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SIGNIFICANT SHIFTS IN THE MARATHI TRANSLATION OF SHASHI DESHPANDE'S *THAT LONG SILENCE*



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ABSTRACT

Chesterman (2000) proposes four types of hypotheses that can be tested (interpretive, descriptive, explanatory and predictive). He finds the causal model of Translation Studies the most fruitful because it, he claims, allows us 'to make statements and hypotheses about causes and effects' (21), to formulate and test explanatory and predictive hypotheses. It can accommodate all four types of hypotheses. The causal model focuses on the causes and effects of translation in domains ranging from textual to social to cognitive. It is largely used to explain and predict causes and effects. It can tell us why a translation or translated language is the way it is, or it can tell us what effect a translation or translated language will have. Jeremy Munday (2000) has tried to develop this kind of comprehensive causal model by bringing together corpus linguistic techniques, systemic functional linguistics and the consideration of wider sociocultural contexts. Munday's corpus consists of one source text (an article written in Spanish by Gabriel Garcia Marquez) and three different translations of it (published in the Guardian and New York Times newspapers, and by a Cuban group, Granma International). Munday first discusses the contexts that have produced the source and target texts under investigation. He then uses various corpus analysis methods—sentence length, type-token ratio, frequency lists—to closely examine certain aspects of the text. He finally links these to the metafunctional profiles of the texts (ideational, interpersonal and textual, based on Halliday 1994). Munday thus explores significant



*shifts that have taken place in the translation process on the one hand and posits explanations for them on the other (87-90). Taking a departure from Munday's study, the present paper is an attempt to examine significant shifts that have taken place in the Marathi translation titled *Wat Deergha Mounachi* (1996) made by Sunanda Kulkarni-Balraman alias Sania, of Shashi Deshpande's *That Long Silence* (1989).*

KEYWORDS :significant shifts, translation strategies, investigating SL and TL, cause and effects of translation.

INTRODUCTION:-

Deshpande's *That Long Silence* possesses a deep insight into the female psyche, focusing on

the marital relation. It highlights the tradition by which a woman is trained to play her subservient role in the family. It is mainly interpreted as the feministic novel as was first published by the British feminist publication Virago. The novel itself gives ample prospect to this view that it is a feminist novel. However Shashi Deshpande denies it. She says:

Feminism is not a matter of theory. It is difficult to apply Kate Millett or Simone de Beauvoir or whoever to the reality of our daily lives in India. And then there are such terrible misconceptions about feminism by people here. They often think it is about burning bras and walking out on your husband, children or about not being married, not having children etc. I always try to make the point now about what feminism is not, and to say that we have to discover what it is in our own lives, our experiences. And I actually feel a lot of women in India are feminists without realising it. (In Sunita Reddy:31)

This is an autobiographical account of Jaya, a gifted writer, whose talent lies smothered under the disapproval of her husband, Mohan. Jaya seeks to erase the long silence by giving an honest and frank account of conditions which lead to her failure as a writer and the constraints of society which result in the suppression of her as an individual.

The Source Text (ST) is rooted in the ambience of regional cultures, those of the states of Maharashtra and Karnataka. The characters have names and nicknames that immediately place them for Indian readers as locals such as Jaya, Chandu, Kamat. Deshpande also uses Marathi or Kannada words to describe various characters and their relationships to each other, such as Chandu mama (rather than Uncle Chandu), and Ajji (rather than Grandmother). The culturally specific words and sentences sit easily and naturally in her body of work, so what the work reflects a contemporary, middle-class, Indian English. (Palekar in Naik: 47)

Unlike English poets and writers and their Christian, pagan and classical myths, frequent references to the Hindu philosophy and ethics like the *Bhagwad Gita*, the notion of '*dharma*' (doing one's rightful duty), the *Ramayana*, the *Mahabharata* and the *Puranas* and also local legends and folklore can be seen in the novel. The protagonist Jaya recalls the *pativratas* – *Sita*, *Savitri* and *Draupadi* – mythical symbols of ideal wifedom, ironically comparing herself to them. (Sunita Reddy:140)

Jaya has to make the overtures to her husband's 'steadfast' position that is she who has to create equality out of inequality. Also, what Deshpande does not do is look at how the concept of dharma itself is interpreted very differently for men and women, that is, how '*stri-dharma*' or rightful duty for womankind is full of gendered violence and patriarchal morality, revolving, as it does, around the concept of '*pativratiya*' – absolute subservience and devotion to a husband. (Palekar in Naik:65)

The theme of identity crisis is at the centre of the novel. Jaya, the housewife who is searching her own identity is set ideally against the Indian backdrop. *That Long Silence* raises that eternal question whether a woman lives for her husband or children or for someone else. The protagonist raises her voice against the straight-jacketed role models of daughter, sister, wife and mother, and refuses to be the objects of cultural or social oppressions of age-old patriarchal society.

Jaya is a victim of this 'ego-inflation' on account of her improper child rearing. She is a convent-educated girl with a sense of being unique and extraordinary. In her childhood her father's commitment to the demands and encouragement to her inflated ego, on the one hand, and the traditional archetypes of Sita, Gandhari and Maitreyee which reside in her unconscious mind, and from the other self of her being, on the other, create tension in her married life. Being a convent-educated English speaking girl she feels suffocated and trapped in the traditional Sita-role defined in the patriarchal society. She refuses to surrender her name Jaya (Victory) for Suhasini, given to her by her husband Mohan at the time of her marriage. But she cannot afford to insist on for long because quite at an early age she was taught that her husband is a 'tree of protection', a security. Jaya, therefore, shuts

her door from outside darkness and disaster and confines herself to the straight-jacketed role of a traditional wife, repressing her resentment.

Jaya is both an individual and a type and the reader is free to take her in the manner he likes. Frequent references to Indian epics and allusions to archetypal characters like Dasarath, Rama, Sita, Draupadi and Gandhari make the role of the reader difficult, for they demand his familiarity with them in order to understand the protagonist and her problems with insight and sympathy.

According to Das the novel shows progression as the protagonist undergoes a kind of transformation through self-recognition. She makes an introspective study in the end and, like Lear, asks a question: "What have I achieved by this writing?" she gets an easy answer to her question: "Well, I've achieved this. I'm not afraid of any more. The panic has gone. I'm Mohan's wife, I had thought, and cut off the bits of me that had refused to be Mohan's wife. Now I know that kind of fragmentation is not possible" (191) (Das in Pathak:130,131)

Deshpande avoids the simple technique of straightforward narration, and instead employs the flashback method to capture the interest of the reader. The first chapter deals with the present, the later chapters move backwards in time, culminating in the final chapter which again ends in the present. The entire novel is written in the first person, the narrator being a young woman writer who returns to her childhood home and finds herself caught in the whirlpool of family intrigues. Seen through the eyes of a young woman with liberated and progressive ideas, ordinary everyday incidents acquire a new meaning and highlight the gross inequalities in society. (Reddy: 133,146,147)

This close study of the novel reveals that Shashi Deshpande is having an enormous sympathy for women. She gives a peep into the state and condition of the present-day woman who is intelligent and articulate, aware of her capabilities, but thwarted under the weight of male chauvinism. It is a woman's search for her identity – an exploration into the female psyche. The protagonist undergoes an arduous journey to discover herself which leads her through a maze of self-doubts and fears.

That Long Silence (1989) was translated into Marathi (1996) by a renowned Marathi Novelist and a Short Story writer Sunanda Kulkarni-Balraman (b.1952), popularly known as Sania. Sania is undoubtedly a Marathi counterpart of Shashi Deshpande as she also highlights the secondary position occupied by women and their dreadful conditions, humiliation and secondary status in our society, inevitable in an oppressively male dominated society. Her prominent novels and stories such as: *Aavartan, Ashi Vel, Avkash, Bhumika, Omiyage, Pariman, Pratiti, Prawas, Prayan, Sthalantar, Walay, Wata ani Mukkam* etc. reflect the same scenario. Sania's novels and short stories present the emotional characteristics of women in the various strata of the society. Her female characters are not uncommon personalities but the variety of common Indian women. They are different by their nature, thoughts and life-style. At times, (as of Deshpande's) they are ready to break the rules laid down by the society in which they live. The writings of Sania represent the stories such as human relations, emotions, search of happiness etc.

Sania, an inward looking writer writing for women, has expressed herself in a highly personal, controlled style in her stories like 'Khidyka', 'Sadhan' and 'Ritu Anta'. Her collections 'Shodh' (1980), 'Pratiti' (1989) and 'Khidyka' (1989) have established her as a writer of stories of controlled but positive feminine voice.

Sania, in her introduction to Marathi translation titled *Wat Deergha Mounachi* (1996) of Shashi Deshpande's *That Long Silence* (1989) clarifies that Shashi Deshpande had a literary legacy from her father, Shrirang, who was a famous Kannad Dramatist. Deshpande, though a polyglot, knowing Marathi and Kannada as well, wrote in English only. Her novels were translated into various foreign languages. However, *Wat Deergha Mounachi* (1996) is the first attempt to translate her into Marathi.

Sania found Deshpandes writing truly Indian as it is closely related to the Marathi soil. That is why she found translating it straightforward. Sania herself claims that this translation is an attempt to translate Deshpande as per her own reading and interpretation. She consulted Deshpande whenever she found it difficult to translate. She justifies that she has tried to remain faithful on her part to the language of the source text (ST), the feelings, and the overall attempt of writing.

The attempt to transfer meaning from one language (SL) to another language (TL) is known as a practice of translation. However, the translator faces a number of linguistic, stylistic and even cultural problems while translating. Due to these problems, a number of shifts takes place on the linguistic, aesthetic and intellectual levels of the source text.

Shifts have been defined as "...all the mandatory actions of the translator (those dictated by the structural discrepancies between the two language systems involved in this process) and the optional ones (those dictated by his personal and stylistic preferences) to which he resorts consciously for the purpose of natural and communicative rendition of an SL text into another language. This process of rendition should be carried out in accordance with the norms and principles of translation studies in addition to those inherent to the language systems involved in this process." (Al-Zoubi and Al-Hassnawi: 2013)

The model of Shift Analysis proposed by Al-Zoubi and Al-Hassnawi analyzes the two texts involved in translation at two levels, i.e., micro and macro levels with two basic dimensions: the semantic dimension and the syntactic dimension. Micro level analysis is carried out within the morpho-syntactic component based on Systematic Grammar (SG) and Transformational Grammar (TG) and macro level analysis is carried out in terms of the textual component, the pragmatic component, the rhetorical component, and the stylistic component.

When one reads both the texts, ST and TT, it is found that the variety of macro level shifts have occurred in the translation of Shashi Deshpande's *That Long Silence* (ST) as *Wat Deergha Mounachi* (TT). Sania makes an attempt to search for equivalent meaning on all linguistic levels. She tries to analyze the meaning of the SL lexical items before attempting to find TL equivalents for these items. She tries to identify the areas of cultural overlap and linguistic interference between the two languages. She carries out this process of finding semantically equivalent lexical items by performing a variety of shifts in the central and/or peripheral components of the ST lexical items. She removes and inserts some componential values associated with the ST lexical items at different places in her translation. Sometimes there is a shift from a literal etymological meaning to one which is functionally more relevant. For example, 'the eight planet-configuration'(4) becomes 'ashtagraha'(3). Another type of componential shift goes from generic to specific meaning or vice versa. For example, 'the violence I could feel simmering in them'(54) becomes 'ashabdha hinsemule'(50). When the translator faces the situation in which "the existence of a term (and its corresponding referent) in the receptor language, but with an equivalent function being performed by another referent", she, for example, replaces the word 'soot' in the phrase 'her sweaty, soot-darkened cheeks'(128) by another word 'kalya'(121), which refers to a colour, not to the soot. When she faces another situation in which there is the non-existence of the referent in the receptor language and no other referent with a parallel function, she is compelled to force a foreign word such as 'chorus' into the TT.

Sania makes a pragmatic shift while translating the title of the novel. Shashi Deshpande has chosen the title *That Long Silence* in which there is no reference to any path leading to long silence. However, Sania introduces the word 'wat' which means a path. She does so because for her the connotation of the path has the communicative value over and above its conceptual meaning.

To conclude, while translating Shashi Deshpande's *That Long Silence* as *Waat Deergha*

Mounachi, Sania, the Marathi translator, has made significant semantic and pragmatic shifts to produce a communicative translation taking into consideration the requirements of the target literary culture.

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