



Translation of 'रिंगाण'(Ringaan): An Art of Creativity and Recreation with Accuracy

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Abstract:

This paper studies the various aspects of creativity and accuracy in translation as its research objective. To examine the naturalness (i.e. logical, conceptual, and linguistic) between content and forms of literary translated work, it analyses the creativity and accuracy qualities in Marathi novel entitled *रिंगाण* (2017) by Krushnat Khot and its English translation *RINGAAN: The Full Circle* (2022) by Maya Pandit. The primary assumption is, as the researcher's state, creativity and accuracy are the crucial principles which alter any literary translation into translation literature. Any literary translation can be an ideal instance of translation literature if it is an accurate conversion of original content, form, and effect. This journey of literary translation into translation literature becomes successful by following certain translation parameters such as Language Proficiency, Contextual Understanding, Word-for-Word vs. Meaning-Based Translation, Cultural Adaptation, and Experience and the Expertise of the Translator. The hypothesis of the present study is to investigate how these two novels, written in the source and target language, follow the principles of creativity and accuracy in their respective works.

Keywords: Translation, literary, language, creativity, accuracy, Ringaan, recreation, cultural, source, target.



1. Introduction

The journey of translation literature commences with the classical authors who wrote in Latin and Greek and especially with the translations of Bible by various translators. From the closing decades of the 20th century to the passed-out decades of 21st century, translation has crossed its boundaries from literary texts to medial, technical, legal, and most significantly from many regional languages into English as global language across the world.

The study of translation has forever been ruled by the discussion about its status as an art and technique. *Oxford English Dictionary* defines translation as ‘the action or process of translating a word, a work, etc., from one language into another.’ It means translation aims to find meaning equivalence in the target text. Translation, an abstract concept, signifies the scientific point of view of linguists who focus on the aspects of language structures, its analysis and interpretation, cultural traces, and context. It is crucial to have insight into the fact that any translation must be an objective phenomenon which aims at transferring accurate meaning and safeguarding the fundamental gist when translated from one language to another.

Translation has been defined by various scholars and practitioners. One of the significant scholars in this context Peter Newmark, British translation theorist, in *Approaches to Translation* (1981) rightly states that “translation is rendering the meaning of a text into another language in the way that the writer intended the text.” (5) Another significant scholars Basil Hatim and Jeremy Munday in their well-known book *Translation an advanced resource book for students*(2019) define translation as “the process of transferring a written text from source language to target language.” (6) In other words, J.C. Catford in his book *A Linguistic Theory of Translation (Language and Language Learning)*(1967) states that “Translation the replacement of textual material in one language (Source language) by equivalent textual material in another language (Target language).” (20)

In accordance with the above discussion, the researchers have selected a newly translated book by Maya Pandit entitled *RINGAAN: The Full Circle* in the year 2022. This book is a translation of Sahitya Akademi Award (2023) winning Marathi novel ‘रिंगाण/Ringaan



(2017)originally written by Krushnat Khot. As students of translation studies, the researchers have addressed much technical, artistic, creative, and aesthetic resemblance between these two books. The translated English book strongly establishes itself in the tradition of translation literature.

Krushnat Khot: The Creator

Krushnat Khot's Marathi novel ‘*रिंगाण/Ringaan*’ received the Sahitya Akademi Award of the year 2023, which is India’s apex literary award. Khot belongs to a small village in Kolhapur District. He is a teacher by profession. Until now he has authored five novels- ‘गावठाण’ (Gavthan), ‘रौंदळ’ (Roundal), ‘झड झंबड’ (Jhadjimbad), ‘धूलमाती’ Dhulmati’ and ‘रिंगाण’(Ringaan).

RINGAAN The Full Circle portrays the pain of people evicted from their villages for the construction of a dam. Many dams have been built in the Western Ghats of Maharashtra and lakhs of people have been evicted. Even after decades, their plight has not been addressed properly. Although the dam was built for development, and it has benefited thousands of lives but there are equal lives who got terribly affected. Geographically, Socially, Economically, Emotionally, Psychologically. *RINGAAN* is the story of one representative named Devappa. The novel opens immediately after Devappa is relocated to his new place and progresses with the shifts of flashbacks and narratives of Devappa and the third person narrator the novel portrays man-animal and man-nature conflict. It is the plight of the common villagers that disheartens the author.

In *Ringaan*, the depiction of the displaced lives is the surface meaning/understanding level of the novel. While the connotative meaning directs readers to the theory of evolution and Devappa’s indirect reflection of his basic animal instincts. Devappa's tamed buffaloes become wild and mingle into their native place which was their natural environment, and this creates a conflict between them and Devappa. This struggle is not only Devappa's but also the struggle of



humanity and nature. This puzzle is evolutionary. As the animal evolves, it evolves by making necessary changes in the body and psyche according to the conditions, but the same animals can also go back to their parentage, i.e. nature, which is reflected by the buffaloes fighting with Devappa. This novel raises the question whether human beings can identify and merge themselves in nature as other animals do. This new direction of evolution of living beings is presented in 'रिंगाण' (Ringaan) as a masterpiece in the world of Marathi literature for the first time.

An Art of Creativity in 'रिंगाण' (Ringaan)

Krushnat Khot, a Marathi author, basically a teacher, who has an enriched and hands on experience of social and rural life. As teacher and a social observer, Khot has noticed the plight of dislocated/displaced strata of society and the agony of such families. His own experiences and observations have become the prominent stimulus for his outstanding masterpiece entitled 'रिंगाण' (2017).

To justify our first observation about the aspects of creativity established by the novelist in his original Marathi novel 'रिंगाण' we have concluded that this novel contains purest and augmented kind of creativity.

The plot, narrative techniques, vernacular language, use of poetry and figurative language, coherence throughout the story, the elements of nature, various conflicts of human life and the exciting climax holds the readers spellbound. Every literary work is an act of creativity; still there are few books or writers who can provide the highest kind of realistic experience and Krushnat Khot is one of them. The novel 'Ringaan' elaborates various themes like displacement, rural and semi-rural conflicts, the struggle of mankind to defeat the almighty nature, and it also delineates the principles of human evolution.

The plot of 'Ringaan', at the surface, is a piercing saga of the displacement of forest-dwelling people and tribal communities resulting from delusional notions of development and politics. However, at its deeper level, it deals with the eternal principles of human evolution.



Novelist Krushnat Khot has portrayed this vast horizon of conflict between man and nature. The story is a struggle of Devappa, and his buffaloes denote several characteristics of human and animal evolution. Since lakhs of years, human beings have been evaluating themselves; however, for the last hundred years, he has evaluated himself to ultra-modern mankind and formed a cultured human society. Human beings have been domesticating a few wild animals for their social, economic, or agricultural needs, for example, ox, cow, buffalo, horse, dogs, cats, elephants etc.

The best and most exciting understanding of this novel is that though human beings are part of mother earth, they have always exploited mother earth. In the process of human evolution, they have travelled a long way, but their basic instincts are animal-like. This modern or ultra-modern human being can't go back to its very basic animal instinct now. But the animals mentioned above, if a situation arises, can go back to their natural animal instinct easily.

Devappa and his very small village were uprooted/evicted from its original geographical area to altogether different place. He had no option but to adapt to the new place by leaving his dearest buffaloes left alone. These domesticated buffaloes who had the part of Devappa's family as well as the village engross into the nature again and become the unavoidable/inseparable part of it. This ultimate thought of man and nature relationship and a battle too, has been portrayed by Krushnat Khot flawlessly. The researchers can firmly and strongly state that this kind of writing hasn't hitherto practiced in Marathi literature.

Maya Pandit: The Translator

Maya Pandit has translated around 18 books from Marathi language into English and vice versa. Her translated masterpieces are Datta Bhagat's play *Wata-Palwata* translated as *Routes and Escape Routes*, Baby Kamble's *JinaAmucha* translated as *The Prison's we Broke* etc. One of the well-known translations is 'The Prison We Broke'. It is an autobiography of one dalit woman Baby Kamble. Being a renowned translator in Marathi and English language, could easily relate to Krushnat Khot's novel *रिंगाण* (2017), a struggle of common man against the government/bureaucratic system and nature. The translator has been an activist and having hands



on experience of connected with different movements organized for common/native man's justice and rights in the crisis of displacement and eviction of people from their own root. Hence the researchers claim that the translator might have translated this work with full empathy towards the issue addressed in it.

Recreation with Accuracy

Accuracy is one of the paramount characteristics of a quality translation as it ensures that the intended meaning and the understood meaning should be the same. In translation, a translator is expected to deliver the message appropriately from the SL into the TL. Therefore, to achieve equivalence relation between the source text and the target text, accuracy in translation plays an important role. The researchers can conclude that accuracy is a practice which demands appropriate and in-depth analysis of the source text and the diversion of that message as accurately as possible. Hence, any translation can be labelled as accurate when the source text is converted into the target text correctly. There are many significant scholars who have defined the term accuracy in the context of Translation. According to Shuttleworth and Cowie (1997), accuracy is a term used in translation evaluation to refer to the degree of correspondence between the translated and original text.

Thus, the translators, if utilize all their creativity to strengthen the literary standard of the translated work, can succeed in bringing accuracy in transferring the context, form, and impact of the source text into the target text. By doing so, they are supposed to divert the literary translation into translational literature. Any good translation from the source language to the target language and vice versa fixes the following objectives to be accomplished.

- To follow accuracy, precision, clarity, readability, and the sense of localization.
- To understand both languages.
- To examine relevant cultural nuances.

The present research paper aims to delve into accuracy as the paramount principle in translation which can be measured by the following parameters:

1) Language proficiency-



Language proficiency requires high proficiency in two languages. The language you translate from, and the language you translate to. As we delineate today's world as a global village, it is a melting point of different cultures and borders. Through the tool of Translation, a translator navigates in the territory of hitherto unexperienced, uncrossed, and fresh cultural nuances. A translator procures a superiority of bridging the wider gap between local and globalized society. Thus, a translator should be fluent in both languages, so that he/she can cross many linguistic barriers.

The researchers while analyzing Maya Pandit's *Ringaan: The Full Circle*, strongly agree with Maya Pandit's statement in her article Translation: A Case of Border Crossing in the Global Village that 'Language do not simply reflect reality; they obfuscate it at times.' (147). The translator through the translation of 'Ringaan: The Full Circle has achieved a milestone in the history of Marathi translation literature. Her language proficiency of target language can be easily viewed from the following instances translated from the source text into the target text.

Source text: "मापदा आठवणीनिगायच्या. मुलुखभर उधळायच्या. इदळायच्या. उगवायच्या. आणमावळायच्या. अंधारातचाचपडत. ढासळत." (रिंगाण:पा. क्र.८)

Translation: "They would constantly reminisce about their old place. Memories would spring from all directions, cast their thick net over everything they did, and then gradually fed out, only to return in the dark and weave their enchanting web around them once again! They sneaked and tiptoed through nooks and corners! Tumbling and crumbling!" (RINGAAN The Full Circle: Pg. No.17)

Another beautiful instance of Language Proficiency is:

Source text: "सगळी सृष्टीच एकमेकावर जगणार. एकमेकाला जगवणार. कोण कोणाचा शकारी. तर कोण भकारी. आण कोण कोणाची तर शकार. माणूस ह्यात सगळ्यात उजवा. मतलबी.



स्वतःला वाचवणारा. जपणारा. पण हा त्याचा जपण्याचा , वाचण्याचा भ्रम.” (रिंगाण:पा. क्र. १०२-१०३)

Translation: All beings in Nature survive and thrive on the lives of other creatures... This has been true for all times... Yet they live and late live...Who is the hunter and who is the hunted? Someone has to be the prey. Human being is the worst. Self- centred and selfish... saving his own skin... always... But safety, self- preservation is only an illusion...” (RINGAAN The Full Circle: Pg. No.182)

The researchers delineate these examples as beautiful flavors of vernacular dialect.

2) Contextual Understanding-

Translation is an intricate activity basically associated with languages and cultures. It does not limit itself to changing words from source language to the target language. Translation accuracy can be achieved by any translator if he/she is capable of contextual understanding. Language reflects reality but sometimes by making it obfuscate. Thus, the real success of any accurate translation resides in the translators' expertise and mastery in understanding contextual clues and deeper insights in the source texts.

Here are so many instances from the source text which are highly challenging to translate into the target text.

Source text: “सगळं सुताडगुताड नि मोहनआताड. भगयटायला आलं.फट उजेड वाढू लागला.”(रिंगाण:पा. क्र.११९)

Translation: “All this was too complicated to sort out. Soon it would be dawn. The sky was turning lighter.” (RINGAAN The Full Circle: Pg. No.210)

Besides this example, another example of translation, the translator has handled carefully to avoid the contextual misunderstanding of the target text readers is:

Source text: "म्हसराची जात आडव्या डोसक्याची" आई म्हनते ते खरं.”(रिंगाण:पा. क्र.१२६)

Translation: “Aai quite rightly says that the buffalos are stubborn creatures”. (RINGAAN The Full Circle: Pg. No.222)

In this context it is assertive for the TL text readers to comprehend an entire environment of the relationship between creatures like buffaloes and the forest dwelling people in which the above sentence is expressed or stated. So a reader has to go into the background of the connotative implications of buffalo deeply rooted in the soil of that particular situational context.

This understanding is too contextual as the expressions used in it are the part of typical style of local vernacular uses of idioms and proverbs which cannot be translated with the same intensity of the source text. Therefore, here are some limitations of language to the translator and limitation of understanding to the English readers also.

3) Word-for-Word vs. Meaning-Based Translation-

Communication is a life blood to every human and non-human being, and language is one of the simplest tools of sharing and exchanging our knowledge, ideas, opinions, standpoints, experiences, thoughts, and beliefs with others. However, there are many languages, and a common man may have a very limited access to other languages. Therefore, there is a need for good translation practices. The following examples from the source text are the fine examples where the translator has demonstrated her proficiency and deeper understanding by appropriate meaning based translation.

Source text: “म्हातारीचं पकलं पान कवाबी गळून प डंल. आपलं मरण येईपर्यंत तिचं बोलणं झुरवील”.(रिंगाण:पा. क्र. ८-९)

Translation: “She will pass away in a short while. But her words will keep on relentlessly pursuing me till I die”. (RINGAAN The Full Circle: Pg. No.19)

And..

Source text: “रिंगण करून, दुंगण आत करून, दाही दिशा डोळ्यात घालून, मधोमध रेडकांना ठेवून रवंथ करत बसलेली म्हसरं. तडस लावून तडजात.”(रिंगाण:पा. क्र. ११८)

Translation: “The same bunch of buffaloes was sitting inside. They were all sitting quietly, chewing cud, in a circle with their faces outside and hides inside. Their calves were sitting at the centre of the circles as before”.(RINGAAN The Full Circle: Pg. No.208)

4) Cultural Adaptation-

One of the principal traits a translator should keep in mind while translating the SL text into the TL text and vice versa is Cultural Adaptation. While keeping the purpose and objectives of translation alive, the content in the target text must be kept as it is in the source text with the required modification and adaptation in the culture of the target text readers.

In the case of translation literature, linguistic cultural adaptation plays a significant role in modifying multicultural content to meet with the understanding of the target language.

There are some instances in the novel based on the issues of cultural adaptation which the researchers deliberately want to stress:

Source text: "मगमुदीवालीलातोम्हणायचा, "बाईयेळंच्यायेळंलागाबधरलाआसतास, तरतुलासोडायचीआईचीनिमाझीतरीकायटापहुती". (रिंगाण:पा. क्र. २१)

Translation: "Then he said to the she-buffalo with the ear ring, "Woman, had you become pregnant in time, we would have left you behind, would we?"(RINGAAN The Full Circle: Pg. No. 39-40)

This example is written in vernacular Marathi language in its purest form. Thus, while transferring the expressions of Devappa related with his buffalo i.e., woman and his attributing her feminine identity may be a different experience to the readers of the target text and a barrier in understanding the cultural nuances. Therefore, certain words, phrases, and opinions denoting objects, facts, and phenomenon deeply seated and specific in the SL culture may not get accurate equivalent in the TL cultures that differ between the countries and regions. Hence, here are some linguistic restrictions to the translator of 'Ringaan: The Full Circle'.

And...

Source text: "तो तिथं बराच वेळ हुंगत राहिला. सुखानं. शेणामुताचा वास घेत. उमलत. म्हशीला मी सांगणार, बाईगं तू इसारली आस चल आमचा आवाज.परं मी आजून या सगळ्या वासानं भुलतोय. मापवेळा हा वास आठवून बगीतला. पण नाही. तडपडलो आसलं या वासासाठी. तिथला चारा नि पाणीचं न्यारं. कुठला गंध नि कुठली चव त्याला?" (रिंगाण:पा. क्र. १००)

Translation: "He stood there for a long time, filling his chest with the odor of the buffalo dung. He felt so happy! So contented! Then he muttered to himself, I will tell the buffalo, the Ringed One, 'You silly girl, you may have forgotten us, and our voices. Even my voice! But I haven't, you know. I still remember your smell. It attracts me even now like a magnet. I have looked for this smell everywhere,



but I have never found it anywhere! I have yearned for it from the core of my being! But in vain! Our new place has grass, it has water too. But nothing smells so wholesome and good as it does here. Even the water there has no taste!" (RINGAAN The Full Circle: Pg. No. 177)

The World English Literature is well equipped with the stories of forest dwelling tribal communities living their life on agriculture, animal husbandry and hunting close to the nature and animals. These works highlight the distinct personal, social, psychological and cultural identity of the people related to it. However, Krushnat Khot, in Marathi literature of the time, produces a distinct level of vernacular language which is engrossed with the flora and fauna of the Western Maharashtra's dam affected regions and depicts the picturesque detailing of the forest, the sights and sounds within it.

5) Experience and the Expertise of the Translator

It is observed that experienced translators have in-depth knowledge of SL and TL, including cultural nuances and customs. A good, experienced, and expert translator is capable of foregrounding maximum layers of the source text through his subtle translation in context to language and aesthetics. The significance of experienced and expert translators has increased today as the translator holds the power to alter or influence societal narratives through the act of translation. Therefore, translation carried out by an expert and experienced translator is equal to or even beyond creation. Maya Pandit's many works depict rural life and its socio-economic, political, contradictions, and the conflicts arising out of it. Her place in the world of translation literature as an expert translator demonstrates from many translations works such as Datta Bhagat's play *Wata-Palwata* translated as *Routes and Escape Routes*, Baby Kamble's *Jina Amucha* translated as *The Prison's we Broke* etc.

In the context of Ringaan: The Full Circle, Maya Pandit has justified her role as experienced and expert translator undoubtedly. Krushnat Khot's novel 'रिंगाण' (2017) is the voice of the individual, community, and culture connected to the forest, animals, plants, and soil which can be heard through the excellent translation of Maya Pandit. The researchers witness in 'रिंगाण' the struggle and fight of forest dwelling people against the policy makers in the government and the society denying adopting them in their phase of displacement/dislocation.



Conclusion:

The researcher, after analyzing the translated work of Maya Pandit entitled ‘Ringaan: The Full Circle’, concludes that translation is an intricate and broader mechanism by which we can produce and share multiple forms of knowledge with varied capacities. It is undoubtedly accepted that knowledge cannot be discovered for it is produced. The practice of translating any writing into another language enables the sharing of knowledge by articulating new dimensions to it. Thus, it can be understood that the notion of translation carries out a possibly groundbreaking job in exchanging different cultural experiences. Translation, as a network of generating and allocating cross cultural experiences, serves a nod between languages and two different cultures. The researchers assert that Maya Pandit’s translation of the novel by Krushnat Khot demarcates her critical and sensible engagement with the source text. Thus, the researchers conclude that Maya Pandit has been successful in recreation of ‘*रिंगाण*’ (*Ringaan*) with creativity and accuracy.

The researchers also explore the culturereflected in this novel. This cultural crisis not only stresses the limitations of the translator but also the readers’ as well. For the readers are forced to analyze the translated text according to their cultures. Thus, the translated text is understood solely based on the target readers’ experience and culture. In the translation work of *Ringaan: The Full Circle*, Maya Pandit, serves as a cultural mediator who ensures that all meaning should be communicated. Her translation modifies the vocabulary of figurative language which stresses that translator does not present what the source text author writes, however, what he/she (author) means. Thus, Maya Pandit, has translated Culture Specific Items by avoiding literal translation to retain missing cultural and stylistic components.

In this way this translated novel forms a bridge between Marathi novel/ culture and the entire world of English readers. RINGAAN contributes through its literary values and implied meaning to enrich the world literature.

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