

Problem Faced in Translating Bengali Stories into English

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Abstract

Every language has a unique system of thousands of meanings and connotations. Translating one language to another language is possible, but the translator must know both languages very well. Different language writers express their ideas, in their own language, by the translation we come to know about other language culture, ideas, festivals etc. Translating a work into English which helps to understand every new thing. This paper deals with Mahasweta Devi's Jananpith Award winner Bengali novel Hajar Churashir Maa was dramatized by her in 1973 and translated in English as Mother of 1084 by Samik Bandyopathyay. Later on, it was translated in many national and international languages. This paper focuses on the sufferings of women in the society. Sujata and Brati is the main characters, who are extremely dissatisfied with the prevalent conditions of the home and the society, and in striving to establish the favoring social equality is free from greed, injustice, horrors of suppression and exploitation.

Keywords: Bengal Stories, translation, Unique system, ideas, suppression, social equality, prevalent condition.

Introduction

Translating one language to another language is possible, but the translator must know about both the languages. Translation represents a shift not only between two languages but also between two cultures. The translator's tricky task is without losing the beauty and essence of the original work. One of the key challenges of literary translation is the need to balance staying faithful to the original work with a need to create something unique. The original theme, tone, style, rhythm should be reflected to the target language. Translating novel is just as tricky as translating poetry like recreating the atmosphere of the original novel without translating it word by word. The ability to deliver continuity is also essential, particularly long novels.

The play Mother of 1084 is the original translation of Mahasweta Devi's Bengali play Hazar Chaurasir Maa. The play Mother of 1084 represents many themes such as woman suppression, Naxalite movement, male domination, motherhood feeling, social realism and

individualism. Devi presents Sujata as a symbol of the noblest idea of motherhood. Motherhood is a fundamental part of the society. Devi has portrayed motherhood in many of her works and it's an irony that Indian mothers are very much a part of the milieu around them. She used a simple language in this play in order to reach illiterate and non-illiterate audience.

Research Question

1. What is the reason Sujata became lonely?
2. What are all the problem faced by the translator?
3. How Sujata ignores her family?
4. What are all the reasons behind the male dominant society?
5. According to Catharine Thankamma, what is patriarchy?

Discuss

The play 'Mother of 1084' is the original translation of Mahasweta Devi's Bengali play Hazar Chaurasir Maa. In the seventies, Mahasweta Devi dramatized one of her major works Mother of 1084. Mahasweta Devi was an Indian Bengali fiction writer and socio-political activist. She was honored many literary awards such as Sahitya Academy Award, Jnanpith Award and Ramon Magsaysay Award along with Padma Shri Award and Padma Vibhushan Award.

The "Mother of 1084" is a play of 12 scenes. The Mother of 1084 displays Manhasset's Devi's social background and literary maturity that empowered her to experiment with compressed plot and narrative technique. The protagonist of the play is Sujata Chatterjee, fifty-five years of age living in Calcutta, who works as a bank employee. Her husband name is Dibyanath Chatterjee, a chartered Accountant who is a dominant character. He is a complacent and insensitive man. He never cares for the feelings of his wife. He feels superior and likes always his wishes and wants to be implemented in his house. He is self-loving and self-caring and does not give importance to other's emotions. They have four children, two sons -Jyoti and Brati, two daughters -Nipa and Tuli. Brati is loved one to his mother Sujata and also, he shared very thing to Sujata. He is the one who considered Sujata's feelings and also respect to his mother. She is a sensitive wife and mother, she develops an aversion to her husband and children's attitude. Sujatha cannot influence her children and cannot change their way of living and thinking.

On January 7, the day of Brati's birth day and the day of Brati's death and the engagement day of Sujata's daughter Tuli. The whole day, Sujata laments about her son Brati but no one cared for Sujata's feeling even her husband Dibyanath. When her daughter Tuli asks for the entire jewelry from Sujata, she does not refuse Tuli. She immediately hands over entire jewellery to Tuli. She became more assertive and determined now. Sujata even chides her daughter Neepa's behavior.

Sujata couldn't understand the reason behind her son Brati tragic death; she asks about herself what his ideals were, Sujata investigates the reasons for the death of reasons for the death of her younger son Brati, in this journey she meets the mother of one of Brati's comrades, Somu, she looks tired and broken and Sujata repeatedly visits to her house Sujata comes to know that she can console her only through the position of her as a mother. Sujata oscillates between loss, memory and mourning. Somu's mother is subaltern because she is from poor family who belongs to social class. They cannot raise their voice because of social and political domination, but she could communicate with Sujata who is from upper class society. Nandini is a middle class educated woman and girl friend of Brati who has become part of Sujata's mourning; Nandini doesn't want to make it public therefore she refuses to take part in Sujata's grief. Nandhini reconstructs Brati's betrayal and murder to Sujata. Then only, Sujata known for the little movement and the logic for an organized rebellion, giving her first-hand account of state repression and its multiple failures. Somu's mother appreciate for Brati who has sacrificed his life in order to save the life of fellow comrade. By his act, reveals as an angel to save the other boy. After the death of Somu whose family become very poor. So, Somus's sister take a responsibility to help financial support to her family. Somu's sister is threatened by the crowd who killed Somu and it is become difficult to survive in this society.

Theme of Suppression

A woman is a daughter, wife, mother, daughter -in-law. She plays a numerous role in her life for the family and society. Apart from her happiness, she works for the welfare of her parents, children, and husband and even she lives under the norms made by the society, even though she was considered as the least important being. These are all the qualities of protagonist Sujata who lives under male dominant society and the author clearly expresses her view about the woman suppression in this play.

The whole play centers around Sujata, the mother of corpse number-1084, Sujata is never politically ambitious Lady Macbeth who might sacrifice her own child for political purpose. Brati decides to join the Naxalite movement and his commitment to particular ideology, wrong and wright, has made him rebellious against the state. But, Sujata not able to dissuade her son taking the plunge. Dibyanath accuses Sujata for misleading their son Brati, which has led him to become a Naxalite rebel. His father words,

“Bad company, Bad friends, Mother influence”

Mahasweta Devi explicates the problems of women and the misery. Sujata faced many problems in a male-dominated society. In her works she has dealt with the plight of women and their subordination. Her works exemplify the marginalization of women in the face of patriarchal

dominance. Her major work *Mother of 1084* reflects such affliction under patriarchy. Commenting on the patriarchal system, Catherine Thankamma opines:

“Patriarchy is the system that traces family descent and economic inheritance down the male line. In a joint family the senior most male is the head, the patriarchy, while in the nuclear families of today it is the father.”

The true picture of Patriarchal Society is delineated by Mahasweta Devi, where women are treated as second sex since the dawn of the civilization. Since ancient times, man has acquired and occupied a superior status to woman in the society. Her decisions, needs, and wants are always misinterpreted. It is really noteworthy point to examine in this context about the great universal dramatist, the father of English literature, who has great philosophical approach commented on women in his *Hamlet* one of the famous tragedies *Frailty, thy name is woman!* [5] Simon de Beauvoir in *The Second Sex* has highlighted the victimized position of a woman in the society and she opines ‘one is not born, but rather becomes a woman [6] Thus the play *Mother of 1084* can be read as the play, that attempts to explore the real home against the suppressive measures employed in the home, society as well as state level. Even in the play *Water* of Mahasweta Devi, we come across the same situation. The outcome of social marginalization is affected individuals in the economic, social and political life of the society. A Woman is a woman because of the mindset of the society from the very beginning of human race. In the Western society declares women as a ‘subordinated creature and nourishes ‘-this mythology and psychology about her still.

Devi depicted women as the object of pleasure for men who dominate them and beings essential for the welfare of children and family. After the death of her son Brati, Sujata realized and recognized the torment imposed on her by her husband. But she suffered accepting this misery and domination within herself. She could not erase away these memories of misery but she saliently punches all these with patience. In this novel Sujata tried to understand her son Brati’s mysterious death and in this journey, she realized her individual identity in the male dominated society. Dibyanath is the most precise example of male dominated society. He sketches out Sujata from the whole picture. Though she is also an important member of the family, he likes to consult Jyoti about the matter and not Sujata. Thus Dibyanath fails to grasp the state of a mother. But Sujata throws away all the pretensions of social respectability and goes to identify her son.

In this novel Sujata was always under the control of her husband Dibyanath and she had to live accordingly. Sujata suppressed her own voice and had to adjust to the domination of men. Mahasweta Devi explored the exploitation and harassment of women. In this fiction Mahasweta Devi portrayed Dibyanath's extra-marital affairs in his office with a typist and this showed that Sujata was the victim of male dominated society and patriarchal system.

Summation

Sujata become a politically and socially conscious being only after the death of her son Brati. Before his death she never tried to understand the society around her. Only after his death does she understand the hypocrisy of the existing world order. And hence, his death also becomes an enabling experience for her. In the novel Mother of 1084 of Mahasweta Devi, we find several examples of patriarchal society as well as dominating male character such as Dibyanath. Thus the author clearly portrait the mother in the society and her silent suffering and also rightfully translate into English. One of the challenges of literary translator is how he or she should translate a single word, because the author has chosen a particular word for a particular reason. So, the translator should look into the target language.

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