ashman and Cindy Ventura assisted Ferre in translating most of the tales into English which were later published in the book with the title, *Papeles de Pandora: The Youngest Doll*. The book carries a fine foreword by Jean Franco, a British-born academician and literary critic who is known for her pioneering work on Latin American literature. This work is a fine testimony of literary transcription where the translator has successfully conveyed the fine cultural nuances of Puerto Rican island and Mexico-Spanish populace into the English tongue without distorting the integrity of the cultural symbols. The cultural life represented in *Papeles de Pandora* is a typical representation of Puerto Rican society. It features the accounts of the old landed bourgeois who have lost their glory and fortune with the decline of sugar estates. The remnants of their glorious past can be found in ruined haciendas, dilapidated sugar industries and barren land "with its dusty street lights and its phlegm-white sky...and left the field sown with calcium." (Ferre, 1991, p.59) These lines transport us to the setting of the desolate relics of failed sugar estates that were once nurtured with the sweat and blood of bonded labourers and deported slaves. After independence from Spanish colonizers, the island became a breeding ground of racial and social intolerance behind the apparent picture of harmony.

In the backdrop of such a barren milieu and transient cultural identity, Ferre avows to write the story of indigenous people of this land. She has carefully crafted the characters who serve as representative figures coming from different ethnics groups of declining Spanish colonies of the island. Ferre wrote her first work *Papeles de Pandora* using her native tongue, Spanish. Ferre believes that it is through the use of her native language that she can successfully record the consciousness of the land into a printed form. At the same time, she is driven with an urge to keep the language of her land alive, since it is the only tool which is capable of carrying the legacy of Spaniard aristocracy, their downfall and subsequent rise of black power in the land. Ferre believes that it is through her mother tongue, she can shape her literary creations and breathe life into her fictitious characters. For Ferre, this linguistic legacy is like some "hidden spring of consciousness from which literary inspiration flows. (Ferre, 1991, p. 153) She considers Spanish as a language of her dreams, of her infancy and a bridge that connects her to the world. At the same time, Ferre is aware of her ethnic identity as a writer from Mexico-Spaniard ethnicity who migrated to North America. Naturally, she feels that her literary sensibility is set adrift between two shores. She is susceptible to the influences from both the cultures and feels accountable to contribute for her native land as well as the land of her dreams through writing about indigeneous people and translating it into English for a wide range of readers.Thus her writing bears the influence of both the lands viz. San Juan, the land of her birth and linguistic origin, and Washington DC, the promised land of her dreams. Ferre draws her literary material from the socio-political problems and cultural history of the land and records it in Spanish language, yet senses an obligation to translate it into English. It is this sensibility that propels her to tell the story of her land, communicate its belief system and transmit its value base to her readers in the United States.

Ferre has closely observed and beautifully reproduced in her stories and lores, the experiences and influences that shaped her formative years in Puerto Rico. About the authenticity of these experiences, she writes in her book, *Papeles de Pandora:* "...and that in order to write competently about my world's conflicts, as war correspondents have experienced, one has to be able to live in the trenches and not on the pleasant hillocks that overlook the battlefield." (p. 154) In her essay, "On Destiny, Language and Translation; or, Ophelia Adrift in the C & O." Ferre compares the experience of translating a literary work into a new language, especially in the case of a diaspora female writer of Mexico-Spaniard origin, to the act of crossing the C & O.Canal set between San Juan and Washington DC. This crossing, she maintains, is not an easy process. Since in the midst of the trough, all the gates of water, (here 'water' refers to a surge of creative outpour) which might overtake the writer. During such moments, the writer has to take "all the precautions of the language."(p.154) Ferre further adds some grandeur to the procedure of transcribing a literary text from Spanish to English. She asserts that the process of translation is not a slavish transmission of signs and symbols from one language to another, but it is a mechanism in which the translator is constantly burdened with the expectation of keeping in touch with and maintaining the affinity to both the languages and cultures. Sometimes, the flow of creative inspiration, which takes command of both the writer and the translator, is so great that they are left with no option than to set themselves afloat between the walls of the canal. Ferre identifies this process of setting oneself unmoored in the canal with Ophelia's sweeping down the green surface of water in *Hamlet*. She writes:

> ...I floated face up like Ophelia over the green surface of the water, I began to feel strangely at ease and tranquil. I looked at the world as it slid by, carried by the slowly moving swell of cool water, and wondered at the double exposure of both the shores, the shore of Washington on my right and the shore of San Juan on my left, perfectly fitted to each other and reflected on the canal's surface like on a traveling mirror on which I was magically being sustained. (p.154)

Ferre equates the act of writing a literary piece to interpreting the meanings of life. If this is the case then the act of translation is even more complicated in nature. According to Ferre, a translator is " ...a person dedicated to deciphering the conflicting human texts, searching for the final unity of meaning in speech. Translators of literary texts act like a writer's telescoping lens; they are dedicated to the pursuit of communication, of that universal understanding of original meaning which may one day perhaps make possible the harmony of the world." (p.155) She strongly advocates that the translation is much above the sheer act of transcribing. Ferre as a female writer and translator from Puerto Rico holds a unique literary position, whereby she interprets the internal history of the land, deciphers the conflicting human consciousness and documents events like the rise and decline of Spanish colonial power in the backdrop of the multi-ethnic Puerto Rican milieu.

In her essay, "The Writer's Kitchen", Rosario discusses her peculiar position as a woman writer from Puerto Rico. According to Ferre, due to the patriarchal nature of the island, the voice of women is always subdued. She asserts that "imagination is irreverence towards establishment and hence it is always subversive." (Ferre & Velez, 1986, p.228) The upper class women from Spanish and French lineage were kept away from public view and they were restrained from attempting any vocation that might challenge the existing patrilinear settlement in the island. Ferre alludes to such practices among the upper class Spanish estate owner family in her story '*La Bella Durmiente*', (Sleeping Beauty). The female protagonist in the story, Maria de los Angeles, is sent to Sacred Heart Convent School in Ponce, where she was taught, "that women were hidden from view and should never appear in public." (Franco, 1991, p.x) Her ambition to become a dancer and enact the fascinating roles like 'Giselle', 'Coppelia' and 'The Sleeping Beauty' were subverted by the ecclesiastical machinery in the island, conspiring with the patriarchal power structure of her family. Maria de los Angeles' existence is reduced to a mere reproductive machinery ensuring a male heir for her father Fabiano Fernandez, a representative of the prudish Spanish gentry of the island. Contrary to the secluded and secured positions of the upper class women, co-existed the women of colour. Since the island carried the heritage of slavery for nearly four centuries, it is still marked with racial segregation. Ferre in her stories confronts this aspect of class-conflict and racial intolerance among the female folk from the upper and lower classes of the island. Her story, '*Cuando las mujeres quieren a los hombres'* (When Women Love Men) hints at the presence of muted antagonism in the society which sometimes rips apart the relations between the women from both the classes and sometimes produces strange cross-class alliances. The story is a fine example of literary irony that Ferre employs with great precision. It narrates a unique encounter between Isabel Luberza, a frigid wife of a respectable gentleman, Lord Abrosio and his shameless mistress Isabel La Negra. These ladies inherit Ambrosio's property equally and are destined to share the same house. Irony and parody continue till the end, when we find that Isabel La Negra, an exploited harlot, ventures to enter the forbidden garden of respectability; and the lady, Isabel Luberza stoops to enter into a

business deal with the whore.

The land of Puerto Rico provides a rich linguistic and cultural heritage to its inhabitants. The mosaic of ethnicity in the land ensured an exposure of English as well as Spanish culture to Rosario Ferre. She admits that Spanish is the language of her dreams, yet while writing in English, "the landscape of experience, the fields of idiomatic, symbolic, communal reference are not lost to me, but relatively well within my reach," (Ferre, 1991, p. 156). Yet, according to Ferre, writing about Puerto Rico and her identity as a Mexico-Spaniard native places her in both an advantageous as well as a disadvantageous position. The twin obligation to write about her people and translate her works for the readers in the States and other western countries puts her in a peculiar position. This is because there is a wide gulf between the two continents in terms of their ethnic standards, belief system and moral values. North America is extremely pragmatic and technically advanced as compared to Latin America. Hence, Ferre found this act of translation as a meticulous task of bridging the cultural gulf between a forward, democratic and modern country and a feudal agrarian land; this also serves in convincing the former that the latter does exist.

In her essay, "On Destiny, Language and Translation; or, Ophelia Adrift in the C & O.Canal" Ferre relates her problem of translating her own work into English. She acknowledges that the Spanish literary tradition permits greater scope for 'play on words' which might sound childish and naive in English. The Spanish idioms like "Tenemos mucho oro, del que cagó el loro" (We have a lot of silver, of the kind of the cat shits) and "el dia que la mierda valga algo, los pobres nacerán sin culo" (the day shit worth any money, the poor will be born without assholes) ironically hint at the island's poverty and serve as grim humour on the social system. Ferre delineates her own difficulty in translating the title of her seminal work *Maldito Amor* into English. "Maldito Amor" is a Spanish idiomatic expression which could not be rendered accurately in English. The literal translation of this idiom would be ``a love that is halfway between doomed and damned' which was rather a misfit for a title. In Spanish, it is a benign form of swearing or of complaining about the treacherous nature of love. It was finally decided by Ferre to give a more specific title which can ensure a cultural connect alongside the content of the novel. "Sweet Diamond Dust", its new title refers to sugar produced by the De Lavalle family, but it also touches on the dangers of sugar which, like diamond dust, poisons those who sweeten their lives with it." (Ferre, 1991, p. 160) Similarly, Ferre writes about how she has compensated for the limitation of not being able to change the original sentence structures in Spanish. She translates them by pruning her own sentences and making them contextually fit into the English language. In the course of translation, she adopts different instinctive approaches pertaining to the theme of literary work at hand. The more challenging part of this translation was to make the stories from marvellously magical worlds from Latin America convincing to the readers of the United States. The 'word play' and 'dance of language' which, though a feast to the senses, were equally difficult to translate for the readers of the sceptical world of technology and commerce. In this context, Ferre quotes a Franco-American literary critic, George Steiner: "To translate is to descend beneath the exterior disparities of two languages in order to bring into vital play their analogous and common principles of being…..what passes for translation is a convention of appropriate analogies, "a rough cast similitude, just tolerable when the two relevant languages or culture cognate." (Ferre, 1991, p.161)

Ferre further establishes that "literary translation is a complex and disturbing occupation."(p.162) In case of translating her own literary work in English, the translator acts as an alter ego of the writer herself and provides her an opportunity of redressing all the vices from the original literature and surpassing it to a great extent. Ferre proclaims that "Instinct becomes the sole beacon."(p.163) Thus, this path of translating from Spanish to English was not an easy task, since it meant an act of oscillating between the cultures and undertaking the task of recreating a divergent world. She describes her act of translating thus:

> " Ophelia drifting down the canal or the child that looks in the beveled mirror of her wardrobe, to be able to see left become right and right become left without feeling panic or losing my sense of direction. In other words, I have had to be let go of all shores, be both left-handed and right-handed, masculine and feminine, because my destiny was to live by the word." (p.164)

It is only through this task of translating her work from Spanish to English that she hoped to prevent the extinction of her native tongue, since Spanish language is not only a medium of communication but the consciousness of her civilization. She quotes George Steiner, who states: "Language is like a living membrane of time." as qtd in (Ferre, 1991, p.156) As a Latin American female writer, she feels a great responsibility of rising above narrow nationalistic passions and give an outlet to the spring of her literary consciousness.

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Translating Across The Borders: Humans Vs Machines

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ABSTRACT

Our introduction to translation happened at high school when we were required to translate text from the source language to the target language. This called for skills in two languages, the first, our mother tongue and the second, the official language or lingua franca. Next we studied a course on World Classics or 'English Literature in Translation as part of our undergraduate degree with majors in English language and literature. Sophocles' *Oedipus Rex,* Dante's *Divine Comedy,* Flaubert's *Madame Bovary* and such other classics captivated our emotional and intellectual world. Translation became a major activity in the last decades of twentieth century when it offered a number of career opportunities for experts in languages. Professional translators looked forward to translation assignments from the 'Oxford Press' and a number of expert translators made their lives through translation. The twenty-first century has changed the interface of business, commerce and industries through digitization. Automation has become a part of every activity and even translation cannot avoid the use of machines, which invariably threatens the role of human translators in the industry. The present paper attempts to investigate the role of translation by machines and whether it can substitute human experts. The paper is divided into four parts and the first part addresses the importance of translation with a brief note on theory. The second part discusses human translation and its merits and demerits. The third part presents the advantages and disadvantages of machine translation. The last part sums up the statement with a few concluding remarks. The paper draws from the experiences of the research students working for M. Phil. and Ph.D. under the author. The research concludes that while the machine translation will continue to gain greater skills and be able to do quality translation in future, it will never be able to completely replace the human translator.

Keywords: Translation, Source Language, Target Language, Machines, Humans, replace etc.

TRANSLATING ACROSS THE BORDERS: HUMANS VS MACHINES

Humans will never stop their pursuit of excellence in science and technology to enhance their lives. Automation has now entered translation business too and has made it very easy to translate any text into several languages in a fraction of seconds. More recently animated translation software has been able to create an animated language for the deaf. They can easily communicate with their family and friends through this language. It is now proved that it is

difficult to predict the future of translation beyond 2030.

If there was no translation, how would we ever know the stories of *Sindbad, the sailor*? *Arabian Nights* have nurtured our fantasies. *Aesop's Stories* were our bedtime readings. *Cinderella* and *Prince Charming* have changed the idea of romance for all ages. *Tenali Rama* and *Akbar Birbal Stories* from India have taught us to use our conscience. Japanese 'Haiku' poems have transformed us to become poets. Now all are able to explore their poetic talent by writing a poem of at least four lines.

Let us have a brief review of our exposure to translation. A translator needs to know two languages, one, the mother tongue and the second language would be official or lingua franca for translation. Further, we studied 'World Classics' or 'English Literature in Translation' during undergraduate studies when we chose English as our major. Sophocles' *Oedipus Rex,* Dante's *Divine Comedy,* Flaubert's *Madame Bovary* and such other classics mostly in Greek and Latin captivated our emotional and intellectual world. German philosopher Goethe was full of praise for Kalidas's *Abhjat Shakuntalam* which was originally written in Sanskrit. If it would have not been translated into German, Goethe would not have praised the beauty of the text. We were introduced to 'Indian Literature in English Translation' where we read a few texts from Indian regional languages during our Masters. Savitribai Phule Pune University, Pune has introduced two courses in translation to MA students. The first one is 'Translation, Theory and Application' and the second one is 'Indian Literature in English Translation'. All religious books including *The Bible* have been translated into almost all languages of the world. Translation boomed till the last decades of twentieth century and offered jobs that created a demand for experts. Translating for the 'Oxford Press' used to be a prestigious assignment for professional translators. Many experts made their lives in translation. Today machine translation is widely used as it saves money and time and calls for use of human talent and intelligence in multiple domains. Machine translation is used now in all professional and business sectors. It has also assisted decoding secret messages for security purposes. Marie Eve Racette, Ottava, Canada, official Translator and Interpreter, presently working with Canadian government, was interviewed by the author. When asked about the difference between translation and adaptation, she replied:

> A translation cannot be 100% original. Not for nothing to do the Italians have the saying, "Traduttore, Traditore" or "Translator, traitor". In other words, the very act of translating a text is betraying the author's thought and work. This is inevitable-a language is a reflection of a culture, and you cannot take a culture and drop it into another cultre intact. In fact there are endless debates on how to translate-should you remain as faithful as possible to the original, at the risk of alienating or at least perplexing the audience in the target language? Or should you adapt the text so that you target audience will understand and appreciate it as if it had been written in that language in the first place, but at the risk of changing the original message? These are two different schools of thought,

both of which have their points. I have no opinion on the subject-I just try to always read books in their original language, and I sit on the fence when it comes to translating.[1]

A brief note on theory of translation will initiate research scholars into translation studies.

Translation from regional to international language has opened the windows of knowledge to the world. Experts used to work on the selected text for years together to create a translated text that appears similar to the original. But now, the communication and digital revolution have changed the nature of traditional translation. Highly intelligent software can translate the source text to the target language in no time. However, we also need to look into the quality of machine translation.

The present paper is a comparative study of human vs. machine translation. The first part deals with importance of translation with a brief note on theory. The second part talks about human translation with its merits and demerits. The third part talks about the advantages and disadvantages of Machine translation. The last part sums up the statement with a few concluding remarks. The paper is based on the experiences of the research students working for M. Phil. and Ph.D. under the author. The author concludes that though more and more sophisticated translation software would be designed to offer the best possible results, it will still be difficult to entirely replace human translators.

Translation from source language to target language began in medieval times but theory of translation came into being in 1950s. The Oxford Dictionary defines translation as, 'to express sense of a word, sentence, speech, book etc. in another language or in another form.' Eugene Nida defines translation as a process which consists in producing in the receptor language (RL) the closet natural equivalence to the message of the source language, first in meaning and second in style. J. C. Catford's book *A Linguistic Theory of Translation* defines translation as, 'Any theory of translation must draw upon a theory of language. Translation is an operation performed on language: a process is concerned with a type of relation between languages. Hence it is a branch of comparative linguistics.' A quality translation expects understanding of the culture of both the languages. Translation can be oral, written, on the spot or sign/symbol translation, machine etc. There are various types of translation such as Loan Translation, Literal Translation, Inter-Lingual Translation, Inter-Semiotic Translation, word to word translation, definite translation and interpretative translation. Translation facilitates communication across the borders. It inculcates deep knowledge of structures of various languages. It offers better opportunities of jobs in business sector, courts, news-papers, textbook bureau, publishing houses, parliament and education. It develops linguistic competence. It helps to get an insight

into computational linguistics. Despite all these merits, translation never gets a place of original creation. It is considered as a second-hand experience.

Since the present paper is a comparative study of human translation and machine translation it is necessary to understand the advantages of human translation. Translation aims at accuracy which one can expect from humans and not machines. The quality of the translation should be such that the translator is not required to get back to the author. It is a myth to make a perfect translation but it should be up to the mark. Machine language is a language of zero and one that hardly takes context into consideration. Humans can read between the lines. They would think of word to word, sense to sense and finally understanding the context. Humans will consider the age, the history, geography, philosophy, sociology, economy and religion while doing translation. Machines will concentrate on the letters and words only and will replace the source language vocabulary into target language by the dictionary that has been fed. Humans can re-edit the text several times whereas machines will do it at one stroke. Machines will depend on the material that has fed to it. Humans can go beyond the text and can make it more beautiful through their flights of imagination and creativity. Every ancient language is rich in phrases and idioms. It is a challenging task to translate it in any language because of linguistic and cultural barriers. Human brain tries to find out a way to bridge the gap between two cultures while translating. Humans can apply their life situations and experiences without hurting the sense of original text. If we compare the translation by humans and by the machines, we could easily notice that human translation has done minimum damage to the text. Human translation not only translates words, sentences and paragraphs but also go beyond by translating civilizations, cultures and thoughts.

Turning to machine translation, maximum translation work nowadays is done through machines and later on sent for the review of the linguist. Today there is hardly any software that does perfect translation but will improve through better software, methods and systems in near future. Machine translation is economical, user friendly, multilingual, multidirectional and so on. It is preferred as it is cheap and time saving. It also maintains confidentiality. It remains end to end communication. It can translate a large volume in a very short time. It is beneficial for quick understanding of texts, emails, and online chats. It is a blessing for private and business sector as it generates faster communication than the humans. Despite of all these advantages there are a few disadvantages too. There is a fear and a risk of data hacking. It fails to take context into consideration. Many a time translation appears ambiguous especially in case of idioms and anecdotes. There are chances that machine translation may lead a poor interest in students for learning languages. It has been noticed that machines don't understand grammatical structure, slang and punctuation. Moreover, long and complex sentences are made more complicated by

machine translation. It is possible that quality of translation suffers due to low linguistic competence and improper training.

Let us review a few important apps of translation chosen by the masses. We come across several translation programs online for digital dictionaries, word-to-word translation, sentence-to-sentence translation etc. 'Google translate' is the choice of masses through which most of the MT takes place. 'Voice translator' is another app through which one transfers text through voice reading where typing is avoided. Machines have definitely made our lives easy but still one must not forget that they are the creation of human brain. 'Triplingo' is the best tool for the international travelers. It is available in thirteen languages through which the journey becomes a treat of accurate information. 'Linguee translator' converts text instantly into a document. It covers up maximum European languages including French, German, and Dutch and so on. 'sayhi' app is used for conversational translation that is designed to be quick, easy, and uncluttered converse without distraction. It is available in world's 101 languages and dialects. It transcribes our voice through speech recognition machine and adjusts speed and gives space. 'Deepl' is a translator designed by TechCrunch, America and is known for accuracy and quick service. It translates texts, docs, ppts and excel files. 'Waygo' is a Chinese, Japanese and Korean translator app which can be easily found in the app store of smart phones. Technology is at our service at every corner of the world. 'Yandex' is software that is used to translate from English to any Russian languages and vis a vis. The world has turned into a global village if we are supported with technological assistance. 'Apartium' is a rule based, free, open-source machine translation platform which is free to access as it comes under general public license. Translate-real-time-voice-to-sign-language-conversion-for-deaf-and-dumb-people is another app that has changed the life physically challenged people. They can smoothly communicate with their friends and relatives through this animated language software. There are several other software and apps which are at our service as either free or paid. Let us find out whether they will really replace experts and linguists in near future.

I would like to conclude the statement with a quote by Johra Labed. She has clealy stated in her paper "Human vs. Machine Translation: A Comparative study",

"Replacing human Translation totally by machine translation is but a failure for the time being since no machine translation that is capable of interpretation. Let alone the fact of keeping the same effect the source text leaves on the reader. If only the effect left by the alliteration and consonance how far machine translation spoils some of the aspects that only a human translation can maintain. And so to speak, the human translator is the only one to understand the different cultural, linguistic and semantic factors to more or less faithfully render the same effect that is left in the source text, a task, which requires language expertise in both languages. Given the fact that machine translation obeys the constraints of an artificial dictionary organized according to situational limitations set by

the program designers, it remains only a tool that helps in very simple translation activities or as a preliminary step in any process of translation."

Let me conclude my statement with the views of Arle Richard Lommel which says that machine translation will displace only those humans who translate like a machine.

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Machine Translation in India

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Abstract: Problem statement: The problem statement is that in a big multilingual society like India, there is a high need for document translation from one language to another. The majority of state government activity is done in provincial languages, whereas official documents and reports from the federal government are written in English and Hindi. Results: In order to have effective communication, these documents and reports must be translated into the proper province languages. Natural language processing (NLP) and machine translation (MT) are two new areas of computational linguistics research. The term "machine translation" refers to the ability of a computer to The application of computers to the translation of texts from one natural language to another is known as machine translation. It is a significant sub-discipline of artificial intelligence as a whole. Conclusion/Recommendations: In India, various machine translation systems have been developed for translation from English to Indian languages using various methodologies. This is the angle from which we will approach this research, beginning with a quick overview of the machine translation systems situation in India, based on data and past machine translation research.
Key words: Machine translation, computational linguistics, language processing

INTRODUCTION As India is a large multilingual country, different states have different regional languages; hence for proper communication there is a need of machine translation. But in India the earliest efforts starts from the mid 80s and early 90s. In India several Institutes work on Machine Translation. The prominent Institutes are as follows:

The research and development projects at Indian Institute of Technology (IIT), Kanpur
National Centre for Software Technology (NCST) Mumbai (now, Centre for Development of Advanced Computing (CDAC), Mumbai
Computer and information Sciences Department, University of Hyderabad
Centre for Development of Advanced Computing (CDAC), Pune
Ministry of Communications and Information Technology
Government of India, through its Technology Development in Indian Languages (TDIL) Project Above Institutes co-operate imperative role in the field of machine translation from the years ago. Most of the machine translation systems have been developed by these Institutes by using various domains. Many of the domains have been identified for the development of domain specific translation systems; parliamentary questions and answers, pharmaceutical information, government documents and notice. Various machine translation systems have been developed in India using various systems for language translation from English to Indian languages.

Machine translation systems for Indian languages: In India Machine Translation systems have been developed for translation from English to Indian Languages and from regional

languages to regional languages. These systems are also used for teaching machine translation to the students and researchers. Most of these systems are in the English to Hindi domain with exceptions of a Hindi to English (Sinha and Thakur, 2005) and English to Kannada (Kumar and Murthy, 2006) machine translation system. English is a SVO language while Indian regional languages are SOV and are relatively of free word-order. The translation domains are mostly government documents, health, tourism, news reports and stories. A survey of the machine translation systems that have been developed in media for translation from English to Indian languages and among Indian languages reveals that the machine translation software is used in field testing or is available as web translation service. Indian Machine Translation system (Naskar and Bandyopadhyay, 2002)

Anusaaraka systems among Indian languages: The application of computers to the translation of texts from one natural language to another is known as machine translation. It is a significant sub-discipline of artificial intelligence as a whole. Conclusion/Recommendations: In India, various machine translation systems have been developed for translation from English to Indian languages using various methodologies. This is the angle from which we will approach this research, beginning with a quick overview of the machine translation systems situation in India, based on data and past machine translation research. Anusaaraka dictionary (Bharati et al., 1997) of 30,000 root words, there is a single equivalent Hindi word which covers the senses of the original Kannada word. An e-mail server been established for the Anusaaraka's. To run the Anusaaraka on a given text, e-mail has to be sent with the name of the language in the subject line. For example, if 'Telugu' is put in the subject line, it involuntarily runs the Telugu to Hindi Anusaaraka. The focus in Anusaaraka is not mainly on machine translation, but on language access between Indian languages. Anusaaraka systems can be obtained from their website (http://www.iiit.net/ltrc/Anusaaraka/anu_home.html) they are currently attempting an English-Hindi Anusaaraka machine translation system. Anusaaraka mainly focus on language access between Indian languages, using principles of Paninian Grammar (PG) (Bharati et al., 1995) and exploiting the close similarity of Indian languages.

Mantra machine translation system: MAchiNe assisted TRAnslation tool (MANTRA) (1999). It translates English text into Hindi in a precise domain of personal administration, specifically gazette notifications, office orders, office memorandums and circulars. Initially, the Mantra system was started with the translation of administrative document such as appointment letters, notification and circular issued in central government from English to Hindi. It is based on the Tree Adjoining Grammar (TAG) formalism from University of Pennsylvania. It uses Lexicalized Tree Adjoining Grammar (LTAG) (Bandyopadhyay, 2004) to represent the English as well as the Hindi grammar. Tree Adjoining Grammar (TAG) uses for parsing and generation. It is based on synchronous Tree Adjoining Grammar and uses tree transfer for translating from English to Hindi. The system is tailored to deal with its narrow subject domain. The Mantra has become part of "The 1999 Innovation Collection" on information technology at Smithsonian institution's National museum of American history, Washington DC, USA. This system can be obtained from the C-DAC website. About this system the contact person is Dr. Hemant Darbari and Dr. Mahendra Kumar Pandey. This project was funded by the Rajya Sabha Secretariat. The grammar is specially designed to accept, analyze and generate sentential constructions in "Officialese" domain. Similarly, the lexicon is suitably restricted to deal with meanings of English words as used in its subjectdomain. The system is ready for use in its domain. The system is developed for the RajyaSabha Secretariat, the Upper House of Parliament of India. It

translate the proceedings of parliament such as study to be Laid on the Table, Bulletin Part-I and Part-II. This system also works on other language pairs such as English- Bengali, English-Telgu, English-Gujarati and Hindi-English and also among Indian languages such as Hindi-Bengali and Hindi-Marathi. The Mantra approach is general, but the lexicon/grammar has been limited to the sub-language of the domain.

MaTra system: The MaTra system (2004), developed by the Natural Language group of the Knowledge Based Computer Systems (KBCS) division at the National Centre for Software Technology (NCST), Mumbai (currently CDAC, Mumbai) and supported under the TDIL Project is a tool for human aided machine translation from English to Hindi for news stories. It has a text categorization component at the front, which determines the type of news story (political, terrorism, economic and so on.) before operating on the given story. Depending on the type of news, it uses an appropriate dictionary. It requires considerable human assistance in analyzing the input. English sentence, it breaks it up into simpler sentences, which are then analyzed and used to generate in Hindi. They are using the translation system in a project on Cross Lingual Information Retrieval (CLIR) (Rao, 2001) that enables a person to query the web for documents related to health issues in Hindi.

Mantra machine translation: The English to Hindi Anusaaraka system follows the basic principles (Bharati et al., 1997) of information preservation. The system makes text in one Indian language accessible in another Indian language. It uses XTAG based super tagger and light dependency analyzer developed at University of Pennsylvania for performing the analysis of the given English text. It distributes the load on man and machine in novel ways. The system produces several outputs corresponding to a given input. The simplest possible (and the most robust) output is based on the machine taking the load of lexicon and leaving the load of syntax on man. Output based on the most detailed analysis of the English input text, uses a full parser and a bilingual dictionary. The parsing system is based on XTAG (Bandyopadhyay, 2002) (consisting of super tagger and parser) wherein we have modified them for the task at hand. A user may read the output produced after the full analysis, but when he finds that the system has "obviously" gone wrong or failed to produce the output, he can always switch to a simpler output.

AnglaBharti technology: The AnglaBharti project was launched by Sinha et al. (2001) at the Indian Institute of Technology; Kanpur in 1991 for Machine aided Translation from English to Indian languages. Professor Sinha et al. (2001) has pioneered Machine Translation research in India. The approach and lexicon of the system is general-purpose with provision for domain customization. A machine-aided translation system specifically designed for translating English to Indian languages. English is a SVO language while Indian languages are SOV and are relatively of free wordorder. Instead of designing translators for English to each Indian language, AnglaBharti uses a (Dave et al., 2001) pseudo-interlingua approach. It analyses English only once and creates an intermediate structure called Pseudo Lingua for Indian Languages (PLIL). In AnglaBharti they use rule based system with context free grammar like structure for English, A set of rules obtained through corpus analysis which is used to distinguish conceivable constituents. Overall, the AnglaHindi (Sinha and Jain, 2003) system attempts to integrate example-based approach with rule-based and human engineered post-editing. AnglaBharti is a pattern directed rule based system with context free grammar (Sinha and Jain, 2003) like structure for English (source language) which generates a 'pseudo-target' (PLIL) applicable to a group of Indian languages (target languages). A set of rules obtained through corpus analysis is

used to identify plausible constituents with respect to which movement rules for the PLIL is constructed. The idea of using PLIL is primarily to exploit structural similarity to obtain advantages similar to that of using Interlingua approach. It also uses some example-base to identify noun and verb phrasal's and resolve their ambiguities. AnglaBharti-II: AnglaBharti-II (2004) (Sinha, 2004) addressed many of the shortcomings of the earlier architecture. It uses a Generalized Example-Base (GEB) for hybridization besides a Raw Example-Base (REB). During the development phase, when it was found that the modification in the rule-base was difficult and might result in unpredictable results, the example-base is grown interactively by augmenting it. At the time of actual usage, the system first attempts a match in REB and GEB before invoking the rule-base. In AnglaBharti-II, provision were made for automated pre-editing and paraphrasing, The purpose of automatic pre-editing module is to transform/paraphrase the input sentence to a form which is more easily translatable. Automated preediting may even fragment an input sentence if the fragments are easily translatable and positioned in the final translation Such fragmentation may be triggered by in case of a failure of translation by the 'failure analysis' module. The failure analysis consists of heuristics on speculating what might have gone wrong. The entire system is pipelined with various submodules. All these have contributed significantly to greater accuracy and robustness to the system.

Anubharti technology: Anubharti (2004) (Sinha, 2004) approach for machine-aided-translation is a hybridized example-based machine translation approach that is a combination of example-based, corpus-based approaches and some elementary grammatical analysis. The example-based approaches follow human-learning process for storing knowledge from past experiences to use it in future. In Anubharti, the traditional EBMT (Gupta and Chatterjee, 2003) approach has been modified to reduce the requirement of a large example-base. This is done primarily by generalizing the constituents and replacing them with abstracted form from the raw examples. The abstraction is achieved by identifying the syntactic groups. Both of these system architectures, AnglaBharti and AnuBharti, have undergone a considerable change from their initial conceptualization. In 2004 these systems named as AnglaBharti-II and AnuBharti-II. AnglaBharti-II uses a generalized example-base for hybridization besides a raw example-base.and the AnuBharti-II to cater to Hindi as source language for translation to any other language, though the generalization of the example-base is dependent upon the target language. Anuvaadak machine translation: Anuvaadak 5.0 system has been developed by super Info soft private limited, Delhi under the supervision of Mrs. Anjali Rowchoudhury for a general purpose English-Hindi Machine Translation. For specific domains it has inbuilt dictionaries. It has specific domains like Official, formal, agriculture, linguistics, technical and administrative. The meaning of any English word is not available in Hindi in dictionary then there is facility of translation is provided. In the windows family this software runs on any Operating system.

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प्रज्ञाचक्षू गुलाबराव महाराजकृत 'ईश्वरदर्शनम्' या सूत्रग्रंथाचे मराठी भाषांतर आणि समीक्षण

प्रा.कविता होले

विभाग प्रमुख, संस्कृत भाषा व साहित्य
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सदाशिवसमारम्भां शङ्कराचार्यमध्यमाम्
अस्मदाचार्यपर्यन्तां वन्दे गुरुपरम्पराम्।।

विसाव्या शतकातील एक थोर विभूती ऋतंभरा प्रज्ञेचा एक मनोज्ञ आविष्कार म्हणजे वैदर्भीय संत प्रज्ञाचक्षू गुलाबराव महाराज 'प्रज्ञाचक्षू' म्हणण्याचे कारण सतेज डोळे असणारे आणि हसतमुख असे हे बालक वयाच्या अवघ्या तेराव्या महिन्यात डोळे आल्याचे निमित्त झाले आणि कायमचे डोळे हरपून बसले. जगाच्या दृष्टीने तर बालकाचे जीवनच व्यर्थ झाले. परंतु प्रज्ञाचक्षूंद्वारे या जगाचेच नाही तर पारलौकिक सत्य स्वतः समजून इतरांना समजावून देणा–या श्री.गुलाबराव महाराजांनी अनेक डोळ्यांना मार्ग दाखवून परमध्येयाचे दर्शन घडविले.

आध्यात्मिक क्षेत्राात असाधारण अधिकार असणा–या या संतपुरुषाने अनेक विषयांवर महत्त्वपूर्ण लिखाण केले. इ.स.१८८१ ते इ.स. १९१५ हा केवळ ३४ वर्षांचा महाराजांचा कालखंड, बालांध अशा त्यांच्या प्रतिभासंपन्न प्रज्ञेचा अक्षर आविष्कार पाहिला म्हणजे मन आश्चर्याने थक्क होते. त्यांची विवेचनाची खोली, तर्कशद्धता, शास्त्रपूर्णता आणि स्वयंप्रज्ञता पाहून त्यांच प्रज्ञाचक्षूत्व आपल्याला कळलं. आपल्या अल्पायुष्यात त्यांनी संस्कृत, मराठी, हिंदी, व–हाडी आणि व्रज भाषेतून एकूण १४० ग्रंथांची निर्मिती केली. एकूण ७००० छापील पाने, २५०० अभंग, १२५० गीते, २३००० ओव्या, २५०० पदे, १००० श्लोक – एवढी साहित्यसंपदा महाराजांच्या सिद्ध प्रज्ञेतून उदयास आली आणि ती २० यष्टींमध्ये प्रकाशित झाली. सदर शोधनिबंधात त्यांच्या 'ईश्वरदर्शनम्' या सूत्रग्रंथांचे मराठी भाषांतर व समीक्षण करण्यात येणार आहे.

उद्दिष्ट — 'ईश्वरदर्शनम्' या प्रज्ञाचक्षू गुलाबराव महाराज विरचित संस्कृत सूत्रग्रंथाचे मराठी भाषांतर करून त्याचे अध्ययन करणे.

संशोधन पद्धत — प्रस्तुत संशोधनासाठी समीक्षणात्मक पद्धतीचा उपयोग केला आहे.

महत्त्वाचे शब्द — प्रज्ञाचक्षू, ईश्वरदर्शनम्, सूत्र, ब्रह्मसूत्रे.

गुलाबराव महाराजांनी ९ सूत्रग्रंथांची निर्मिती केली. आता 'सूत्र' म्हणजे काय? तर वायुपुराणात सूत्राची परिभाषा —

अल्पाक्षरं असंदिग्धं शाश्वत् विश्वतोमुखम्।

अस्तोभं अनवद्यं च सूत्रं सूत्रविदो विदुः।।

अशी केली आहे. अर्थात कमी अक्षरे असणार, संदेहरहित, सारस्वरूप निरन्तरता असलेल, त्रुटिहीन कथन म्हणजे सूत्र.

सूत्र म्हणजे —

१. कमीत कमी शब्दात सांगितलेल पद किंवा वचन ज्यात खूप मोठा आणि गूढ अर्थ दडलेला असतो.

२. असे एक सांकेतिक पद किंवा शब्द ज्यात एखादी वस्तू निर्मिती किंवा कार्य करण्याचा मूळ सिद्धान्त, प्रक्रिया इ.चे संक्षिप्त विधान निहित असते.

३. कोण्या कार्याविषयी किंवा योजने संबंधी अनेक गोष्टी ज्या, त्या कार्यासाठी किंवा योजनेच्या सिद्धीसाठी कल्पिली असते.

४. कोणत्या तरी माहितीचा उद्गम किंवा त्यातून काही तरी सूचना मिळते.

५. अशी गोष्ट ज्याच्या आधारे कोणत्या दुस—या मोठ्या गोष्टीची, घटनेची, रहस्यांची उकल होते.

सूत्र एक विशेषप्रकारची साहित्यिक विधा — आपण ज्याला म्हणू शकतो त्याचाही सूचक आहे. जसे — पतंजलीचे योगसूत्र, पाणिनीची अष्टाध्यायी. सूत्रसहित्यात छोटे छोटे परंतु सारगर्भित वाक्य असतात, जे परस्परांशी जुळलेले असतात. यात पारिभाषिक आणि तांत्रिक शब्द वापरले जातात. जेणेकरून गूढातीलगूढ गोष्टही संक्षेपात परंतु स्पष्टपणे सांगितले असते.

'अर्धमात्रालाघवेन पुत्रजन्मोत्सवः मन्यन्ते वैयाकरणाः।' व्याकरणसूत्रात अर्धी मात्रा जरी कमी झाली तरी वैयाकरणीला पुत्रजन्मोत्सवाप्रमाणे आनंद होतो.

प्राचीन काळी सूत्रसाहित्याचे महत्त्व याच्याचसाठी होते की, अधिकांश ग्रंथ कण्ठस्थ करण्याच्या ध्येयाने रचले जात. म्हणून त्यांचे संक्षिप्त असणे विशेष उपयोगी होते. कधी कधी तर सूत्र अत्यंत संक्षिप्त असंत की त्यांचा अर्थपण लागत नसे. म्हणून मग अनेक सूत्रांवर भाष्य व्हायला लागले. हे भाष्य सूत्रांची व्याख्या करीत असत.

वेदांगांमध्ये शिक्षासूत्र (Phonetics), छन्द (Matrics), व्याकरण (Grammar), निरुक्त (Etymology), ज्योतिष (Astrology), कल्प (Rituals), — मग त्यात श्रौतसूत्र (यज्ञसंबंधी), स्मार्तसूत्र, गृह्यसूत्र, धर्मसूत्र, शुल्बसूत्र (यज्ञशाला किंवा शिल्प) असा मोठा इतिहास आहे.

जसे मी सांगितले की, महाराजांनी ९ सूत्रग्रंथ लिहिली आहेत त्यापैकी एक म्हणजे 'ईश्वरदर्शनम्'. या सूत्रग्रंथांमध्ये एकूण ३०१ सूत्रे आहेत. हा ग्रंथ अपूर्ण स्वरूपात उपलब्ध आहे.

बादरायण महर्षींच्या ब्रह्मसूत्रांमध्ये ४ अध्याय, प्रत्येक अध्यायात ४ पाद, १९२ अधिकरण आणि ५३५ सूत्रे आहेत. त्याचेच अनुसरण करीत या ग्रंथात देखील गुलाबराव महाराजांनी ईश्वरविचार करण्याची कल्पना केली. परंतु कालवशात २ अध्याय आणि ४ पादच उपलब्ध होवू शकतात. बादरायण महर्षींनी ४ अध्यायांना समन्वय, अविरोध, साधन आणि फल अशी नावे दिली आहेत. तर गुलाबराव महाराजांनी प्रथम अध्यायाला 'सिद्धाध्यायः' आणि द्वितीय अध्यायाला 'आलात परिवर्तन' असे नाव दिलेले आहे. उपलब्ध ग्रंथात द्वितीय अध्यायाच्या प्रथम पादाच्या समाप्तीनंतर या पदात 'मीमांसाखण्डनपर आणखी काही सूत्रे घालावयाची आहेत अशी टिप्पणी दिसून येते.)

सामान्यसिद्धिः — 'सामान्यसिद्धिः' नावाच्या पहिल्या अध्यायाच्या पहिल्या पादात ब्रह्मसूत्रांच्याच क्रमाने गुलाबराव महाराजांनी विषय प्रस्ताव केला आहे. ईश्वराधनाची जिज्ञासा मनुष्याने केली पाहिजे. **'अथातो ईश्वराराधनजिज्ञासा।'**[१] अशा या प्रथम सूत्राने गुलाबराव महाराजांनी आपल्या मधुराभक्ती संप्रदायाचे बीजारोपण केले आहे. कारण ब्रह्मसूत्रांमध्ये **'अथातो ब्रह्मजिज्ञासा।'**[२] असे म्हणून ब्रह्मज्ञानाला महत्त्व दिले आहे. परंतु गुलाबराव महाराजांनी बाकी सूत्रांना ब्रह्मसूत्र ग्रंथातून यथावत घेतले असले तरी पहिल्या सूत्रापासूनच याचे तात्पर्य असे सांगितले की, मनुष्याने ईश्वराची भक्ती जाणली पाहिजे कारण हा ईश्वरच जगताचे कारण आहे, शास्त्राचे कारण आहे. याच्यातच सर्व शास्त्रांचा समन्वय होतो. उपनिषदांमध्ये ईश्वराच्या संकल्पनेतून सृष्टी सांगितली आहे आणि ती संकल्पना जड प्रकृतीची नाही आणि ती संकल्पना ईश्वराच्या संदर्भात गौण होऊ शकत नाही. कारण ईश्वराच्याच भक्तीत निष्ठा ठेवणा—या साधकाला मोक्ष मिळतो आणि ईश्वरच सर्व उपनिषदांमध्ये समान रूपाने सांगितला आहे. उपनिषदांमध्ये अनेकवेळा 'आनंदमय' शब्दाच्या उल्लेखाने ईश्वरच आनंदमय आहे हे स्पष्ट होते. शब्द त्या ईश्वराची उपाधी आहे. एवढे सांगितल्यानंतर प्रथम पादाची समाप्ती झाली आहे.

ब्रह्मसूत्रांमध्ये प्रथम पादात ३२ सूत्रे उपलब्ध आहेत आणि गुलाबराव महाराजांनी या गंथाच्या पहिल्या पादात १० सूत्रांनी सामान्यसिद्धी दाखविली आहे. परंतु महाराजांच्या दुस—या एका 'पुराणमीमांसा' नावाच्या ग्रंथाच्या पहिल्या अध्यायाच्या पहिल्या पादात ब्रह्मसूत्रांच्याच क्रमाने ३१ सूत्रांमध्ये ईश्वराच्या स्वरूपाचा निर्णय आरंभ केलेला आहे आणि प्रस्तुत ग्रंथ त्याचेच एक छोटे स्वरूप आहे.

संकलनसिद्धपादः — 'संकलनसिद्धपादः' नामक दुस—या पादात १६ सूत्रांमध्ये स्वतन्त्ररूपाने सूत्ररचना केली आहे. यात ईश्वरावर कर्त्याचा आरोप केला जातो. ईश्वर मायायुक्त असूनही स्वतंत्र आहे. ईश्वराला लक्ष्याचे ज्ञान असल्याने त्याच्यात वैषम्य व नैर्घृण्य दोष नाहीत. हा विचार ब्रह्मसूत्राच्या **'वैषम्यनैर्घृण्ये न सापेक्षत्वात्तथा हि दर्शयति।'** मध्ये दिसून यतो. यापुढे या पादात मीमांसा, न्याय, सांख्य, योग, वेदान्त यांचा परामर्श घेतलेला आहे.

नैयायिकांनी अलौकिक रूपात ईश्वराची सिद्धी केलेली आहे. **'अस्ति हेतुरलौकिकः'[४]** गुलाबराव महाराज येथे त्यांना 'अवैदिक' म्हणतात. त्यांनी ईश्वराच्या सर्वकालिक शक्तीला तोडणारे असे म्हटले आहे.

'अलौकिकाङ्गीकारप्रतिज्ञाहानिभ्यामापन्ना अवैदिकाः।[५]

सार्वकालिकशक्तेर्भिडिग्नोऽपि।[६]

वैयाकरणांच्या विषयी गुलाबराव महाराज म्हणतात, 'स्फोटाचा आश्रय घेतल्याने वैयाकरण नष्टचेतन आहेत. **'स्फोटान्दृष्टचेतनाः शाब्दिकाः।[७]** परंतु गुलाबराव महाराज वैयाकरणांना 'नष्टचेतन' म्हणतात. कारण हा स्फोट मानल्यावरही स्फोटाच्या अंतर्गत शक्तीच्या रूपात ईश्वराची कल्पना करीत नाहीत.

सांख्यदर्शनाविषयी गुलाबराव महाराज म्हणतात की, सांख्य लक्ष्यमात्र दृष्टी आहे. हे सांख्य प्रकृतीत व पुरुषतत्त्वाच्या संयोगाने विश्वनिर्माण सांगत पुरुषासाठी प्रकृतीचा प्रभाव नसणेच पुरुषासाठी कैवल्य आहे. अशा या सांख्यदर्शनाला 'लक्ष्यैकमात्र' असे गुलाबराव महाराजांनी म्हणजे आहे. **'लक्ष्यैकमात्राः सांख्याः।[८]**

एकत्वादिसिद्धपादः — 'एकत्वादिसिद्धपादः' नावाचा तिसरा पाद सुरू होतो. यात १५ सूत्रे आहेत. याच्या आरंभी गुलाबराव महाराज म्हणतात की, शास्त्राच्या आधारे ईश्वर एकच प्रतीत होतो. अनेकरूप केवळ प्रतीती आहे.

ईश्वराला एक मानण्यातच लाभ आहे. जसे अंतःकरण एक असूनही त्याच्या कार्याने त्याला चित्त, मन, बुद्धी आणि अहंकार अशी नावे देतात. ईश्वर शुद्धसत्त्व आहे. तो आपल्या अंशरूपी जीवाने एक असत नाही. जसा सूर्य समुद्राच्या लाटांमध्ये अनेकरूपात प्रतिबिंबित होतो. तरी सुद्धा स्वयं वेगळाच असतो. तसाच ईश्वर आहे. हे अदृश्य, इ. धर्म असल्याने व्यापक आहे. सर्वांच्या अंतर्यामी असल्याने त्यांचे दोष ईश्वराला लागत नाहीत. ईश्वर शक्तिमात्र नाही. **'लक्ष्यशक्ताभ्यामविरोधः।'**[९] परस्परविरोध दिसला तर वाच्यार्थ व लक्ष्यार्थाच्या रूपात दोन अर्थ घेतल्याने विरोध उरणार नाही. उपाधी सोडल्याने जीव व ईश्वरात साम्य राहील. याला भागलक्षणेने अद्वैतातही स्पष्ट केले आहे.

व्यक्ताऽव्यक्तसिद्धपादः – यात ५८ सूत्रे आहेत. या पादाच्या आरंभी गुलाबराव महाराज म्हणतात, श्रुती आणि युक्तीच्या आधारे असे म्हणता येते की, ईश्वर व्यक्त आणि अव्यक्तही आहे. तो ईश्वर भूमा (निरतिशय) असल्याने अव्यक्तात त्याचे सामर्थ्य आहे. तसे शास्त्रातही सांगितले आहे. ईश्वराला व्यक्त व अव्यक्तरूपी मानले असता शास्त्रात अभिप्रेत गुणांची संगती लागते. लक्ष्यार्थाने मुख्य वृत्ती, वाच्यार्थाने गौणी वृत्ती मानली पाहिजे. प्रकृती 'अजा' म्हणविली जाते. ही सत्त्व, रजस् व तमस् या तीन गुणांनी युक्त आहे. यामुळे जो होतो तो 'परिणाम', या प्रवृत्ती किंवा मायेमुळे उपहित ईश्वरच याचा अधिष्ठाता आहे.

'विवर्त' म्हणजे ज्यात कोणत्याही अधिष्ठानावर दुस—याचा आरोप केला जातो. व्यक्त ईश्वरच 'अनध्यस्तविवर्त' आहे. **'व्यक्तः शौक्त्यसीमावनिकानध्यस्तविवर्तः।'**[१०] आपल्या भावनेने तो तसा व्यक्त होतो. कारण त्यावेळी आनंद, इत्यादिंचे अभिन्न ज्ञान होते. तो हिरण्यगर्भ, इत्यादि नाही.

निरीश्वरखण्डनम् – निरीश्वरखण्डनापासून दुस—या अध्यायाचा प्रथम पाद सुरू होतो. चार्वाकादि काही अवैदिक, सांख्यादि काही वैदिक ईश्वराला मानत नाहीत. त्यांच्यानुसार सृष्टी, प्रलय इ.मध्ये ईश्वराची आवश्यकता नाही. याचे खंडन करताना गुलाबराव महाराजांनी या पादाचा आरंभ केला आहे. ईश्वर आहे कारण त्याच्यापासूनच सृष्टीची रचना शक्य आहे. तो सत् पदार्थ आहे. त्यासाठी दुसरे प्रमाण नाही. ईश्वराचे ज्ञान झाले किंवा नाही झाले तरी सुद्धा ईश्वराचे अस्तित्व नाकारता येत नाही. **'ज्ञातेऽज्ञाते खण्डनासम्भवात्'**[११] त्याचे ज्ञान झाले नाही तर तो आपला दोष नाही. कारण जो जाणणरा आहे तोच ईश्वर आहे आणि त्याचा निषेध अशक्य आहे.

ईश्वर ज्ञानस्वरूपच आहे म्हणून तो जडरूपी झेय पदार्थ नाही. ईश्वराचा अभावसुद्धा सांगता येत नाही. कारण जेव्हा कोणत्या गोष्टीचा अभाव असतो तेव्हा त्या अभावाचा प्रतियोगी व अधिकरण हे दोन्ही आवश्यक असतात.

ईश्वराविषयी वाद झाला असता निर्णय होतो 'वादेऽनिर्णय:'१२. कोणताच वाद झाला नसता संशय होतो. त्या संशयाचे निराकरण करणा—या तर्कने निश्चय होतो. निश्चय होत असल्याने सत्ता आहे.

ईश्वराच्या अस्तित्वाला न स्वीकारणा—या नास्तिक दर्शनाचा गुलाबराव महाराजांनी जो विचार केलेला आहे. त्याचे सार असे सांगितले जावू शकते. 'ईश्वराला न मानल्यास मोक्षाची व्यवस्था होणार नाही.' हा गुलाबराव महाराजांचा विचार आहे. शक्तियोगाच्चेत् प्रतिज्ञाहानि:। १३ अविमोक्षप्रङ्गात्।१४

आलातपरिवर्तनम् — 'आलातपरिवर्तन' नामक पुढील पादात गुलाबराव महाराजांनी बाकी दर्शनांचा विचार केला आहे. न्याय, वैशेषिक दर्शनांचा आरंभवाद त्यांना स्वीकार्य नाही. परमाणूंपासून सृष्टी निर्माण होते अशा सिद्धान्तांना ते दुर्युक्ती मानतात. तसेच सर्वच आगमांमध्ये सांगितल्यामुळे पितामह ब्रह्मच सृष्टीकारण आहे. हे ही योग्य नाही. कारण पितामह ब्रह्म स्वयं जीवच आहेत.

सर्व स्वतंत्ररूपात ईश्वर असू शकतात. परस्पर परतन्त्र असल्याने सर्व जीवसुद्धा असू शकतात. म्हणून या सर्वांपेक्षा वेगळा ईश्वर असला पाहिजे. जर तो सुद्धा व्यापक नसेल तर यानांच ईश्वर मानावे लागेल. कोण्या एकालाच ईश्वर मानण्याचा आग्रह असेल तर तो आग्रहच राहिल. तसा आग्रह नसल्यास एकच ईश्वर आहे हसे सिद्ध होईल. आग्रहादाग्रह:।१५ एको ऽनाग्रहात्।१६

जीव व ईश्वराचा भेद स्वप्नासारखा कल्पित आहे. ईश्वराचा अंश असल्याने ईश्वराचा दाससुद्धा आहे. तसेच प्रतिबिम्ब, आभार व अवच्छेदसंबंध असूनही जीव ईश्वराचा अंश आहे आणि ईश्वराची पत्नी आहे. ईश्वर पती आहे. या दोघांची लीला म्हणजेच हे विश्व. लीला पतिपत्नीभ्यां श्रुते:।१७

तन्त्राऽतन्त्र: — गुलाबराव महाराजांची ' तन्त्राऽतन्त्र:' नामक चतुर्थ पादात जीवस्थितीचा विचार केला आहे.

या पादात जीवाच्या स्वातंत्र्यावर विचार करताना गुलाबराव महाराजांनी हे स्पष्ट केले आहे की, जीव ईश्वराचाच अंश आहे आणि परतंत्र आहे. ईश्वर मायायुक्त आहे आणि स्वतंत्र आहे.

उपसंहार — ईश्वराचा साक्षात्कार होण्यासाठी या सूत्रग्रंथाची प्रवृत्ती झालेली आहे. परंतु या ग्रंथाचे प्रयोजन ब्रह्मज्ञान नसून, ज्ञानोत्तर भक्तीचे शास्त्र जाणल्यानंतर भगवंताचे परमप्रेम मिळावे. यात आहे. **'अथातो ईश्वराराधनजिज्ञासा'** जिज्ञासा कशाची? तर ईश्वराच्या आराधनेची — म्हणजे भक्तिशास्त्राची, पहिल्या पादात ईश्वराची सामान्य सिद्धी केलेली आहे.

ईश्वर मायायुक्त असला तरी मायेच्या अधीन नसून स्वतंत्र आहे. जैमिनी तार्किक, शाक्त, अनार्य, अवैदिक, व्याकरण, सांख्य, योग, वगैरे सर्व वैदिक — अवैदिक दर्शनातून ईश्वर मानणे भाग पडते व शेवटी लक्षणेने वेदान्ताचा ईश्वरच सिद्ध होतो. असा सर्व दर्शनांचा संकलनात्मक सिद्धांत दुस—या पादात मांडला आहे.

हा ईश्वर अनेक नसून एकच असल्याची सिद्धी तिस—या पादात केली आहे.

चौथ्या पादात ईश्वरच व्यक्त आणि अव्यक्त म्हणजे सगुण आणि निर्गुण झाला आहे. त्यात न्यून — पूर्ण असा भेद नाही. निर्गुण ब्रह्म अनध्यस्तविवर्त झाल्याने 'एकदेशी इव साकारासारखे' भासते. प्रीतिमंतांना निर्गुण ब्रह्मच रामकृष्णादि सगुणरूपाने प्रतीत होते. व्यक्त आणि अव्यक्ताचे ऐक्य प्रतिपादन यात केलेले आहे.

दुस—या अध्यायातील प्रथम पादात, निरीश्वरवादाचे समूल आणि सोपपत्तिक खंडन आढळते. विरोध केला तरी स्वसिद्धांतच महाराज प्रतिपक्षाच्या गळी कसा उतरवितात हे पाणी अतिशय मनोरंजक आहे. **'विरोधादुभयसिद्धि:'।** वाद केला तर अनिर्णय. अनिर्णयामुळे मौन ठेवले तर संशय. संशय दाखविला तरी संशयाचा निश्चयच होतो व निश्चय केला म्हणजे अस्तित्व मानावेच लागते. अशी अनर्थ परंपरा दाखवून देवून महाराजांनी बिनतोड युक्तिवाद केला आहे.

दुस—या अध्यायातील आलातपरिवर्तनम् नामक दुस—या पादात ईश्वर कोण? शंकर की विष्णू? असे दोन्ही पक्ष घेवून मनोरंजक रीतीने परस्परांचे दोष दाखवून परस्परांचे श्रेष्ठत्व मांडले आहे. नंतर देवी श्रेष्ठ की देव श्रेष्ठ? राम श्रेष्ठ की कृष्ण श्रेष्ठ? यातचाही अनिर्णय घोषित केला आहे. शेवटी ''आग्रह धरला तर आग्रहच

उरतो आणि आग्रह सोडला तर दोन्ही एकच होवून जातात'' असा उत्तमसमन्वयात्मक निर्णय केला आहे. त्यामुळे हे आलातचक्रपरिवर्तन मनोवेधक झाले आहे.

दुस—या अध्यायातील तिस—या पदात जीव — पत्नी व ईश्वर — पती असा संबंध दाखविला आहे. अंशांशित्व, बिंबप्रतिबिंबत्व वगरे सर्व भेद व्यावहारिक सत्तेत आहेत. पारमार्थिक सत्तेत किंवा समाधीत जीवेशांचे अत्यंत ऐक्य असल्याने सर्व भेद लीलामात्र आहे. — **''एकाकी न रमते''** या श्रुतीप्रमाणे ईश्वरच स्वत:चा आनंद पुन: पुन: घेण्यासाठी द्वितीय इव झाला आहे असे यात मांडले आहे. अशा जीवाला स्वत:ची भिन्न सत्ता प्रतीत होते ती नाहीशी करण्यासाठी भगवदाज्ञारूप विहित धर्माचे पालन करण्यास सांगितले असून शेवटी जीवेशांचे ऐक्य प्रतिपादिले आहे. नास्तिक दर्शनाचे खंडन करून ईश्वराची सिद्धी, जीवाचे स्वरूप या ग्रंथात विशेष रूपाने सांगितले आहे.

यानंतर बहुतेक उपासना आणि मुक्तीवर विचार करण्याचा प्रयत्न गुलाबराव महाराजांनी केला असेल. पण हा ग्रंथ अपूर्ण राहिल्यामुळे तो विषय अस्पृष्ट आहे. अशाप्रकारे छोट्या छोट्या सारगर्भित सूत्रांमधून महाराजांनी आपले विचार मांडले आहेत. ब्रह्मसूत्रे, उपनिषद् आणि मीमांसा ग्रंथांची मदत घेवून या सूत्रांचे मराठी भाषांतर करून समीक्षण केलेले आहे.

संदर्भ –

१. ईश्वरदर्शनम्   १/१/१

२. ब्रह्मसूत्र   १/१/१

३. तत्रैव   २/१/३४

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५. ईश्वरदर्शनम्   १/२/११

६. तत्रैव   १/२/११

७. तत्रैव   १/२/१३

८. तत्रैव   १/२/१४

९. तत्रैव   १/३/२०

१०.तत्रैव   १/४/१५

११.तत्रैव   २/१/६

१२.तत्रैव   २/१/२४

१३.तत्रैव   २/१/५३

१४.तत्रैव   २/१/५४

१५.तत्रैव   २/२/७९

१६.तत्रैव   २/२/८०

१७.तत्रैव   २/३/२९

संदर्भग्रंथसूची

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संस्कृतातील अनुवाद परंपरा

प्रो.नंदा ज. पुरी,
अधिष्ठाता,
संस्कृत व संस्कृतेतर भाषा संकाय,
क.का.संस्कृत विश्वविद्यालय, रामटेक

प्रस्तावना –

अनुवाद हा शब्द आज Translation या इंग्रजी शब्दाचा समानार्थी शब्द म्हणून रूढ झालेला आहे. परंतु संस्कृतात या शब्दाचा अर्थ वेगळा आहे. अनु उपसर्गपूर्वक 'वद्' सांगणे या अर्थातील धातूपासून व्युत्पन्न झालेला आहे. 'अनु पश्चात् वदतीति अनुवादः। उक्तस्य पुनर्वचनम्। पश्चात्कथनम्।' या सर्वांचा अर्थ पूर्वी सांगितलेले मागाहून सांगणे असा आहे. जैमिनी न्यायमालेत 'ज्ञातस्य कथनमनुवादः' असे म्हटले आहे. सांगितलेले पुन्हा सांगणे हाच अर्थ इथेही आहे. Translation या इंग्रजी शब्दासाठी संस्कृतात दुसरा शब्द वापरला जातो तो म्हणजे भाषांतर. अन्या भाषा भाषान्तरम्. दुसरी भाषा. एका भाषेतील विचार दुसऱ्या भाषेत मांडणे म्हणजे भाषांतर हा अर्थ पर्यायाने घेता येऊ शकतो. अनुवाद शब्द मात्र त्याच्या संस्कृत व्युत्पत्तीनुसार Translation चा पर्याय होऊ शकत नाही. अनुवाद हा मूळ ग्रंथ ज्या भाषेत आहे त्याच भाषेतही असू शकतो. संस्कृतात अनेक भाष्यग्रंथ, टीकाग्रंथ निर्माण झाले. उदा. पतंजलीचे महाभाष्य पातंजलयोगसूत्रावरील व्यासभाष्य किंवा उपनिषद् ब्रह्मसूत्रे आणि श्रीमद्भगवद्गीता या प्रस्थानत्रयीवरील शंकराचार्यांचे भाष्य, मल्लीनाथाने पंचमहाकाव्यावर लिहिलेले टीकाग्रंथ इ. मूळ संस्कृतातून लिहिलेल्या ग्रंथांवर संस्कृतातच लिहिलेले हे भाष्यग्रंथ आणि टीकाग्रंथ आहेत. परंतु 'शास्त्रादूढीर्बलीयसी' या न्यायाने आज अनुवाद हा शब्द Translation या इंग्रजी शब्दासाठी पर्यायी शब्द म्हणून रूढ झालेला आहे. अनुवादासाठी संस्कृतात प्रतिरूपच्छाया, भाष्य, समीक्षा, चूर्णिका, टीका, पञ्जिका, सारसंग्रह, संग्रह हे शब्द रूढ आहेत.

संस्कृतातील अनुवादाची परंपरा कुठपासून सुरू झाली? अनुवादाचे स्वरूप कालानुरूप कसकसे बदलत गेले? आज संस्कृतातील अनुवादाच्या नवीन परंपरा कोणत्या आहेत याचा विचार प्रस्तुत शोधनिबंधात केलेला आहे.

उद्दिष्टे –

१. संस्कृतातील अनुवादाची परंपरा अभ्यासणे.

२. प्राचीन व आधुनिक संस्कृतानुवादाचे स्वरूप अभ्यासणे.

३. अनुवादाच्या परिवर्तनाचे अध्ययन करणे आणि परिवर्तनाची कारणे अभ्यासणे.

४. अनुवादाच्या नव्या परंपरा अभ्यासणे.

संशोधन पद्धती – विवरणात्मक पद्धत.

Key words – अनुवादशास्त्रम् कथासरित्सागर, अभिज्ञानशाकुन्तलम्

वैदिक ग्रंथ रामायण, महाभारत, पुराणे हे ग्रंथ मौखिक परंपरेने पिढीदरपिढी संक्रमित होत राहिले. वैदिक मंत्रांचे अर्थ समजण्यास सोपे व्हावे म्हणून ब्राह्मणग्रंथांनी मंत्राचे अर्थ स्पष्ट करण्याचा प्रयत्न केला. रामायण, महाभारत आणि पुराणांचे संक्रमण सूतपरंपरेतून झाले. व्यासांच्या मूळ युद्धकथेचे संवर्धन त्यांचा शिष्योत्तम वैशंपायन याने केले. सूतपरंपरेतील सौतीने भारताचे पुनर्गठन करून त्याची शतसाहस्री संहिता बनविली. मौखिक परंपरेतून त्याच भाषेत केलेले हे संवर्धन आहे. याला आजच्या लक्षणानुसार अनुवाद म्हणता येणार नाही. परंतु एखाद्या ग्रंथाला कालातीत यश मिळवून देण्यासाठी वापरलेले हे तत्कालीन तंत्र होते. रामायण, महाभारत हे ग्रंथ पद्यात्मक असल्याने कण्ठस्थीकरणासाठी सोईचे होते.

संस्कृत शास्त्रग्रंथांमध्ये तरी अनुवादशास्त्राचा उल्लेख आहे का? असे पाहू गेल्यास प्राचीन शास्त्रग्रंथात नाही असेच उत्तर द्यावे लागेल. आधुनिक काळात मात्र पाश्चात्यांच्या प्रभावातून अनुवादाला शास्त्र मानून संस्कृत साहित्याच्या अनुवादशास्त्रावर काही ग्रंथ निर्माण झाले. त्यात डॉ.नलिनी चाफेकर यांचा 'संस्कृत ललितसाहित्याचे अनुवादशास्त्र' ग्रंथ २००८ मध्ये प्रकाशित झाला. तसेच राष्ट्रीय संस्कृत संस्थान, दिल्लीचे पूर्वकुलगुरू प्रो. राधावल्लभ त्रिपाठी यांचा संस्कृत शास्त्रग्रंथाच्या शैलीत सूत्र आणि त्यावरील वृत्तींच्या स्वरूपात 'अनुवादशास्त्रम्' हा ग्रंथ २०२० मध्ये प्रकाशित झाला. या ग्रंथात त्यांनी अनुवादाचे सिद्धान्त आणि अनुवादव्यवहार स्पष्ट केला आहे. संस्कृतात अन्य भाषांमधील वाङ्मयाचा अनुवाद आणि संस्कृतवाङ्मयाचा अन्य भाषेमध्ये अनुवाद विचारात घेऊन शास्त्रलक्षणानुसार त्याचा परिष्कार केला आहे. ते म्हणतात –

शास्त्राणामानन्त्यात् प्रस्थानानां नवानुसन्धानात्

स्वीकर्तव्यं शास्त्रं नूतनमनुवादशास्त्रमिति ।

अनुवादो विद्या वा परिणतिदृष्ट्या कलाऽपि मन्तव्य:

अक्षुण्ण: किल महिमा सम्प्रति विश्वेऽस्य वर्तते ननम् ।।[१]

संस्कृतात चौदा विद्या सांगितलेल्या आहेत. या विद्यांमध्ये अनुवादविद्येचा अन्तर्भाव नाही. शुक्रनीतीत सांगितलेल्या बत्तीस विद्यांमध्ये देशभाषाज्ञानाचा उल्लेख केलेला आहे. या देशभाषाज्ञानाची परिणती अनुवादविद्या आहे असे म्हणता येईल. वात्स्यायनाने 'कामसूत्र' या ग्रंथातही 'देशभाषाज्ञान' ही कला सांगितलेली आहे. अनुवादाला शास्त्र म्हटल्यास त्याचा अंतर्भाव विद्येत करावा लागेल आणि कला म्हटल्यास कलेत. प्रो. राधावल्लभ त्रिपाठींनी हा प्रश्न सोडवला. ते म्हणतात – 'ज्ञानदृष्ट्या अनुवादो नाम विद्या परिणतिदृष्ट्या च स एव कलेति वक्तुं शक्यते।[२] अनुवादविद्येची परिणती जेव्हा अभिव्यक्तीत होते तेव्हा ती कला म्हणवली जाते.

संस्कृतात भाष्यग्रंथाची आणि टीकाग्रंथाची परंपरा प्राचीन आणि मोठी आहे. साहित्यिक ग्रंथाचा एका भाषेतून दुसऱ्या भाषेत अनुवाद करण्याची परंपरा नेमकी केव्हापासून सापडते हे पहात असता असे दिसते की, साधारणपणे इ.सनाच्या पाचव्या शतकापासून ही परंपरा दिसते. अनुवादपरंपरेत मैलाचा दगड समजला जाणारा ग्रंथ म्हणजे गुणाढ्याची बृहत्कथा. हा ग्रंथ गुणाढ्याने पैशाची भाषेत लिहिला. पुढे या ग्रंथाची सहा भाषांतरे वेगवेगळ्या काळी झाली. मूळ पैशाची भाषेतला हा ग्रंथ आज उपलब्ध नाही. परंतु तिच्या संस्कृत अनुवादामुळे अजरामर झाली आहे.

या ग्रंथाचे सहा अनुवाद झाले. त्यापैकी दोन अनुवाद प्राकृतात तर चार अनुवाद संस्कृतात झाले. संघदासगणि विरचित 'वसुदेवहिण्डी' हा महाराष्ट्री प्राकृतातील ग्रंथ. ब्रहत्कथेत नरवाहनदत्ताच्या भ्रमणाचे आणि त्याच्या विवाहाचे वर्णन येते. बाणभट्टाच्या बृहत्कथेच्या प्रशंसेतील 'समुद्दीपितकन्दर्पं' या विशेषणावरून ही मूळात कामकथा होती असे दिसते. संघदासगणीने या कथेची मूळ कल्पना घेऊन नरवाहनदत्ताऐवजी वसुदेवाला नायक बनवून त्याच्या विवाहांचे वर्णन या ग्रंथात केले आहे. या ग्रंथावरून मूळ बृहत्कथेची कल्पना येऊ शकते.

साधारणपणे पाचव्या शतकाच्या आसपास बुधस्वामीने 'बृहत्कथाश्लोकसंग्रह' नामक ग्रंथ लिहिला. हे नेपाळी संस्करण मानले जाते. या ग्रंथात अठ्ठावीस सर्ग असून ग्रंथ मात्र अपूर्ण आहे. बुधस्वामीने बृहत्कथेच्या आधारे गुप्तकालीन संस्कृतीचे वर्णन करण्याचा प्रयत्न

केला. या ग्रंथाचे देवनागरी लिपीतील मूळ संस्करण आणि त्याचा फ्रेंच अनुवाद श्रीलोकात याने पॅरिसमध्ये प्रकाशित केला.[३] कोल्लार क्षेत्रातील गुम्मा रेड्डीपुरातून प्राप्त झालेल्या एका ताम्रपत्रानुसार राजा दुर्विनीताने एक व्याकरण ग्रंथ रचला. किरातार्जुनीयम् या महाकाव्याच्या पंधरा सर्गांवर टीका लिहिली आणि बृहत्कथेचे संस्कृत रूपांतर केले.[४]

बुधस्वामीच्या बृहत्कथाश्लोकसंग्रहानंतर बऱ्याच कालावधीनंतर साधारणपणे अकराव्या शतकात क्षेमेन्द्राने 'बृहत्कथामञ्जरी' नावाने बृहत्कथेचा संस्कृतानुवाद केला. क्षेमेन्द्र हा काश्मीरच्या अनन्त राजाच्या सभेत होता. साररूप असलेल्या या ग्रंथासाठी वापरलेल्या मञ्जरी या पदातून हा ग्रंथ साररूप असल्याचे दिसते कारण त्याचे अन्य ग्रंथही रामायणमञ्जरी, भारतमञ्जरी हे संक्षेपात सार सांगणारे ग्रन्थ आहेत. या ग्रंथात अठरा लम्बक आहेत.

गुणाढ्य सातवाहनाचा सभाकवी होता. त्याच वेळी शर्ववर्मन नामक एक अन्य संस्कृतपंडितही राजदरबारी होता. राजा जलविहाराला गेला असता राणीने त्याला 'मोदकैस्ताडय' पाणी उडवू नकोस असे म्हटले. परंतु संस्कृत व्याकरणाचे ज्ञान नसलेल्या राजाला मोदक शब्दाचा अर्थ न समजल्यामुळे त्याची फजिती झाली. त्याने संस्कृत व्याकरण शिकण्याची इच्छा व्यक्त केली. गुणाढ्याने त्याला बारा वर्षात संस्कृत व्याकरण शिकविण्याचे कबूल केले. परंतु शर्ववर्म्याने मात्र दोनच वर्षात व्याकरण शिकवून दाखविण्यात यश मिळविले. दोघांमधील स्पर्धेमुळे आणि ठरलेल्या अटीमुळे गुणाढ्याला संस्कृत भाषा सोडावी लागली. तो पैशाची भाषा शिकला आणि पुढे त्याने याच भाषेत बृहत्कथा रचली. अद्भूतकथांनी भरलेल्या या ग्रंथाचा संस्कृत साहित्यावर भरपूर प्रभाव आहे. उदयन वासवदत्तेची कथा संस्कृत साहित्यात प्रसिद्ध आहे. उज्जैयिनीतील लोक उदयनकथाकोविद होते असे कालिदास म्हणतो. भासाची दोन नाटके प्रतिज्ञायौगंधरायण आणि स्वप्नवासवदत्तम् याच कथेवर आधारित आहे. अशी सुप्रसिद्ध कथा गुणाढ्याने निवडली. उदयन-वासवदत्ता यांचा पुत्र नरवादनदत्त याचे चरित या ग्रंथात वर्णन केलेले आहे. संस्कृत कथासाहित्यातील पंचतंत्र, वेताळपंचविंशति, सिंहासनद्वात्रिंशिका या कथा याच ग्रंथात आलेल्या आहेत. बृहत्कथेच्या अद्भुतरम्यतेमुळे तिला अमाप प्रसिद्धी मिळाली. संस्कृत साहित्यातील बाणभट्टासारख्या साहित्यिकांनी तिची प्रशंसा केली आहे आणि हेमचंद्रासारख्या साहित्यशास्त्रज्ञांनी कथेच्या

प्रकारात तिला स्थान दिलेले आहे. कालांतराने ही भाषा समजेनाशी झाली. संस्कृत मात्र आसेतुहिमाचल सर्वत्र ज्ञात असल्याने संस्कृत पंडितांनी विलुप्त होण्याच्या मार्गावर असलेल्या बृहत्कथेची संस्कृत रूपांतरे करून तिला आपल्यापर्यंत पोहचविण्याचे महत्कार्य केले.

बृहत्कथेचा सर्वांग सुंदर काव्यमय संस्कृतानुवाद म्हणजे बाराव्या शतकातील सोमदेवाचे 'कथासरित्सागर' या ग्रंथाचीही रचना लम्बकांमध्ये आहे. बृहत्कथामञ्जरी आणि कथासरित्सागर ही दोनही काश्मीरी संस्करणे आहेत. या प्रत्येक ग्रंथाचे वैशिष्ट्यच वेगळे आहे आणि प्रयोजनेही वेगळी आहेत. मूळ पैशाची भाषेतील ग्रंथ एक लाख श्लोकांचा होता. या संपूर्ण ग्रंथाचा अनुवाद या संस्कृत कवींनी केलेला दिसत नाही. त्यांनी आपल्या ग्रंथाला दिलेल्या नावावरूनही तसेच दिसते. बुधस्वामीने आपल्या ग्रंथाला श्लोकसंग्रह म्हटले. सारसंग्रह, श्लोकसंग्रह किंवा संग्रह अशी नावे देण्याची तत्कालीन प्रथा येथे दिसते. क्षेमेन्द्राने 'मञ्जरी' म्हणून प्रमुख कथांचा संग्रह संक्षेपात केल्याचे व्यञ्जित केले आहे. कथासरित्सागराची श्लोकसंख्या बृहत्कथेहून खूपच कमी आहे.

या संस्कृत अनुवादकांनी त्यांच्या ग्रंथात अनुवादाची प्रयोजने सांगितली आहेत. त्यावरून तत्कालीन अनुवादाचे स्वरूप समजू शकते. क्षेमेन्द्र आपल्या ग्रंथात म्हणतो –

सेयं हरमुखोद्गीर्णा कथानुग्रहकारिणी ।

पिशाचवाची पतिता सञ्जाता विघ्नदायिनी । ।

अत: सुखनिषेव्यासौ कृता संस्कृतया गिरा ।

समां भुवनमिवानीता गङ्गा खभ्रावलाम्बिनी । । ५

हा ग्रंथ पैशाची भाषेत असल्याने लोकांना समजेनासा झाला होता. तो सर्वांना सहज समजावा म्हणून आकाशातून गंगा आणावी तशी ही कथासरिता संस्कृतात आणली आहे. येथे दिलेल्या गंगेच्या उपमेवरून पैशाची भाषेतील बृहत्कथा संस्कृतात आणताना त्याला किती भगीरथप्रयत्न करावे लागले असतील याची कल्पना येते. अद्भुतरम्यकथांनी मनोरंजन करणारी ही कथा सर्वांना समजावी हे कवीचे प्रयोजन येथे स्पष्ट दिसते.

सोमदेवानेही आपल्या कथासरित्सागर ग्रंथाच्या आरंभी अनुवादाचे प्रयोजन स्पष्ट केले आहे. काश्मीर नरेश अनन्ताच्या राणी सूर्यमती हिच्या मनोविनोदासाठी या ग्रंथाची रचना

सोमदेवाने केली. हा ग्रंथ एकशे चोवीस तरंगांमध्ये विभक्त असून त्यात २१३८८ पद्य आहेत.[६]

(कथा.भू.पृ.५) अनेक लहान लहान कथारूपी नद्यांचा हा सागर आहे. ग्रंथारंभी तो म्हणतो –

बृहत्कथाया: सारस्य संग्रहं रचयाम्यहम् ।

यथामूलं तथैवेतन्न मनागप्यतिक्रम: । ।

ग्रन्थविस्तारसंक्षेपमात्रं भाषा च भिद्यते ।

औचित्यान्वयरक्षा च यथाशक्ति विधीयते । ।

कथारसविघातेन काव्यांशस्य च योजना ।

वैदग्ध्यखाति लोभाय मम नैवायमुद्यम: । ।

किन्तु नानाकथाजालस्मृतिसौकार्यसिद्धये । ।[७]

याचा सारांश असा की, सोमदेवाने बृहत्कथेचा सारसंग्रह रचला. तो यथामूल आहे. त्यात थोडाही बदल केलेला नाही. काही ठिकाणी विस्तार किंवा संक्षेप केला आहे. केवळ भाषा भिन्न आहे. औचित्य परंपरेचे रक्षण केले आहे. रसविघात होऊ दिला नाही. पाण्डित्यप्रदर्शनासाठी माझा हा अनुवादप्रपंच नसून अनेक कथांच्या जाळयामुळे कथा लक्षात ठेवण्यास सोईचे व्हावे म्हणून हा प्रयत्न. ग्रंथाच्या शेवटीही त्याने याचा पुनरुच्चार केला आहे.

नानाकथामृतमयस्य बृहत्कथाया: सारस्य सज्जनमनोम्बुधिपूर्णचन्द्र:द्य

सोमेन विप्रवरभूरिगुणाभिरामरामात्मजेन विहित: खलु संग्रहोऽयम् । ।

दोन्ही ग्रंथांची प्रयोजने पहाता असे दिसते की, सारूपात, संग्रहरूपात ग्रंथांचे अनुवाद होत होते. मूळ ग्रंथाला बाधा येणार नाही याची काळजी घेतली जात होती. ग्रंथरक्षण हे प्रमुख प्रयोजन होते. इतर भाषांमधून संस्कृतात अनुवाद होत होते. बृहत्कथा अद्भुतरसाने परिपूर्ण असल्याने रसविघात होणार नाही याचीही काळजी घेतली असे सोमदेव म्हणतो. बृहकत्थेच्या या संस्कृत अनुवादानंतर मात्र रूपांतराचे उल्लेख सापडत नाहीत. त्यामुळे बाराव्या शतकानंतर हा ग्रंथ लुप्त झाला असे म्हणावे लागते. कदाचित् ही पैशाची भाषा समजणारे लोकही राहिले नसावेत. एक भाषा लुप्त झाली की तिच्याबरोबर त्या भाषेतील साहित्यातून दिसणारी संस्कृतीही लुप्त होते. त्यामुळे बृहत्कथेच्या संस्कृतानुवादातून या कवींनी ही संस्कृती आपल्यापर्यंत पोहोचविली याबद्दल त्यांचे शतश: आभार. संस्कृतानुवादातील हा महत्त्वाचा टप्पा असल्याने एवढ्या विस्ताराने याचे विवेचन येथे केले.

अनुवादाच्या दृष्टीने दुसरा महत्वाचा टप्पा म्हणजे संस्कृत ग्रंथांची अन्य भाषांमध्ये झालेली भाषांतरे. यात पहिला क्रमांक लागतो तो पंचतंत्र या ग्रंथाचा. या ग्रंथाचा पहिला अनुवाद पहलवी भाषेत इ.स. ५७० मध्ये इराण देशाच्या नौशेरखॉं या सम्राटाच्या आदेशाने झाला. हा अनुवाद आज उपलब्ध नसला तरी सिरीयाई भाषेतील या ग्रंथाचा अनुवाद आज उपलब्ध आहे. दाराशिकोहने उपनिषदांचे फारसी भाषेत केलेले भाषांतर प्रसिद्ध आहे. या अनुवादाने भारतीय तत्त्वज्ञान जगाला कळले. अकबराच्या काळात अथर्ववेद महाभारतासारखे ग्रंथ फारसी भाषेत भाषांतरित झाले. संस्कृत ग्रंथांचे परकीय भाषांमध्ये अनुवाद होण्याची मुगल शासनात सुरू झालेली परंपरा इंग्रजांच्या काळात भरपूर वाढली. संस्कृत ग्रंथांचे प्रादेशिक भाषांमध्येही अनुवाद होऊ लागले होत. या परंपरेतील महाराष्ट्राच्या दृष्टीने महत्त्वपूर्ण ग्रंथ म्हणजे ज्ञानेश्वरी. ज्ञानेश्वरांनी तेराव्या शतकाच्या आरंभी श्रीमद्भगवद्गीतेचा अनुवाद मराठीत केला. हा केवळ ओवीबद्ध पद्यानुवाद नव्हता तर एका अर्थाने ते गीताभाष्य होते. गीतेतील तत्त्वज्ञान सर्वसामान्यांपर्यन्त पोहेचविण्याच्या सदुद्देशाने रचलेला हा ग्रंथ महाराष्ट्राची ओळख ठरला. या ग्रंथात अनुवाद तत्त्वज्ञान आणि काव्य यांचा त्रिवेणी संगम इन्द्रायणीकाठी झाला. शतकानुशतके काही ग्रंथांचे दृढ संस्कार समाजावर राहतात. त्यातलाच हा एक ग्रंथ शिरोमणी .

पुढे इंग्रजांच्या काळात काही महत्त्वपूर्ण संस्कृत ग्रंथांचा अनुवाद इंग्रजीत झाला. त्यातला महत्वपूर्ण ग्रंथ भगवद्गीता. गीतेचे पहिले भाषांतर १८८७ मध्ये चार्ल्स् विल्किनसनने लंडनमध्ये प्रकाशित केले. शेगेल याने गीतेची पहिली बिनचूक आवृत्ती लॅटिनमध्ये भाषांतरासहित प्रकाशित केली. या आवृत्तीवरून व्हॉन हेबोल्टने गीतेच्या अध्ययनानंतर गीता आणि महाभारतासारखे ग्रंथ अन्य देशांच्या वाङ्मयात नाहीत असे गोरवोद्गार काढले.

संस्कृत ग्रंथांच्या परकीय भाषांमध्ये भाषांतराच्या नामावलीत जगाला वेड लावणारा ग्रंथ म्हणजे कालिदासाचे 'अभिज्ञानशाकुन्तलम्' हे नाटक. जागतिक साहित्यात भारताची मान अभिमानाने उंचावणारा आणि साहित्याचा मानदंड ठरलेला हा ग्रंथ कालिदासाच्याच ग्रंथातील उद्धरणानुसार सांगायचे झाले तर 'स्थितः पृथिव्या इव मानदण्डः।' असे म्हणण्यास हरकत नाही. शाकुन्तलाचे इंग्रजी भाषांतर ही या काळाची महत्त्वपूर्ण उपलब्धी ठरली. विल्यम जोन्स याने १७८९ मध्ये शाकुन्तलाच्या केलेल्या इंग्रजी भाषांतराने पाश्चात्य जगाला कालिदास

कळला. नुसताच कळला नाही तर त्याने अक्षरशः सर्वांना वेड लावलं. फोस्टर या जर्मन लेखकाने त्याचा जर्मन कवी गोइथे (गटे) आनंदाने वेडा झाला हे सर्वविदितच आहे. 'पृथ्वी आणि स्वर्लोकीचे सौंदर्य एकत्रित पहायचे असेल तर शाकुंतल वाचावे.' अशी त्याने या नाटकाची प्रशंसा केली. त्यांच्या या प्रसंगोद्गाराचा मराठी अनुवाद कै.ग.ज.आगाशे यांनी १९१९ मध्ये केला.

चित्ती वांछिसी तू वसंतकुसुमे शीततर्तुची वा फळे

आत्मा मोहित द्दष्ट तुष्टिहि तसा हो पुष्ट ज्याच्या बळे।

पृथ्वी स्वर्गिहि इच्छिशी उभय ते एक्या पदी बोधिले

घे तू नाम शकुंतला मग तुला ते सर्वकाही साधले।।८

या पद्याचा संस्कृतानुवाद डॉ.वि.वा.मिराशी यांनी केला.

वासन्तं कुसुफलं च युगपद् ग्रीष्मस्य सर्वंच यद्

यच्यान्यन्मनसो रसायनमहो सन्तर्पणं मोहनम्।

एकीभूतमभूतमपूर्वमथवा स्वर्लोकभूलोकयो –

रैश्वर्य यदि वाञ्छासि प्रियसखे शाकुन्तलं सेव्यताम्।।९

१८३० मध्ये फ्रान्समधील एका संस्कृत प्राध्यापकाने फ्रेंचमध्ये अनुवाद केला. अनेक भाषांमध्ये या नाटकाचे प्रयोगही झाले. जागतिक साहित्यात एक प्रकारची क्रांती या नाटकाने घडवून आणली.

इंग्रजांच्या काळात संस्कृत ग्रंथांचा अनुवाद इतर परकीय भाषांमध्ये झाला. त्याचप्रमाणे परकीय भाषांमधील साहित्यही संस्कृतात अनुवादित झाले. या काळात शेक्सपीअरच्या नाटकांचा संस्कृतानुवाद लक्ष्मणशास्त्री तेलंग सारख्या पंडिताने केला. अन्य साहित्यकृतींपेक्षा नाटकाच्या अनुवादाला भरभरून प्रतिसाद मिळाला. 'काव्येषु नाटकं रम्यं' ही उक्ती नाटकातील रसानुभूतीच्या सद्यःपरिनिर्वृतीमुळेच सार्थ ठरते. संस्कृत नाटकांच्या परकीय भाषांमधील अनुवादाबरोबरच भारतीय भाषांमधील अनुवादाचीही एक नवीन परंपरा सुरू झाली. एकोणिसाव्या शतकात अशा अनुवादांच्या परंपरेने जोर धरला. यात अण्णासाहेब किर्लोस्करांनी 'अभिज्ञानशाकुन्तलम्' नाटकाचा 'संगीत शाकुन्तल' नावाने केलेला अनुवाद मराठीतील संगीतनाटकांच्या परंपरेचा आद्य प्रवर्तक ठरला. याच धरतीवर अनेक संगीतनाटकांच्या रचना

या काळात झाल्या. कालांतराने या नाटकांमधील संगीतच प्रधान होऊ लागले. गोविंद बल्लाळ देवल यांनी शूद्रकाच्या मृच्छकटिकम् नाटकाचा अनुवाद प्रसिद्धच आहे. एक काळ या नाटकांनी मराठी नाट्यसाहित्यावर अधिराज्य गाजवले. अभिजात संस्कृतातील नाटके सामान्यांना समजणाऱ्या भाषेत आणण्याचा हा स्तुत्य प्रयत्न.

संस्कृत पद्यग्रंथांचा पद्यानुवाद हे विसाव्या शतकाचे वैशिष्ट्य म्हणावे लागेल. या पद्यानुवादात महत्त्वाचा ठरलेला ग्रंथ म्हणजे कालिदासाचे मेघदूत. संस्कृत पद्य ग्रंथांचे प्रादेशिक भाषांमध्ये जसे गद्यानुवाद झाले तसेच पद्यानुवादही झाले. गद्यानुवादात शब्दानुवादाला प्राधान्य असते तर पद्यानुवादात अर्थानुवाद किंवा भावानुवाद महत्त्वाचा असतो. या काळातील संस्कृताध्ययन हे मातृभाषापद्धतीपेक्षा भाषांतर पद्धतीने करण्यावर भर असल्याने अनेक संस्कृत ग्रंथांचे प्रादेशिक भाषांमध्ये गद्यानुवाद झाले. परंतु मोठमोठ्या कवींना मेघदूताने वेड लावले त्यामुळे त्यांनी या ग्रंथाचे पद्यानुवाद केले. महादेवी वर्मा यांनी मेघदूताचा गीतानुवाद केला.

मराठीतील मेघदूताच्या अनुवादाचे महत्त्वपूर्ण वैशिष्ट्य म्हणजे मेघदूताच्या झालेल्या समश्लोकी. काही कवींनी ही समश्लोकी कालिदासाने मेघदूतासाठी वापरलेल्या मंदाक्रांता वृत्तात केली. जसे भारताचे अर्थतज्ज्ञ श्री.चिंतामण देशमुख यांनी मंदाक्रांता वृत्तातच समश्लोकी रचली. उदाहरणादाखल येथे एक श्लोक उद्धृत केला आहे.

कश्चिष्कान्ता विरहगुरुणा स्वाधिकारात्प्रमत्त:
शापेनास्तङ्गमितमहिमा वर्षभोग्येण भर्तु: ।
यक्षश्चक्रे जनकतनया-स्नानपुण्योदकेषु
स्निग्धच्छायातुरुष वसतिं रामगिर्याश्रमेषु ।।[१०]

मराठी समश्लोकी :   एका यक्षाकडुनी घडला आत्मकार्यात दोष
वर्षन्त स्त्रीविरह जड दें शाप त्याला धनेश ।
त्याने लुप्तप्रभ वसत तो रामगिर्याश्रमात
सीतास्नाने उदक जिथले पूत झाडी निवांत ।।[११]

कुसुमाग्रज, बा.भ.बोरकर, शांता शेळके यांच्यासारख्या मराठीतील दिग्गज कवींनीही या ग्रंथाचा पद्यानुवाद केला. हे पद्यानुवाद कालिदासाच्या मूळ ग्रंथातील काव्यसौंदर्य आणि अर्थगांभीर्य रसिकांपर्यंत पोहोचविण्यास सक्षम आहेत. म्हणूनच त्यांना स्वतंत्र काव्यकृतींचा दर्जा देता येतो.

संस्कृतातील सुभाषितांच्याही अनेक समश्लोकी मराठीत झाल्या. त्यात ल.गो.विंझे, वामन पंडित यांची नावे अपरिहार्यपणे घ्यावी लागतील. भर्तृहरीच्या नीतिशतकाची समश्लोकी आणि सुभाषित कोशाची समश्लोकी प्रसिद्ध आहे.[१२] या ग्रंथामुळे संस्कृतातील सुभाषिते सर्वांपर्यंत पोहोचली. विंझेंनी हा संस्कृत–मराठी सुभाषितकोश गद्य आणि पद्यात भाषांतरित केला.

या काळाचे आणखी एक वैशिष्ट्य म्हणजे संस्कृतातील छायानुवाद संस्कृत नाटकांमध्ये प्राकृतभाषांचा वापर मोठ्या प्रमाणात होता. नाटकाचा नायक, मंत्री, ऋषीमुनी यासारख्या पात्रांव्यतिरिक्त अन्य पात्रे प्राकृतात बोलतात. या प्राकृतभाषा आता समजेनाश्या झाल्या त्यामुळे नाटकांमधील प्राकृताचा छायानुवाद संस्कृतात होऊ लागला. तसेच साहित्यशास्त्रज्ञांचा संस्कृताबरोबरच प्राकृत साहित्याचाही गाढा अभ्यास असल्याने प्राकृत साहित्यातून अनेक उदाहरणे या शास्त्रग्रंथांमधून येतात. त्यांचा संस्कृतात छायानुवाद होऊ लागला.

आधुनिक काळात हीच प्राकृतग्रंथाचा संस्कृतवाद करण्याची परंपरा पुन्हा नव्याने सुरू झालेली आहे. महाकविभट्ट मथुरानाथशास्त्री यांनी प्राकृतातील गाहासत्तसई (गाथासप्तशती) या ग्रंथाचा संस्कृतानुवाद केला. काबुलीवाला या रवीन्द्रनाथ टागोरांच्या मूळ बंगाली बालनाट्याचा मराठी अनुवाद पुरुषोत्तम दार्व्हेकर यांनी केला. त्याचा संस्कृतानुवाद श्रीमती दुर्गा पारखी यांनी केला. रवीन्द्रनाथांच्या गीतांजलीच्या संस्कृतानुवादाला साहित्य अकादमीचा पुरस्कार मिळाला. मराठीतील अनेक सुप्रसिद्ध नाटकांचे संस्कृतानुवाद झाले. त्यात देवलांच्या शारदा नाटकाचा संस्कृतानुवाद, संगीत सौभद्र नाटकाचा संस्कृतावाद झाला आहे. रायगडाला जेव्हा जाग येते आणि येथे ओशाळला मृत्यू या मराठी नाटकांचा 'यदा रायदुर्गो जागर्ति' आणि 'अत्र मृत्युर्विलाज्जितः' नावाने डॉ. ग.बा.पळसुले यांनी संस्कृतात अनुवाद केला. ग.दी. माडगुळकरांच्या मराठीतील गीतरामायणाचा संस्कृत गीतांमधील अनुवाद श्री हिर्लेकरांनी केला. संत तुकारामांचे अभंग, रामदासस्वामींचे मनाचे श्लोकही संस्कृतात भाषांतरित झालेले आहेत. संत ज्ञानेश्वरांच्या पसायदानाचे संस्कृत रूपांतरण प्रज्ञाभारती श्री.भा.वर्णेकरांनी केले. तसेच राष्ट्रसंत तुकडोजी महाराजांची मराठीतील ग्रामगीता वर्णेकरांनी संस्कृतात आणली. रवीन्द्रनाथ

टागोरांच्या साहित्याचा संस्कृतानुवाद मोठा प्रमाणावर झाल्याचे दिसते. मुंशी प्रेमचंद यांच्या निर्मला उपन्यासाचा संस्कृत अनुवाद श्रीराम दवे यांनी केला. रामदासस्वामींचे चरितकाव्य श्री प्र.ग.सहस्रबुद्धे यांनी मराठीत लिहिलेल्या रामदासस्वामी चरित्रकाव्याचा संस्कृतानुवाद रेवाप्रसाद द्विवेदी यांनी केला.[१३] संस्कृतात अनुवादित झालेल्या या ग्रंथांची सूची खूप मोठी आहे. संस्कृत अनुवादाची परंपरा दाखविण्यासाठी काही सुप्रसिद्ध ग्रंथांचा उल्लेख येथे केलेला आहे.

उपसंहार –

संस्कृतातील अनुवादपरंपरा पहाता काढलेले काही निष्कर्ष असे –

(१)   वेद रामायण महाभारत पुराणे यांचे जतन संवर्धन मौखिक परंपरेने झाले. दोन्ही मूळ ग्रंथांच्या भाषेतच म्हणजे संस्कृतातच झाले. संस्कृत व्युत्पत्तीनुसार अनुवाद हा शब्द पश्चात्कथन म्हणजे सांगितलेले पुन्हा सांगणे या अर्थात रूढ आहे. आधुनिक काळात मात्र तो Translation या इंग्रजी शब्दासाठी पर्याय म्हणून वापरला जातो आहे.

(२)   इ.सनाच्या पहिल्या शतकात पैशाची भाषेत गुणाढ्याने रचलेल्या बृहत्कथेचे संस्कृतानुवाद ही अनुवादाची प्राचीन परंपरा आहे. हे संस्कृतानुवाद साधारणपणे पाचव्या शतकापासून बाराव्या शतकापर्यंत झाले. त्यातून तत्कालीन अनुवादपरंपरा अनुवादाची उद्दिष्टे दृग्गोचर होतात.

(३)   मुगलशासनाच्या काळात संस्कृत ग्रंथाचे परकीय भाषांमधील (प्राय: ईराणी फारसी भाषेत) भाषांतराला प्रारंभ झाला. संस्कृतचे अनेक धर्मग्रंथ या काळात भाषांतरित झाले.

(४)   इंग्रजांच्या काळात संस्कृतग्रंथांच्या इंग्रजी, फ्रेंच मध्ये झालेल्या अनुवादाने देशकाळाच्या सीमा ओलांडल्या. भारतीय संस्कृती समजण्याच्या उद्देशाने इंग्रजांनी संस्कृत ग्रंथाच्या अध्ययनाला आणि अनुवादाला प्रारंभ केला. परकीय भाषांमधील ग्रंथांचेही संस्कृतानुवाद होऊ लागले. यात शेक्स्पीअरची नाटके, बायबल, इ.चा समावेश आहे. कालिदासाचे अभिज्ञानशाकुन्तल हा या काळातील महत्वपूर्ण ग्रंथ ठरला. याच काळात संस्कृत साहित्याने जागतिक साहित्यावर अमिट ठसा उमटविला. मेघदूताचे अनेक भाषांमध्ये झालेले काव्यानुवाद हे ही विसाव्या शतकाचे महत्त्वाचे वैशिष्ट्य ठरले. संस्कृतचे प्रादेशिक भाषांमधून अध्ययन केले जात असल्याने या काळात संस्कृत ग्रंथांचे प्रादेशिक भाषांमध्ये अनुवाद झाले.

(५)   आधुनिक काळात पुन्हा प्राचीन संस्कृतानुवादाची परंपरा विसाव्या शतकापासून प्रारंभ झाली. त्यात प्रादेशिक भाषांमधील सुप्रसिद्ध ग्रंथ संस्कृतात अनुवादित होऊ लागले. एकविसाव्या शतकात या परंपरेने अधिक विस्तृत आणि उज्ज्वल रूप धारण केले. प्रादेशिक भाषांच्या मयदित बद्ध झालेले ग्रंथ सर्वांपर्यंत पोहोचविण्यासाठी संस्कृतानुवाद होऊ लागले आहेत. बृहत्कथेचे संस्कृतात रूपांतर होण्यापासून सुरू झालेली ही परंपरा पुन्हा एकदा प्रादेशिक प्राकृतातील ग्रंथाच्या संस्कृतानुवादावर येऊन ठेवली असे म्हणण्यास हरकत नाही.

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२.   तत्रैव, पृ. ५.

३.   कथात्मरित्सागर हिंदी अनु.भूमिका, पृ.७.

४.   तत्रैव, पृ.१८

५.   ब्रहत्कथामञ्जरी – १९.२०-३०.

६.   कथासरित्सागर हिंदी अनु.भू. पृ.५.

७.   कथासरित्सागर १.१०.१२.

८.   कालिदास, पृ. १८२.

९.   कालिदास, पृ. १४५.

१०.   मेघदूतम् – पूर्वमेघ १

११.   मेघदूतम् समश्लोकी सी.डी.देशमुख पूर्वमेघ १.

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१३.   अनुवादशास्त्रम्, पृ. ७१.

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