

**KONKANI FICTION IN ENGLISH
TRANSLATION: A CRITICAL STUDY**

THESIS

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by

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September, 2016.

CERTIFICATE

As required under the University Ordinance, OB-9.9(viii), I hereby certify that the thesis entitled, *Konkani Fiction in English Translation: A Critical Study*, submitted by Ms. Glenis Maria D'Souza née Mendonça for the award of the Degree of Doctor of Philosophy in English has been completed under my guidance. The thesis is the record of the research work conducted by the candidate during the period of her study and has not previously formed the basis for the award of any Degree, Diploma, Associateship, Fellowship or other similar titles to her by this or any other University.

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DECLARATION

As required under the University Ordinance OB-9.9(v), I hereby declare that the thesis entitled, *Konkani Fiction in English Translation: A Critical Study*, is the outcome of my own research undertaken under the guidance of Dr. (Mrs.) K. J. Budkuley, Professor and Head, Department of English, Goa University. All the sources used in the course of this work have been duly acknowledged in the thesis. This work has not previously formed the basis of any award of Degree, Diploma, Associateship, Fellowship or other similar titles to me, by this or any other University.

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Gratitude is the positive expression of acknowledgement and appreciation. Born of spontaneity and optimism, it can overwhelm one's heart with emotion as it brims over with a warm 'thank-you'. The light at the end of this turbulent journey has suddenly begun to flicker, and it is time to wrap up this entire experience by acknowledging the help and support rendered during this voyage.

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PREFACE

Research for me has been a challenging journey of delving into a new terrain, hitherto unexplored. Much earlier it was only a distant dream, a silent desire to embark on this voyage knowing pretty well that there would be unforeseen roller-coaster rides, breathtaking views and new discoveries along the way. After more than a decade-long break from being a University student, it was a challenge to enter my Alma-Mater and enrol myself as a student for Ph.D. It was a bold step, nevertheless, but it was either now or never!

Research is doubly valuable if it can positively contribute to the culture and region one lives in. Being born and brought up in Goa, with Konkani as my *mai-bhas* (mother-tongue), it gave me bright inspiration to work on the literature of the land where I was born. Thus, the idea of working on ‘Konkani fiction in English translation’, germinated and grew steadfastly.

As an Assistant Professor in English, working in a College in the State of Goa, there was a deep desire to learn something new through research. This would in turn help me garner new insights and critical thinking into two subjects which were being taught as part of the B.A. syllabus i.e. Translation (S.Y.B.A. Allied) and Goan Writing (T.Y.B.A). Interest in studying translated texts was further built by the unstinted motivation received from my guiding teacher. She watered the seed she had unknowingly planted as my teacher a decade ago with a positive orientation, and faithfully nourished it with good guidance. That seed has burgeoned into a full-fledged tree; new perspectives have emerged, new ideas have sprouted--- the flowers and fruits of hard labour are there for all to see, judge and partake!

Re-reading Konkani novels and short stories with a critical lens has been a challenging enterprise. Reading in two different languages /scripts and using critical discourses like Translation Studies, Feminism, and the fairly recent ones like Subaltern Studies and Green Studies, has indeed been enriching and mind boggling at the same time. I may have drowned in despair, but the numerous hours spent brain-storming for new ideas and perspectives have made me build bridges to reach across brighter shores of critical thinking. Imagine taking a Konkani text to a new critical level; using contemporary

discourses and critical insights to break fresh grounds for new revelations! The task has been simply exhilarating!

A critical study of Konkani fiction in English translation has been an achievement in itself: it has contributed to Konkani literature in the English language; it has infused a new critical verve into a *Bhasha* literature which was seldom read critically in English translation; it has seen the ‘inside-story’ of the process of translation from the Source text to the Target text---- the challenge of doing such an inter-disciplinary study has been enormous!

This research experience has brought along with it growth and a wealth of knowledge. Digging through archives, interviewing translators and authors, hunting for books in libraries, talking to editors and literati, has made me grow in experience. Where secondary data was scarce, I have learnt to use primary texts as my sole resource to take recourse to gather critical insights through a close, insightful ‘sub-text reading’. With able guidance, I have tried to break fresh grounds into Konkani short stories and novels, studying them in the original as well as in translation, with critical discourses as kaleidoscopes to foster a multi-dimensional perception into them. The journey has finally reached full-circle in three years and the findings, I trust, are worth looking at a second time.

Glenis Maria D’Souza née Mendonça

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CHAPTER ONE

Introduction

1.1 General Introduction

The Konkani language has a long and elaborate history of its own. It is not just widely spoken in Goa, but also prevalent in Mangalore and certain pockets of Karnataka, Maharashtra, Kerala and Gujarat. However, the script varies and so do the dialects. It is a distinct language written in five varied scripts viz. Devanagari, Roman, Kannada, Malayalam and the Parso-Arabic script; each adding to its pluri-cultural identity and uniqueness. There is a special emotional attachment to this language in Goa, for it is the mother-tongue of most Goans --- whether they live in the land, any part of India or abroad, this language is a ‘cultural binder’ to many a Goan who expresses his/her identity through this language.

The literary works, particularly fictional works written in Konkani too embody this ethos and sensibility. When studied in English translation, these works become familiar and accessible to a wider audience, both nationally and internationally. Konkani writing in English translation is an area which is not widely studied due to the dearth of resources and expertise in the area of Translation Studies. There are very few works of fiction (novels and short stories) available in English translation, and very little critical writing on them is available in either Konkani or English. Therefore, an attempt is made here to study select Konkani fiction translated into English in a critical vein, by using relevant discourses of translation studies, feminism, ecocriticism and subaltern studies.

1.2 A Brief History of Konkani Language

The Konkani language has a tumultuous history full of episodic veracity and adventure. It is a language in the words of Gerson da Cunha (1881) which has “a considerable number of currents and counter-currents of emigrations” (34). Simply referred to as the language of the Konkani belt, geographically situated between the Sahyadri mountains and Arabian Sea, which flexes itself along the Western part of the Indian subcontinent, it is a language teeming with historical vestiges that call for an explication. Uday Bhembre begins his essay “History of the Konkani Language” in *Goa Aparant---Land Beyond the End* (2008) by saying: “The history of Konkani is the history of a language that was being *taken for*

crucifixion; fortunately it outlived its would-be executioners, and can now dream of a bright future” (emphasis added 73).

Bhembre’s assertion of the Konkani language ‘taken for crucifixion’ gives this language a Christ-like position. Similar to Christ who had to withstand ordeals from his fellow Jews and finally give up his life only to be resurrected anew, so was the plight of Konkani. Konkani was the bastion of various rulers like the Mauryas, the Satavahanas, the Pallavas and the Kadambas from third century BC to 540 AD. By the end of the sixth century AD, boundaries blurred, peoples dispersed and cultures amalgamated as the region was identified as Aparanta and Gomanta in the north and south, respectively. The language has been and continues to be in the hearts and on the lips of around four to five million Konkani speakers who live in Goa, parts of Gujarat, Karnataka, Kerala, Maharashtra and along the Konkani belt.

However the Goan part of Konkani, known as Mahasaptama, was swayed by several rulers which included the Chalukyas of Badami, the Rastrakutas, the Chalukyas of Kalyani, the Kadambas and finally the Muslim ruler Allaud-din Khilji (c.1296-1316) along with his general Malik Kafur, followed by his son Qutbuddin Mubarak Shah (c.1316-1320). V.P. Chavan’s *The Konkani and the Konkani Language* (1924), mentions various speculations about the origin of the word ‘Konkani’. In ancient writings, for instance in the Kamasutra commentaries, Konkani appears as *Kunkana* or even *Kunkuna*. Apparently Mahomedan writers called it *Kankan* or *Komkam*. Some version maintains that the term has a Dravidian origin, though this seems to be a rare possibility. Some also speculate that the word is derived from the Canarese word *Konku*, meaning ‘uneven ground’. In records however, *Aparant* is the first name given to Konkani, a mention of which is found in Kalidas’ *Raghuvansham*. There are still more versions surmising how the word originated. There is one which says that it has a Persian origin, derived from the Persian word ‘Koh’ which means ‘mountain’ and ‘Kund’, which means ‘ditch’. The Konkani belt is taken to mean a stretch of low ground below a mountain (2-3).

The most plausible understanding is that Konkani is an ancient name of the Western coast territory (from Kathiawar to Cape Camorin) and was divided into seven parts as mentioned in the Sahyadri Khand of the *Skand Purana*. Hence the region was called *Sapta Konkani*. The language spoken by the natives was Konkani. It was construed in some quarters that this language was a dialectical version of Marathi, “spoken throughout the Northern

Konkan, as far south as Malvan or Southern districts of the Ratnagiri Collectorate” (da Cunha 2). However, it was just an assumption. There are various scholars like Dr. Murray Mitchell, Dr. José Pereira, and Dr. Wilson among others, who argue for a distinct identity for the Konkani language, though they assert that both Konkani and Marathi have emerged from the common Prakrit. The language over the centuries has undergone a metamorphosis with respect to dialectical and script differences. Hence, it was assumed that there was no standard version of the language.

Dr. José Pereira in his *Konkani: A Language* (1971) makes a strong case for Konkani to be considered as a self-reliant, independent language by applying linguistic standards. He holds that the language is fraught with controversies alongside a language like Marathi and says that Konkani is sometimes considered a sub-language (*upabhāshā*) not just of Marathi, but of English, Kannada and Urdu as well, but it has its own identity (145). With its myriad dialectical variations, Konkani strives towards an enrichment and growth of its spoken form. Dialects like Saxtti, Karwari, Barhdexi, Mangaluri and Antruzi have made their own unique contribution(s) to the growth of the Konkani language, Pereira states (Aiyagal 4).

N. G. Kalelkar in his review of José Pereira’s above mentioned book says that, Konkani is an independent language devoid of any controversy, though differences of opinion do exist. He opines: “It is now up to the speakers of Konkani to demonstrate the validity of the linguistic status of Konkani. During the last fifteen years or more there has been a steadily growing output of literary works...in Konkani and this validity is being sustained silently and surely”(294).

Sripad Raghunath Dessai asserts that during the 9th and 10th centuries, many modern Indian languages like Marathi, Gujarati, Rajasthani and Konkani were born from the Apabhramsh. For nearly 500 years, Konkani apparently remained a spoken language. Incidentally, the Konkani inscription ‘CHAWUNDRAYEM KARAVIYALEM’, at the feet of the famed 12th century idol of Gometeswara at Sravana Belagola, is considered by José Pereira as the first sample of written Konkani (Bhembre 73). In the 13th-14th centuries, Saint Namdev is known to have written Gawlan type verses in Konkani: “*Pav ga datara...*” (Bhembre 73). These are a few of the earliest traces of Konkani which are documented.

The Portuguese monopoly over Goa from 1510 ushered in an era of neglect for the language. However, not for too long as they realised that their zealous mission to

Christianise the Konkans was ineffective in the 1530's, as they did not know the language of their receptors. This drawback proved to be an advantage in disguise to Konkani as missionaries began studying the local Konkani language, compiling dictionaries and grammars, teaching it and thus flourished a lot of religious literature in Konkani. The language got a bigger boost after the establishment of the printing press in Goa in 1556. The first Konkani book, Fr. Thomas Stephens' *Doutrina Cristam* (1622) and the first Konkani grammar of its kind, *Arte de Lingua Canarim* (1640), eventually saw the light of day. The former was the **first book** in an Indian language to find itself in print, while the latter was the prized book which made Konkani the first modern Indian language to boast of its own published grammar (emphasis added, Bhembre 73).

Konkani language was nurtured and it grew under the tutelage of stalwarts like Fr. Stephens, Fr. Diego Ribeiro, Fr. Antonio Saldanha, Fr. Gaspar de San Minguel, Fr. José de Pedrozo and others. They laid the foundation to 'a new written tradition' in Konkani and attempted to build various resources to the study of Konkani language. Sadly, it was the coercive venture of Inquisition which attempted to snap ties with Konkani, trying to uproot the natives from their local culture and language. Though the importance of the language declined politically, it still limped its way on the tongues and lingered in the minds and hearts of the common folk (Bhembre 73-74).

The Konkani language faced the wrath of a ban (except for private oral communication) by the then Viceroy, Francis de Tavora's Decree in 1838. The Inquisition (c.1560-1834), coupled with famine, compelled the native people to flee Goa to seek refuge in the neighbouring states of Karnataka, Kerala and Maharashtra to escape forced conversion. Forcibly weaned from their mother-state Goa, these emigrants made utmost efforts to preserve the Konkani language in the new scripts which they learnt from the neighbouring states where they sought assylum. Thus grew the Konkani in Kannada, Malayalam and Perso-Arabic scripts, where the Konkani people translocated. In Goa, for almost two centuries, the Konkani language, though alive, remained in a coma. In all this, the language lagged behind its sister-languages due to the mortal ban placed on it in the land of its birth prohibiting any sort of formal reading, writing, teaching or learning.

In his *The Konkani and the Konkani Language* (1924), V.P. Chavan had urged the Konkani lovers to assist in delivering the fast decaying language from 'slavery' (1). In the 1920's

he had admonished that without a copious literary output, the language would die from inanition. Chavan veritably asserts:

But in the absence of any home in the shape of literature, Konkani stands neglected, starved, nay even suffocated. It may dillydally with Devnagri characters or may put on the Roman gown or have a Jazz dance in a Kanarese saree, but this flirting does not make up for the want of home , for the want of unalloyed married love (2).

Hence despite divisive forces in the form of dialects and scripts, it was literature which kept the language alive and vibrant. Kiran Budkuley in her *Introduction to Sail's Aranyakaand* (2015), observes: "Goa is viewed as the **kullar** of Konkani from where Konkani migrated elsewhere; initially, due to famine and political oppression ... and later, due to the extreme religious persecution following the infamous Inquisition established by the Portuguese (1560-1812)..." (emphasis added, Sail xxiv).

By *kullar*, Budkuley implies the Konkani migrant's bond with his native land and language, metaphorically conceived in the Konkani world as 'maternal home'. Goa indeed holds the original roots for this language. Like a child carefree and comfortable in her mother's lap, so was the language on the tongues of its native people, who spoke their hearts and mind in their *mai-bhas*, Konkani. In the craze for conquest, the colonizers had done damage to an age-old language, culture and tried to attenuate its growth. In the mid-nineteenth century, the post-proscription Konkani language awaited a revival. Its resurrection was manifest in the various literary and historical works written in the twentieth century.

In the early half of the twentieth century, Shenoy Goembab (Vaman Raghunath Varde Valaulikar) immensely contributed to the literary and linguistic growth of the Konkani language. He published books related to grammar, linguistics and history while creating profound literature in Konkani. His ideas were path breaking and paved a milestone for the study of Konkani language and literature by other literary scholars, writers and literati.

It was only after 1961 that the flood gates of creative output opened wide to encourage removal of censorship and give an impetus to literary growth. The Konkani language got enriched with writings by Chandrakant Keni, Nagesh Karmali, Felecio Cardozo, Gurunath Kelekar and C.E. D'Costa to lead, followed by Uday Bhembre, Meena Kakodkar, A.N. Mhambro, Olivinho Gomes, Madhav Borkar along with a few others in the sixties who

contributed to its literary growth. Chandrakant Keni refers to the 1970's and 80's as the 'golden period' where writers like Pundalik Naik, Jess Fernandes, Datta S. Naik, Damodar Mauzo, Mahabaleshwar Sail and R. V. Pandit created waves not just at the regional and national level, but also in the international realm. When Sahitya Akademi recognised Konkani as an independent literary language in 1975, several writers mentioned above began to bag annual literary awards for their contribution to the enrichment of Indian literature. Since then, the Konkani language and literature has been growing consciously and conscientiously over the years.

1.3 Fiction : Definition and Elucidation

As indicated in the title, the study undertaken is of 'fiction' in translation. For this reason, it is pertinent to elucidate the meaning of the term 'fiction' to see what it encompasses. About 'fiction', *The Bedford Glossary of Critical and Literary Terms* (2003), states: "In the broadest sense of the word, [fiction is] any writing that relates imagined characters and occurrences rather than recounting real ones. Defined more narrowly, fiction refers to prose narratives (specifically short story and the novel), rather than to verse or non-narrative prose" (164-165).

In some cases, the boundaries between fiction and non-fiction are quite blurred. Auto-narratives and historical fiction make use of real-life events in an invented plot. Norman Mailer, the controversial novelist, had coined the term 'faction', to refer to works written on the in-between, blurred boundary of fiction and historical fact. It is thus that in the context of this study more clarity is sought with regard to the term 'fiction'.

Lawrence Shaffer's *Encyclopaedic Dictionary of Literary Criticism* (2005) calls fiction as "literature in which the radical of presentation is the printed or written word, such as novels or essays" (177). This definition considers the printed word as the criteria for understanding the term 'fiction', while the *Bedford Glossary* lays emphasis on the 'imagined characters and occurrences in prose narratives'. The last definitions helps understand the term 'fiction' in its basic range of characteristics.

However, in an inclusive sense, M.H. Abrams defines the term in its entirety in *A Glossary of Literary Terms* (2005) thus:

...fiction is any literary narrative, whether in prose or verse, which is invented instead of being an account of events that actually happened. In a narrower sense, however, fiction denotes only narratives that are written in prose (the novel and short story), and sometimes is used simply as a synonym for the novel (99).

Keeping the essence of Bedford and Abrams' definitions (both almost similar), 'fiction' as understood herein will take into consideration only novels/novellas and short stories. Here, it is necessary to ascertain with clarity the meaning of the terms like 'novel/novella' and 'short story' respectively.

1.3.1 Novel: Etymology, Definitions and Types

The term 'novel' has its origin in a French word *roman* which associates the novel with a form called 'romance'. The English word 'novel' is derived from the Italian 'novella', itself taken from the Latin *novella narrātiō*, meaning "a new kind of story". According to *The Bedford Glossary of Critical and Literary Terms* (2003), a novel is a lengthy fictional prose narrative. A novella, on the other hand, is a shorter fictional prose work that ranges from fifty to hundred pages in length (302).

Lawrence Shaffer's *Encyclopaedic Dictionary of Literary Criticism* (2005) considers novel as a fictional prose work of substantial length. The novel narrates the actions of characters who are entirely the invention of the author and who are placed in an imaginary setting (323). Shaffer also distinguishes a novella from a novel by saying that it is "a prose fiction longer than a short story but shorter than a novel. The approximate thumb rules are: novel—about 50,000 words; novella—about 20,000 to 50,000 words" (324).

However, there are common threads that emerge from both these definitions. A novel can be understood to be a prose narrative in which characters exist in action, set in past or present times, in a plot of more or less complexity. It is the length which differentiates it from a novella. There are several types of novels. Some of them include the picaresque, gothic, epistolary, *bildungsroman*, *künstlerroman*, stream-of consciousness, historical and the novel of manners. Although it is not gainful at this juncture to go into the detail of each of these forms, it is surely necessary to understand how a short story differs from a novel, as both constitute 'fiction'.

1.3.2 Short Story: Definition and Types

M.H. Abrams in *A Glossary of Literary Terms* (2005) defines the short story as “a brief work of prose fiction, and most of the terms for analyzing the component elements, the types, and the narrative techniques of the *novel* are applicable to the short story as well”(295). Just like in a novel, the plot may be tragic, comic or satiric. There is also one/many points-of-view from which a story is presented to us. The manner of this presentation may be fictional, realistic or natural.

Shaffer (2005) considers a short story as “a short fictional narrative in prose” (405). Ross and Ray (2003), outline the definition of a short story calling it “a brief fictional prose narrative that may range from about five hundred to two thousand words (the short short story) to twelve thousand to fifteen thousand words (the long short story), sometimes referred to as a novella” (445). In Konkani, like in some of her sister-languages, the long short story is interestingly called a *Deerg Katha*.

From the above definitions, it is amply clear that the important constituents of a short story are: a definite plot structure, complexity of characterization and point-of-view from which the story is told. However, unlike novels, short stories usually have a single focus and produce a specific dramatic revelation or effect.

After discussing these specifications, there is little scope to overlook or ignore the difference between a short story, a novel and a novella. It may be rare to find blurring ‘in-betweenness’ with regards to these classifications. Therefore, one can assert with some element of certainty that for instance, Mahabaleshwar Sail’s *Aranyakaand (Forest Saga)* is a novella, Damodar Mauzo’s “Teresa’s Man” is a short story and Pundalik Naik’s *Acchev (The Upheaval)* is a novel.

1.4 Scope of the Study

The study has endeavoured to include the following under its **scope**:

- Critical discourses on translation studies, feminism, ecocriticism and subaltern studies to foster a critical insight into the select Konkani texts in English translation.

- The study focuses on ‘translation’ and its historical emergence in the West as well as in India and highlights relevant theoretical perspectives which will be gainfully incorporated in a textual analysis of Source texts vis-à-vis Target texts.
- The study investigates the process of translation by focussing on the praxes of various translators of Konkani fiction (who translate into English).
- The study takes into consideration only fiction writing in Konkani, in Goa in *Devanagri* script.
- The study includes only Konkani fiction in English translation as primary source, published till December, 2013.
- The study makes a detailed survey of all the Konkani fiction in English translation (published and when possible, unpublished) by searching in the archives of various newspapers, books, magazines and journals.
- Interviews with the authors and translators, discussion with critics, form a part of this study in order to make the research authentic, interesting and real.

1.5 Aims, Objectives and Hypothesis of the Study

The study has the following broad **aims**:

- To analyse the translation(s) of Konkani fiction into English, the praxis(es) and process(es) of translation itself.
- To investigate whether this translation is rendered with fidelity and felicity by making a comparative study of the Source and Target Texts.
- To critically study the select Konkani fiction in English translation by selectively using relevant theoretical perspectives.

As a result, this study has focussed on the following **objectives**:

- To read and understand the various cultural, sociological, historical, literary, ecological and anthropological aspects of Goan ethos revealed in the primary texts in relation to the relevant critical theoretical frames.
- To apply select theories of Translation in understanding the translation process and the linguistic issues linked to it while juxtaposing the ST and the TT.

- To make a comparative study of select passages from the original and their translation(s) into the target language, English.
- To understand the praxes behind translated fiction and the nuances of the craft of translation by interacting with the authors and translators/editors.
- To enlist common themes, ideas which run across select works and analyze them critically.
- To study the primary texts by selectively using relevant critical theories such as feminism, ecocriticism and subaltern studies, besides, translation studies.

Hypothesis

To ensure faithful analysis of the original text(s) through contemporary critical approaches, it is essential to study the primary texts vis-à-vis their Source texts in Konkani. Therefore, it is necessary to compare the Target text(s) with the Source text(s) in the light of Translation Studies to understand the degree of fidelity/felicity in the Target text(s), as well as the praxis and process of translation visible in the TTs.

1.6 Primary Texts, Methodology and Delimitations

The primary texts selected, the methodology used and the delimitations outlined for this critical study are mentioned below:

1.6.1 Primary Texts

The research will include an in-depth critical study of the following **primary texts**:

1. Mauzo, Damodar. *Karmelin*. Trans. Vidya Pai. New Delhi: Sahitya Akademi, 2004. Print.
2. ---. *कर्मेलीन*. पुणे: जाग प्रकाशन, १९८१. Print.
3. ---. *Tsunami Simon*. Trans. Xavier Cota. Delhi: Ponytale Books, 2013. Print.
4. ---. *सुनामी सायमन*. आगशी – गोंय; बिम्ब प्रकाशन, २००९. Print.
5. ---. *These Are My Children*. Trans. Xavier Cota. Delhi: Ponytale Books, 2013. Print.
6. ---. *भुरगी म्हगेलीं तीं*. फोंडें – गोंय: अस्मितय प्रतिष्ठान. २००१. Print.
7. ---. “तेरेझालो घोव.” *गांथन*. प्रियोळ-गोंय: जाग प्रकाशन, १९७१. ४४-५२. Print.

8. Naik, Pundalik. *The Upheaval*. Trans. Vidya Pai. New Delhi: Oxford University Press, 2002. Print.
9. ---. *अच्छेव फोंडें - गोंय: अपुरबाय प्रकाशन, १९७७*. Print.
10. Sail, Mahabaleshwar. *Kali Ganga*. Trans. Vidya Pai. New Delhi: National Book Trust, 2001. Print.
11. ---. *काळी गंगा. पणजी – गोंय: राजहंस, १९९६*. Print.
12. ---. *The Kiln*. Trans. Vidya Pai. Mangalore: Konkani Language and Cultural Foundation, 2011. Print.
13. ---. *हावठण. बेळगांव : बिम्ब प्रकाशन. २००९*. Print.
14. Shetty, Manohar, ed. *Ferry Crossing—Short Stories from Goa*. New Delhi: Penguin Books, 1998. Print.
15. Shetty, Manohar, ed. *The Harvest*. Goa: Institute Menezes Braganza, 2001. Print.
16. Bhembre, Uday. “प्रसादाफूल.” *प्रसादाफूल*. Ed. A.N. Mhambro. प्रियोळ-गोंय: जाग प्रकाशन. १९७१.२०-३१. Print.
17. Kolambkar, Sheela. “इल्लें शीं, इल्ली गर्मी” *गॅरी फोंडें -- गोंय: अपुरबाय प्रकाशन, २००७. १३५-१४६*. Print.

While texts 1 to 4 and 8 to 13 are novels in Konkani and their respective English translations, the rest are collections of short stories in English and a few in Konkani. Only the first ten stories of *Ferry Crossing* (1998) and *The Harvest* (c.2001) meet the scope of this study, and hence they will be used for this study. Most of the stories are translated by Vidya Pai and Xavier Cota, while a few are rendered into English by Sacheen Pai Raiker.

1.6.2 Methodology

The overall **methodology** used is as follows:

- Literature survey of all the Konkani fiction in Devanagri script, translated into English till 2013 has been undertaken. Besides, a survey of relevant critical books of the four critical discourses used viz. translation studies, feminism, ecocriticism and subaltern studies has also been undertaken as a part of literature review. A brief outline of the history of Konkani language has been provided in the Introductory Chapter.

- Theoretic perspectives on Translation (both Western and Indian) have been studied in detail in the second chapter, and relevant theoretical perspectives are selectively adapted while making a comparative study of the ST and TT in the third chapter.
- Theoretic discourses on Translation Studies, Feminism, Subaltern Studies and Ecocriticism are used to critically evaluate relevant primary texts. For this libraries (both physical and electronic) are used to study in-detail the four critical discourses.
- A detailed reading of the primary texts with the focus elucidated in the objectives and scope of this proposal are undertaken.
- Field trips, interviews with authors/translators and interaction with critics, is also undertaken.

This critical study of select texts of Konkani fiction in English translation is undertaken at two levels:

1. The original Konkani texts have been used as primary sources (in Chapter three) and have been considered the Source Texts (STs), where as the English translated texts have been studied as Target Texts (TTs) while simultaneously juxtaposing them with the Source Texts. The methodology adopted here has been mainly comparative in nature.
2. The translated texts have also been used as primary sources for a critical study (specifically in Chapters four, five and six).

1.6.3 Delimitations

- Only literary translation has been part of this critical study.
- Drama, Poetry and other writings have not been included under the scope of this study, unless they constitute a part of the primary sources.
- Konkani fiction written in any script other than *Devanagri* has not been made a part of this study as a primary source.
- Konkani novels/novellas and short stories in English translation published after 2013 have not been considered as Primary Sources.
- Only the Konkani novels/novellas and short stories in English translation have been considered under the purview of Konkani fiction.

- Survey of Konkani fiction (short stories and novels) in English translation has been of the post-liberation period only, that being readily available in the library archives and with authors / translators.

1.7 Literature Survey

Since the study is undertaken at two levels as mentioned in the ‘methodology’ above, the Literature Survey is also divided into two parts. The first part surveys the various books on the four theoretic approaches which are gainfully used in the critical analysis in this study viz. Translation and Translation Studies, Feminism, Ecocriticism and Subaltern Studies. The second part of this survey is confined to the Konkani fiction translated into English, and available to this researcher in the library archives and through interactions with authors, translators and editors.

1.7.1 Literature Survey of Books related to Select Critical Theories

The enterprise of ‘translation’ being central to this study, several books on translation and translation studies are utilised for this research work. *The Translation Studies Reader* (2000) edited by Lawrence Venuti offers an eclectic selection of significant twentieth century writings about the principles and procedures of translation. By including seminal essays on translation, this work offers stimulating insights on translation theory which help in the understanding of the translation process in the praxes employed by translators. Giuseppe Palumbo’s *Key Terms in Translation Studies* (2009) is another work which acquaints scholars of ‘translation’ with the key concepts used in translation studies by providing an elaborate glossary. Susan Bassnett and Mc Guire have authored *Translation Studies* (1980), a seminal text used by students of translation studies which delves with central issues of translation, history of Western translation theory and the specific problems of literary translation. This book has gone into several editions with the latter issues collating the latest trends in translation studies under its ambit.

Some of the very fundamental writings on translation studies include Roman Jakobson’s essay “On Linguistic Aspects of Translation”(1959), Jiri Levy’s “The Art of Translation” (1963), Eugene Nida’s “Towards a Science of Translating” (1964), J. C Catford’s *A Linguistic Theory of Translation* (1965), George Steiner’s *After Babel: Aspects of Language and Translation* (1975), Anton Popovic’s *Dictionary for the Analysis of Literary Translation* (1976) and Andre Lefevere’s “Translation Studies: The Goal of the Discipline”(1978) . All these works written in the sixties and seventies lay the foundation

for the later theoretical perspectives on translation studies. They provide various insights into translation, its processes and praxes. However, in the eighties, Gideon Toury's *Translation across Cultures* (1987) is a noteworthy work which integrates the cultural dimension into the gamut of translation studies.

Susan Bassnett and Harish Trivedi's *Post-Colonial Translation* (1999) is a collection of critical writings by significant translation studies scholars like Sherry Simon, G. J. V. Prasad, André Lefevere among others, examining vital interconnections between translation studies and post-colonial experience. This book also gives an Indian slant to Translation Studies as it includes Ganesh Devy's essay "Translation and Literary History: An Indian View", thus showing how translation in the Indian context is distinct from the West.

Several books which are collections of essays/articles and research papers need to be mentioned, as they have provided vital insights to understanding the various issues linked to the theory and praxes of translation. *Translation-- It's Theory and Practise* (1996), edited by Avadhesh K. Singh, *Literary Translation* (1999) edited by R. S. Gupta, *Translation and Multilingualism* (1997) edited by Shanta Ramakrishna and *Translation: Issues and Perspectives* (2004) edited by Omkar N. Koul and Shailendra K. Singh, are only a few collections worth a mention. They provide eclectic views and perspectives and touch upon theoretical as well as practical issues of translation.

Among the significant Indian works, Sujit Mukherje's *Translation as Discovery* (1981) and the posthumously published *Translation as Recovery* (2009) cannot be overlooked. They provide pertinent insights into translation by viewing it from an Indian translating consciousness. *Translation and Culture: Indian Perspectives* (2010) edited by G.J.V. Prasad offers new perspectives in the arena of translation in a multilingual nation like India. Similarly, *IN TRANSLATION: Reflections, Refractions, Transformations* (2005) by Paul St-Pierre and Prafulla C. Kar, offers contemporary views on translation while touching motley issues like copyright, cultural hybridity, globalization, minority languages and brings together contributions by researchers from Europe, N. America, Caribbean besides India. Edith Grossman's *Why Translation Matters* (2010) is a more recent work which engages with the enterprise of translation in a novel way. A brief but bracing book, it argues for translation in contemporary times and also provides a useful list of important translations.

Numerous works elucidating pertinent and relevant feminist theories accessed for this study also need to be mentioned. Simone De Beauvoir's *The Second Sex* (1987) is a seminal work of feminist criticism. Hard-hitting and polemical, this work outlines the despicable subordination of 'woman' as 'the Other' to 'man', thus reducing her to being the 'second sex'. Feminist Literary Theory is explicated using powerful language by Toril Moi in *Sexual/Textual Politics* (1985). This work exposes patriarchal practices and situates Moi's critique on the theoretical position of other feminist critics/writers. Likewise, Jane Freedman's *Feminism* (2002) outlines the various strands of feminism: Liberal, Marxist and Radical, and discusses each in the light of concepts pertinent to feminist studies such as sexuality, rape, mothering, reproduction, pornography and others.

Several encyclopaedias and anthologies of feminist critical essays/articles need to be surveyed as they provide vital insights into the understanding of the feminist literary discourse. *The Routledge Companion to Feminism and Postfeminism* (2001) edited by Sarah Gamble is a compilation of feminist writings by scholars/critics outlining its history from the early beginnings to the contemporary times. Similarly, *Feminist Literary Theory-A Reader* (1986), edited by Mary Eagleton takes a look at the history of feminist literary studies and includes works of significant feminist critics such as Elaine Showalter, Sandra Gilbert, Susan Gubar, Toril Moi and Spivak among others to draw the parameters for a women-centric writing.

Likewise, Benstock, Ferriss and Woods' *A Handbook of Literary Feminisms* (2002) is a ready reference book for scholars working on feminism as it outlines not just the background and historical growth of feminism, but also enlists approaches to women's texts through valuable critical intersections. A precise understanding of the notion of Feminism is provided by Susan Hekman in her essay "Feminism" which appears in *The Routledge Companion to Critical Theory* (2006) edited by Simon Malpas and Paul Wake. *Contemporary Feminist Theories* (1998) edited by Stevie Jackson and Jackie Jones, maps the diverse feminist theories, its varied practices and approaches which are multidisciplinary in nature. New perspectives to understand feminist issues with specific reference to 'language' and 'sexuality' are probed in detail by Deborah Cameron and Don Kulick's *Language and Sexuality* (2003). This work brings together relevant theoretic debates on sexuality, gender, identity and power. Likewise, Griselda Pollock's "Feminism and Culture: Theoretical Perspectives" appearing in *The SAGE Handbook of Cultural*

Analysis (2008), edited by Tony and Frow, draws vital connections between the discourse of feminism and the understanding of culture.

Of the Indian writing on Feminist Criticism consulted for this study, Chandrakala Padia's *Theorizing Feminism* (2011), needs to be mentioned. This book challenges the monolithic assumptions of Western feminist criticism and counters the inherent androcentric bias.

Among the most significant works surveyed for a deeper understanding of ecocriticism include two edited collections of critical articles viz. *The Green Studies Reader* (2000), edited by Laurence Coupe and *The Ecocriticism Reader* (1996), edited by Cheryll Glotfelty and Harold Fromm. The former is a comprehensive selection of critical writings which offers an insight into the interconnections between ecology, culture and literature. It spans the growth of Green Studies from the Romantic period till contemporary times by including extracts from Wordsworth, Thoreau, Woolf, Jonathan Bate, Kate Soper and Hochman among others. The latter work is subtitled 'Landmarks in Literary Ecology' and includes critical writings by various ecocritics, thus making this a ready reference book for researchers working on ecocriticism.

Other works consulted for the various 'green readings' of texts include: Greg Garrard's *Ecocriticism* (2012), which explores key concepts like pollution, wilderness, animals and earth; Kate Soper's *What is Nature?* (1998), a useful discussion on the interplay of ecophilosophy and politics and Lawrence Buell's *Writing for an Endangered World* (2001) and *The Future of Environmental Criticism* (2005). 'Ecofeminism' is also used as a critical perspective which draws an interconnection with feminism and ecology. Maria Mies and Vandana Shiva's *Ecofeminism* (1993), *Ecofeminism --- Women, Culture, Nature* (2014) edited by Karen J. Warren, are two note-worthy books which amplify the critical perspective of 'ecofeminism'.

Subaltern Studies offers fresh insights into understanding 'subalternity', which is the fourth critical perspective used for this study. Gramsci's *Prison Notebooks* (1971) gives a detailed understanding of his key concept- 'Hegemony' and elucidates the 'power-play' with the centre-margin binaries. Robert Boccock's *Hegemony* (1986) is a useful work which gives a deeper understanding into the concept of Gramsci's 'hegemony'. Ranajit Guha's *Subaltern Studies* (appearing in several volumes) presents a detailed historical and sociological account of the peasants revolt in the pre-independence era where the peasants were

‘subalterns’ and landlords displayed traces of hegemony and power-play. Gender subalternity is explored by Gayatri C. Spivak in her seminal essay “Can the Subaltern Speak?” appearing in *Colonial Discourse and Post-Colonial Theory – A Reader* (1994), edited by Patrick Williams and Laura Chrisman. *In Other Worlds – Essays in Cultural Politics* (2012), Spivak probes the problems of woman as subaltern and offers her perspectives in a relevant essay “A Literary Representation of the Subaltern” contained in this book. Likewise, Spivak’s ideas are also compiled in *The Spivak Reader* (1996) edited by Donna Landry and Gerald Maclean and amplified in *Gayatri Chakravorty Spivak* (2007), edited by Stephen Morton.

1.7.2 Survey of Konkani Fiction in English Translation (A Survey of available Works)

There is no documented literature on how fiction was translated from the Konkani language into English. Translators appear to have never had a platform to communicate among themselves in order to discuss and select fiction for translation. This survey has been undertaken by meeting the translators (who are living) in person. As for translators who are not living, information has been collected from their relatives and the authors whose fiction was translated by them. Also, the archives of newspapers, magazines and journals have helped to corroborate the data collected.

1.7.2.1 Konkani Novels in English Translation

There have been two translators who have made significant contributions through their English translation of Konkani novels. Vidya Pai has rendered three novels of Mahabaleshwar Sail and one each of Pundalik Naik and Damodar Mauzo; making it ***a total of four novels and one novella*** into English (emphasis added). She has translated Pundalik Naik’s अच्चेव (1977) as *The Upheaval* (2002), Mauzo’s कार्मेलीन (1981) as *Karmelin* (2004) and Sail’s काळीगंगा (1990) as *Kaliganga* (2003), हावठण (2007) as *The Kiln* (2011) and most recently the novella अरण्यकांड (1997) as *Forest Saga* (2015). Interestingly, *The Upheaval* (2002) is considered as the first Konkani novel in Devanagiri script to be translated into English (see *Forest Saga* xviii). However, if the serialized translation of Hema Naik’s novel *Bhogdand* in *The Navhind Times-Panorama* (Jan-Dec 1999), translated by Prakash Thali, is taken into consideration; it will have to be considered the first unacknowledged Konkani novel in print.

Vidya Pai, a Manglorean Konkani person, translates from her home in Kolkatta where she lives. She claims to have stumbled into the world of translation, more by accident than by choice, thanks to the Katha translation Prize which she along with Sacheen Pai Raiker won in 1994. Today, Vidya Pai is a well know figure in the realm of Konkani fiction in English translation, as she has the maximum amount of fiction translated and published, available for readers, researchers and lovers of Konkani. Xavier Cotta, who lives in Betalbatim-Goa, says that it was his amity with Damodar Mauzo (Bhai) which prodded him to be a translator of Konkani fiction, at a time when he was neither comfortable with the *Devanagri* script nor the cultural nuances of the language. Over a period of time, with practice and help from the author, he was able to set sail in the enterprise. The only novel which he has translated is Mauzo's *सुनामी सायमन* (2009), translated as *Tsunami Simon* (2013). All these novels (except *Forest Saga*), will be studied as primary texts in this research work.

1.7.2.2 Konkani Short Stories in English Translation

From available sources, it is revealed that it was Prakash Thali's translation of Sheela Naik's "Guerr" into English, published in the popular magazine Femina in 1974, which can be considered as one of the earliest (known) translations of a Konkani short story. Post-translation, this story opened itself to a wider audience, as much later it was translated into Portuguese by Alberto de Noronha. Dr. Paul Castro, Department of Spanish and Portuguese, University of Leeds (UK), wrote to Sheela Kolambkar (maiden surname was Naik) in November 2011, informing her that he had written a research paper on her story "Guerr", comparing it with another story by a Portuguese language Goan author named Maria Elsa da Rocha. Both the stories, he declared, portrayed the psychological atmosphere surrounding Goa's Liberation in 1961. He even emailed her a copy of the paper (which she shared for this research), in which a brilliant comparison is made to see similarities of the Liberation trope in the two stories under study. This goes to prove how Konkani writing in translation has scope to lend itself to research through accessibility in other languages, not only at national, even at an international level.

It was between 1989 and 1994 that the Konkani Short Story in English translation got immense visibility and encouragement from being published in Sunday editions of newspapers and monthly magazines like *Goa Today*. Manohar Shetty, then Editor of *Goa Today* (henceforth GT), supported the Konkani Short Stories in translation as they featured in GT. Likewise, the Sunday 'Panorama' of *The Navhind Times* (henceforth NT), during

the same time, with the support from Arun Sinha (Editor), encouraged numerous translators to publish original and translated Short Stories from Goa. Inspired by this move from *The Navhind Times*, *Gomantak Times* too, on their Sunday *Weekender* occasionally featured translated Konkani Short Stories in the nineties. Similarly, the Saturday issues of *Herald* would have a rare feature of a Konkani Short Story in English translation, following suit. However, from 1999-2002, at the brink of a new millennium, *Goapuri* (henceforth GP) the quarterly journal of Institute Menezes Braganza, with Manohar Shetty as its Editor, published numerous Konkani Short Stories in English translation. In fact, there was a special issue dedicated to Goan Short Stories in April-June 2000; the same was republished as *The Harvest* (c.2001), which is used as a primary source for this study. It was in these publication avenues that the Konkani Short Story in English translation found a space in print.

In the early eighties, not much translation of Konkani fiction was done. However, *Prateechi* – a literary digest of Western Indian Languages (1987), carried a translation of Sheela Kolambkar's Konkani story "Ek Dukkachi Gazaar", which was translated by ManoharRai SarDessai as "A Tale of Sorrow". This story deals with the pathos-filled episode of the protagonist- narrator's father's death and a philosophical rumination on the sorrow displayed by women. Perhaps, this is quasi-autobiographical as the point-of-view is that of a married woman who stays in Bombay (now Mumbai) and has to travel to Goa for his final rites. Sheela Kolambkar lives in Mumbai and this makes the speculation likely.

ManoharRai SarDessai is known to have translated his own Konkani short stories into English. Some of the published self-translations of his stories include "The Noose" (*NT* 5Nov 1995) and a *Deerg Katha* (longish short story) entitled "The First Rains" (*GT* March 1990). A polyglot professor who held a doctoral degree in French from Sorbonne University, ManoharRai SarDessai's acumen as a self-translator is seldom known or discussed. Along with him, Olivinho Gomes, a Konkani Professor and author of around twenty-five books including Konkani Short Stories, poetry and literary history, was also a self-translator. His story "The Lottery Ticket" has been self-translated and published in Sahitya Akademi's *Anthology of Modern Indian Literature, Vol II* and later, republished in Sivasankari's *Knit India Through Literature Vol III-The West* (2004).

Prakash Thali, a well know literati, professor and translator, translated a few Konkani short stories (from Devnagri script) into English. One such story is Pundalik Naik's

“Baghyoday” translated by him as “The Electric Dawn” (NT 4Aug 1996). From the title itself, the brilliance of the translator is revealed. Pundalik Naik’s stories are full of his rustic and agrarian background, rife with cultural and poetic nuances. Prakash Thali was one of the earliest translators who undertook the challenge to translate Pundalik Naik’s stories into English. He has also translated Damodar Mauzo’s “Waiting for Death” which has been published in the Sahitya Akademi’s *Contemporary Indian Short Stories – Series III* (1959).

The love for reading literary works in translation was slowly blossoming among the English readers in the late eighties. This is evident from the numerous *Goa Today* publications in 1989-91, under the editorship of Manohar Shetty, which carried short stories in translation. There were stories from Konkani, Marathi, Bengali, Kannada, Portuguese and other languages which were rendered into English by several translators. Among the Konkani Short Stories (from Devanagri script) in English translation during this period, Augusto Pinto and Xavier Cotta are the noteworthy translators, worth a mention. From 1989-91, in GT, five short stories of Augusto Pinto and one of Xavier Cotta have appeared in the ‘Fiction’ section, besides those of a few others.

Most of Augusto Pinto’s translations have been published in GT. These include: Pundalik Naik’s “The Turtle” (Feb1989), Chandrakant Keni’s “Marangel” (Apr1989) and “Hippie Girl”(Jan1990); Damodar Mauzo’s “Theresa’s Man” (Sept1990) and “Coinsanv’s Cattle”(Sept1991). His “Hippie Girl” has been republished in *Knit India through Literature Vol III-The West* (Sivasankari 2004). However, years later, some of these stories were translated by other translators too.

The 90’s can be called a decade of voluminous translations of Short stories, which were undertaken by translators such as Vidya Pai, Sacheen Pai Raiker, Rashmi Rathi (Kiran Budkuley), Mukesh Thali, Govind Kamat Maad, in addition to Augusto Pinto, Prakash Thali along with a few others. All these translators translated Konkani short stories in Devanagri script (both *laghu* and *deergh* kathas), into English. Each of them had their own interesting journey in the sea of translation, where they sailed; some continue sailing even today.

With five Konkani novels (mentioned above) and over thirty short stories, four essays and an extract from a memoir, translated and published, Vidya Pai is the only translator who has translated the most in terms of volume. She was a debutante when she won the Katha Prize in 1994 for her translation of Chandrakant Keni’s “Abudh Mog” as “Tender Love”.

This story was published in *Goa Today* (Aug1995) and in *Visions-Revisions* (1995) edited by Keerti Ramachandra as “Tender Love”. However, in *Ferry Crossing* (1998), the title changes to ‘Innocence’ due to editorial intervention. On winning the Katha Prize, the winners were invited to attend a Katha translation workshop in Delhi in 1994, in which Vidya Pai along with Sacheen Pai Raiker (a young architect-translator from Goa) participated as representatives of Konkani. This Workshop inspired Sacheen Pai Raiker to later translate Meena Kakodkar’s “Bhiku Pasarkarali Diary” as “Bhiku’s Diary” and Mauzo’s “Teresalo Ghov” as “Theresa’s Man”, both subsequently published in *Ferry Crossing*.

Vidya Pai has translated Konkani stories written by authors such as Chandrakant Keni, N. Shivdas, Jayanti Naik, Pundalik Naik, Achyut Totekar, Prasad Neelkant Malkarnekar, Anand Warty, Meena Kakodkar, Prakash Parienkar and several others. Some significant stories she has translated include Shashank Sitaram’s “Teresinmai”(The Harvest 2001), Prasad Malkarnekar’s “The Revenge”(GT Feb 2000), Sail’s “The Seedling”(The Harvest 2001), Pundalik Naik’s “The Unfulfilled Wishes”(NT July1997), Achyut Totekar’s “Those Were the Days”(GT Nov 1999) and N. Shivdas’ “Posko”(GT Mar 1996).

Vidya Pai is probably the only translator who has translated five culture-rooted short stories by Prakash Parienkar viz. “Silent Affection” (*Indian Literature*—Mar-Apr 2003), “Chandrakor” (Katha 2002), “Kajaarphal” (GT Feb1997), “The Trap” (GT Oct 2001) and translation of his “Mahaballi” as “The Supreme Sacrifice” (GT Sept1996). While “Silent Affection” (“Monell Maya” in Konkani) is a poignant tale of an abandoned girl infant finally nursed by Sukdo and Somargyi despite having six girl children of their own, “Chandrakor” transports us to the rustic wilderness of Sattari where a *vanarmaro* (monkey-slayer) secretly reciprocates passion for Chandre, the female protagonist. “The Supreme Sacrifice” (“Mahaballi” in Konkani) is a befitting tale for an ecocritical study. It displays Barkelo’s utter love for his mango tree, which when felled by the villagers as part of Holi rituals, incites his ire which finally leads to his martyrdom. The end is heart wrenching with both Barkelo and the tree lying together like sacrificial offerings, ‘covered by a shroud of moonbeams’(66), even as the narrative gently asserts that all ‘traditions and values’ are upheld to preserve ecology(64) and end up being violated due to vested interests. Similarly, “Kajarphal”, is a symbolic title to indicate the bitter fruits of wasted labour, as peasants lose their crop after being hit by flash floods. Parienkar’s stories in translation offer a

picture of agrarian, subaltern living, quite different from the middle class ethos which a Mauzo or Sheela Kolambkar story depicts.

Vidya Pai's translations are free-flowing and clear. In places where she is unsure of an apt cultural equivalent, she retains the word as in the title 'Kajarphal', which refers to a locally found bitter-berry, symbolically used (by the author) to enhance the metaphorical depth of the title. With her experience at translations over the last two decades, readers can see a distinct maturity in her work over the years. Some of the stories translated by her are also translated by other translators in Goa. This aspect of 'One Story-Different Translators' has been discussed at length, in the latter part of this survey.

Mukesh Thali works for AIR *Akaasvani* as a news reader. Like his paternal uncle Prakash Thali, Mukesh Thali has made enormous contributions in translating the Konkani Short Stories in Devanagri script into English. It was in June 1995, that he began his translation tryst with NT, Sunday Panorama, which provided a space for Konkani fiction in English translation on its fifth page. Mukesh Thali regularly contributed to this column, despite all work-related commitments. Every Sunday featured a new story in translation with a broad ribbon headline which read: "Glimpses of Konkani Literature." Below this headline, the Editor mentioned how the absence of Konkani fiction through English translations had been 'painfully' felt by readers and writers. He mentioned: "Rare attempts to produce translations have run aground, either due to lack of interest among the big publishers or the absence of competent translators in Goa..." (NT Jun4 1995). Thus, the drive to encourage the publication of such translated fiction germinated.

Realising this 'painfully felt' dearth of Konkani literary translations, the Editor promised to bring to the readers of the NT Panorama, a translated Konkani Short Story each Sunday, which would be anthologised in a book at a later date. The purpose was to make Konkani literature available for English readers who were unfamiliar to the Devanagri script. It was here that Mukesh Thali was the first translator to accept this challenge to feature his works of translation in this space.

Mukesh Thali recalls the nineties with nostalgia. He reminisces how he was assisted by Chandrankant Keni and Hema Naik to select stories from a plethora of Konkani Short Story writers. His first translation was Gajanan Jog's story "Home Away from Home" (NT 4June 1995) followed by a translation of Pundalik Naik's "Agnidivya" as "Glow of Fire"(NT 11Jun 1995). This led to a series of translations of significant Konkani Short Stories like

“Hurry-up”(Zabazab) by Gajajan Jog (NT 14July 1996), John Goes’“Giant-wheel”(NT 8Oct 1995), Jaimala Danait’s “A Keep” (Aangvastra) (NT Dec10 1995), “Kanchan”(Porsum Portun Fulta) by Hema Naik (NT 28May 1995), “A Tall Shadow”(Sanvlli) by Jyoti Kuncolienkar (NT 6Aug 1995), “Triumphant Defeat”(Zait) by Jayanti Naik (NT 20Aug 1995), Mahabaleshwar Sail’s “The Living Death” (Shenil’lem Morn) (NT 13Aug 1995), “I Swear” by Sheela Kolambkar (NT 17Aug 1997) and “Emptiness and Fullness” by N. Shivdas (NT 19Jan 1997). These are but a few names. In all, Mukesh Thali has translated and published **twenty-nine stories** for NT, Sunday ‘Panorama’ (emphasis added). He admits to having translated more stories, which are yet to be published. For instance, two short stories by Sheela Kolambkar, viz. “Dolly” and “Maggi” are translated and as yet, remain unpublished. These translations became quite popular during his times and his name was significant among the camp of English translators of Konkani fiction. His translated stories “Kanchan” by Hema Naik and “Glow of Fire” by Pundalik Naik, were re-published in *Knit India Through Literature Vol III-The West* (Sivasankari 2004).

There were other translators like Xavier Cotta, Sacheen Pai Raiker, Rashmi Rathi (Kiran Budkuley), Govind Kamat Maad among a few others who need to be discussed. Xavier Cotta, a retired teacher from Majorda, is a close friend of Damodar Mauzo and has translated most of Mauzo’s fiction. His close amity with Mauzo can be seen in the seventies when he did a book review for Mauzo’s *Zagrannam* (NT 11Apr 1976). Unfamiliar with Devanagri script, he was motivated by the author to learn it and venture in the arena of translation. One of his earliest published stories is Mauzo’s “She’s Dead” (GT Nov 1989). There are quite a few of his translations of Mauzo’s stories featuring in the *Saturday Herald* in the late nineties, as also in *Goapuri*. However, almost all Cotta’s translations of Mauzo’s stories are published in *These Are My Children* (2013) and *Teresa’s Man and other Stories from Goa* (2014).

Kiran Budkuley is a poet, writer and translator from and into English, Marathi, Hindi and Konkani. She uses the pen name ‘Rashmi Rathi’ for all her creative writing and works in translation. She has translated Konkani poems and short stories for numerous books, magazines and newspapers. Her translated stories include Uday Bhembre’s “A Floral Prophecy” (Prasadache Phool) (NT 27Aug 1995), Jaimala Danait’s “Parijat” (NT 3Sept 1995), Datta S. Nayak’s “The Daydream” (NT 17Sept 1995) and Meena Kakodkar’s “Diverse Ways” (Veglio Vatto) (NT 12Nov 1995). The last one was republished as

“Divergent Pathways” in Sivasankari’s *Knit India through Literature Vol III-The West* (2004) as also in *Goapuri* (July-Sept 1999). Kiran Budkuley occasionally translated short stories for Institute Menezes Braganza’s *Goapuri* and Gomantak Times’ -‘The Weekender’. Significant among these include Shenoy Goembab’s “Where Has My *Baa* Gone?” (Mhoji Baa Khoi Gellea?) (Oct-Dec 1999) and Chandrakant Keni’s “Vacant Frame” (*Weekender* 16 Dec1994). The Story “Where Has My *Baa* Gone?” is a landmark among Konkani Short Stories, being one of the earliest written Konkani stories. It dwells on the theme of filial love between a mother and her son, an apt story for a Freudian psychological study as it displays the *thanatos* (the death urge) most poignantly.

Sacheen Pai Raiker, more popular as a Panjim based architect than a translator, has made his own contribution to translation of Konkani Short Stories. He has translated Mauzo’s “Teresa’s Man” and Meena Kakodkar’s “Bhiku’s Diary”(Bhiku Pasarkarali Diary), both published in *Ferry Crossing*. His translation of Meena Kakodkar’s “One’s Own, Yet Alien” (Aapli, Parkhi) won him the Katha Prize and was subsequently published by Katha in 1994. Shashank Sitaram’s “Focus” was translated by him and got published in *Indian Literature—Sahitya Akademi’s Bi-monthly Journal* (Sept-Oct 2004). He has also translated Meena Kakodkar’s “Release from Bondage”(NT 8Mar1998) and Sheela Kolambkar’s “Shades of Summer”(I’lle Shim, I’lli Garmi) (*The Harvest* 66-73).

Govind Kamat Maad, a journalist by profession, has translated a few Konkani stories for NT ‘Panorama’. He has translated stories of Pundalik Naik, Hema Naik and of others like Narayan Borkar. Significant among these are “The Doll” by Narayan Borkar (NT 25Aug 1996), Pundalik Naik’s “The Tale of a Cat” (NT 11May 1997) and “The Shelter” (NT 12Oct 1997). He has translated Hema Naik’s “Durgavtar” as “The Resurrection” (GP Apr-Jun 2005). This tale offers a feminist reading into the mysterious death of Durgem’s husband and is teeming with cultural nuances, which he has explicitly amplified with a ‘glossary’ at the end of the story.

Translators En Passant

It is interesting to note that a meticulous search in the newspaper/magazine archives revealed that there were a few translators who had attempted a translation or two, almost incidentally or ‘en passant’. It is important to mention them at this juncture, to confirm the fact that there were translators who occasionally contributed to this ‘labour of love’. On contacting some of the familiar names, it was revealed that they had almost forgotten about

their contribution to translating Konkani stories. Perhaps, they felt it was too negligible. Some of the translators in this category include:

- ◆ Damodar Ghanekar, who translated N. Shivdas' "Beautiful Lady"(NT 30July 1995)
- ◆ Pradeep P. Maske, who translated N. Shivdas' "A Dark Village" (NT 1Sept 1996). He also translated Pundalik Naik's "Broken Dreams" (NT 16Feb 1997).
- ◆ Datta S. Naik (a short story writer), who translated N. Shivdas' "Posko" as "The Adopted Son" (NT 29Oct 1995).
- ◆ Buqui Desai, who translated Gajanan Jog's "Rudra"(GT Sept 1989)
- ◆ Ashwin Tombat, who translated Dilip Borkar's "But Gaspar, I am not Paula..."(GP Jan-Mar 2005) and "Playing with Dreams" (GT Feb1996).
- ◆ Nina Caldeira, who translated Damodar Mauzo's "Aangvan" as "Faith and Vow" (NT 16Mar 1997).

These are a few names who have contributed a grain or two to the collective granary of 'Konkani Short Stories in English translation'.

One Story—Different Translators

When there is no communication between translators, the same story gets translated from another's pen, either consciously or unconsciously, and thus emerge various renderings of the same tale. The advantages of this is that researchers get access to various translated versions of the same story in order to do a comparative study to understand the 'process of translation' and can try to re-read from a critical perspective. The disadvantage emerges to the readers who are unfamiliar to the source language and simultaneously read the different 'versions' and are steeped in a dilemma as to which is the most 'faithful' or accurate one. Some of the stories which have gone through this spell of multiple translations at different hands include:

- Chandrakant Keni's "Hippie Girl" has been translated by Augusto Pinto (GT Jan1990) and Rashmi Rathi (c.1990's)
- Mauzo's "Coinsanv's Cattle" has been translated by Augusto Pinto (GT Sept1991) and Xavier Cotta (*Teresa's Man and other Stories*, henceforth *TMOS* 2014).
- Mauzo's "Teresa's Man" has been translated by Augusto Pinto (GT Sept1990), Sacheen Pai Raiker (*Ferry Crossing* 1998) and Xavier Cotta (*TMOS* 2014)

- N. Shivdas' "The Adopted One"(Posko) has been translated by Vidya Pai (GT March 1996) and Datta S. Naik (NT 29Oct 1995)
- Goembab's "Where has my Baa Gone" has been translated by Rashmi Rathi (GP Oct-Dec.1999) and José Lourenço (unpublished).
- Pundalik Naik's "The Turtle" (Kasai) has been translated by Augusto Pinto (GT Feb1989) and Vidya Pai (*Ferry Crossing*1998).
- Sheela Kolambkar's "I'lle Shim, I'lli Garmi" has been translated as "Shades of Summer" by Mukesh Thali (NT 16July 1995) and Sacheen Pai Raiker (*The Harvest* 2001)
- Jayanti Naik's "Zait" has been translated as "The Final Victory" by Vidya Pai (GT Oct 1999) and as "Triumphant Defeat" by Mukesh Thali (NT 20Aug 1995)
- Achyut Totekar's "Premnagaracho Pavno" has been rendered as "A Guest of Love" by Mukesh Thali (NT 9July 1995) and as "A Stranger at Premnagar" by Vidya Pai (GT Apr 1998)
- Mauzo's "Bommade" has been translated as "Balloons" by Mukesh Thali (NT 23July 1995) and as "The Sizzle and the Fizzle" by Xavier Cotta (*These Are My Children*, henceforth TAMC 2013)
- Mauzo's "Aangvan" has been translated as "Faith and Vow" by Nina Caldeira (NT 16Mar 1997) and as "The Vow" by Xavier Cotta (*TAMC*)
- Vasant Bhagwant Sawant's "Naagpancham" has been translated by Mukesh Thali (NT 18June 1995) and Vidya Pai (*The Harvest* 2001) as "Naagpanchami"
- Uday Bhembre's "Prasadache Phool" has been translated as "The Floral Prophecy" by Rashmi Rathi (NT 27Aug 1995) and as "What the Flower Foretold" (*Ferry Crossing* 1998) by Vidya Pai.

These are but a few examples of 'same story—different translators', though there may be many more which are still waiting to be explored. The problem arises when the title of the story changes in translation, perhaps due to editorial interventions or due to the translator's own initiative. For example: Hema Naik's story entitled "Porsum Portun Fulda" in translation is titled "Kanchan", named after the chief female protagonist. Hence, the need to read the story to see if it is translated by a different translator is a must.

New Developments in the New Millennium

The assurance reportedly given by the Editor of NT Sunday 'Panorama' has not been met to date. The labour of love put in English translations of Konkani short stories, has still

remained merely bound in the archives of newspapers, magazines and journals. *Ferry Crossing* (1998), edited by Manohar Shetty has been the only published book which contains first ten stories as Konkani Short Stories in English translation. The ones which did not feature herein, were then published in *The Harvest* (c.2001), which re-produced the IMB Journal *Goapuri* (Apr-Jun 2000) issue. This issue (cited above) was dedicated to the Short Story and edited by Manohar Shetty. Some of Mukesh Thali's, Xavier Cotta's, Vidya Pai's, Rashmi Rathi's and Sacheen Pai Raiker's NT and GT published translations were republished in the IMB Journal, *Goapuri*.

Goa Today issues occasionally featured Konkani Short Stories in translation. However, in the year 2010, the Editor-in-chief of GT, Vinayak Naik, tried his hand at translation. In a series of *Goa Today* issues in 2010, he translated six stories of Vijaya Navin Sheldenkar, from her short story collection, *Kajule*. Some of these include: "Pillar of my life" (March), "Fishy Gold" (April), "Sibbling Ties for Lifetime"(June) and abridged stories entitled "Teresa"(August) and "Ana—an Enigma"(September).

There were a few stories translated from Romi script Konkani into English. Augusto Pinto's translation of Vincy Quadros' "Bhivkure" (GT June 2012), is worth a mention. Pinto still continues his tryst with translation. He occasionally features his English translation of Konkani stories in *Goa Today* and *The Navhind Times*. He translates Konkani stories from both, the Roman and Devanagri scripts into English, his recent work being the English translation of stories by Jayanti Naik.

The Fundação Oriente, for the two years (2012-13) had floated prizes for the best Goan Short Stories (original and in translation). Two books were published as a result of this competition, which compiled the best of Goan Short Stories. It was here that José Lourenço and Antara Bhide (a student) translated Konkani stories into English, and their stories appeared in the Fundação Oriente, Broadway published books entitled *Shell Windows* (2013) and *Coconut Fronds* (2014), both Goan Short Story collections.

José Lourenço has translated six stories which have featured in *Shell Windows*. Hemant Aiya's "Ollmi" translated as "Mushrooms", Nayana Adarkar's "Pause", Kiran Mahambre's "Purushsya Bhagyam" as "The Blessed Man", Prashanti Talpankar's "Rupantar" as "The Transformation" and Sharon Soares' "Aidonn" as "The Vessel". "Mushrooms" presents a poverty-stricken household of Onvall, who has to fend for her

two sons by selling cashew nuts and mushrooms. The end is full of pathos when her unsold mushrooms which she decides to take home to cook for her sons, are crushed under a lorry. “The Blessed Man” recounts the predicament of a poor *mundcar* Narayan, who scrapes his savings to buy land from his landlord in the wake of the Mundcar Act, only to realise that the land he has bought, is destroyed by lightning. “Pause” is teeming with a kind of Freudian Feminism, where the ‘menopause-hit’ Shradha seeks emancipation from her tempestuous wifely routines by dreaming about soaring like a bird in the skies. Talpankar’s “The Transformation”, also has a feminist slant in the character-transformation of Doctor Meena, who braces with quack physicians and blind faith in the slums, in order to rescue a child patient. José Lourenço’s translation of Ramnath Gawde’s “Pisheak Peepal” as “Paradise of Fools” made the story the recipient of the third prize in the short story competition held in 2011. This tale narrates the plight of a poor peasant Vasu who is duped by landed sharks who try in vain to lure him to sell his land. Lourenço’s translations are full of naturalisms and flow on as if they are original stories. He has also translated A. N. Mhambre’s “Vittuli Chavi Sandli” as “Vittu’s Keys get Lost” and Goembab’s “Mhoji *Ba Khoi Gheli?*” as “Where is my Mother Gone?”; both being unpublished till date.

Antara Bhide, the youngest in the camp of translators, has translated stories which have featured in *Coconut Fronds—Short Stories from Goa* (2014). This again was a publication of Fundação Oriente in collaboration with Broadway Publishing House. She has translated Necio D’Souza’s “I Am Not a Thief” (originally as “Hanv Chor Nhoi”, in Roman Konkani), which won the third place in the Short Story Competition, 2013. She has also translated “Porivortan” by Fr. Michael Fernandes. Antara Bhide’s translation of Shantan Sukhtankar “Shettkachem Humman” as “The Humman of Shetka” bagged the second place in the same competition. This is a befitting story of a beautiful blend of history and fiction, almost ‘faction’. Filial love of a father for his son is paralleled with the violence between the colonizers (Portuguese). The father in order to satisfy his son’s craving for the tasty curry of *Shetka* fish, wades through the waters after the bridge is blown up, thus showing how love over rides violence and hate.

The new millennium has witnessed the efflorescence of Konkani fiction in English translation. Most of the Konkani novels in translation have come in print during this ‘golden period’. During this era, Short Story collections of Konkani translated stories have appeared in print in not just English, but also in French, Portuguese, Hindi and other Indian

languages. Encouragement given to translation of Konkani fiction has seen the light of day during the last decade. Goa University has introduced specific papers on Goan Literature (featuring translated Konkani fiction as texts) and Translation Studies at both the undergraduate and post graduate levels, across all language/literature departments, particularly in the Department of English. Several Translation Workshops and Seminars encouraged by National bodies such as Sahitya Akademi- Delhi, National Book Trust- Delhi, World Konkani Centre- Mangaluru, National Translation Mission- Mysore among others. Besides, local institutions such as Institute Menezes Braganza, Dte. Official Language-- Govt. of Goa, Konkani Bhasha Mandal, Goa Konkani Akademi, and other such bodies, have also given a big boost to training young and old to begin with the enterprise of translation. Publishing houses like Oxford University Press' translated novella series, Konkani Language and Cultural Foundation-Mangaluru, Cinnamon Teal's 'Peeple Tree' and a few others have offered to publish Konkani fiction in English translation. The journey thus continues...Konkani fiction in English translation is still in transit!

1.8 Chapter Outline

The entire thesis is divided into seven Chapters. The following is the Chapter-wise break-up of the work:

The **First Chapter** introduces the title of the study, and the key terms like 'translation' and 'fiction' while providing an elaborate elucidation and definition(s) of the same. It also provides a brief outline of the Konkani language and its struggle to retain its distinctiveness as a language. The Chapter introduces the scope, aims and objectives of the study, hypothesis, primary texts, methodology and delimitations. An elaborate literature survey is another significant constituent of this Chapter followed by the statement of the relevance of study.

Chapter Two is focussed on a deeper understanding of the term 'translation', its etymology, definition(s), and lays emphasis on literary translation and its relevance. By using relevant critics like Eugene Nida, Catford and others, the process and praxes of translation is elucidated. Translation as an exercise in 're-building' and 're-construction' of the Source text, forms a part of this chapter. This Chapter elaborately maps the theories of translation studies--- both Western and Indian, and shows how different and distinct the two are. It also contains an elaborate glossary of select terms of translation studies which are gainfully used in the third Chapter.

In **Chapter Three**, the praxes of different translators of Konkani fiction into English, and techniques of translating from the Source Text (ST) to the Target Text (TT) are closely critiqued by juxtaposing and comparing the former with the latter. The key concepts of ‘equivalence’, translatability (including under/over-translation), ‘fidelity’ and ‘felicity’, are explored in an attempt to approach an optimal translation, through select examples from the primary sources, both ST and TT. With inputs from critics, the notion of ‘equivalence’ is discussed. Moreover, the various kinds of equivalence: semantic, structural, cultural, natural/dynamic among others, are elucidated with relevant textual examples. The idea of ‘translatability’ is also discussed to show how ‘over/under translations’ result in either loss or gain of meaning and thus affect fidelity to the ST and authorial vision. As a case study, Mauzo’s story “Terezalo Ghov” and its three Konkani translations are critically studied to understand how ‘fidelity’ and ‘felicity’ are core issues while looking at translated fiction which is rendered by different minds in three different decades. This Chapter also highlights the important role of an Editor in a published translation. The Chapter closes with a discussion on the various practices, problems and strategies used by translators of Konkani fiction who translate into English, and thus outline the rubrics of translation praxes.

In **Chapter Four**, feminism is used as a theoretic discourse to critique four primary texts viz. Mauzo’s *Karmelin*, Sail’s *Kali Ganga* and *The Kiln* and Naik’s *The Upheaval*. The Chapter begins with a brief background to feminism and then proceeds to use the discourse to uncover patriarchy and hegemonic structures through a feminist reading of *Karmelin*. Using critics like Cixous, Brownmiller, Beauvoir and Dworkin, the issues of rape, ‘sex-talk’, androcentrism and the protagonist’s resilience to counter patriarchy through a self-exploration of sexuality, is discussed. In the feminist reading of *Kali Ganga* the three approaches of feminism viz. Liberal, Spivakian and Radical, are seen in the context of female characters. In *The Kiln*, the various ‘cultural signifiers’ are seen as indicators of patriarchy, thus initiating a feminist re-reading of the text. In *The Upheaval*, Woman, Nature and Culture are seen as subservient and subordinated by patriarchy. An ecofeminist perspective with aid from critics like Shiva and Mies is used for this discussion to indicate how the ‘male’ lords over and uses his hegemonic position to suppress and destroy the three.

Chapter Five outlines the critical discourse of Green Studies, provides a select glossary of ecocritical terms and makes a green study of select primary texts. Mauzo’s *Tsunami*

Simon is discussed with a green perspective to see the close bond between the fishermen, sea and endangered species. 'Toxic consciousness' in the ecocritical context is explored in *Karmelin* and *The Upheaval*, as both novels reflect the degradation of Nature due to the eco-corrosive activity of mining. *The Kiln* is also ecocritically read with specific reference to the building of the dam, the mango tree and the portrayal of women to draw an ecofeminist connection. The Chapter concludes with an ecocritical study of select short stories from the primary sources. Anthropomorphism is noticed in Mauzo's stories, the idea of 'deep ecology' is explored in Naik's "The Turtle" and various other traces of Green Studies are noticed in stories from *The Harvest*.

Chapter Six uses perspectives from the discourse of Subaltern Studies, where select short stories from the primary texts are studied to uncover subalternity in them. The Chapter gives a brief explication of 'subaltern' and 'subalternity' and goes further to contextualise the theoretic ideas in the stories under study. Class/caste, gender and economic subalternity are the three strands noticed in the texts under study. In Mauzo's stories, the woman as 'subaltern' is perceived by using critical views of Spivak from her essay "Can the Subaltern Speak?" The chapter concludes by reiterating the traces of subalternity in the select stories.

Chapter Seven, the final Chapter, states the conclusion to the thesis and enlists the observations and findings of the critical study. It also offers useful suggestions to translators and researchers of this area of study.

1.9 Relevance of the Study

The critical study of Konkani fiction in English translation is an inter-disciplinary study which uses texts from Konkani and their translations into English as primary texts and thus envisages enriching both the disciplines. It is relevant not just for scholars/students and academics who study process, praxes and issues related to translation, but also allows these translated texts to be seen in the light of contemporary critical theories. Such a study, hitherto undone, will also stand to benefit translators and authors, besides scholars and critics of translation.

CHAPTER TWO

TRANSLATION: Definitions, Interpretation, Theoretical Perspectives and Application

2.1 Translation: An Introduction

The need for translation arises because human communities across the world speak thousands of varied, sometimes difficult to grasp, often mutually incomprehensible languages. It is not possible for an individual to know well even some of the major languages of the world. Translation is a readily available process for different language communities to comprehend one on other and facilitate exchange of information despite apparent language barriers. Through interpreters, it facilitates interaction and understanding among different speech communities too. Without going through the hardship of learning a new language, one can get a fairly good idea of the culture of a speech community and their literary and scientific achievements.

Due to the aid/assistance of translation, there is easy access available to great literary works in various world languages. The Bible, the Mahabharata, the Ramayana and the Gita are but a few of these works which have become accessible in almost every language of the world, owing to translation. Thus, translation serves as a source of diffusion of knowledge of several kinds and plays a key role in the utilisation, addition and expansion of languages. It enriches both the target language and the literature written in it (Lakshmi 2). The Target Language (hereafter TL) benefits through the absorption of phonology, vocabulary and syntax of the Source Language (hereafter SL). Translation involves translation of a source culture. Avadhesh Singh (1996) cites J.B. Casagrande who says: “In effect, one does not translate LANGUAGES, one translates CULTURE (...)” (11). In the process of translating the matter from a SL, its cultural nuances, idiomatic expressions, poetic snippets, innovative metaphors and similes, get transmuted in a TL which is often rooted in a different culture. As such, there is a desirable acquaintance with or exposure to another distinct culture. This may in turn lead to synthesis of cultures, owing to the activity of translation. This enriches the TL.

Since the present research concerns the critical study of Target Texts, it is gainful to assess the nature, quality and fidelity of the TTs to the STs. By doing so, the present

researcher will engage with a broad understanding of translation seeing the ‘transmutation’ as mentioned above, manifested in the semantics, syntactic, structural and cultural contexts in the process of translation to an optimal level. This exercise of juxtaposing the ST with the TT will be undertaken in Chapter three. This Chapter will dwell on discussing ‘Translation’, its significance, definitions and various critical theoretic perceptions over the last few centuries. These will be selectively incorporated in the next Chapter when the ST will be juxtaposed with the TT to critically understand the praxes of translators and the various nuances of the translated fiction under study.

2.1.1 Translation: Globally Speaking!

World over, translation has emerged as a site for literary and cultural transaction mediating between literary and cultural groups across linguistic and political territories. This art is as old as written language. As per *Encyclopaedia Americana*, literary historians have been able to trace it way back to 3000 B.C. (12). The Greeks, Romans, Arabs, the English monarchs besides other rulers of various dynasties had encouraged translations. The tradition of English translations from Chaucerian times to Pope and then poetic translations in the nineteenth century by D.G. Rossetti and Coleridge to the twentieth century contributions by Robert Graves and Jackson Knights ----- all have gone a long way to show its immense contribution to the said tradition.

Translation opens for us a window to the world. The technological revolution owing to the Internet combined with the increased mobility of population, has brought about great changes in international communication. This has led to an increasing demand for translation and for greater intercultural understanding. Translators and interpreters are in demand in order to facilitate international exchanges, both commercial and political. This is the twenty-first century era where machine-translations are a ready need, 24-hour breaking news demands quick translations in regional languages; where crime and disaster scenes are instantaneously made globally accessible. With a global shift from industrial societies to information societies due to Computer Mediated Communication (CMC), translation is getting more and more indispensable. Words like ‘teletranslation’ and ‘teleinterpretation’ have emerged to indicate a scene-by-scene approach as opposed to the traditional frame-by-frame (word-for-word) translation. Television and film subtitling demand precise translations. Globalisation has sought to demonstrate the diversity of translation practices in the new century. Translation here is so crucial that

as Michael Cronin puts it, globalisation could not happen without translation (cited in Bassnett *Translation* 145).

2.1.2 The Indian Scenario

India is a multilingual nation. The Indian Census of 1961 had recognised 1,652 languages with varied dialects spoken in the country. According to Peoples Linguist Survey of India (PLSI), there are around 780 different languages spoken in India with 86 different scripts. If a single State of Bengal has 38 different languages with 9 different scripts, then one can imagine the number of dialects each of the numerous Indian languages, is spoken in. There are in all 23 languages included in the VIII Schedule of the Indian Constitution. Besides, there are numerous oral literatures, cultural and traditional aspects of languages and fast dying dialects and scripts, which make necessary the labour of translation and the preservation of the nation's heritage. In India, translation has a practical utility and needs to be encouraged due to the following reasons:

- 1) The medium of instruction has visibly shifted over the years, to regional languages.
- 2) Indian Universities have started offering special courses in Translation Studies. Research projects under UGC funding are being encouraged in the realm of Translation Studies.
- 3) The Sahitya Akademi- New Delhi is encouraging translations of regional literatures from one language to another and into English.
- 4) The National Translation Mission (NTM), a Government of India initiative, encourages translation of knowledge texts in State languages which are included in the VIII Schedule of the Constitution.
- 5) The regional press is rapidly expanding. Journalists (print, radio, audio-visual), who work under pressure of deadlines, have to be proficient in the skill of translation.
- 6) Translations from one Indian language into another are necessary for greater national integration through dissemination of knowledge and acquaintance with the cultural wealth of various regions of the country.
- 7) Translation acts a bridge to make regional languages known to a wider national/ international audience (and vice-versa).
- 8) Multi lingual societies (communities speaking more than two languages), need the aid of translation to enhance communication while switching from one language to another.

All this goes to show how important translation is in the present times and the reasons why it is being reinforced as a distinct discipline of study.

2.2 Translation: Etymology and Definitions

The Longman Dictionary of Word Origins (1983) mentions that the word ‘translate’ originates from the Latin word *translatus* (*trans+latus*), which means ‘to carry over’; implicitly meaning to carry over meaning from one word to another (255-256).

The term ‘translation’ has several meanings: it can refer to the product (the translated text) or the process (the act of translating). The ‘process of translation’ between two different written languages involves the translator changing the original text from the ‘source language’ (SL) into a ‘target text’ (TT) in a different verbal language or ‘target language’ (TL). This corresponds to interlingual translation and is one of the three categories of translation described by the Russo- American structuralist Roman Jakobson (1974) in his seminal paper “On Linguistic Aspects of Translation” (139).

According to David Grambs’ *Literary Companion Dictionary* (1984), ‘translation’ is “the rendering of something, and its meaning, from one language into another; a word, phrase, passage, or work transmitted from one language to another; a text not in its original language; rephrasing in simpler terms; clarification”(373).

Both the above definitions stress on the semantic transference through the activity of translation. However, translation entails much more than semantic interlingual transfer. This is amplified further by citing Jacobson (1974) who mentions three types of translation. They are:

‘Intralingual’ translation or rewording: i.e. an interpretation of verbal signs by means of other signs in the same language; ‘Interlingual’ translation or translation proper: i.e. an interpretation of verbal signs by means of some other language and ‘Intersemiotic’ translation or transmutation: i.e. an interpretation of verbal signs by means of signs of non-verbal sign systems (237).

Intralingual translation would occur, for example, when we rephrase an expression or when we summarise or otherwise rewrite a text in the same language. Intersemiotic translation would occur if a written text were translated, for example into music, film or painting. It is interlingual translation, between two different verbal languages, which

is the traditional, although by no means exclusive, focus of translation studies. Therefore, most definitions of the word ‘translation’ focus on the ‘interlingual’ type of translation (238).

According to Giuseppe Palumbo’s *Key Terms in Translation Studies* (2009), ‘translation’ may be defined as “a text in one language that represents or stands for a text in another language; the term ‘translation’ also refers to the act of producing such a text. Over the centuries, Western theoretical reflections about translation has centred essentially on its very possibility and tried to establish whether and to what extent the meaning of a text in one language can be transferred to a text in another language”(122-123). The key term/phrase one understands in this definition is ‘representation’ and ‘act of producing’. The new century shifts the focus of ‘translation’ from interlingual semantic transference to representing texts from one language to another. This idea of ‘representation’ is also echoed by Meetham and Hudson (1969) who opine that:

Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Texts in different languages can be equivalent in different degrees (fully or partially equivalent) in respect of different levels of representation (context, semantics, grammar, lexis, etc.) and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence) (Gupta 68).

A close reading of Palumbo and Meetham-Hudson shows a close affinity of both for ‘representation at various levels’(semantics, syntax, lexis and so on) and at various ranks (word-for-word, phrase-for-phrase and sentence-for-sentence). These scholars offer an understanding of translation which is very close to the ‘polysystem theory’ put forth by Itamar Even-Zohar and Gideon Toury in the 1970’s, which studies translation as a conglomerate of disparate elements, calling them ‘polysystems’ of interrelated forms which determine the choices of the translator. This theory will be elaborated later in the discussion on Western theories.

The Merriam-Webster’s Collegiate Dictionary mentions ‘translation’ as “*an act, process or instance of translating: as a: a rendering from one language to another; also: the product of such a rendering b. a change to a different substance, for or appearance: CONVERSION*” (1250).

These are three definitions which highlight the commonly understood idea of ‘translation’, whose basic idea is to communicate meanings from one language to another. It is implied that a translator who undertakes translation has to be proficient in the source as well as the target languages. That translation involves far more than a mere working knowledge of two languages, is aptly indicated by Levý (1963), when he declares that:

A translation is not a monistic composition, but an interpenetration and conglomerate of two structures. On the one hand there are the semantic content and the formal contour of the original, on the other hand the entire system of aesthetic features bound up with the language of the translation (cited in Bassnett *TS* 15).

Levy’s definition considers an aesthetic component to the activity of translation, in addition to the semantic component. Language embodies its distinct culture traits and this has to be necessarily captured in the act of translation from the SL to the TL. Besides, there are syntactic and pragmatic considerations which cannot be overlooked.

Several definitions are given by various theorists on different aspects of translations. For instance, J.C. Catford (1965) says: “Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (20). Catford upholds that the central problem of translation practise is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence (21). For him, it is a purely semantic transference, with no room for semiotics or culture. It is thus that this definition appears lopsided.

Translation is viewed differently by sociologists, cultural anthropologists and pure linguists. To scholars like Roman Jakobson, translation is merely an act of critical interpretation, “an interpretation of verbal signs in some other language” (A.Singh 18). Malinowski, a cultural anthropologist, emphasises the socio-cultural significance of translation. The idea of translation has developed from the purely linguistic approach of 1960’s to the textual focus of the late 1970’s to the culturally based orientation of today. The socio-cultural influences of the SL culture and their interpretation in the TL culture have become interesting and necessary enterprises. As R.S Pathak puts it in his essay “Untranslatability: Myth or Reality?”, “language and culture being inextricably

interwoven, the transference of the linguistic expression is precisely an attempt to integrate elements of one culture into another” (cited in A.Singh 19).

Ivir (1987) gives more importance to culture in translation and declares: “Translation is a way of establishing contacts between cultures” (36). Hence it is not the Source Text (henceforth as ST) or Target Text (henceforth as TT) which is significant, but the Target Culture and Source Culture which needs to be significantly stressed. This reinstates what J.B. Casagrande says: “*In effect, one does not translate LANGUAGES, one translates CULTURE...*” (A.Singh 11). According to George Steiner, translation is “*a living search, a flow of energy between past and present and between cultures*” (A.Singh 64). Therefore, translation becomes a cross cultural enterprise and the translator has to formulate his translation strategies to translate source culture into target culture. Translations are preferred between languages which are linguistically and culturally close. For example: between Hindi and Marathi, Konkani and Marathi. Broadly speaking, translation is finding closest natural equivalent expressions in another language by preserving the semantic and stylistic equivalence to blend grammatical structures and cultural contexts. The translator is like a tight rope walker, balancing these various elements in order to get the most appropriate equivalence. At this juncture, it will be of great help to understand the process of translation which happens in the translators mind.

2.3 The Translation Process

The translation process consists of complex intertwines of different elements. There is a need to understand it using a diagram in order to make it clear. The Translation process is best explained by using the Roger Bell Model. This model outlines this process in a simplified form.

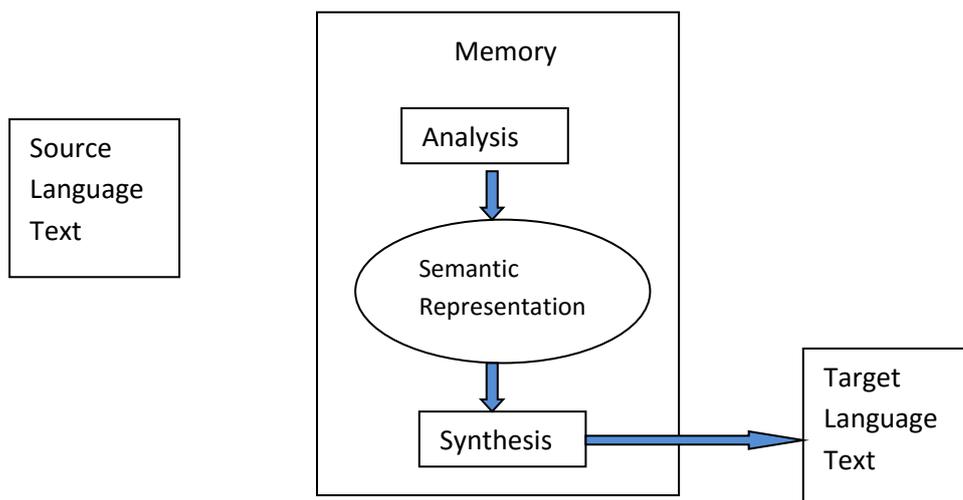


Fig.1. Translation Process (Roger Bell 1991, cited in Gupta70)

This model demonstrates the transformation of a source language text by means of a process which takes place in the mind of a translator. Firstly, the analysis of the SLT (source language text) into a universal semantic representation takes place. Secondly it depicts the synthesis of that semantic representation into a second language- specific text or the TLT (target language text). This model is a basic one to understand the process of translation in the translators mind from SLT to TLT, without detailing out the structures and systems which operate in-between. For this reason, another model by Nida and Taber (1974) will be used to explicate these systems and structures.

Nida and Taber (1974) detail the process of translation into two systems; the first system includes a series of rules which can be applied to the surface structure of the SL text, while the second system consists of three stages:

- 1) Specification of the semantic elements of the SL text through the analysis of its surface structure.
- 2) Transference of the analysed matter in the translator's mind from the SL medium to the TL medium.
- 3) Restructuring the transferred material in a way that conforms to the TL rules.

Nida's idea of translation stages may be outlined as follows:

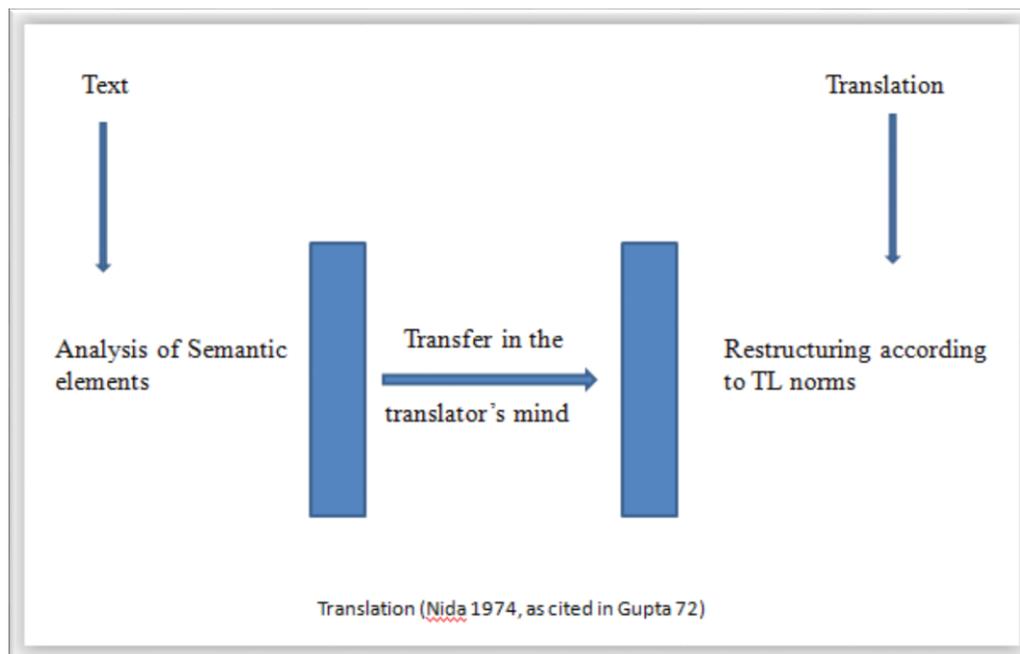


Fig.2 Translation Model by E. Nida

By looking at Nida's model, it is obvious that translation involves an articulate system of an analysis of semantic elements which takes place within the translator's mind and then proceeds to the restructuring process considering the TL norms. Through this model we are also driven to understand the psychological element which is significant in the process of translation. The human mind is a receptacle of information of various kinds, and absorbs vast amounts of sensory perceptions, all continuous and chaotic in nature and is able to order the heterogeneous information into ordered message-bearing data.

Rahul Bhargava in his paper "The Psychological Perspective in Translation Studies", investigates the assumptions and methods of psychology in order to seek out within this discipline, insights which will help explain the phenomenon of translation (Gupta 46). There are several psycholinguists who have attempted a study in this direction and have attempted to explain the process of translation. In fact, the Roger Bell model (seen above) also stresses on the psychological element by subjecting the data received through a syntactic, semantic and pragmatic analysis through the working of memory.

By looking at the above two models by Bell and Nida, respectively, we can safely conclude in the words of Bhargava, that "translation (which) involves reading or listening to the source language text (SLT) and writing or speaking the target language text (TLT) and between the two, shifting from one code to another, are all

psycholinguistic activities...Translation combines the two pairs of activities and it is the task of a theory of translation to demonstrate by means of a psycholinguistic model of the process how it is done” (Gupta 46). Thus, we attempt to understand the complex mechanism of translation which is not merely a literary and linguistic activity, but one which processes the semantics of the ST/SL, uncovers its sense and captures its aesthetics through social and cultural contextualisation.

2.4 Translation: Building and Reconstructing

Translation is a highly creative and integrated exercise which insists that a translator be skilled and sensitive to several ideas: history, culture, aesthetic form of ST, in addition to the semantics of the text and syntax of languages (preferably two or more). More specifically, when we talk of *literary translation*, we speak of ‘building’ or ‘reconstructing’, more akin to the process of melting and freezing of an ice cube. During the process of translation, the source language text has to undergo a transformation. In the process of re-constructing the work in a second language by finding equivalents, it is subjected to gradual metamorphoses. These changes are natural, swift and virtually invisible. The work exists in second language as a new product, different, but to all appearances the same (emphasis added, Sayers Peden as cited in Gupta 69).

This idea of ‘building anew’ was formulated by the 16th century Spanish mystics, St. John of the Cross and St. Teresa of Avila, who bring to focus the ‘reconstruction model of translation’. Gayatri Chakravorty Spivak in her article “Translation as Culture” shows how translation is an act of reparation. She explains:

When a translator translates from a constituted language, whose system of inscription, and permissible narratives are ‘her own’, this secondary act, translation in the narrow sense, as it were, is also a peculiar act of reparation—towards the language of the inside, a language in which we are ‘responsible’, the guilt of seeing it as one language among many. Translation in the narrow sense is thus a reparation (St-Pierre and Kar 239-240).

In the process of reconstruction and reparation, does a translator preserve the original aspects of the text? Is he/she faithful to the author’s/poet’s intentions? (In some cases, the author is dead). Surely, the journey of translating literary works is not smooth

sailing. In order to establish equivalence and fidelity, a translator encounters numerous hurdles and battles several challenges.

Translation has taken a cultural slant in modern times. In this context, we can see how Harish Trivedi uses the phrase 'Cultural Translation'. This term explores the idea of 'migrancy, exile or diaspora' by taking cues from Homi Bhaba's book *The Location of Culture* (1994). Just like Spivak, Trivedi understands translation from the post-colonial perspective. Moreover, both these critics, view cultural translation as a hegemonic Western demand and necessity (St-Pierre and Kar 256).

Let us remember at the outset that translation in Aristotelian terms is verisimilitude (likeness to the original) or better still, reproduction; not a mirror image or photo-copy of the original. A translator has to display a skill in such a way that he does not merely paraphrase word-to-word meanings, but instead tries to be a tight-rope walker of sorts, to maintain fidelity and equivalence. In order to ensure that a work of translation is faithful, harmonious and artistic, the translator himself must be a good writer, with a deep knowledge of both the SL and TL.

A serious translator should be a well read critic, scholar, an avid reader and writer with a working knowledge of two or more languages. He has to take a narrow path, be bound by limitations unlike the author, if he has to abide by fidelity to the original text. He must make his meaning clear and give precise word substitutes without disturbing the flow of the translation. In Zoubi and Bhargava's words: "A translator must never be the editor of a book; he must be faithful, yet harmonious and artistic. This is the translator's fidelity" (Gupta 68).

An opposite view to this can be observed in an early twentieth century idea by Ulrich von Wilamovitz, who urged translators to "spurn the letter and follow the spirit", by stressing on clarity and intelligibility as twin points for translations (Venuti 13). Similarly there is another Argentinian writer, Jorge Luis Borges who argues over the translator's 'infidelity', which according to him is 'happy and creative' and that is all that matters (14).

A translator's task entails numerous challenges as he has to negotiate between two languages, not one unlike the author of the ST. He struggles to find the apt equivalence or a corresponding idiomatic reference, which can be quite mind boggling. His

responsibilities are manifold. In all times, he must satisfy the author, the critic and the reader (besides himself). In order to ensure that the translation is faithful, artistic and harmonious, he must himself be a skilful writer, with a deep and sound knowledge not just of the source and target languages but also the respective cultures (72). Further, he has to negotiate also between two (sometimes varied) cultures. By evolving creative strategies, he has to overcome pitfalls related to vocabulary, syntax, metaphorical and idiomatic references, euphemisms, urban slang and decode the various registers in the SL. There is always a temptation to be subjective, and such a stance may lead to an inadequately faithful translation with scant objectivity. But a good translator tries to overcome personal influences so that his work becomes a lucid and objective enterprise without personal bias.

To continue with the idea of fidelity, a successful translation has to be largely faithful and also creative. It does not mean that the translator will kill the original and create something new of his own. The translator recreates the input work of art in his own language, not by pretending to be the original author himself. In translating Sophocles, Ezra Pound has made common Greek people speak the Cockney English. Here, the Englishness is brought in, but the essence of Greekness is lost. On the other hand, William Arrowsmith's translations of Aristophanes are judicious to make the common people use a language quite appropriate to the common theme and tone, without using overt slang or a 'folksy' dialect. Arrowsmith is hence successful to maintain a balance.

A creative translation does not destroy the identity of the original, and sound obtuse in the target language. While sounding different, it has acceptability and comprehensibility in the receptor language, qualities which the original in the input language lacks. An Urdu-French-English translator, Muhammad Hassan Askari says that the activity of translating reveals new possibilities of the output language. It engages the translator in a constant battle with the *input* as well as the *output* language (emphasis added, Gupta 64). Thus we see that an arbitrary or mechanised use of language/style/dialect does not make for an apt translation.

To sum up the idea of translation as 'building or construction', it would be apt to quote George Steiner who says that translation is "a living search, a flow of energy between past and present and between cultures" (Gupta 64). In a second language, we are becoming a second self. Translation however, also makes us aware of the powers and

limitations of our own language. By no means is translation a secondary activity, but a primary one exerting a shaping force on the intellectual life of the age. Translation absorbs as well as orients and shapes the necessary raw material (Bassnett-McGuire 58). Thus, translation becomes a creation in its own right.

After an elaborate understanding of ‘translation’, its processes and its propensity to ‘re-construct and re-build’, it will now be necessary to discuss the theoretical perspectives of the discipline of ‘translation studies’.

2.5 Translation Studies: Western Theoretical Perspectives

Translation Studies is a wide and varied area of enquiry having the study of translating and translations as its core. It emerged as a distinctive field of academic study over the last fifty years. The term was first popularised in the English speaking world in the year 1972, by the Dutch based American scholar James S. Holmes (Palumbo 133). With close connections with neighbouring disciplines such as linguistics, semiotics, comparative literature, cultural studies and anthropology; Venuti (2004) sees translation studies as a ‘fragmented emerging discipline, having different centres and peripheries and encompassing several sub-specialities’(5).

Louis Kelly (1979) has opined that a “complete” theory of translation “has three components: specification of function and goal; descriptions and analysis of operations; and critical comment on relationships between goal and operations” (Kelly1, as seen in Venuti 5). Kelly observes that throughout history, one of these three components have been emphasized at the expense of others. Overall, a translation theory always rests on particular assumptions about language use even if they are what Venuti calls ‘fragmentary hypotheses’ (6) that remain implicit. The changing importance of a particular theoretical category, whether autonomy, equivalence or function, is determined by various factors: linguistic, literary, cultural and social. George Steiner (1975) has stated that a translation theory “presumes a systematic theory of language with which it overlaps completely or from which it derives as a special case according to demonstrable rules of deduction and application” (280-1) . It was Steiner in *After Babel: Aspects of Language and Translation* (1975), who divided the literature on the theory, practice and history of translation into four periods.

The first period extends from the statements of the two great Roman translators Cicero and Horace (46 B.C) on translation up to the publication of Alexander Fraser Tyler's essay 'On the Principles of Translation' in 1971. This period is characterized by immediate empirical focus. The statements and theories that arose in this period were the direct result of the practical work of translation.

Steiner's second period runs up to the publication of Valery's '*Sous l'invocation de Saint Jerome*'. The central characteristic of this period is the theory and hermeneutic inquiry with the development of a vocabulary and methodology of approaching translation.

His third period, which begins with the publication of the first papers on machine translation in 1943, is characterized as a period in which structural linguistics and communication theory were introduced into the study of translation.

His fourth period which co-exists with the third, begins in the early 1960's and is characterised by "a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation" (Steiner 238). In short, translation was viewed as a wide discipline which includes a number of other disciplines such as classical philology and comparative literature, lexical statistics and ethnography, the sociology of class-speech, formal rhetoric, poetics and the study of grammar.

Besides the period classification, Steiner's book covers a wide area and is particularly helpful in discussing the question of multilingualism and translation. However in Bassnett-McGuire's view, its weakness lies in its pragmatism, which divorces it from so much of the ongoing work of Translation Studies (148).

2.5.1 The Roman Influence

There are certain concepts of translation that prevail at different times, which can be documented for convenience. To begin from the ancient times, the first traces of translation date from 3000 B.C. The most famous translation from the ancient world is that of the Rosetta Stone, which dates back to the second century B.C. Translation, however attained importance in the West in 300 B.C., when Romans started translating Greek texts. In 240 B.C., Homer's *Odyssey* was translated by Livius Andronicus. Furthermore, individuals such as Quintilian, Cicero, Horace, Catullus and the Younger

Pliny gave serious inputs to study the problems of translation. The views of Cicero and Horace on translation had a great influence on the latter generation of translators. The two Romans made a distinction between ‘word for word translation’ and ‘sense for sense translation’ and preferred the latter to the former. (Bassnett- Mc Guire 43-44).

Until the first century B.C., the Romans were accused of translating Greek literature into their language (Latin), for this was perceived as evidence of their lack of originality. Greek language never inhibited them as they translated the Greek texts into Latin to enrich their native language and literature. The Romans ingeniously used translation as a tool to render the Greek classics with great skill and insight though there was no prevailing systematic study of principles and procedures of translation available.

2.5.2 Bible Translation

With the rise of Christianity, the role of translation was more evangelistic than aesthetic. The history of Bible translation is a peek into a representative Western culture. The early Bible translators rendered the Hebrew originals literally because of the tendency to regard the letter rather than the spirit. A.D. Aquila in the second century A.D., made a painstaking literal translation of the Hebrew Old Testament into Greek.

The New Testament was translated very early into a number of different languages such as Syriac, Latin, Coptic, Ethiopic, Gothic, Georgian and Armenian. In the fourth century A.D., St. Jerome translated the New Testament into Latin. His approach to translation was systematic and disciplined. He admitted to have rendered sense for sense and not word for word translation. He also claimed the support of Cicero.

English translations of the Bible include that of John Wycliffe (c. 1330-84) in the fourteenth century (from Latin), William Tyndale’s in the sixteenth century (from Hebrew and Greek), and the King James Version of the early seventeenth century. Wycliffe’s theory called ‘dominion by grace’ made the Bible the centripetal force applicable to all human life. According to this Wycliffite theory, man was immediately responsible to God and God’s law; not canon law but he meant, the guidance of the Holy Word. All humans needed to have an access to the Bible and hence it was a prerequisite that the Bible be translated in the regional languages.

Wycliffe's edition was revised by his disciple John Purvey around 1408. In his Preface, Purvey states that the translator should aim at an intelligible, idiomatic version, so that it becomes accessible to the layman, thus fulfilling the primary function of the translation.

After Wycliffe, the New Testament was translated into modern English by William Tyndale (1494-1536) in 1525. In his translation, Tyndale made use of the principles of translation employed by Luther (explained below) which made his work accepted as a basis for later English translators of the New Testament. However, Tyndale's New Testament was publicly burned in 1526 and was instrumental in spurring the emergence of the Coverdale Bible (1535), the Great Bible (1539) and the Geneva Bible in 1560. Tyndale's main motive for translation was to make the Word of God accessible to the lay man in regional languages, as the church authorities forbade this, for they considered the vernaculars to be full of filth and ribaldry, intended to corrupt minds. The Coverdale Bible was also banned, but this did not deter Bible translation. Each successive version drew on the previous ones, borrowing, amending and revising.

The German translator, Martin Luther (1483-1546) was the most influential figure in the field of translation during his period. His Bible translation laid the foundations of Modern German. He made an indiscriminate use of the terms *übersetzen* (to translate) and *verdeutschten* (to "Germanise" or make into German). Lefevere (1977) observes that Luther had established the following rules for those who helped him when he was translating the Bible:

"First: the Holy Scriptures speaks of divine words and objects. Second: if a proverb or an expression fits in with the New Testament, use it. Third: pay attention to grammar" (9).

According to Bassnett -Mc Guire, the aims of the sixteenth century Bible translators were as follows:

- ◆ to clarify errors arising from previous versions, due to inadequate SL manuscripts or to linguistic incompetence;
- ◆ to produce an accessible and aesthetically satisfying vernacular style; and
- ◆ to clarify points of dogma and reduce the extent to which the scriptures were interpreted and re-presented to the lay people as a metatext (49).

The important criteria perceived by the Renaissance Bible translators were the fluidity and intelligibility in the target text. At the same time, they took pains to transmit a

precise message, as any mistranslation would lead to the condemnation of the translator to death as a heretic. The element of style was also important, for Bible translation was used as one of the tools to uplift the status of the vernacular.

Thus we see how Bible translations into various vernacular languages, emerged despite threats (to translators) and condemnation. Later versions improvised the earlier ones keeping in mind the linguistic, aesthetic and cultural elements. It is interesting to see the interpretation and re-presentations of Biblical ‘metatexts’, a transformation and a building of a new primary text, keeping in mind the spiritual, theological and cultural sensitivity of the laity. Luther’s attempt to ‘Germanise’, indicated the need to localise and domesticate a ‘sacred text’ like the Bible in order to make it lay-man-friendly. Every precaution was taken to avoid mistranslations as this would amount to sacrilege. Even after exercising caution, translated versions of the Bible were burnt. Moreover, the translators braved the threat to life and some like Tyndale, were declared as heretics and burnt at the stake.

2.5.3 The Middle Ages: Translation in the Realm of Education

In the medieval educational system, the concept of translation was used as a writing exercise, as a means to improve oratory and to enhance the imaginative powers of the students (Bassnett *TS* 56). Latin was the language of the educational system throughout Europe for many centuries. But from the tenth century onwards, vernacular literatures began to emerge. With this development, translation assumed a different role. Since there was very little or no written tradition for the emerging vernacular literatures, many works produced in other cultural contexts were translated into vernacular with the aim of improving the status of the latter.

Gianfranco Folena (1973) in his article on vulgarisation and translation suggested that the medieval effects in translation might be described either as vertical or horizontal. Vertical translation is the one by which a SL text that has a special prestige is translated into the vernacular, while horizontal translation is the translation of a SL text into a TL text of a similar value. This distinction is helpful in showing the link between the translation and the two coexistent in different literary systems. Translation, whether vertical or horizontal was considered as a skill, linked to the modes of reading and interpreting the original text.

2.5.4 The Sixteenth Century

With the invention of printing in the fifteenth century, the role of translation had undergone many significant changes. Serious attempts were made to formulate a theory of translation. The French humanist Etienne Dolet (1509-46) was the first writer to formulate a theory of translation. He published a short outline of the principles of translation in 1540 entitled *La maniere de bien traduire d'une langue en aultre* (How to Translate Well from one Language into Another). In this he established the following five principles for the translator:

- i. The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.
- ii. The translator should have a perfect knowledge of both the SL and the TL.
- iii. The translator should avoid word-for-word renderings.
- iv. The translator should use forms of speech in common use.
- v. The translator should choose and order words appropriately to produce the correct tone (Bassnett - Mc Guire 54).

Dolet's views were echoed by George Chapman (1559-1634), who translated Homer's works. When we read the *Epistle to the Reader* of Chapman's translation of the *Illiad*, we observe the norms he lays down to the translator. Chapman states that a translator has to avoid what Dryden calls "metaphrase" or word-to-word translation and attempt to capture the spirit of the source text by avoiding overtly loose translations by basing them on a sound footing of scholarly investigation. However, Dolet was tried and executed for heresy after 'mistranslating' one of Plato's dialogues wherein he apparently implied scepticism towards immortality.

The important characteristic of the Renaissance period is the "affirmation of the present through the use of contemporary idiom and style" (Bassnett - Mc Guire 56). For instance, the indirect discourse was frequently substituted by the direct discourse in order to add immediacy and vitality to the text.

Translations of poetry of this period showed faithfulness to the meaning of the original poems in relation to their readers, rather than to individual words or sentence structures because poems were considered as objects of art of particular cultural systems and thus, they were to be translated so as to function similarly to the target cultural systems.

Conscious alterations made to target language text in the course of translation by translators such as Wyatt (1503-42) and Surrey (c.1517-47), led critics to consider them sometimes as ‘adaptations’. However, Bassnett notes that a close analysis of Wyatt’s translations of Petrarch shows not merely linguistic and semantic fidelity, but also a faithful rendition of it in a target culture (56).

The translators of this period used to update the SL texts by means either of additions, omissions or conscious alterations. Philemon Holland (1552-1637), in translating Levy declared that his aim was to ensure that Levy should “deliver his mind in English, if not so eloquently by many degrees, yet as truly as in Latine”(Bassnett- Mc Guire 57) . He used contemporary terminology for certain key Roman terms, for instance ‘Lords’ or ‘Nobles’ for *patres et plebs* and ‘Lord Chiefe Justice’ for *praetor*.

Translation played a key role in Renaissance Europe to disseminate literature across languages and borders. As George Steiner lucidly puts it:

At a time of explosive innovation, and amid a real threat of surfeit and disorder, translation absorbed, shaped, and oriented the necessary raw material. It was, in a full sense of the term, the *matière première* of the imagination. Moreover it established a logic of relation between past and present, and between different tongues and traditions which were splitting apart under stress of nationalism and religious conflict.

(Steiner 247, quoted in Bassnett -Mc Guire 58)

Translation was considered as a primary activity and the translator sometimes appeared as a revolutionary activist rather than a subservient to an original author or text. This draws us to the theory of translation as ‘building or re-construction’ (as discussed previously), which is in Steiner’s view, a highly original and creative exercise.

2.5.5 The Seventeenth Century

The theory of literature and the theory of translation underwent radical changes by the mid-seventeenth century as a result of the effects of the counter-reformation, the conflict between absolute monarchy and the widening of the gap between traditional Christian humanism and science. Imitation of the ancient masters was seen as a means of instruction by the writers of this period.

In France, translation of the classics increased between 1625 and 1660 which is the great age of French classicism. French writers and theorists were widely translated into English. Sir John Denham (1656) in his theory of translation discussed both the formal

aspect (Art) and the spirit (Nature) of the work. He felt that the principle of literal translation should not be applied to the translation of poetry, “for it is not his business alone to translate language into language, but Poesie into Poesie; and Poesie is of so subtle a spirit, that in pouring out of one language into another, it will all evaporate; and if a new spirit be not added it the transfusion, there will remain nothing but a *caput mortuum* (a Latin word to mean ‘worthless remains’)” (Steiner 65). Denham proposed a concept of translation according to which the translator and the original writer are equals differentiated only by the social and temporal contexts. For him, the duty of the translator is to extract the essential core from the SL text and to recreate it in the TL. However, we can compare this theoretical perspective, with that of the twentieth century view of Lefevere (1975), who stresses on the importance of retaining the metrical and literary form of a poem while attempting its translation. If the SL poem has a rhyme scheme, it is best translated in the TL, by retaining the same. Thus, Lefevere argues for the retention of the spirit and form of the SL text in the TL text.

Abraham Cowley (1618-1667), an English poet, argued for freedom in translation. In his ‘Preface’ to his *Pindarique Odes* (1656), he defended his translation by saying:

If a man should undertake to translate Pindar word for word, it would be thought that one mad-man had translated another; as may appear, when a person who understands not the original, reads the verbal translation of him into Latin prose,...I have in these two Odes of Pindar taken, left out, and added what I please; nor made it so much my aim to let the reader know precisely what he spoke, and what was his way and manner of speaking (Steiner 66-67).

John Dryden (1631-1700) in his ‘Preface’ to Ovid’s *Epistles* (1680) classified translations into three basic types: metaphrase or literal translation, paraphrase or sense for sense translation and imitation, where the translator takes liberty not only to vary the words and sense but also to abandon both if he gets the chance to do so. He classified Cowley’s approach to Pindar’s *Odes* as ‘imitation’ and did not approve of it. According to Dryden, metaphrase and paraphrase are the two extremes which have to be eschewed in translation. He says that it is almost impossible to translate verbally and well at the same time. “Tis much like dancing on ropes with fetter’d legs! A man may shun a fall by using caution, but the gracefulness of motion is not to be expected” (Steiner 69).

Alexander Pope (1688-1744) followed the views of Dryden and stated that no literal translation could be just to an excellent original in a superior language. He further says

that it is a great mistake to imagine that a rash paraphrase can make amends for this general defect. He maintained that while closely reading the ST, the ‘fire’ of the poem is what should be principally regarded by a translator (Steiner 91, see Bassnett-McGuire 61).

2.5.6 The Eighteenth and Nineteenth Centuries

The ideas of translation put forth by Dryden and Pope in the previous century reinstated a moral duty of the translator to his contemporary reader to be faithful to the source text and culture. Their impulse was to clarify and essentially state the spirit of the text. Many earlier texts were rewritten so as to fit to the contemporary standards of language and taste.

In his *Life of Pope* (1779-80), Samuel Johnson (1709-84), while discussing the question of additions to a text through translation, states that “the purpose of a writer is to be read” (Steiner 122). He recognises that it is impossible that the source and target texts should always be elegant in terms of their modes of expression. As Johnson says in *Lives of the Poets*, “while they run together, the closest translation may be considered the best” (16).

George Campbell of Aberdeen in 1789 published *Four Gospels*, an outstanding work on the history and theory of translation, which is mainly related to the scriptures. He dealt with Bible translations in a detailed manner and pointed out the inadequacies of the King James Version. According to him, translation should give a just representation of the original, convey the author’s spirit and manner as much as possible and should appear natural and easy.

Alexander Fraser Tyler, in 1790, published his first significant work on translation entitled *The Principles of Translation*. He set up the following three basic principles of translating:

- i. The translation should give a complete transcript of the idea of the original work.
- ii. The style and manner of writing should be of the same character with that of the original.
- iii. The translation should have all the ease of the original composition.

(Bassnett- McGuire 63)

Tyler, unlike Campbell, had treated a wider range of subject matter with concentration on the secular field of translation and hence his work had greater influence. Tyler complained of Dryden's influence, maintaining that the concept of 'paraphrase' had led to loose translations and translation was considered almost synonymous with 'paraphrase'. However, he agreed that the translator, in order to clarify obscurities could make some omissions or additions. By using the eighteenth century comparison of the translator/painter or imitator, he said that the translator is required to give his picture the same force and effect as the original, without using the same colour.

The fundamental ideas of the theory of translation which evolved from Dryden to Tyler during the eighteenth century, recreated the spirit, soul and nature of the original work of art through the act of translation.

2.5.7 The Romantic Age

The French Revolution of 1789 ushered in a rejection of rationalism and a high regard for imagination. The distinction between imagination and fancy was first made by Coleridge in his *Biographia Literaria* (1817). He stressed on the organic and supremely creative power of Imagination, as opposed to the mechanical and uncreative enterprise of Fancy. This had amplified the discourse of regarding translation, either as imagination or fancy. A large number of translations did happen during the first half of the nineteenth century. Shakespeare's works and *La Divina Commedia* were translated by Schlegel and Cary. The target language culture impacted the translations to a great extent.

Translation during this period acquired two distinct strains: one viewed the translator as a creative genius, enriching literature and language; while the other perceived translation as a mechanical and passive enterprise. Timothy Webb shows how the poet Shelley views translation as a low-status activity, 'a way of filling in the gaps between inspirations' (Bassnett- Mc Guire 66).

2.5.8 Post-Romanticism

Friedrich Schleiermacher (1768-1834) suggested the creation of a separate sub-language to be used only in translated literature. His proposal was supported by a number of nineteenth century English translators such as F.W. Newman, Carlyle and

William Morris. It was Dante Gabriel Rossetti (1828-82), who proposed that translation should display faithfulness to the forms and language of the original. Such a proposal was an attempt to deal with difficulties stated by P. B. Shelley in *A Defence of Poetry* (1965), where he suggests:

It were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as to seek to transfuse from one language into another, the creations of a poet. The plant must spring again from its seed, or it will bear no flower--- and this is the burthen of the curse of Babel (109-43).

Shelley was aware of the difficulties poets faced while translating poetry. And hence he stressed on the idea of a fresh creation, while still being faithful to the ST.

During this period, Schleiermacher's view of a separate translation language was unanimously accepted by nineteenth century English translators like F.W. Newman, Carlyle and William Morris. Morris (1834-96) translated numerous texts which included Homer's *Odyssey*, Virgil's *Aeneid*, Old French Romances etc. and received considerable acclaim. In fact, Oscar Wilde commented on Morris' *Odyssey*, calling it 'a true work of art, a rendering not merely of language into language, but of poetry into poetry' (Bassnett-McGuire 67). The popular nineteenth century maxim of Schleiermacher was that the translator should either, leave the reader in peace and move the author towards him, or vice versa.

2.5.9 The Victorian Period

The main concern of the translators during the Victorian period was to convey the remoteness of the original in time and place. Bassnett-McGuire is of the view that the Schleiermacher-Carlyle-pre-Raphaelite concept of translation gave rise to an interesting paradox. On the one hand, the original text was taken to be an item of beauty which had to be added to a collection without conceding the expectations of contemporary life. On the other hand, the translator by making archaic translations intended to be read by a minority who indirectly rejected the ideal of universal literacy (69).

During the Victorian period, Matthew Arnold (1822-78) translated Homer literally into English. He insisted upon the faithfulness to the original form. Further, he denied the important criterion of a translated work that it should have the same effect on the average reader today as its original had for its receptors and proposed that a translation

should produce the same effect as its original did for the competent scholar. However, he was criticised heavily by scholars such as Laurie Magnus for abiding by rules which conveyed only the text and neglected the spirit of the original work.

The important concepts of translation during the Victorian period were literalness, archaizing, formalism and the creation of a text for an elite minority. These concepts are best manifested in the English revised version of the Bible (1881, 1885) and in the corresponding American Standard Version (1901). Though these versions made sense, they were highly literal and were never popular with the contemporary Christian community due to their literal rendition and poor syntax which made for poor communication. The Victorian translations, in a strict adherence to style and form at the cost of sacrificing the flow of meaning and content, could not effectively blend “manner and matter”. Those like Laurie Magnus who objected to the Arnoldian-type of literal translations, strongly lamented on the fact that such translations did not re-create the spirit of the text but on a blind adherence to rules, made translations morbid and flat.

Bassnett-Mc Guire classify the main currents of translation in the Victorian Age, upto World War I, as under:

- Translation as a scholar’s activity, where the pre-eminence of the SL text is assumed *de facto* over any TL version.
- Translation as a means of encouraging the intelligent reader to return to the SL original.
- Translation as a means of helping the TL reader become the equal of what Schleiermacher called the better reader of the original, through a deliberately contrived foreignness in the TL text.
- Translation as a means whereby the individual translator who sees himself like Aladdin in the enchanted vaults (Rossetti’s imaginative image) offers his own pragmatic choice to the TL reader.
- Translation as a means through which the translator seeks to upgrade the status of the SL text because it is perceived as being on a lower cultural level (71).

From the above it is evident that the first two indicate a literal and pedantic translation accessible to a few erudite ones, while the last two would mean much liberal translations which might alter the TL text completely. The third category was

popularized by F.N. Newman, and was the butt of Matthew Arnold's censure, who coined the verb 'to newmanize', as this was full of language archaisms (72).

2.5.10 The Twentieth Century

Call it the 'Age of Translation' or an age of transition in the theoretical perspectives of Translation Studies, the twentieth century has contributions which are immense. The principles of translation during this century underwent tremendous shifts due to the following:

- The development of communication theory,
- The expansion of the field of structural linguistics,
- The application of linguistics to the study of translation, and
- The outgrowth of machine translation.

Numerous articles, lectures and publications by various scholars, linguists and translators paved the way for formulating the theoretical basis of translation studies in the Modern Age. Ezra Pound's work is a significant one in the history of translation, as he was a translator, critic and theorist. Hilaire Belloc's Taylorian lecture "On Translation", delivered in 1931, significantly stresses on the worth of a translated text. James McFarlane's article 'Modes of Translation'(1953) has been regarded as "the first publication in the West to deal with translation from a modern, interdisciplinary view and to set out a program of research for scholars concerned with them as an object of study"(Bassnett- Mc Guire 74).

The Translation Studies Reader (2000), edited by Lawrence Venuti is a remarkable collection of essays, articles, lectures and a wide range of readings spanning the entire twentieth century, with a special focus on the social, thematic and historical contexts. One can observe how Venuti has organised this scholar-friendly book into five chronological sections, decade wise.

In the first three decades i.e 1900-1930, he includes essays on translation by Walter Benjamin, Ezra Pound, Jorge Luis Borges and José Ortega y Gasset. Walter Benjamin in his essay 'The Task of the Translator', demonstrates how the translated text has a life of its own, as translation for him offers him a utopian vision of linguistic 'harmony'. By foreignizing translation, the reader of the translated text is brought closer to the

language of the new text. By this he means that, a translation participates in the “afterlife” of the foreign text by recreating the values that accrued to the latter over time (11). Outlining the role of the translator, he quotes Pundolf Pannwitz who said that a translator “must broaden and deepen his own language with the foreign one” (12).

Ezra Pound’s theory shares the German interest in experimentalism. In his view, the autonomy of translation has two forms; “interpretative” and “original writing”. In the latter, the translation is viewed as a new creation; ‘masked by an illusion of originality’. By keeping to modernist standards, Pound redeems poetry through the creative and experimental exercise of translation (Venuti 12).

Early twentieth century earmarks two conflicting tendencies in translation studies; a formalist interest in technique and a strong functionalism where translation is linked to cultural and political frames. In the 1920’s the urge to “spurn the letter and follow the spirit” was made vocal to translators by Ulrich von Wilamowitz. He stressed on clarity and intelligibility as twin points for translations (Venuti 13).

The Argentine writer Jorge Luis Borges in his essay of the *Arabian Nights* in 1935 says that literary translations are representations of the same foreign text and culture, and their degree of equivalence is dubious, regardless of its impact or influence. Borges argues over the translator’s ‘infidelity’ which he says is ‘happy and creative’ and that is all that matters (Venuti 13-14).

The Spanish philosopher José Ortega y Gasset, in the 1930’s, regards translation as a distinctive practise with its splendid and miserable manifestations. The ‘misery’ of translation is its impossibility, he says; but the splendour emerges from the urge to be creative and face challenges, thereby bringing a critical difference (14). “Translation is not a duplicate of the original...translation is not the work but a path towards the work...no more than an apparatus, a technical device that brings us closer to the work without ever trying to repeat or replace it ”(60-61).

The theory of translation during the 1940s-1950s is ruled by the concept of ‘translatability’. Various methods to translate are formulated, the obstacles are outlined, and opinions range from philosophical scepticism to practical optimism (67). Roman Jakobson’s widely cited essay *On Linguistic Aspects of Translation* (1959) introduces a semiotic reflection of translatability and gives importance to poetic translations which

require translation that is a ‘creative transposition’ into a different system of signs. However, it was the contribution of Canadian linguists Jean-Paul Vinay and Jean Darbelnet which provided a solid theoretical basis, where they prodded the translator to think of meaning as a cultural construct to thereby draw a link between linguistic procedures and ‘metalinguistic information’(contemporary literature, science, politics etc.).

According to Venuti, Valery Larbaud’s ‘invocation’ of St. Jerome (1946), is ranked as one of the most accomplished among the translator’s commentaries. St. Jerome is regarded as the patron saint of fluency in translation. Though literary, Larbaud’s text conjures a range of translation theorists and practitioners from Quintillian to Alexander Tyler to Paul Valéry. Such a wide range also considers socio-historical factors and movements which spurred the theory and practise of translation. By viewing translation through Aristotelian ideas of poetics and rhetoric, Larbaud’s approach to translation is a blend of history and theory. The present day challenges of translators can be faced with such a blend, he opines (70).

The key concept during the 1960s-1970s is ‘equivalence’. Translation here is seen as a means to communicate and establish a relationship with the target text. Not merely analytical tools to describe translations are formulated, but also standards to evaluate them are stipulated. J.C. Catford, Eugene A. Nida and Peter Newmark are only a few significant scholars who have contributed immensely to the theory of translation during this period.

Eugene Nida’s *Principles of Correspondence* (1964), details out the role of translation and translator in terms of ‘equivalence’. Nida’s distinction of ‘formal correspondence’ and ‘dynamic equivalence’ is significant. While the former consists of a translation in which features and form of the SL text have been mechanically reproduced in the TL text, the latter is a translation in which the message of the original text has been so transported into the TL, so that the response of the receptors is essentially like that of the original receptors. Hence, through ‘dynamic equivalence’, the translation reads like an original work.

J.C Catford’s *Translational Shifts* (1965) has drawn broad categories of translation in terms of extent, levels and ranks. Firstly, depending on the extent of SL text, translation can be full or partial. Secondly, depending on the levels of language in translation,

translation can be total or restricted. Thirdly, depending on the rank in a grammatical hierarchy at which translation equivalence is established, translation can be rank bound or rank-free (unbound). Catford offers a detailed description of grammatical and lexical shifts as well as “departures from formal correspondence” (Venuti 121-122). Thus, his focus is linguistic in nature.

Peter Newmark (1979) outlines *eleven types of translation* viz. communicative, semantic, information, formal, full-prose, interlinear, literal, stylistic, analytical, imitation (partial translation) and service translation (emphasis added, Venuti 121). Peter Newmark’s “communicative” vis-à-vis “semantic” approaches to translation in 1977, is opposed by Juliane House’s “covert” vis-à-vis “overt” translation concepts. Newmark’s “communicative” approach to translation seeks to achieve the same effect (as that of the SL) on the readers of the TL, while his “semantic” approach seeks to restore the exact meaning of the original by following the syntax and vocabulary of the source, without violating the standards of the TL. In Juliane House’s “overt” translation, the receiving reader knows that the text is a translation and recognises that it is bound to the source culture: eg. literary translation; while “covert” translations which includes commercial and scientific translations, there is no difference between the ST and the TT, as there is no binding to a specific culture. An indigenous text requires an overt translation (that which is explicated through supplementary information).

It is observed that most of the twentieth century theories use a linguistic-oriented approach towards translation. Theories become sensitive to ‘shifts’ and ‘deviations’ between the foreign and translated texts. Anton Popovič (1970) justifies shifts as strategies used by a translator to render a ‘functional faithfulness’ to translation as he locates suitable equivalents to suit the milieu of his times (Popovič 80-82, cited in Venuti 122). Jiří Levý (1965) however, experiments with pragmatic translation which involves “gradual semantic shifting” to arrive at a possible solution. Hence, we see a shift from a linguistic focus to a semantic one, during the latter half of the twentieth century.

During the 1970s, Itamar Even-Zohar and Gideon Toury in their essays, theorized literature as a “polysystem” of inter-related forms and canons that outlined norms constraining the translator’s choices and strategies. The idea that semiotic phenomena i.e. sign-governed human patterns of communication (such as culture, language,

literature, society) could more adequately be understood and studied if regarded as systems, rather than conglomerates of disparate elements, has been one of the leading ideas of our times. Viewing them as systems makes possible to hypothesise how the various semiotic aggregates operate. It collates the home co-systems of the target literature, in short their entire literary repertoire, not confined to the linguistic level only. This “polysystem” theory proves to be an advance in the theoretical frame of this century, with specific reference to translation research. The literature which beckons ‘equivalence’, gives emphasis to linguistic and textual models prescribing a translational practise which is, all in all, pragmatic, functional and communicative. The “polysystem theory” has inspired several research projects that involve a substantial number of translated texts. Some researchers who have used this theory to study nineteenth century French translations include Lieven D’hulst, Josè Lambert and Katrin van Bragt (Venuti 123).

George Steiner’s work entitled *After Babel* (1975), is a milestone in translation theory, as it opposes modern linguistics with a literary cum philosophical approach. Steiner revisits German Romanticism and its hermeneutic tradition to make translation an enterprise which interprets the foreign text in a manner which is at once exploitive as well as ethically redemptive. He opines that “a great translation must carry with it the most precise sense possible of the resistant (noun), of the barriers intact at the heart of understanding.”(Steiner 378). Steiner’s discussion of translated texts either focuses on the theoretical concepts he wants to illustrate or evaluates the translator’s handling of stylistic features. For him, literary criticism takes precedence over historical situations (Venuti 124).

The decade of the 1980s-1990s welcomes the publication of Susan Bassnett’s *Translation Studies* (1980), an English work which consolidates various threads of research related to Translation Studies. It now emerges as a separate discipline with overlaps of linguistics, literary criticism and philosophy. It explores unique problems of cross-cultural communication as Bassnett engages with a historical approach to theory and undertakes pragmatic strategies to deal with specific cultural and social situations. André Lefevere had coined the term ‘Translation Studies’ to indicate a discipline which concerns itself with ‘the problems raised by the production and description of translation’ (Bassnett-McGuire1). Bassnett’s aim is to elevate the status of translation which was considered as a ‘subsidiary’ and ‘derivative’ art. In her book

she outlines the central issues related to Translation Studies: language and culture, types of translation, problems of equivalence, untranslatability and argues whether it is a secondary activity. She gives a historical account of translation theory from the Romans till the twentieth century and concludes with discussing specific problems of literary translation.

André Lefevere takes a cue from the seminal works of Even-Zohar and Toury and treats translation as a form of ‘refraction’, as opposed to ‘reflection’. In his essay *Mother Courage’s Cucumbers*, Lefevere outlines a theoretical perspective of seeing translation, criticism and historiography, as forms of ‘refraction’ or ‘rewriting’. Refractions, he says, “carry a work of literature over from one system into another”, and they are determined by such factors as ‘patronage’, ‘poetics’ and ‘ideology’. Romantic notions of authorial originality have marginal translation studies in the English speaking world, he claims. Hence, he analyses the translated work with the sophistication that is usually reserved for original works. This theoretical idea is unique and is oft quoted by forthcoming research scholars in the field (Venuti 217).

Willaim Frawley in his essay *Prolegomenon to a Theory of Translation* (1984), questions the notion of equivalence as ‘identity’ between a foreign text and its translation, irrespective of the identity being empirical (absolute synonymy based on reference), biological (organs of perception and cognition) or linguistic (universals of language). If translation is a form of communication, there is information which is differential, so that a translation is actually a “code in its own right, setting its own standards and structural presuppositions...” Translation, he maintains, is ‘recodification’; it entails the problem of transfer of codes, from the ‘matrix code’ to the ‘target code’ and vice-versa. Frawley cites examples from poetic translations and shows how there is semiotic ‘innovation’ and ‘new knowledge’ created through translation. He maintains that a translation signifies a cultural tradition, through which new knowledge is produced (Venuti 216).

The autonomy of the translated text was given significance by Justa Holz-Mänttär (1984), who replaced the word ‘translation’ with ‘translatorial action’, to indicate varied cross-cultural communication. He sees the translator as an expert who designs a “product specification” in consultation with a client and produces a “message

transmitter” to serve a purpose in the receiving culture. This theory in fact, gave a boost to translators of technical, commercial and official documents.

In Soshana Blum-Kulka’s essay *Shifts of Cohesion and Coherence in Translation* (1986), she demonstrates how translation elicits explication. By reinforcing semantic relations, it establishes a greater cohesion through explicitness, repetition, redundancy, explanation and other discursive strategies.

Hans J. Vermeer’s essay *Skopos and Commission in Translational Action* (1989), highlights the ‘skopos’ or aim of a translation project as a complexly defined intention whose textual realisation may diverge widely from the source text so as to reach a “set of addressees” in the target culture (Venuti 217) Vermeer’s theory is quite akin to the reader-response-theory and gained a lot of fame in the nineties.

Post structuralism, Feminism, Marxism and Psychoanalysis were making inroads into the realm of translational studies. It is thus that we see Lori Chamberlain in his essay *Gender and the Metaphorics of Translation* (1988), focussing on gender metaphors that have echoed in leading translation theorists since the seventeenth centuries. During this period, translators like Susan Jill Levine (1991) and Barbara Godard (1986) aim to challenge “the process by which translation complies with gender constructs” (219). Venuti remarks:

Translation theory in this period is remarkably fertile and wide-ranging, taken up in a variety of discourses, fields and disciplines. Novel trends like the emergence of post colonial reflection on translation in anthropology; ethnic, cultural and racial representations and the popularity of Said’s *Orientalism*--- all this gave a catholic vision to translation studies. Languages of dominating and dominant societies garnered preference over the colonized tongues. The forthcoming decade in fact, will amplify ideas in this direction, a bit further (220).

The nineties can boast of a worldwide proliferation of scholarly publishing and translator training programmes, thus giving translation studies an institutional authority. Theoretical approaches to translation multiply, and traditional research paves the way for sub-specialities within the broad spectrum of translation studies. The emergence of cultural studies, film and anthropological studies, adds a new vigour to translation studies, which now debates about its social effects, ethical and political consequences.

Ernest-August Gutt in his writing, *Translation as Interlingual Interpretive Use* (1991) takes a cognitive approach by modelling translation to frame his 'relevance theory'. In this the 'cognitive environment' of an utterance, based on the individual's store of knowledge, values and beliefs, is put in context. According to Gutt, 'faithfulness' in translation is a matter of communicating an 'intended interpretation' of the foreign text through "adequate contextual effects" that eschew "unnecessary processing effort". The degree, to which the interpretation resembles the foreign text, is determined by its relevance to a target readership, its accessibility and ease of processing. Gutt asserts that the principles and rules of translation handed to us over the years are applications of the "relevance" principle. His theory encourages a translation ethic which is "clear and natural in expression in the sense that it should not be unnecessarily difficult to understand" (Venuti 334-335).

Gayatri Spivak's essay *The Politics of Translation* is a feminist intervention into postcolonial translation matters. Arguing from the point of Third World literatures, she urges for a need to understand the politics and social realism of the colonized texts so that through translation, a reader can see "a tough sense of the specific terrain of the original". The ideologically motivated translator of Third World writing must be mindful that "what seems resistant in the space of English may be reactionary in the space of the original language" (Venuti 338).

It is particularly in the nineties that we witness a series of historical and socio-political studies that explore what Venuti calls the 'identity-forming power of translation'. Basil Hatim and Ian Mason's *Politeness in Screen Translating* (1977) contain an ambitious array of concepts, encompass variety of texts: ranging from literary, legal to commercial, and finally cite their scholarly work on film translation and subtitling. Their approach is innovative in analyzing translated dialogue using the politeness theory. According to politeness theory, all speakers have both negative and positive face wants which they strive mutually to recognise. This is a formalization of speech acts by which a speaker maintains an addressee's 'face', where face is defined as "the want to be unimpeded and the want to be approved of in certain respects" (Brown and Levinson 58, cited in Venuti 335).

In the second edition of *The Translation Studies Reader* (2004), edited by Lawrence Venuti, new theoretical perspectives are added to the post-1990s period. Jacques

Derrida's lecture delivered in 1998 to French translators, "What is a 'Relevant' Translation?" (Translated by Venuti), addresses the mystifying idea of 'relevance' from varied angles. This translation "presents itself as the transfer of an intact signified through the inconsequential vehicle of any signifier whatsoever..." Derrida explains the concept when he says:

A relevant translation would therefore be, quite simply, a "good" translation, a translation that does what one expects of it, in short, a version that performs its mission, honours its debt and does its job or its duty while inscribing in the receiving language the most relevant equivalent for an original, the language that is most right, appropriate, pertinent, adequate, opportune, pointed, univocal, idiomatic and so on (Venuti 426).

The 1990s brought with it new wave ideas like queer radicalism, gay sensibility and 'camp talk', the latter being associated with fictional representations of homosexual identities in French and English fiction. It is in this context that Keith Harvey's article *Translating Camp Talk: Gay Identities and Cultural Transfer*, becomes relevant as it is pertinent to the realm of translation at this stage. The sexual identity of the author as well as the translator is relevant in order to assess the translated textual product. With a close study of 'camp talk', homosexuality in French and English characters, Harvey ascertains the need to examine representative texts which go beyond micro-cultures, power-politics and languages to embrace macro-cultural trends in order to "give the relationship between setting and discourse the force of causality" (421-422).

A large number of translations were studied in the nineties. Moreover, in the 1990s, the study of language through vast computer-stored collection of texts, equips translation studies with powerful analytical tools. Here, the first corpora of computerized translation are constructed. Theorists like Mona Baker and Sara Laviosa formulate concepts to analyse them. Translation studies get a new direction and impetus with the onset of computers and digital technology. Translation through manual intervention gets marginalised and the translator becomes almost invisible. This is aptly put forth by Lawrence Venuti in his works *The Translator's Invisibility* (1995) and *The Scandals of Translation* (1998). Translation Studies becomes a discipline which entails new possibilities and forges ahead with a renewed vigour (Venuti 341-342).

2.6 Translation Studies: Indian Theoretical Perspectives

Translation Studies as a discipline has a distinctive Western incline. Since the influence of the West is overpowering, most theories in India overlap with those of the West. India has been a multicultural and multilingual nation. Translation here is far from being a literary activity. Budkuley (2009) affirms that for several centuries, it has been utilised as an essential interactive process by our saint-poets, writers, diplomats, missionaries, traders and travellers (134). Sanskrit was the dominant language, especially in the northern parts of India, but other languages like Prakrit and Pali were popular with the common folk. Sanskrit was the solemn carrier of *sanatan dharma* and Hindu culture, both religious and secular (Mukherjee TD14). The numerous languages had varied dialects and it was normal and acceptable to switch from one to another.

G. N Devy in *In Another Tongue* (1993) observes: “The extent to which bilingual literary production has been accepted in India as a normal literary behaviour, and the historical length of the existence of such practise are indicative of India’s ‘translating consciousness’ ”(136). Though there is a Western leaning to the theoretical understanding of translation in India, scholars argue that the impact of Sanskrit aesthetic theories on the ‘translating consciousness’ in India, pave the pathway for some distinct Indian Translation School of Theory. The Western notion of translation being a transfer of meaning from one language to another by retaining the meaning of the original, have not found a synchrony with the concepts of translation in India.

Etymologically speaking, as discussed earlier, the word ‘translate’ comes from Latin, where *trans* means ‘across’ and *latus* means ‘carrying’; this (implicitly) means the carrying across of meaning from one language to another. There are several words in Indian languages for translation, to convey the various shades of its meaning, with precision. Some of these Indian terms are: *anuvaad* (speak after), *bhashantar* (linguistic transference), *tarzuma* (reproduction) and *roopantar* (change of form). None of these terms accurately convey the concept of carrying over meaning from one language to another. In fact, all of them point towards the idea of ‘transcreation’, rather than a subservient transference of meaning from one linguistic system to another. According to Sujit Mukherjee, the term ‘transcreation’ has been given significance by the poet-translator publisher of Calcutta, Purushottam Lal. The copious translations of Sanskrit plays into English and other languages, is through ‘transcreation’ (40). In an

introductory note to his rendering of *Sakuntala*, Lal mentions: “Faced by such a variety of material, the translator must edit, reconcile and transmute; his job in many ways becomes largely a matter of *transcreation*” (Lal 5). Lal uses this term deliberately for the English rendering done by himself, though critics have not failed to satirize him for all his liberties taken through transcreation. These critics say that such a process permits excessive divergence from the original and encourages liberty in translation. However, Lal defends his act by placing a “Transcreator’s Note” in his rendering of the *Brihadaranyaka Upanishad* (1974), wherein he declares: “I would like, very briefly, to correct the impression in some circles that transcreation involves wide departures from the original. Ideally, it in fact is the closest to the original”(n.pag). The process of ‘transcreation’ from one Indian language into another has been going on from earliest days of literary composition in India. The instances of *Mahabharata* and *Ramayana* getting transcreated into numerous Indian languages, shows its acceptance and importance in Indian literature (Mukherjee 40-41). Mukherjee characterizes ‘transcreation’ as a “method of seeking maximum readability within the confines of faithful rendering” (6). Thus by extending translation to absorb the natural process of ‘transcreation’, the multilingual and pluri-dimensional Indian culture gets endowed with indigenous translation practices. This clarifies the stand of India’s ‘translating consciousness’ as a concept unique to India, and different from the West.

It was Hillis Miller who said that ‘translation is the wandering existence in a perpetual exile’ (cited in Bassnett and Trivedi 182). This is linked to the Christian theological idea of the fall from Paradise and the consequent exile. Devy remarks: “In Western metaphysics, translation is an exile, and an exile is a metaphorical translation --- a post-Babel crisis. The multilingual, eclectic Hindu spirit, ensconced in the belief in the soul’s perpetual transition from form to form, may find it difficult to subscribe to the Western metaphysics of translation”(135). Therefore, scholars here have to discover and try to understand translation in the context of Indian cultural history. When we read modern bilingual poets like Dilip Chitre, A.K. Ramanujan, R. Parthasarthy and Arun Kolatkar, we see that their source language is their first language. Tagore’s translation of Kabir, or Sri Aurobindo’s translation of Vidyapati are relevant antecedents to the bilingual poet translators. The former employs translation as a strategy to de-colonise their minds from the Western bias’ to imbibe a ‘truly Indian’ tradition. P. Lal (translator and critic) has made the following observation:

I undertook the translation of Indian in-practise, mostly Hindu-sacred texts, in the hope that the intimacy that only translation can give would enable me to know better what the Indian “myth” was, how it invigorated Indian literature, and what values one would pick up from it that would be of use to me as an “Indian” human being and as an Indian using a so called foreign language, English, for the purposes of writing poetry. (St-Pierre 143-144)

In the light of the perspective mentioned by P.Lal, it is evident that Indian translators have to realise that they are in a post-colonial phase where translation is a device to liberate and de-colonise themselves from the over-arching presumptuous positions of the West. Dilip Chitre (2003) realises these cultural and linguistic binaries of the Orient and Occident which are hard to reconcile, when he says: “I have been working in a haunted workshop rattled and shaken by the spirits of other literatures unknown to my ancestors... I have to build a bridge within myself between India and Europe or else I become a fragmented person” (311-312). Like Chitre, many of the Indian writers and translators, grapple with the problems of Indian identity and ‘Indianness’ in their writings and these emerge as their theoretical positions and practices. St- Pierre aptly substantiates this by saying that such an attitude ‘arises out of a desire to ground oneself more fully into the Indian source culture’ (143-144). Translation emerges as a stimulus to prod a search for ones roots. It becomes one of the inevitable and creative contrivances to feel a sense of belonging to one’s nation.

There are numerous Indian scholars who have contributed to what one can probably call the ‘Indian School of Translation Studies’. Harish Trivedi, Sujit Mukherjee, G. N. Devy, Dilip Chitre and Tejaswini Niranjana are some of them. Foregrounding the colonial history of India, these scholars discuss its impact on translation and its practise in the context of Indian Literature in English translation. In the course of their writings, they implicitly theorise the process of translation which is unique to India. Harish Trivedi (1996) has provided a fourfold division of Indian Literature in English Translation. It includes:

1. Indic and Indological translations, mainly translations of the ancient Sanskrit or Pali texts into English. Scholars like Sri Aurobindo, C. Mehta and P. Lal, come under this category.

2. Bhakti texts in translation from ancient and medieval times. For example: Tagore's translation of Kabir and Ramanujan's translations from South Indian saint singers.
3. Fictional works depicting various aspects of modern India. For example: works of Tagore or Premchand in translation.
4. Modernist writers in English translation.

Trivedi considers the first two as neo or post-Orientalist trends; the third, he says conforms to Fredric Jameson's inadequate description of the Third World National allegory. The last category however, is contrary to Jameson's view as it shows the flourish of cosmopolitanism and internationalism in the Third World (52).

It is unfair to label the first two categories as neo or post-Orientalist trends as these are by translators who belong to the colonized cultures and they translate into the language of colonizers rather than their own first language (Ketkar 3). It is true that Orientalism plays a role in understanding the colonial process, but the desire to relate to the East and West in a positive manner stems from the English educated Indian mind, who faces a tug-of-war between independence and the fear of alienation or a lack of belonging to the very nation one is born in. This condition is referred to by critics as the 'post colonial' predicament. Tejaswini Niranjana in her book *Siting Translation, History, Post-Structuralism and the Colonial Context* (1995), tries to investigate the complex interrelationship between colonialism, post-structuralist philosophy and translation. She draws our attention to the rather overlooked fact that translation occurs between languages that are hierarchically unequal, and that it is a mode of representation in another culture. In a colonizer-collonized culture and language binary, "translation...produces strategies of containment. By employing certain modes of representing the other—which it thereby also brings into being--- translation reinforces hegemonic versions of the colonized, helping them acquire the status of what Edward Said calls representations or objects without history" (3). Niranjana's concern is to probe 'the absence, lack, or repression of an awareness of asymmetry and historicity in several kinds of writing on translation' (9). More relevant to translations into English, Niranjana's theoretical position can also be applied to translations between Indian languages, more specifically, her reference to asymmetry and hierarchy.

Translation, in the post-colonial frame happens for political reasons. Though Susan Bassnett-McGuire has said that a translator treats the text in isolation from the culture he dwells, at his peril (14), we see how Indian translators subscribe by Nida's ethnolinguistic model, where a language is seen in relation to its culture or context as a whole. Harish Trivedi (1997) shows how Premchand's translation of Anatole France's *Thais*, was a quintessential political act as it attempted a sort of liberation of Indian literature from the tutelage of the imperially-induced master literature, English (407). Post colonial theory has indeed, provided a powerful analytical framework for understanding translation studies. Bassnett and Trivedi (1999), provide an interesting insight when they discuss the 'cannibalistic metaphor' of translation, where the colonizer nation (Europe) was considered the great Original and the colonies were copies, or 'translations' of Europe. Being copies, translations were of a lesser value and hence here the power-position of the colonizer as Supreme being (original as mighty) came into being. Consequently, European imperialist advances consumed the natives and their lands and hence emerged the cannibalistic theory. Translation is secondary and subservient to the original (1-4). Likewise many radical theories have emerged in the commonwealth countries.

Western linguistics is essentially monolingual and has no scope for interlingual synonymy, much unlike the Indian multilingual scene. The 'translating consciousness' paves the way for a potential openness to language systems. G.N. Devy believes that due to this consciousness, it is possible to develop a theory of inter-lingual synonymy. He is also optimistic while stating that an acceptable theoretical perspective on translation can emerge in India because 'it has a culture that accepts metamorphosis as the basic principle of existence' and its metaphysics is not challenged by the fear of exile (139-141). Here we notice a clear call by Devy to explore the possibility to develop an indigenous and native theory of translation using the Indian literary and cultural framework. He shows how the entire *bhakti* tradition of poetry had the desire of translating from the spiritually inclined Sanskrit to the languages of the common people.

Indian languages have suffered from the Caliban complex for quite some time. Translation may be one of the ways of restoring justice, dignity and harmony in different multilingual societies still recovering from the scars of colonial and post-colonial manoeuvres (Agnihotri, cited in Ramakrishnan 34). It is through translation

that the underprivileged languages and literatures are brought centre stage and the social sensitivity of readers/learners is enhanced. Translation negotiates relations of power, prestige and authority between languages in a continuous *movement* of transformation (emphasis added). Barbara Goddard in her essay “Culture as Translation” observes that in Quebec, culture is seen as a homogeneous enclave to be recovered and preserved and translation is viewed as a violation (cited in Ramakrishnan 162). In India, translation acquires an interdisciplinary verve in the context of a heterogeneous and multilingual culture. The noteworthy critic, Marathi novelist and essayist, Balchandra Nemade (1987), has lamented the lack of significant development of Indian translation studies. In an interesting observation he states that even if the original work is bad, it gets refined and polished through a good translation. He says that while the Western writers-translators like Ezra Pound and Dryden have theoretically discussed aspects of translation, great Marathi translators have stayed away from theorizing. He agrees with the commonly held view held by the translators working between Indian languages that it is easier to find approximate equivalence, genealogically and geographically speaking, in Indian languages like Marathi and Gujarati or Marathi and Kannada. He stresses on the need to study syntax, lexis and phonology along with stylistic aspects of literary Marathi using methodology of comparative linguistics. He has elaborately discussed cultural and sub-cultural aspects of translation and the problems of its evaluation. Nemade’s essay is of great significance to students of translation studies in India.

It is pertinent to note that translation theory is slowly being recognized as a relevant area of study in regional languages as more and more translations are appearing in these languages. Numerous essays of great worth by Indian students of translation studies are being published and are even available online. Very few scholars are concerned with the post-colonial perspective of translation but most of them, lay stress on the linguistic and pragmatic aspects of translation in order to formulate an ‘Indian theory’. A book like *Translation—it’s Theory and Practise*, edited by Avadesh Singh is a perfect example to cite, which incorporates a collection of essays written by eminent scholars of translation studies. With specific reference to the Indian situation, it brings together different aspects of the theory and practise of translation while mediating between linguistic, cultural and political territories. In this book techniques and problems of translation are discussed by giving references from Indian regional languages like

Tamil and Malayalam; the issue of ‘untranslatability’ in the multicultural and plurilingual Indian context is dealt with, and stress is given to the challenges of translating poetry from Sanskrit/Indian languages into Western languages.

Sujit Mukherjee’s book *Translation as Discovery and other Essays on Indian Literature in English Translation* (1994) acquaints us with the idea that “English has made it possible for an Indian text to be read or ‘discovered’ in translation more widely than it could be in any other language earlier” (Preface vii). With pertinent references to Indo-English literature in translation, Mukherjee shows how translation embodies ‘new writing’, helps to discover new insights and boosts love and patriotism towards ones country. He goes a step further to show how translation can give false witness to the original, in his essay “Translation as Perjury”. In this essay, he examines Tagore’s *Gitanjali* in Bangla and its translation as ‘Song Offerings’ in English, which won him the Nobel Prize in 1913, which is no translation but a ‘transformation’(102-124). According to him, a translation must necessarily be true to the original and act as a kind of lens, a viewing medium, through which the original may be scrutinized when necessary (149).

Paul St. Pierre in his essay “Translation in a Plurilingual Post-Colonial Context: India”, unravels the hegemonic positions within Indian languages which ultimately dilutes translation. Statistics of publications by National Book Trust (NBT) on translated works shows the dominance of English followed by Hindi and Marathi. Languages like Tamil, Telugu, Oriya and Urdu have a marginal percentage of published translations by NBT (Ramakrishna 141). Besides, relations between linguistic communities do affect the role given to translation. St. Pierre mentions Pranati Pattanaik’s doctoral thesis on “The Art of Translation” (1993), which emphasises the political nature of translation within the Indian context with specific reference to translations from the Sanskrit to colloquial languages (143). In the post-colonial period, translating one’s own work into English is an attempt to ordain status as English bears the colonial imprint. St-Pierre states:

...translation strategies reproduce more than mere meaning. The close examination of such relations and strategies makes it possible to elucidate the locations of power within and between cultures in a concrete fashion, and this should, it seems to me, be one of the goals of translation studies (145).

Taking a cue from St. Pierre, it is obvious that the process of globalisation and multiculturalism is affecting and threatening translation to a great extent in India. All in all, it can be safely concluded that the characteristic concerns of the existing 'Indian School' of translation studies includes the positioning of its colonial history and the ambivalent position of English as the multilingual Indian context. Indian literature in English translation is still in quest for a 'true identity' and the process of de-colonisation is ongoing. Departments of English in Universities are still to build bridges to meet other language departments to solidify the activity of translation. Most theories of translation, pertinent to the Indian context are enveloped in the regional Indian languages and are still waiting to be explored through translation. The so called Indian School of translation studies is right now an amorphous idea which needs to be concretized through serious research. Indian theoretical perspectives of translation studies can serve to enlighten researchers and scholars working in this field.

2.7 Select Glossary of Key Terms used in Translation Studies

In the discussion above several terms are used which are specific to Translation Studies, which may not be comprehensible to a lay person. Therefore, there is a need to elucidate the key terms used in Translation Studies, as it would help to simplify and understand them better.

◆ ***Cannibalism***

This is an approach proposed by Brazillian poets and translators Augusto and Haroldo de Campos. In this, the translator is equated to a voracious cannibal consuming the flesh of writers and benefiting from their strength. Translators deal with the ST in the way they please, their sole purpose is to be faithful to the target culture (Palumbo 15)

◆ ***Culture-bound terms***

These are terms or expressions referring to elements or concepts that are closely associated with a specific language and culture. For example: Konkani words like *Poush*, *Phalgun* (referring to seasons), or *rumdi*, *atmi* (names of trees), or *abolim*, *surangi* (local flowers) or *Shigmo*, *Dhalo* (local folk media) --- all these are instances of culture bound terms. The TL retains such terms which are most often 'untranslatable'. Such words are italicised and retained by the translator. A

Glossary may be used to explain these terms or their explanation may be given in parenthesis.

◆ ***Domestication***

This is a global strategy of translation aimed at fluency in style in the TL. The text(s) are carefully chosen to assess their capacity to be translated with a domesticating approach. Venuti (2008) sees domestication as involving an ethnocentric reduction of the ST to the TL values and opposes it to the alternative strategy of foreignizing. Sometimes it is also called acculturation as it indicates an attempt to erase signs of the foreign origins of the text.

◆ ***Equivalence***

This is a term which refers to the relationship of ‘congruence’ existing between an original text and its translation. According to Halverson (1997), equivalence can be seen as a relationship of ‘sameness’ or ‘similarity’, which however leads to the problems of ‘establishing relevant units of comparison, specifying a definition of sameness, and enumerating relevant qualities’ (210, as cited in Palumbo 42). However, each theory has a slightly different understanding of ‘equivalence’, and the term is understood, relatively.

◆ ***Dynamic Equivalence***

This is a mode of translation put forth by Eugene Nida (1964), which refers to a mode of translation in which the message of the ST is transported into the TT in such a way that the response of TL receivers is essentially the same as that of the original text receivers. This term is based on the principle of ‘equivalent effect’ and is contrasted by Nida with Formal Equivalence (see Palumbo 39-40).

◆ ***Free v/s literal Translation***

In ‘free translation’, the meaning of the ST is conveyed disregarding the formal and structural aspects of the ST. However, ‘literal translation’ is a translation strategy or technique involving a choice of TL equivalents that stay close to the form of the original while ensuring grammaticality in the TL. Newmark (1981) sees this as a significant strategy to translate texts like autobiographies, where the form and content are equally important (Palumbo 70).

◆ ***Hermaneutics***

It is the interpretation of something not understood into an understandable form, that is, a form which is absorbed by the cognitive interrelation of language,

conventions and interpretation. It also refers to the interpretation of Biblical or any other texts (Harris 147, Palumbo 56). George Steiner (1975) had coined the term 'hermeneutic motion', for his model of the act of translation (Palumbo 56).

◆ ***Intralingual, Interlingual and Intersemiotic translation***

Jacobson (1974) distinguishes between three types of translation:

Intralingual translation or rewording: i.e. an interpretation of verbal signs by means of other signs in the same language. Interlingual translation or translation proper: i.e. an interpretation of verbal signs by means of some other language.

Intersemiotic translation or transmutation: i.e. an interpretation of verbal signs by means of signs of non-verbal sign systems.

◆ ***Metaphrase v/s paraphrase***

'Metaphrase' is a term to refer to word-for-word or sometimes line-by-line translation, while 'paraphrase' refers to translation with latitude or sense-for-sense translation. It was John Dryden who had proposed his well known tripartite division of translation: metaphrase, paraphrase and imitation. In the last term, the translator takes the liberty not only to vary from the words and sense, but to experiment as he judiciously pleases (see Hopkins 4).

◆ ***Over translation and under translation (atyānuvaad ani alpānuvaad)***

When a translator translates more than what is required and adds information from his own experience, over-translation (*atyānuvaad*) takes place. On the other hand, when a translator is unable to translate wholly and faithfully and omits parts he finds difficult to translate, under translation (*alpānuvaad*) takes place. Udaya Narayana Singh (2004) says that under-translation (*alpānuvaad*) results in 'loss of meaning' or *artharhaas* and over-translation (*atyānuvaad*) results in 'gain of meaning' or *arthaagam* (57, see Budkuley *MTMC* 129)

◆ ***Source Language (SL)***

The language used in the Source Text (ST). The original text or Source Text (ST) is always in the SL.

◆ ***Target Language (TL)***

The language used in the Target Text. The translated text or Target Text (TT) uses the TL.

◆ ***Translatability***

This can be viewed as the capacity of meaning to be transferred from one language to another without undergoing fundamental change. Its opposite/counterpart, *untranslatability*, has been the subject of debate and discussions in the arena of translation studies, and implies an impossibility of transference of meaning from the SL to the TL (Palumbo 121).

◆ ***Translation error***

In the inadequate application of translation strategy or technique, the error which occurs is known as translation error. Broadly speaking, such errors may be seen to regard the inadequate transfer of ST content or the wrong selection of TL alternatives in terms of style, register or other aspects linked to the specifications associated with the translation task (Palumbo125).

2.8 Conclusion

This Chapter which discusses the definition, interpretation, theoretical perspectives and application of translation, will serve as the guiding chapter towards understanding the praxes of translation (undertaken by select translators) from the ST to the TT in the next chapter. The various Western and Indian theoretical perspectives will serve as guidelines and frames to discuss the translation of select Konkani fiction into English. Views from various translators sought through interviews will also be incorporated to deepen the understanding of the praxes of translation which they undertake. Thus, these theoretical perspectives will be gainful and useful in the discussions to follow in the next chapter where the ST will be juxtaposed with the TT in order to explore critical concepts like ‘equivalence’, ‘translatability’, ‘fidelity’ and ‘felicity’ --- all concerned with the critical discourse of Translation Studies.

CHAPTER THREE

Source Text (ST) to Target Text (TT): Critiquing the Praxes of Translators of Konkani Fiction into English

3.1 Introduction

Translated texts are understandably considered reflections of their respective STs. This brings Lehman's comparison to mind. He observes pithily that to "talk about translation is rather like talking about the glass in front of a picture when it is the picture itself that engrosses our attention" (Savory 180). This approach assigns a secondary status to the very enterprise of translation. It indirectly underscores the compelling presence of a translator as an essential medium between the ST and TT as well as the mediator between the reader and the ST through the TT.

However, translation is more than a figurative mirror-image of the original. It is not just an attempt at mimetic representation mechanically replicating cultural, lexical, semantic and aesthetic content from the ST to the TT. In the process of getting translated, a text undergoes metamorphosis incorporating transmutations in form/structure, syntax/lexis, cultural context and sometimes, semantic content in aspiring to reach an 'optimum translation'. Paradoxically, however, a work of translation may read better than the ST, or it may read worse than it. One may therefore ask: What then is 'optimal translation'?

The Macmillan Advanced Dictionary for Advanced Learners (2006), holds the meaning of the adjective 'optimum' as the 'most suitable within the range of possibilities' (998). Another understanding of 'optimum' or 'optimal level' is provided by *Collins Cobuild Advanced Illustrated Dictionary* (2010) as a 'state of something... the best level or state that it could achieve' (1098). Thus, 'optimum translation' implies the most suitable translation among the available/possible versions of a ST.

This Chapter examines the 'published' translated versions of Konkani fiction into English, which form the primary texts of this critical study, on the basis of four established criteria: **Equivalence**, **Translatability** and **Over/Under Translation**, **Fidelity** and **Felicity**. By juxtaposing a given ST with its TT(s), it is possible to understand the praxes of translation and assess the level of a TT version. This may also

bring into discussion the role of the ‘editor’ of the published translation. The radial-venn diagram below shows the inter-connectedness between ‘optimal translation’ and the four criteria stated above in bold.

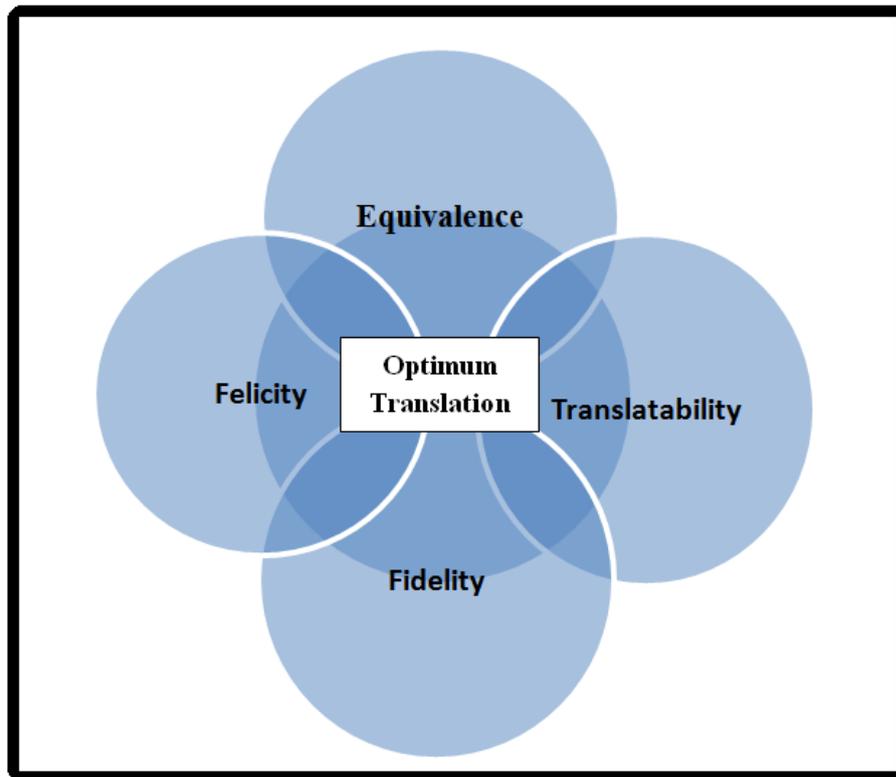


Fig. 3. Inter-connection of Optimum Translation with Four Criteria.

3.2 Notion of Equivalence

The various definitions of ‘translation’ enlisted in the previous chapter make obvious references to ‘equivalence’ as being fundamental to the process of translation. In translation studies, generally speaking, the term ‘equivalence’ denotes the relationship of sameness/congruence existing between the Source and Target texts. Prevalent in the sixties and seventies, the level of ‘equivalence’ would depend on the degree of this ‘congruence’ or ‘sameness’.

Despoine Panou in “Equivalence in Translation Theories: A Critical Evaluation” (2013), offers several critical views on equivalence to date in translation studies at a glance.

Vinay and Darbelnet (1995) recognise ‘equivalence’ as one of the procedures of replicating an original text in different words (32), and advocate a sensible replication through equivalents especially of idioms and proverbs. Jacobson (1959) asserts the impossibility of complete equivalence between words of different languages due to structural and lexical peculiarities. He argues for a linguistic approach through a creative negotiation.

Catford (1965), focussing on semantic transference as a unidirectional process, emphasises pragmatic ‘total translation’ involving the replacement of SL grammar and lexis by those in the TL. In semantic transference, “words” are significant as they carry the designative or referential or connotative meaning from the ST to the TT (20-21).

With inspiration from Chomsky’s TG Grammar (1965), Eugene Nida and Taber (1969) look at equivalence from a scientific point-of-view. Nida outlines two kinds of equivalence, viz. **Natural/Formal** and **Dynamic**. The former seeks resemblance between the ST and TT in form and content, while the latter advocates a sensible translation keeping in mind the readers of the TT (Panou 2).

Other twentieth century critics like Ivir, Cassangrade and George Steiner hold the idea that equivalence embodies a cross-cultural transference of ST into TT.

While Levý (1970) considers translations to be a ‘conglomerate of two structures’, semantic and formal, he also stresses the aesthetic aspect of translational equivalence (see Bassnett *TS15*).

House (1997) speaks about ‘functional equivalence’ where the ST and TT should ‘match each other in function’ (Panou 3) by employing pragmatic equivalents. F. Koller (1979) assesses equivalence by viewing the correspondence between the ST and TT, through pairs and contexts. He speaks of five kinds of equivalence: Denotative (extra-linguistic content), Connotative (lexical choices), Text-normative (text-types), Pragmatic (focuses on the TT receiver) and Formal (form and structure of the text).

Newmark (1981) replaces Nida’s Formal and Dynamic Equivalence with Semantic and Communicative translation respectively, where the former focuses on meaning while the latter on the effect on the TT readers (Panou 4).

Mona Baker (1992) holds the view that ‘equivalence is a relative notion because it is influenced by a variety of linguistic and cultural factors’ (6, Panou 5). She focuses on grammatical, textual and pragmatic equivalence, while distinguishing between ‘word-level’ equivalence from the ‘above-word-level’ one (6).

Evan-Zohar and Gideon Toury’s ‘polysystem theory’ highlights inter-related forms that outline norms constraining the translator’s choices and strategies. They hold semiotic phenomena (such as culture, language, literature, society) as whole systems, rather than conglomerates of disparate elements. Their focus shifts from semantic, formal and syntactic equivalence to pragmatic, communicative and functional equivalence (Venuti 123). With a focus on the ‘acceptability’ of the translated work in the target culture, the nature of equivalence gets determined by ‘a target norm at a certain historical moment’ (Venuti 149).

Pym (2010) opines that there is no ‘perfect equivalence’ between languages. It is always ‘assumed equivalence’. For Pym, the term ‘equivalence’ refers to ‘equal value’ between the ST and TT and can be established on any linguistic level from form to function (7, see Panou 5). He distinguishes between **Natural** and **Directional** equivalence; the latter which gives a translator the freedom to choose between various translation strategies by either adhering to TL or SL norms, thus giving the translation output ‘some kind of asymmetry’ (26, Panou 5).

Thus we see how contemporary critics hold manifold representations of ‘equivalence’.

3.2.1 Semantic Equivalence

Semantic ‘equivalence’ is determined by the congruence of meanings of the ST to that of the TT. The idea of **semantic equivalence** as elucidated by Catford and Newmark emphasises the importance of words and their meanings. In this context, a few examples from the translations of some of the primary texts translated by Vidya Pai will be interesting:

ST: ‘मुसुंडेवेलीं’ म्हारवां अजून उठलीं नात आनी इतले बेगीनच जेवन न्हिदलो तूं गणेश ?’ (काळी गंगा १०)

TT: “The ghosts in the grave yard aren’t awake yet, and you’ve finished dinner! And in your bed too! Asleep, Ganesh?” (KG 11).

Here the translator has provided ‘ghosts’ as a semantic equivalent for the word म्हारवां. ‘Mharu’ is a local term for a supernatural being, and the use of ‘ghosts’, aptly conveys the sense and spirit of the word म्हारवां, because the concept implied here is only general, not specific to the nature or function of these supernatural beings as good/bad, benevolent/malevolent. But the same cannot be said of the term मुसुंडी because in Konkani it refers to a cremation ground, and not to a grave yard. No doubt, the use of the term ‘graveyard’ communicates the implied meaning, but it is semantically not accurate. A semantical equivalent to the above sentence would have been: “Ganesh, the spirits in the cremation ground are not awake yet and you are already asleep after having an early dinner?” Here the term ‘spirits’ would also adequately capture the ambivalent nature of the concept in म्हारवां.

Another example from *Karmelin* can also be analysed from the angle of semantic equivalence:

ST: एके सुवातेवैली रोंपी हुमटावन दुसरेकडेन रोंपली म्हणटकीर सुरवेक कांय दीस ती बावता तशी गत्त कार्मेलीनाची जाली (*कार्मेलीन* 27).

TT: When a sapling is uprooted from one spot and transplanted elsewhere it tends to wilt for some time before it sets new roots (*Karmelin* 33).

The beauty in this translation is evident as the translator has resourcefully devised an apt single-word equivalent ‘transplanted’ for a three-word clause in Konkani i.e. हुमटावन दुसरेकडेन रोंपली, thus making a judicious use of **semantic equivalence** to convey maximum possible meaning through translation. Also, the use of the phrase ‘tends to wilt’ aptly conveys the semantic equivalence of the word बावता. However, despite the aesthetic as well as semantic equivalence of a major part of this passage, the focal relevance of Karmelin’s experience is missed out in the TT, as the translator overlooks or ignores the clause ‘तशी गत्त कार्मेलीनाची जाली’. There by, this otherwise apt translation falls short of being an optimum version.

Another example from the same novel which draws attention to the pragmatic and contextual relevance alongside semantic equivalence must also be analysed:

ST: काजराचो पयलो म्हयनो बरो गेलो. जुझे सकाळीं गाडयेर वास्को वतालो. सांजचो परतो येतालो. रातचो घोव जातालो (*कार्मेलीन* ८३).

TT: The first month after the wedding passed well enough. Jose would travel to Vasco early in the morning and return in the evening. He'd play the role of 'husband' every night (*Karmelin* 101).

In this passage, there is a well maintained balance with regards to the use of semantic equivalence in the TT. In fact, the passage brings to mind Nida's notion of Dynamic Equivalence particularly in the last sentence which is translated to convey both sense and accuracy of focus. 'रातचो घोव जातालो' in terms of Natural Equivalence would be 'He would become the husband at night', which would sound rather literal. What the author of ST is trying to say here is that Jose would have sex with Karmelin implying he would exercise his marital right as husband at night. The phrase "play the role of 'husband' every night" with the word husband in single quotes, accurately conveys the sense of the sentence from the ST in a more contextual and functional sense, and recalls the idea of House's 'functional equivalence. However, what the translator imposes on the translated version is 'every' night, whereas the ST does not emphasise 'every night'. It only refers to 'रातचो' (at night) implying 'habitually' he would 'play' the husband. As such this passage falls short of optimum semantic equivalence through the unnecessary exercise of over-translation. Besides, what the translator also misses out in the TT, is the semantic and contextual equivalent to the term गाडयेर which is the mode of travel (in all probability, the train, given that Vasco was well-connected by rail besides by road, and train was regularly preferred over bus by the commuters).

In this context, some examples from Naik's *Acchev* translated as *The Upheaval* will also reveal certain mismatches with regards to semantic equivalence. In all probability the translator has worked in haste and omitted significant details of the narrative. Even dialogues have been rendered rather perfunctorily. In fact, the details with the dialogues have been ignored in the TT. Hence, the reader of the TT is left to wonder 'who' the speaker is. Moreover, there are gross inconsistencies in rendering semantic and cultural equivalents which could have been surely avoided with help, investigation and cross-checking.

A few examples will demonstrate this adequately:

Example 1:

ST: “तूच सांग रे. दरेक कितें? कोंताक पडल्यार कोणय करतलो. पंदरा रुपया? वीस रुपया? तीस?” बाबूश्यान पावणेचे लास चडोवं तशें विचारलें (16).

TT: “You tell me. What will you charge for each trip? If the rates are good enough anyone will do the job. Well? Fifteen rupees? Twenty? Thirty? (13) (rest of the line is omitted in the translation).

In this translation, the omission of the entire statement ‘बाबूश्यान पावणेचे लास चडोवं तशें विचारलें’ dilutes not just the fidelity but also the beauty of the narration. It is important to note that this novel is steeped with economic and cultural motifs that are crucial to the narrative, but they also posit challenges to a translator.

However, that does not condone their omission from the TT. The omitted statement could have been translated thus: ‘Babuso blurted out rates as though calling the stakes at an auction’. This would be more in tune with the materialist context of the novel, as well as the ‘money-minded’ approach of Babuso. A similar rendering would have matched not only Catford’s ideas of ‘culture’ and ‘context’, but also Cassagrade, Ivir and Steiner’s idea of ‘cultural equivalence’. Moreover, it would meet House’s view of ‘functional equivalence.’ The reason for this is simple: in the in the context of mining, economic terms like price and profits, are of prime importance. Moreover, quoting prices in ascending order as though raising stakes at the auction is culturally quite relevant to the mining region, where playing with numbers through gambling and *matka* has been a quotidian affair.

Yet another example can also be discussed to underscore the importance of upholding the cultural context of semantic equivalence.

Example 2:

ST: “आतां त्या रोवाचो कोड्डूक शिजयतां.” रुक्मणीचो तोल केन्नाच गेल्लो.

“कितें?” आतां मात पंडरीच्यान सोसूंक जालें ना.

“हय. हय. कोड्डूक शिजयतां घोवाचो.” रुक्मीण त्याच आवाजान आडुली (१८).

TT: “I’ll boil them instead...make the bitter broth done at a funeral...”

“What!

“Yes, yes! A bitter broth to mourn my husband!” (14)

In the above example, one notices that the translator has left out significant details from the ST. The additional information after every direct speech expression with regard to the speaker, his/her reaction, tone of voice and so on, is very significant to dramatise the tension and provide finer contextual details to the reader. The translation, at several places in the TT, omits these finer details. A reader of the TT in English is left to wonder who the speaker is, or misses out the tone and temper in which the utterance is made. This reveals severe inconsistency in translation, making the translation enterprise fall short of adequate equivalence, fidelity as well as felicity.

Moreover, the use of the word ‘bitter broth’ as an equivalent to ‘कोड्डूक’ (which refers to rice balls for death rites), is culturally speaking, erroneous leading to a serious semantic mismatch as well. There is an apparent misconception over ‘कोड्डूक’ being considered कोड्डू (bitter) in the TT, which is not the case. Also, ‘कोड्डूक’ is treated as a liquefied commodity (broth) in the TT, where as in reality, it is solid cooked rice.

From the above examples, some serious inconsistencies with regards to semantic, cultural and sometimes contextual equivalence can be noticed. In like vein, aesthetic equivalence of ST is compromised in the translation of certain folk songs (*dhalo/fuggdi*) and idiomatic expressions in the select primary texts under study, rendered into English by the same translator.

3.2.2 Aesthetic and Cultural Equivalence through Idiomatic Expressions

While rendering the cultural expressions within the STs having metaphoric and idiomatic nuances, a translator holds a dual challenge: either to search for equivalent parallel expressions in the TL and convey their sense appropriately to the target readers or at least to outline their core essence lucidly without compromising much on the fidelity, felicity and aesthetics. A few examples of such translation will amplify this point further:

ST: ती कुळारा वतकीर कार्मेलीन मूस मारीत बसता (*कार्मेलीन २*).

TT: Karmelin had nothing to do after she was gone (*Karmelin 2*).

Here, the translator has preferred to provide an ‘explanation’ of a culture-rooted idiomatic expression ‘मूस मारीत बसता’ instead of rendering its English equivalent by way of parallel idiomatic expression like ‘sat twiddling her thumb’. Also, the translation avoids a culturally loaded term ‘कुळार’ meaning ‘maternal home’, as well as the implications of the clause ‘ती कुळारा वतकीर’ (once she goes away to her maternal home) to the social as well as the psychological status of Karmelin, who has no such refuge in a maternal home. And who is idle after Nooriya goes away. All this does not get conveyed through the blunt and drab statement ‘Karmelin had nothing to do after she was gone.’

However, in the following example, the translator has navigated the sense as well as the context and aesthetics of the TT with an aptly parallel idiomatic rendering.

ST: तेन्ना थंय एक किण्ण थंडाय पातळ्ळी. पाखांटे मोडिल्लो कावळो घब्व करून येवन मुखारच पडचो तशें जालें (हावठण ८६).

TT: A cold silence seemed to descend on the whole area. It was as though a crow with broken wings had suddenly fallen to the ground right before their eyes (TK 75)

Vidya Pai has managed to convey the essence of this idiomatic expression teeming with figurative language, quite well. Aesthetic and functional equivalence along with contextual relevance blends well here, in that ‘A cold silence seemed to descend’ employs an idiomatic parallel for तेन्ना थंय एक किण्ण थंडाय पातळ्ळी, where as ‘right before their eyes’ amplifies the intensity and impact of the onomatopoeia ‘घब्व करून’. One may call this an optimum version of balancing fidelity and felicity. The phrase ‘right before their eyes’ in the TT, is judiciously used to amplify the semantics of the word ‘मुखारच’. Such a balance is the key to an optimum rendering which gives importance to context, sense as well as culture.

3.2.3 Natural/Formal Equivalence

However, at times, such a balanced approach is found missing when the translator abides by sheer Formal Equivalence and gives a literal rendering to the TT. In *The Upheaval*, for instance, Vidya Pai has resorted to such translations of idiomatic expressions, what Nida calls Natural Equivalence. Consider the following example:

ST: श्या: ! तो मेलो येतलो ! हय. तो मेलो खऱ्यांनींच ! आतां कितें करप ? वचप ? जुझे पासत नाका. तो मेलो-सुटलो ! पुण लोकिचाराक ? लोकिचाराची माल्ली शेंडी ! (कामेलीन १६)

TT: Rubbish! That worthless corpse would have done nothing of that sort! Yes, now he's a corpse all right! But what should I do now? Go back? Not for Jose's sake, that's good riddance for all of us! But what will people say?... What do I care for people!... (19)

The use of what Nida has termed as Natural Equivalence has been stretched to the extremes by the translator in literally using 'that worthless corpse' for 'तो मेलो येतलो'. In fact, 'तो मेलो येतलो' does not refer to the corpse in the present case at all. This makes the translation literal and ludicrous. Instead, an equivalent English colloquial expression like 'that worthless bloke' could have been an apter alternative. In the last part of the above example, the slang utterance 'माल्ली शेंडी' has been rendered fairly as 'What do I care ...' to bring out the sense of the ST expression. However, an equivalent idiomatic expression like 'I care two hoots' could have been considered to infuse some degree of Dynamic Equivalence into the translation.

In rendering passages from ST into TT to meet desirable translational objectives, there is a need to 'domesticate' expressions from the TL which is culturally distant to the SL. As Mona Baker puts it, a translator needs to go beyond the 'word-level' semantic context into the 'above-word-level' pragmatic relevance (Panou 4). An example here will help to explain this:

ST: आवऱय! कामेलीन कितलें भियेल्लें ? (कामेलीन २)

TT: Oh mother! How scared Karmelin had been! (Karmelin 3).

The local slang expression, 'आवऱय!' has been literally translated as 'Oh mother!', making it so comical and lacking sensible cultural and pragmatic equivalence. Instead, using an English expression such as 'Gosh!' or 'Good Lord!' would have been an alternative to optimal equivalence in the TT. Here's another example:

ST: "अवचिन्न. आडमायत्यार थार दिनासतना आडुता. म्हयन्याभितर आवयक खाली आनी आतां कोणाक खावंक रडटा ? मेल्यार सुटिल्लों हांव" (काळी गंगा २२).

TT: “Damned creature...Bawling all the time! Ate up its mother within a month...who does it want to eat now? If only it would die..! (KG 23)

The expression ‘ate up its mother’ sounds very literal, and lacking the felicity required of literary translation of fiction. An alternative version could have been: ‘She’s finished off her mother...who will she consume now? It would’ve been a relief if she died!’. If translation of idiomatic expressions takes into account the cultural context as well as the semantics of the ST, they would be adhering to Nida’s Dynamic Equivalence, or House’s idea of Functional Equivalence.

In this regard, Xavier Cota has made a more concerted effort at translating metaphors and idiomatic expressions as seen in Mauzo’s *Tsunami Simon*. Some examples of these are:

ST: घरभर नाचपी बुला मरतसान घारांत काळोख जाला (सुनामी सायमन ३).

TT: Bula was such a live wire. When she died a pall of gloom descended on us (TS10).

ST: दुलसिनाक विचारले बगर निर्णय घेवपाचें मार्सेलिनाच्या मनांतच नासलें. पूण तितले भितर आंतोनेतान फोण्ण मारलें. आनी मागीर एकोड्यान निर्णय घेवपाबगर पर्यायच उरलो ना (सुनामी सायमन २०).

TT: Marcelin was not prepared to take a decision without consulting Dulcin. But Antonette had let the cat out of the bag, which had left her with no option but to take the unilateral step of eloping (*Tsunami Simon* 32).

Cota has wisely used expressions such as ‘a live wire’, ‘pall of gloom’ so creatively, to convey the semantic and aesthetic sense from the ST. The use of the idiomatic expression ‘to let the cat out of the bag’ seems to be more than just an equivalent to ‘फोण्ण मारलें’, in that it captures the implied sense of the ST passage, even better than the expression ‘फोण्ण मारलें’ does in the original. It not only attempts to convey the sense of what the ST intends to say but brings to mind Pym’s ‘assumed equivalence’. Here, the translator has exercised what may be described as Nidean Dynamic Equivalence instead of just a literal translation.

3.2.4 Pragmatic and Cultural Equivalence through Adages and Metaphor / Similes

Konkani *mhon’neo* or ‘sayings’, metaphors/similes are distinctive to the language and rich with the hidden grains of native thought and folk insights. Translation faces the Herculean challenge to translate them optimally in the TL, with carefully rendering the

context and culture of the ST into the target culture. Pragmatic equivalence as suggested by Koller (1979) and Baker (1992) plays a key part in such translation.

With regard to the above, the two translators, Vidya Pai and Xavier Cota have done a commendable job. Consider the following examples from Vidya Pai's translation of Mauzo's *Karmelin*:

ST: भुरगेपणांतल्यो यादी ह्यो फुगांवांच्या मावांवरी. आंगभर फुगांव येवन वतात. तांच्यो मावो काळांतरान नश्ट जातात. खंयूय एकदोन मावो मात जल्मभर सांगात दितात (२७)

TT: Childhood memories are like the scars left by a bout of chicken pox. The blisters cover one's body. The scars they leave behind heal with time. Only a few deep scars remain for the rest of one's life (32)

ST: ह्या सांजे उजवाडांत ताजी सोबिताय चडच फुलिल्लेवरी दिसताली. कातीची तिकसाण आनी नाजुकसाण हात्याच्या पानांवरी दिसताली. काळ्यापिंगशा केंसांची ताजबाण.... केंसांक नाक तेंकोवन स्वास भरून घेवचो अशी इत्सा जाताली, दोळे तें तरी नवें, सुंदर, भव्य अप्रूप पळयिल्लेवरी लिकलिकताले....हांसनासनाच तें हांसता कशें दिसतालें. मुखामळावैली प्रसन्नताय भंवतणाकूय फाटीं घालताली. आग्रेलाल्या दोळ्यांच्यो बावल्यो एकसारक्यो पळयतकच रावल्यो...(४८)

TT: Agnel was staring at Karmelin who seemed even more beautiful in the evening light. The fragile softness of her skin glowed like the tender petals of the *hatho* flower. Her brownish black hair made him want to bury his nose in its depths and breathe deeply of its scent. Her eyes glowed as though they had seen something strange and new and beautiful...she seemed to be smiling all the time and the pleasant glow of her persona seemed to pervade everything around her. Agnel could only stare at her..... (58)

In both the examples, the translator has managed to capture the sense and essence behind the SL and its culture. The translator has gone beyond the linearity of words to capture the flavour of the ST in its entirety. Beautiful expressions like 'fragile softness of her skin' for 'कातीची तिकसाण आनी नाजुकसाण'; adjectives like 'strange and new and beautiful' for 'नवें, सुंदर, भव्य अप्रूप' and comparative expressions like 'seemed even more beautiful' for 'सोबिताय चडच फुलिल्लेवरी दिसताली' in the TT, are equivalents which bring out the sense from the ST through what Dryden calls 'metaphrase', in order to balance pragmatic and cultural equivalence. Of course, one could always improve on these for an optimal effect. For example, the last line could be improvised as: 'Agnel could only

stare at her with frozen eyeballs’, to incorporate the semantics of ‘दोळ्यांच्यो बावल्यो’ in the TL.

In *Kali Ganga* too, Vidya Pai has attempted to overcome several challenges at similar translations. To illustrate:

ST: “येदी व्हडली जाल्या घोडय, तिळाची अक्कल ना” (८२).

TT: “Grown as big as a horse but not a grain of sense!”(77)

ST: पूण मंजूळाचो जीव तो केदो. तशें तें मनान, कर्तुबान घट्ट, पूण सानुलीच कूड ताजी. काम करचेली उमेद आसली पूण शक्तच पावनासली (१०६).

TT: But Manjul was a mere slip of a girl, a slightly built figure who, though strong of will, lacked the physical strength needed for such work (99).

ST: “कित्याक कसता धर्तरेचें हड्डें फोडून? हो एकेक पाशाण कसो दिपळो काडून घाला. म्हज्यान फोडूंक जावचो ना” (१०७).

TT: “Why tear out the heart of the earth like this...such massive clods, like boulders...I can’t break these!”(99)

ST: करूंक गेलो गणपती, जालो माकड (६४).

TT: He’d meant to sculpt a Ganpati but had created a monkey instead! (61)

All the above translations embody a ‘pragmatic equivalence’ in rendering the SL into the TL, with due sensitivity to the cultural context of the ST, using expressions like ‘mere slip of a girl’ or similes like ‘as big as a horse’ and ‘such massive clods, like boulders’. Thus, there is a noticeable free-flow in the rendering even as it salvages the semantics and the aesthetics in the TL. A few sayings or *mhon’neo* from *The Upheaval*, will further elucidate this talent for translation:

ST: खिणभर हातपांय वातडिल्लेवरी जावन तो शेतांतलें बावलें कसो उबो रावलो (अञ्जेव ३).

TT: For a second the strength drained from his limbs and he stood there, limp as a scarecrow in the field (TU 3).

ST: बीं तशें भात (अञ्जेव ९).

TT: You can judge the crop by looking at the seed (TU 8).

Although, then a novice at translation, Vidya Pai has to be credited with having managed to translate adages and similes in a fair manner. The sense and semantics is well balanced and the reader can understand the context by merely reading. This brings to mind Newmark's 'communicative approach' to equivalence. Though one finds an inherent felicity in these renderings, there is still scope to improvise to attain an optimal translation.

Sometimes while elaborating on a saying, the translator has messed up by giving extraneous information which is incongruent. A quintessential example of this is seen in *Karmelin*:

ST: पानवेली निमतान मसकाक उदक अशी म्हणणी आसा (कर्मेलीन ८).

TT: There's a saying that the drumstick tree thrives on water that is poured about its roots to nourish the beetle leaf creeper twining about its trunk (*Karmelin* 9-10).

Here the translator has misunderstood the context and so the TT is deficient in pragmatic, contextual and semantic equivalence. An alternate translation could read: 'There's a popular saying that the drumstick tree thrives on the water meant for the creeper entwining it.'

Such translators need to pay attention to culture and context of the ST. They have to work hard and improvise, edit, enhance and even re-write their own rendering in order to infuse them with 'felicity' i.e. the pleasing style of writing, in order to reach an 'optimum translation'. The translation should look like an organic whole with a free-flow of its own. One agrees with Qurratulain Hyder when she says: "Translation requires both skill and creativity. The translator ... has to be faithful to the text and at the same time interpret the original in a way to render the translation as readable as the original" (Prasad 76-77). Thus, creativity and skill in translation along with fidelity to the semantics, culture, aesthetics and pragmatic context of the ST are equally important aspects to be kept in mind while undertaking the task of translation.

3.2.5 Translating Poetry: Challenges of Balancing Structural, Semantic and Aesthetic Equivalence

*It sounded wonderful in Greek,
Translation robbed it of its magic;
Although that tongue I do not speak
It sounded wonderful in Greek.*

Evelyn Lambart (quoted in Savory 6)

The well-known Robert Frost adage viz. ‘Poetry is that which gets lost in translation’, seems congruent to what his contemporary Evelyn Lambart asserts. Both feel that translation robs poetry of its original ‘magic’.

Undoubtedly poetry has a charm and magic which a translator must find doubly challenging, as compared to prose fiction to render into another linguistic and cultural cauldron with due fidelity and felicity. There is power in the language of verse, power which stirs and moves. There is rhythm, music and cadence, metre and sometimes rhyme. Besides, there are the other daunting challenges it shares with its prose counterpart such as those posed by the syntax and structure, metaphors and idioms, culture-specific nuances and native terms of SL which are often quite untranslatable.

A poet may seem to compose a verse spontaneously, but a translator has to battle with the various challenges to craft an optimal and felicitous rendering of ST into TT. Thus, the task of a translator of poetry can be nerve-wrecking, almost frustrating if s/he is dogged by the inability to find not only equivalent terms and notions but also apt forms, sounds and rhythms to transmute ST into the TT. However, despite the fear that the poem lose its ‘magic’ in translation, poetic translation has to strive to preserve semantic sense and beauty of the verse while attempting to retain manageable facets of its ‘magic’, even though its structure and syntax may not always be preserved in translation due to distinct nature of languages and their cultural contexts.

To return to the quote of Lambart: it may have sounded wonderful in Greek, but translation too may *add* to the magic! In *Translation as Recovery* (2009), Sujit Mukherjee holds the view that translation not just discovers new ideas and perspectives, but also goes through a process of metamorphoses to make it living and dynamic. He opines that “[A] novel or a poem or a play in the original tends to get fixed in form as soon as it becomes widely known...Precarious as this may sound, translation bestows

an indefinitely long life upon a text whose original career may have terminated much earlier had it not drawn a translator's attention" (42).

Indeed, modern views towards poetic translation (in particular) have by and large undergone a transition. Ideas like 'transcreation' and 'free translation' have offered unlimited possibilities to a translator. Through consistent praxes of poetic translation, translators have also evolved their own creative techniques to balance sense and semantics, metre and music, rhyme and rhythm, fidelity and felicity ---- borrowing a word here and there, 'foreignising' and 'domesticating' ideas and expressions, using creative equivalents and at times even retaining the SL word to trap the cultural flavours of the ST into the TT.

Indian translation theoretic perspectives are particularly pertinent in understanding the oeuvre of poetic translation. The task of the translator gets complex as mere *bhashantar* (inter-lingual transference) may not suffice. In fact, creative strategy of *roopantar* (adaptation) may better suit this enterprise. It provides scope to modify names and places to suit the cultural context or even readerly expectations of the TT. Translators may transcreate a ST into a target culture by using loan-words and borrow notions through the process of 'naturalisation'. In the primary texts under study, there are several instances where the translator had to face the challenge of translating poetry. A few examples will help to illustrate further.

Vidya Pai has made a fair attempt at translating poetry from STs like *Acchev*, *Kali Ganga*, *Karmelin* and *Havthan*. As a debutante translator, rendering *Acchev* as *The Upheaval* into English, she must have found the novel full of poetry, songs of folk dances like *dhalo* and *fuggdi*. So it seems but natural for a novice translator to fumble at the challenge. Thus, Vidya Pai is seen to have conveniently left out poetic verses and songs in her translation. This has continued with later translation too.

For example, she has omitted eight lines from the *dhalo* in her translation of *Kali Ganga*. At other places in the TT she has done what Dryden calls 'paraphrase'; rendering a quatrain or two with a concise summary of two lines. Here are a few examples from the ST and TT along with a suggested translation; the latter is provided as an alternative to indicate the possibility of poetic translations to ensure optimal effect.

Table-1

ST – <i>Acchev</i>	TT- <i>The Upheaval</i>	Suggested Translation
<p>उड्डे उड्डे मोरा मोरा आमी जावुंया आकाच्या घरा मोर गेला गे गगनाला सीतेबाईच्या लग्नाला (४५)</p>	<p>Leap! Leap O peacock! O peacock, let us go to my aunt's house Up into the sky leaps the peacock Away it goes to Sitabai's wedding (30)</p>	<p>Fly O Peacock, fly thou high Let us go to aunt's dwelling Lo! The peacock's up in the sky Soaring to Sitabai's wedding. <i>(Translated by Rashmi Rathi)</i></p>
<p>बोरा बाये बोरां वल्लीभर बोरां आमच्या बराबर खेळोक येयल्या खारयाली पोरां(४७).</p>	<p>Berries, my dear berries, A basket full of berries They've come to play with us The fishermen's children (31)</p>	<p>Berries, O lady, berries A wicker basket full of the same Children of the fishing folk Have come to join us for a game. <i>(Translated by Rashmi Rathi)</i></p>
<p>म्हाजे होट्येंत शेंवटो शेंवटो केंसराचो घोव ल्हेंवटो ल्हेंवटो (४८)</p>	<p>In the folds of my dress there's a fish you see... Kesar's husband is greedy..greedy! (31)</p>	<p>In the folds of my sari lies a mullet, a mullet Kesar's husband has a gluttonous gullet! <i>(Translated by present researcher)</i></p>

Table-2

ST – <i>Acchev</i>	TT- <i>The Upheaval</i>	Suggested Translation (Translated by present researcher)
पांच निम्मू पिकले वारी वास गेला लांब दुरी सक्काळचे पारी शेट येयला दारी शेट येवून माळयेर गेला हात मारून रंग केला बाप्पा म्हाजा गरीब भोला बाजार मोटा पैसा खोटा अदीक माया येयना त्याला (४६)	Five lemons turning ripe Cast their scent far and wide At the break of day The Shet is here, to stay (30-31) (The second quatrain is omitted in translation)	Arrives the Shet, He climbs the stairs Shows his colours, Enjoys the fare My poor innocent father! Big mart fake money Cannot love craftily.
हो सोरो माडाचो हो जांबय पाडाचो हो सोरो माडयेचो हो जांबय च्हेडयेचो(५२)	This wine is distilled from the coconut palm This son-in-law is left to ripen This wine is distilled from the areca palm This son-in-law is a son of a whore (34)	This distilled palm brew This son-in-law, a wretched shrew These spirits from the areca nut This son-in-law, born of a slut!

It is quite evident that the TT translation(s) has not been able to recreate the charm of the sensuousness of rhyme, rhythm, metre and the overall ‘magic’ which overflows in the ST. The TT barely manages to convey the semantic skeleton of the ST through its free verse rendering. Structural and cultural equivalence seems to have taken a backseat here. However, the alternative (suggested) translation is only to indicate that poetic translation may strive to retain at least a semblance of its ‘magic’ if a translator makes an additional effort towards optimization. The suggested translation in the first two examples in Table 1 attempts to retain the rhymed lines, not in the *aabb* form as in the

ST, but in the *abab* form more suited to TL. Though structure changes in Rashmi Rathi's translation (made on request), she hopes to capture some degree of felicity while remaining faithful to the semantics of the ST. This is reminiscent of Pym's Directional equivalence in that the translation bears traces of an assumed equivalence while it compromises with structural asymmetry.

In the third example, the TT translator has managed to salvage the rhyme but has translated a specific variety of fish 'शेंवटो' only as 'fish' (a general class) and has also lost the 'pun' on the word hinting at sexual innuendo. The suggested translation uses its accurate English equivalent 'mullet' with a repetition to emphasize the intended pun of the ST. There is also the use of alliteration in 'gluttonous gullet' to make it naturalised in English as well as to ensure rhythm of the line, along with its rhyme.

Consider the examples cited in Table 2: In the first example, the translator of TT has only translated the first quatrain of the octave. She has conveniently omitted the translation of the second, perhaps because it was heavily laden with folk expressions and a dark semiotics. This poem has been transcreated in the 'suggested translation', trying to convey the sense of the poem to the readers of the TT. Inevitably, some words have to be added, the octave had to be stretched, the rhyme scheme and structural equivalence altered, internal rhyme revised to infuse limerick effect in the verse. The merit of such a transcreation is that it tries to render the entire verse, rather than omit it for convenience of translation.

In the second example of the TT translation, there is a gross inconsistency noticed in the semantic transference of 'हो जांबय पाडाचो' to 'This son-in-law is left to ripen'. It is obvious that the translator has understood the term 'पाडाचो' in terms of fruit-plucking, not as it is meant to imply 'of bad intent/action'. The beauty and 'magic' of this verse is further lost in the absence of rhyme and parallel rhythm in the TT. However, the suggested translation endeavours to surmount these losses.

There is always loss or gain in poetic translation. Translating folk poetry from an Indo Aryan Prakrit descended language like Konkani or Marathi into a Germanic language of Indo European family like English is indeed a challenge, difficult but not impossible. A translator of such poetry brushes with several problems: tone, temper, word-equivalence, semantic fidelity, structure, verse-subtleties like metre, rhyme and so on.

D. Kesava Rao in his essay “Search for Equivalence” sums up these challenges and states:

A poem is a very complex verbal construct in which sound and sense are inter-linked in a special way. By its articulation and silences, its rhythm and form, it acquires associations which sometimes lie on the border of the unknowable. Translation wrenches these elements apart, resulting in a loss of some of these... True equivalence, as is sometimes achieved in prose, is perhaps not always possible in poetry (Vinoda and Reddy 61).

Despite all this, one may overcome many of such challenges with the help of one’s transcreativity. A translation may further go on to become a ST for another translation in yet another TL. This second TT, twice distant from the original ST may have further losses. As Ranga Rao puts it, “Translation is transmission of creative energy. Like the more mundane electrical energy, the longer the distance over which it is transmitted, the greater the scope of loss” (Vinoda and Reddy 127). There are lexical problems, cultural issues as well as the translator’s own limitations which come in the way of poetic equivalence. It is here that the translator requires dexterity as well as knowledge to handle a poetic translation from a SL which has a culture poles apart from the TL culture.

An example of an optimally creative version of verse is seen in the translation of the song “निस्तयांचें काजार” rendered as “The Wedding of the Fish” in Mauzo’s *Tsunami Simon*. Xavier Cota admits to have taken help from his friend José Lourenço to accomplish this feat. Each of the quatrains with *aaaa-bbbb-cccc* rhyme scheme has been rendered into two quatrains each with *abab-cdcd-efef* rhyme scheme. The poetic structure and syntax is re-defined in the translation, but along with semantics the aesthetic flavour of the ST is well preserved.

ST- सुनामी सायमन	TT- Tsunami Simon
<p>इतले म्हणसर भायल्यान येवून तेंकलो होंवेर हालोन-धोलोन बोंबिलन तांचो होंवेर काडलो भितर खाम्पीबुरांट ,बुरांतो, कोंकरां माटवांत नांचो माटोवभर गाद्याक नाचोंक मेळ्ळें ना तेका आसली सोंडि हातभर</p> <p>आख्ख्या माटवांत सोबीत न्हेसून आसलली वेल्ली कापसाळ्याक नसाय जाली, वेल्हेक नाचयता म्हूण कल्ली मुडदशी आर्रोस चोरतना तिका शेतकान धरली तिसऱ्यो- खुबे गजाली करीत, झेमता म्हूण कुल्ली (37)</p>	<p>By this time the bridal party At the door was seen Bombil swayed to and fro And escorted them right in.</p> <p>Khampi, Burantto , Konkor Danced all round the place The Swordfish couldn't dance at all With a foot-long nose in his face.</p> <p>Silver Fish was the best dressed In that wedding hall by far The Anchovy got jealous Seeing her dance with Silver-Bar</p> <p>Silver Fish caught Ladyfish As she was stealing pulao Cockle and Clam murmured See how the Crab is dozing now (50).</p>

The translator has managed to balance sense with structure and semantics with the aesthetics to create an appealing traditional song with rhyme and rhythm neatly in place. At places, the ST words like names of fish which do not have precise equivalents in English, are retained. The TT reader notices with admiration the effort of the translator. The modesty of the translator admitting diffidence at poetic translation and thus seeking external help is also noteworthy. Also, commendable is the thorough research done to find the English equivalents for fish such as *kapsali*, *vel'li*, *muddoshi*, *kal'li* and *gaadhho*. The beauty of rhyme and rhythm is also captivatingly manipulated in the translation. However, Konkani names like *Bombil* are retained when an English equivalent

(Bombay duck) was available, while the fish ‘शेतक’ is wrongly translated as Silver fish, an equivalent to ‘वेल्ली’.

In Mahabaleshwar Sail’s *The Kiln*, in attempting to translate the traditional *Ovis* (wedding songs), Vidya Pai has managed to paraphrase the ST but has completely lost the beauty and ‘magic’ of the verse. A suggested translation is provided to reiterate the possibility of poetic translation without compromising on semantic felicity and caaesthetic losses.

ST- <i>Havthan</i>	TT- <i>The Kiln</i>	Suggested Translation
न्हवऱ्या घरा तांब्याचें गे तामण न्हवरो गे रुपान गोरोगोरो बामण... शकुंतला बाय गे लजता कित्याक फुला न्हवरो येतलो बसून गे माचुला... (99)	The bridegroom’s house is filled with copper vessels He’s fair and handsome like a Brahmin Why do you blush Shakuntala? Here comes your groom, seated on a palanquin!(88)	Copper galore in the bridegroom’s house Fair like a Brahmin, Prospective spouse... O Shakuntala, why do you blush, my flower? The groom, in a palanquin, will come to your bower... (Translated by Rashmi Rathi).

In the above example, the sensuousness of poetry in the ST is lost in the TT translation as it is paraphrased in free verse. The suggested translation however endeavours a rhymed rendering, albeit by adding words like ‘bower’ and ‘prospective spouse’.

The idea of a utopian or perfect translation is never possible. K. Ayyappa Paniker sums up this view when he asserts: “No translation is perfect in an absolutist sense. The expectations of the readers of the original may be different from those of the readers of the translation. Hence judgments will always vary. It is difficult to assert that a bad translation is better than no translation” (*Indian Literature* 137). Therefore, the criticism of translational work should not be judgmental. The efforts of the translator need to be appreciated. An example of such ‘efforts’ of the translator is seen in the rhymed poetic snippet rendered in *The Kiln*.

ST: 'कुंबाराले मातयेंत खडे, मडकेक गेले तडे...' (*Havthan* 49)

TT: 'Potter, potter salt in clay. Potter's pots are cracked today!'(TK 44)

Suggested Translation: 'Pebbles in the potter's clay, and so the pots have cracked away!' (*Translated by Rashmi Rathi*).

Here there is no attempt at literal translation, but instead a 'lateral' or sensible translation is done. Quite literally, the line means that the potter's pots have given way since the clay contains pebbles. The TT translation has given a twist to meaning, though the addition of salt to clay too would result in the same. The beauty, rhyme and overall aesthetic and semantic essence of the verse is well balanced and this seems to be an example of Pym's 'assumed equivalence', where there is no semantic congruence but sense and pragmatic equivalence prevail. The suggested version however, is an attempt at giving an optimal version.

In Mauzo's *Karmelin*, there are numerous Konkani chants recited on festivals and the translator has retained the SL word in the TT. Here is an example to illustrate this:

ST- <i>कर्मेलिन</i>	TT- <i>Karmelin</i>
'आमगे s म्हार गोवेर्नादोर, तुमगेs म्हार एरिकादोर. 'कुs ह्य.'... 'आमगेs म्हार दुडवांचो, तुमगेs म्हार गुवाचो. 'कूss हुs य.' (56)	Our Mharu is (a governor) "Governador" Your Mharu is (an enema can) "ericador".... Our Mharu is made of cash your one is made of shit (67)

It is indeed appreciable that the translator of the TT has retained the Konkani words and given their meanings in parenthesis. Instead of 'shit' (a natural equivalent), the word 'trash' (if used) would have attained greater semantics as well as poetic equivalence, better rhyming, and might have come closer to an optimum version. But the translator has preferred a literal translation through Natural Equivalence, at the cost of the poetic punch in the lines. As a translation in *verse libre* or free verse, it is still worth the effort. However, the use of *Mharu* (a supernatural being) as an equivalent to *Mhar* (a marginalised sub-caste) brings in a semantic distortion and cultural mismatch to the TT.

In *Karmelin*, there are several poetic narrations which have been well rendered into English by Vidya Pai. Consider the following example:

ST: जिणेच्या वस्त्राचेर विणिल्लें आग्नेलाचें फूल विसकटून गेल्ल्यान थंयचें वस्त्र जिरजिरिल्लें. आतां थंय जुझेन कपी मारिल्ली. ही कपी एकजीव जालीच ना (८३)

TT: The beautiful flowers Agnel had woven on the fabric of her life had withered away, the cloth in these places was frazzled and worn out. It was up to Jose to darn and mend those portions but the patches he sewed on didn't seem to match the rest of the cloth (101).

This attempt at translation is commendable. The translator has balanced aesthetics with sensible semantics and has grasped the author's intent while rendering the lines into translation. She has used elaborate words in translation to be faithful to the ST and provided additional explanation to get to its precise meaning. Equivalents for words like 'जिरजिरिल्लें'=frazzled and worn out, 'जिणेच्या वस्त्राचेर विणिल्लें'= woven on the fabric of her life and 'विसकटून'=withered, are so apt and judiciously chosen to be close in semantic fidelity to the ST.

Moreover, the same degree of faithfulness to the ST and its content is not seen in the translation of the *naman* to the Gods and deities of the village in *Kali Ganga*, which is also translated by Vidya Pai. The translator has omitted these *naman* verses in translation and has devised short-cuts to summarise verses to avoid the challenge of translating poetry. The *dhalos* are omitted completely; as a folk –form its presence would have been the highlight of the Konkani novel in English translation. A few examples will help to enlighten further:

ST: रान मारूं, रान मारूं फळसाचें गे फळसाचें,
रामनाथ देवा देवूळ बांदूं कळसाचें गे कळसाचें ।
रान मारूं, रान मारूं आंब्याचें गे आंब्याचें,
सांतेरी देवी देवूळ बांदूं खांब्याचें गे खांब्याचें ।
रान मारूं, रान मारूं किनळेचें गे किनळेचें,
म्हादेवा देवा देवूळ बांदूं माळयेचें गे माळयेचें ।(45)

ST: साडे तीनशें दाणयो रथा तुज्यो घुडयो...

..... देवांत देव ती सोबे गे, देवांत देव ती सोबे (45)

Both these are not translated in the TT. There is no attempt made at even paraphrasing or summarising the essence of the *dhalo* song. This is in gross violation of a translator's unwritten code of fidelity.

In *Kali Ganga*, the poetry in the play put up by Jairam with the school children, is translated with a fair degree of fidelity, although some of the lines in between are summarised in translation. For example:

ST- काळी गंगा	TT- Kali Ganga
मोगाच्या पावसान दगोच दिलो, पोटऱ्यार पडना जावन । कशीकन्न घालू गेण धनया कशीकन्न घालू गेण । सोंपलो म्हजो भाताचो गोटो, पोटाक पावना जावन । कशीकन्न घालू गेण धनया, कशीकन्न घालू गेण ।(63)	The ryot then talked of how the rains had failed and how they had eaten up all their stock of paddy when the landlord demanded (60).

Translating folklore is indeed a challenge. The poetry here emerges not just out of the text but also has a concealed subtext. The lines above depict the pleadings of a tenant farmer who is burdened by debt and is unable to repay his borrowed money to the money-lender/ landlord, when the latter insists on repayment and begins negotiating a deal to exact his pound of flesh. Such poetry beckons the translator to employ creative strategies to translate with sagacity, while negotiating with what Mona Baker (1992) calls 'word-level' and 'above word-level' equivalents.

The challenges of attempting poetic translations in the five novels under study have been met differently by Vidya Pai and Xavier Cota. There is a noticeable maturity and gradual growth in reaching an optimal translation level in the later novels translated by Vidya Pai. One can see her consistency at improvement, over a decade i.e. from 2002 to 2011. However, in *The Upheaval*, she could have rendered the folk poetry with some more effort and creativity. But one cannot help but notice how mature some of her poetic translations have got in her latter novels like *The Kiln*. The omission of verses in

the translation of *Kali Ganga* is unjustifiable; at least a summary was surely called for. In *Karmelin*, though there is little verse rendered in translation, the effort is appreciable.

In comparison, it appears that Xavier Cota has gone a step further to take help from a friend in order to add a poetic finesse to his translated song “Wedding of the Fish” in *Tsunami Simon*. This translation is simply brilliant (unfortunately, no credit is given to José Lourenço, the actual translator) and is a case-study of doing poetic translation of folk songs despite challenges of culture, folk-lore, rhyme, rhythm, tone, tenor, meter, melody and so on, with excellence. By overcoming these challenges, such translators have shown that it is possible to make a translation reverberate with the ‘magic’ which poetry affords.

Problems of translating poetry arise from structural and lexical differences between Source and Target languages, the distinct cultural contexts of the ST and TT and also due to inadequacies of a translator who may or may not push his/her limits to exact the best output through a faithful, felicitous and optimal rendering. According to Chandra Rajan (1994), aesthetic sense and literary discretion of a translator are of paramount significance. He observes: “In translation each language makes its own stringent demands in diction, syntactical structure, tone and so on and these have to be met hopefully, in a balanced manner” (140-141). Poetic translations are indeed demanding. They require balancing of the Nidean ‘Dynamic Equivalence’ with Pym’s ‘Directional Equivalence’ to negotiate optimal level of equivalence. With this the temperament and approach of the translator also matters.

It has been pointed out that equivalence blurs the limits of semantics, syntax and lexis to incorporate culture, context and the translator’s personality. Savory outlines this in *The Art of Translation* (1957) thus:

In addition to familiarity with the language of the original, in addition to ability in writing English, and in addition to knowledge of the subject matter, there is to be sought *a psychological affinity between author and translator*. . . Mr X may be a better choice than Mr. Y, not because of his literary ability nor because of his scholarship, but chiefly because of his personality (emphasis added 72).

Thus the notion of equivalence gets specific focus depending on the choices made by the translator, who in turn is influenced by ‘a psychological affinity’ with the author. Perhaps, this is one of the reasons why most short stories by Damodar Mauzo are

translated by Xavier Cota as one can notice this affinity present in the duo; an unexplainable chemistry which makes them successful as a team.

3.3 Translatability and Over/Under-translation

Translatability, as discussed earlier, is the potential of a ST to be semantically as well as stylistically transferred to the utmost possible degree of equivalence without incurring unnecessary lexical, structural or contextual alterations. The inability to negotiate optimum translatability may result in less or more equivalence leading to under/over translation.

In negotiating equivalence in the TT, a translator may provide additional semantic connotations and cultural nuances leading to over-translation (*atyānuvaad*). On the other hand, s/he may fail to achieve optimum equivalence consciously, unconsciously or perhaps due to the sheer ‘untranslatability’ of the ST resulting in under-translation (*alpānuvaad*). As a result of over/under translation, evidently, there is either gain or loss of meaning, respectively. This in an implicit way affects translatability.

A close reading of the novels *The Upheaval* and *Kali Ganga* reveals that portions of both these have been under-translated, missing out significant details, omitting several parts of the texts. The following example from *The Upheaval* illustrates this fact:

ST: उकत्या आंगार तुवालो भोंवडायलो आनी तसोच दाव्या खांदार वडयलो. कोनशाचो दांडो उजव्या हातांत घेतलो. दांड्यानूच ल्हव्याची शेंदरी कवळ्ळी. आनी ओणव घालून उखल्ली आनी घरांतल्या मदल्या अदर्या पाऱ्यार दवरली. पेडवेर येवन तो आंगणांत थुंकलो (१९).

TT: Then groping for his stick, he staggered slowly out of the hut (15).

A suggested translation will show the degree of under-translation incurred in the TT:

Passing the towel over his uncovered body, he threw it over his torso. Lifting up the stick from the corner, he rolled up the mat on the floor with it, then bent down to lift up and placed the rolled mat on the parapet in the house. Stepping on to the verandah, he spat in the courtyard (*Translated by Rashmi Rathi*).

This is a perfect case of sheer under-translation (*alpānuvaad*), where the translator has left out almost the entire passage of the ST, mistranslating only ‘दांडो हातांत घेतलो’ as ‘groping for his stick’ and ignoring all the rest of the description in the passage. Here

translation appears a manipulative tool to construct a TT fully disloyal to the ST, omitting almost all significant details, inserting ‘groping’ unnecessarily and ignoring all the personal, psychological and cultural nuances of the passage. Further, devoid of both apt equivalence and felicity, a close reading of *Acchev* and *The Upheaval* shows how the translator has brushed aside most cuss words, foul language and attempted an apparently ‘puritan’ translation. The crass and crude language used by the drunken truck drivers is given a polished aura in the TT, thus making the translation a ‘socially correct’ rendering.

The above example draws attention to question the liberty taken by a translator. Pratibha Ray in her essay ‘Translation --- A labour of love’ opines:

As regards the liberty of a translator, it may be seen that translators have either condensed or expanded the length of certain expressions, and have sometimes compressed or elaborated an idea of the original text. They also in course of their rendering, alter words and expressions based upon their sense, judgment or fancy. But how free they are and to what extent such latitude could be permitted remains a matter of perpetual controversy (Gupta 107).

Ray’s views are pertinent for a translator who negotiates with translatability, taking undue liberties with the ST, compromising equivalence. While the translator of the above cited passage has resorted to **under-translation**, the translator of Mauzo’s *Tsunami Simon* had recourse to **over-translation**. The following example from *Tsunami Simon* should suffice:

ST: आगो, म्हुगे पाय मुजीक काश्टी मारून वेळेर वयतालो. हांव लांबाडा घालतां. फाल्या सायमन व्हड जातरी पेंट घालून वयतलो... (सुनामी सायमन 40)

TT: ‘My Dad used to wear a *kasti* loincloth. I wear a lambada. Tomorrow Simon will wear jeans... **Besides, haven’t you noticed that most of the tourists roam all over Goa in shorts? To that Dulcin would calmly point out, ‘Yes, I’ve seen several, moving about in their underwear. Do you want to follow them?’** (TS 54) The part in bold is an outright addition to the TT.

Xavier Cota, who admits to translating with prior consent of the author, sometimes even hand-held by the author, takes much liberty with the ST probably to create a ‘novel

effect’ in the translation. Another example from the same text would elucidate this further:

ST: “खंय व्हरता रे म्हाका घारा या न्हू?”

“या. पयलीं थेटराको वयता. सांजे आदसा पिच्चर चवया ” (*सुनामी सायमन* ४१).

TT: ‘Where are you taking me? Aren’t we going home?’

‘I’m going to Osia Multiplex to book a ticket. We’ll go for a movie this afternoon’ (*TS* 55).

The translator here has taken unbridled license to ignore ‘या’ (let’s go) and to substitute ‘theatre’ with ‘Osia Multiplex’, little realizing that the traditional fishermen of Colva were unacquainted with the idea of a Multiplex in the times when the ST was set. Is this a faithful rendering, or an over-translation (*atyānuvaad*) of the ST or an excess rendering where new data is imposed on the TT? Another illustration here will help to illuminate this point:

ST: सायमनाक कळनाफुडें तो तसोच धांवलो. पंदरा मिण्टांभितर सायमन गुळी घेवन हाजीर (22).

TT: Simon rushed out of the house and was back in fifteen minutes with a strip of the paracetamol tablets (34)

While the author makes a mere mention of tablets (गुळी), the translator goes a step further to mention the name of the drug i.e. paracetamol. Such an example (so common in a Mauzo text translated by Xavier Cota) is a perfect case of something more than mere over-translation; one may even call it ‘excess-rendering’. The translator oversteps his limits, claiming to fill in the gaps left by the author (This is mentioned by Xavier Cota in a personal interview with the present researcher). Can a translator (or even an author), give excess information through a translation? Can a translator take such liberties and tamper with the ST with his own tweaks? This remains in the words of Ray, ‘a matter of perpetual controversy’ (stated above).

However, the controversy gets problematised when we read, Qurratulain Hyder, an author and self-translator, who herself is known to make constant changes in her self-translations, believing that only an author as self-translator holds the prerogative to improvise the ST through the TT. Yet, in one of her interviews she emphasises firmly that: “[A] translator has to be faithful to the text, and she doesn’t have the freedom to

make changes as it is somebody else's text" (Prasad 77). A similar view is held by Theodore Savory in *The Art of Translation* (1957), where he says:

One reason for the advocacy of faithfulness is that the translator has never allowed himself to forget that he is a translator. He is not...the original author, and the work at hand was never his own; he is an interpreter, one whose duty is to act as a bridge or channel between the mind of the author and the minds of his readers (51).

With these views, it is clear that fidelity to the content as well as the context of the ST is the core principle in translation, since equivalence and fidelity are inter-connected to translatability, and hold the key to optimal translation.

A translator has a more challenging role unlike the author. The author has no obligation to anyone, except the prospective reader. But the translator has to do a tight-rope walking to be faithful to both, the author, ST and the Source Culture, to ensure that the work is at-home and fits well in the TL and Target Culture. One can only agree with Sujit Mukherjee who in his book *Translation As Discovery* (1994) reiterates the idea of 'fidelity' and says: "A translation must necessarily be true to the original and act as a lens, a viewing medium, through which the original may be scrutinized when necessary"(149). The notion of equivalence is thus connected to the idea of faithfulness and felicity in the task of translation, which will be discussed at length in this Chapter.

3.4 Re-building through Translation to balance Fidelity with Felicity

As discussed in the previous chapter, translation is much more than a mere rendering of meanings and utterances from the ST to the TT. It is a re-construction or a re-building of the ST in another language and culture. If rendered skillfully and with **fidelity** (semantic, contextual and cultural), the TT will seem to be almost like an original work with an intrinsic **felicity** (pleasing style in the written form) of its own. Many translators and even editors justify inaccurate and unfaithful translations and even senseless omissions by calling them 'transcreations'. S.R. Faruqi in his essay entitled "Language, Literature and Translation" vehemently silences such translators and says:

If translation is creation, we need not waste our time with vague or inaccurate terms like "transcreation" or "free rendering". All such terms do nothing but conceal bad translations, or translations which either improve upon the original or insult it...A translation is a work of art in its own right, but it is worthy to be called a translation only if it gives us as much feel of the original as possible...A creative translation is one

whose maker is at home with the literature and traditions of the language he is translating from (Gupta 64-65).

A creative translation is a reflection of the efforts put in by the translator to familiarise himself/herself with the TL and Target Culture at the same time. The historian Daniel Boorestin holds the view that translation is a great device of exploration (Gupta 66). The translator has to study, research and probe to investigate the new domain/subject he/she is going to re-build through the enterprise of translation.

A quintessential example of this is the translation of Mahabaleshwar Sail's *Havthan* as *The Kiln* by Vidya Pai. The translator, who hails from Mangalore and lives in Kolkata, was given the task to translate a novel concerning the life of potters who live on the Goa- Karnataka borders. From the rendering, it is very clear that the translator had to delve deeply into the subject of pottery, learn the culture-specificities, tools and processes of the trade in order to faithfully render it into English. *The Kiln* is a re-building of *Havthan* in a different language to an English reading audience. Consider the following example from this novel:

ST: हांव भुकेक खायनय आसलें कुंडो पूण रांडाव सुनेल्या, तिगा नातरांल्या पोटांत कितें घालतासलें. बायलांनी चाकाक हात घालूंक फावन, चाक घुंवडावन तांचेर चालां-गळे काडूंक फावना, मडकी पेचूंक हातांत पेटणें, फातर घेवंक फावना, पेटून ती सरी करूंक फावना. रांडाव बायलेन चाकार मडके गळे काडप म्हणजे भुरग्याक जल्म दिल्ली खबर खंय. बांदून घातल्यात हातपांय. तरीय आमी पाळ्ळे पूर्वजांले नीतनेम, नीट पाळ्ळे. सुनेकय तेंकां जाय तशी रांडाव करून दवरली. फक्कत बिनगळ्यांचीं मुणकी आयदनां रेखलीं (*हावठण* १३).

TT: I might have survived somehow, but what would have happened to my widowed daughter-in-law and three grandchildren? A widow must not mould a lump of clay on the potter's wheel, she must not beat a pot into shape. Throwing clay on the wheel and giving it shape is like giving birth to a child, they say. They've tied our hands and feet with restrictions like these, but we followed the ancestor's dictates. I turned my daughter-in-law into a widow, just like they wanted. We only fashion rim-less earthen vessels that do no need to be thrown on the wheel (*TK* 11-12)

From the above translation it is evident that the translator has done a close study of the cultural practices of potters (in this case, potter-widows) to be able to translate faithfully. The process of kneading clay, beating a pot to shape, throwing it at the wheel, widows forbidden to use the potter's wheel (चाक) or the baton (पेटणें)--- are closely

researched by the translator to be able to understand the Source culture and render it with fidelity and felicity in the TL. As Steiner puts it, translation is “a living search, a flow of energy between past and present and between cultures” (Gupta 64). A translator immerses him/herself into the Source Culture and brings out a new experience in the TT. In doing so, (s)he becomes conscious of the limitations of his/her own language (TL). Eventually, such a translation becomes a new creation in its own right and embodies a free-flowing and pleasing style, thus indicating ‘felicity’. It seems to be quite at-home and comfortable in the TL and its context.

A similar exercise is undertaken by Xavier Cota in Mauzo’s *Tsunami Simon*. Here the translator, in consultation with the author sets out to research and investigate the traditional *ramponkars*, the nitty-gritty of their trade, English equivalents for the names of various varieties of fish, fishing equipment and traditional practices linked to fishing in South Goa by Catholic fishermen. Geographically and culturally familiar with the ST and Source culture, Cota admits to have taken help from reliable sources to render appropriate English equivalents of fish-names (Konkani names are retained at some places) and fishing equipment mentioned in the ST. A few examples are: *kallunder* (9) is pearl-spot, *talle-pedve* (25) are Sardines and oily Sardines, *ghol* is sword fish, *moddso* (50) is snapper and *bangddo* is mackerel. Some names of fish which are retained in the SL include: *hiskadi* (16), *tokio* (42), *bombil* (50), *zaar –belzaar* (62-63), *khampi*, *burantto*, *konkor* (50). The translator has sagaciously retained words related to fishing and has provided meanings alongside. A few examples are listed from his translation:

- *Voddim*: canoes (25)
- *Ramponn*: traditional fishing net (32). *Ramponnkaars* are traditional fishermen.
- *Paath*: long boat with a crew of ten fishermen (42)
- *Donnkim*: dinghy boats (67)
- *Horbol*: dragnets (67)
- *Aryaman*: crucial fish-spotter (43)
- *Khaddum*: the floats on the upper side (46)
- *Osor*: the weights of lead and stones on the lower side (46)

In *Tsunami Simon*, the translator has retained 75 untranslatable Konkani words, about a dozen Tamil words, 12 names of fish and a few words related to fishing equipment. Xavier Cota dislikes the use of glossary/footnotes at the end of the translation or a page,

calling it a boring exercise which disturbs the trail of thought of an avid reader. Hence, he retains the original Konkani term and simultaneously provides its equivalent meaning, alongside, as indicated in the above illustrations. Again, there is an inherent ‘felicity’ in the style with which the rendering is done as the reader reads the untranslatable ST word retained in italics with an explanation alongside, with ease and comfort.

Thus, a re-building through translation to balance Fidelity and Felicity is made possible with a display of commitment and extra-effort on the part of the translator, who ends up working (at times) much more than the original author. (S)he researches, digs through archives, flips dictionaries and thesauruses and makes endless inquiries to get to the crux of the text (s)he works on.

3.5 Yours (Un)Faithfully: Mauzo’s “Teresalo Ghov” – One Story, Three Translations!

While undertaking the task of translation, the ideas of ‘fidelity’ and ‘felicity’ have often been drummed into a translator’s mind. While the former is understood as fidelity to the ST, culture and the author of the original text, the latter refers to ‘a pleasing or appropriate style or manner of expression’. At all translation workshops, the translators are cautioned to be extremely ‘faithful’ in the enterprise of translation. One is prodded to ask: faithful to whom? To the author, to the reader or to the ST? When one translates, the translator (in a pragmatic way) becomes the author of the Target Text (henceforth TT). So which author has fidelity to be directed towards; the ST author or the TT one?

The other issue is: which reader? Is it the reader who will read only the TT, and doesn’t understand a word of the ST language or culture, or a reader who has read the ST and wants a different experience after reading the TT? These queries are important and have a special place when one tries to theoretically understand ‘faithfulness’ in the translation process. Indeed, this has been a long debated subject among critics who ruffle feathers when translators take undue liberties with their task at hand.

Damodar Mauzo’s “Teresalo Ghov”, a Konkani short story published in *Ganthan* (1971) has been rendered into English by three translators. Augusto Pinto first translated it as “Theresa’s Man” in 1990, as it was published in the September issue of *Goa Today* (GT) and appeared with vivid pictographic illustrations as is typical of a

magazine like GT. This story gained popularity when it appeared in the Manohar Shetty edited *Ferry Crossing* (1998), but this time the translator was an architect, Sacheen Pai Raiker. Incidentally, this text and story is prescribed for the Final Year BA English class. More than a decade later, Mauzo released a collection of his Konkani stories in English translation, viz. *Teresa's Man and other Short Stories from Goa* (2014), translated by Xavier Cota. It was here that the title story, "Teresa's Man" caught the eye of many as it shot to fame.

The tale is set in Goa of the seventies where the idler husband Peter alias Pedru is pitted against his working wife Teresa, who is suave, stylish and is the butt of the village gossip as she is very imposing and supposedly dominant. Her figure-hugging skirts and mode grooming, is a demand of her job as a receptionist. On one occasion, while Peter drops her to the station on his cycle, she almost misses her train. But the timely intervention of a handsome stranger who airlifts her into the bogey is a subject of snide remarks passed on to Peter by his tavern-mates, neighbours like the Africa-returned Guilherme and his father, and even his own mother. The story ends on a violent note, when Peter can't take it anymore. He pedals his way home with Teresa on her return home. Furious with rage, he pummels her with slaps and blows. The henpecked hubby now becomes a wild bull, thus sparking a debate whether or not there is a feminist slant to this story, which remains open-ended.

However, the concern here is primarily linked to its translation, not merely the themes and issues portrayed therein. How faithfully the translation is rendered to balance the semantics, cultural sense and the aesthetics of the Source culture and how at-home it is while blending with the Target culture. This will be discussed while simultaneously placing the three English translated versions along with the ST (original text), to understand the theoretical positions taken by each of them. The three versions will be abbreviated thus: Augusto Pinto (AP), Sacheen Pai Raiker (SPR) and Xavier Cota (XC).

The opening lines of the ST can be juxtaposed along with the three translations and studied.

ST: दोळ्यांवयले न्हिदेन केन्ना कूस माल्ल्या .पुण आंगांतली आळसाय कूस परतुपाक लेगीत तयार ना .सकाळ फुडचें थंड वारें आंगार शिरशिरी हाडटा .पुण पांयां कडलें पांगरूण काडपाक लेगीत पीटर आळसाय करता .

तेरेज मान्यांत आसाशें दिसता .उदक घसघसायिल्ल्याचो आवाज येता .पीटराक मनांतल्या मनांत तिडक येता . भाणांत उदक भरप हांवें आनी वारोवप मात हाणें? पुण मोट्यान म्हणपाची माणुसकी ना .तेरेज रोखडेंच तिखसाणीन म्हणटालें ,‘जोडप हांवें आनी मोडप मात तुवें?’ (गांथन ४४).

AP: He wasn't sleepy anymore, but his sluggish body doggedly refused to recognise this. He shivered in the cool morning air and dug himself deeper into the comfortable quilt.

Theresa was in the bathroom. He could hear the splashing of water. A spasm of annoyance shot through Peter: 'It is I who must fill water and she coolly wastes everything'. But he dare not say this aloud. She would only have snapped back: 'And should I be earning and you squandering everything' (GT 48).

SPR: Sleep had vanished from his eyes, but the lassitude refuses to go away. The cold morning breeze sends shivers down Peter's spine but he is too lazy to pull the bed sheet over himself.

He knows Theresa is in the bathroom; the sound of water slashing reaches his ears. The sound irritates him. 'I have to fill up the vat with water and all she does is empty it'. He does not dare voice his thoughts though, since he knows what Teresa's acidic retort would be (FC 56).

XC: Sleep had fled Peter's eyes long ago but the lethargy in his body does not permit him to even turn on his side. The early morning cold makes him shiver but he is too lazy to pull up the sheet. The sound of splashing water tells him that Teresa must be in the bathroom. Peter is irritated. My job is to fill up that big copper *bhann*--- and it is her privilege to drain it! He dare not voice his thoughts, though, because it would draw this retort from Teresa: 'Yes! Just as it is my job to earn the money and your privilege is to spend it! (TMOS 104).

While all the three translations give a sense-to-sense translation, it is clear that the AP version is quite different from the other two. In terms of faithfulness and felicity, the AP translation has the least credibility owing to the following reasons:

- The tense used is 'past' which is poles apart from the 'present continuous' used in the ST.

- The mention of Peter is not made in the first paragraph in the AP version, while the ST makes a mention of the same. This confuses the reader of the AP translation in the beginning.
- The mention of ‘dug himself deeper into the comfortable quilt’ is an implication or an assumption, though the original mentions that Peter was too lazy to pull the sheet (as given faithfully by XC). The translator seems to have used Pym’s idea of ‘assumed equivalence’.
- AP has unnecessarily added words like ‘comfortable’ and ‘spasm’ and avoided translating important words like ‘bhann’ which SPR translates as ‘vat’ and XC retains the original.

One has to remember that the AP translation was published in 1990 and eight years later in 1998, perhaps unaware that it was already translated, SPR translated ‘Teresalo Ghov’, not as ‘Teresa’s Husband’, but like AP, as ‘Theresa’s Man’. ‘Teresa’ was anglicized as ‘Theresa’ in the AP and SPR versions. Augusto Pinto is of the opinion that the latter versions were inspired by his translation as they used his title of ‘Man’, as the focal theme was the manliness of Peter which when antagonised, resulted in the display of rage through violence.

In the SPR version, we see a wavering dose of fidelity and felicity, knowing that it is heavily edited by Manohar Shetty, who has apparently no clue about its correspondence to the ST. The last line of implicit Teresa’s retort is abruptly omitted with an implied word ‘acidic’, which accounts for lack of fidelity to the ST and the author’s intention.

However, in the XC translation one observes an overarching confidence of adding much more to the ST. ‘कूस परतुपाक लेगीत तयार ना’ has been translated as ‘does not permit him to even turn on his side’ which is an obtuse translation. This confidence arises in XC due to the fact that he translates with the consent and presence of the ST author, and all his additions to the ST are accepted in good faith as embellishments to naturalise the translation. One can cite more examples to illustrate this translator’s liberty.

Notice the following excerpt from the same story:

ST: “पीटर” गिलेर्म साद घालता .पीटर हरशीं थंय रावनासतना वचत आशिल्लो .पुण कालूच गिलेर्मिलो पाय आफ्रिकेसावन आयला खंय .कितें हाडलां येतनां तें पळोवया म्हण पीटर सायकल घुंवडावन गिलेर्मिल्या दारांत हाडटा .

गिलेर्मीलो पाय सालांत वल्लेराचेर बशिल्लो आसता.

“आरे! पीटर न्हूं रे तो! केसो आहाय रे ” फिर्गी भास उलयिल्लया-भशेन पाय विचारता ,“किदें कोत्ताय रे आतां ?”(गंथन ४८).

AP: “Pee—t-e-rr”. It was Guilherme calling out. Normally Peter wouldn’t have bothered to stop. But he had heard that just the previous day Guilherme’s father had returned from abroad, so he was curious to know what he had brought back with him. Peter swerved into the compound and braked before the door of Guilherme’s house. Guilherme’s father was sitting outside on a rocking chair.

“Hello! Now isn’t that Peter! How d’you do?” said the father in a foreign accent.

“Well, where do you work now?”(GT 49).

SPR: ‘Peter,’ Guilhermina calls. Peter has no intention of stopping at Guilhermina’s house, but he has heard that her father has returned from Africa. Curious about what he has brought from Africa, Peter turns his cycle around to Guilhermina’s house. Her father is lounging on an easychair in the veranda.

‘Peter, isn’t it? How are you? And what do you do now?’ He speaks with a pronounced accent (FC 60).

XC: ‘Peter!’ Guilherme calls out. Peter would have cycled on but he’s heard that Guilherme’s father has come down for good from East Africa only yesterday. He is curious to see what stuff he’s brought, so he turns his cycle around. Guilherme’s dad, in a colourful kitenge shirt favoured by Africa-returned Goans, is relaxing in an easy chair in the hall. ‘It’s Peter, isn’t it? How are you? He gets up and shakes hands with Peter. ‘So how are things? What are you doing now?’ he asks with a foreign accent (TMOS 108-109).

When one compares these three translations with the ST, it is obvious that the XC version is overloaded with tweaks and additions from the translator’s own experience as an Africa-returned Goan. While reading it per se, without comparing it with the ST, it sounds realistic and free-flowing. But the ST does not make a mention of ‘come down for good from *East Africa*’ (emphasis added), nor does it mention of the clothes--- ‘in a colourful kitenge shirt favoured by Africa-returned Goans’. Moreover, there is no clue whatsoever in the ST about Guilherme getting up and shaking hands with Peter.

Remembering that the story is written and set in the 1970's, the translator has forgotten that there was caste and class consciousness which prevented the upper strata of society from shaking hands with the so called, lower class idlers and alcoholic wastrels like Pedru. There is also a big physical distance between Pedru who is still on his cycle near Guilherme's gate, and 'Pai' who is seated on an easy chair in the living room. Such self-additions or tweaks by translators, amount to transgression and violation of an unwritten code of fidelity which the translator has to abide by.

We also see in the AP translation that, incongruent equivalents are used: for instance 'rocking chair' for *voltaire*, which should be 'easy-chair'. In Konkani language, rocking chair is called *dholtaire*. He has also sadly missed the 'Africa-returned' element in his translation and has misrepresented the figure of Guilherme's 'Pai' sitting in the living room/hall as merely 'outside'. This version goes off tangent and completely misses the bus of 'fidelity'. However, the loud call of "Pee—t-e-rr" to amplify the ST " पीटर", surely deserves praise for its creative rendering.

It is interesting to note that in the SPR translation, names are tampered with. AP has mentioned Guilherme (the Portuguese, with the 'o' silent), SPR makes it a female name---Guilhermina (this displays sheer ignorance and is highly defiant of fidelity), while XC is faithfully retaining the original name Guilherme. The ST is obviously hinting at a male, not a female name, hence the name 'Guilhermina' by SPR, is unacceptable.

Prathibha Ray in her essay "Translation--- A Labour of Love" opines:

When a creative writer lays his hands on translation work, though only occasionally, he is found to be most welcome. In this process he feels the work as his own, and seriously his expressions are more spontaneous and lucid, but there always lies the danger of the writer in him dominating, trying to assert himself and superimposing on the original work of the author. In this he may share the same feeling and emotions as that of the author in his role of being an artist, but he must also combine with it the trait of a scientist—being exact and accurate, so that he would succeed in being faithful and true to the original work. Thus translation is a function that blends creative faculty of an artist with the objectivity of a scientist (Gupta 107).

To what extent can a translator be a libertine in his task of translation, remains a debatable question. But one can agree with Prathibha Ray in perceiving the enterprise

of translation in a scientific manner with exactitude and faithfully rendering the ST in the TL, blending objectivity with creativity. It is always a fear for a translator who does not comprehend the cultural nuances of the ST, to literally translate, word-to-word. This amounts to witless and ludicrous rendering in the TL. To illustrate this, another example will be pertinent at this juncture.

ST: “किदें ? बायलेक सिर्विसेक धाडटाय ? व्हेरी बॅड ! केसो दादुलो रे तूं ! बायलांक केन्नाच ‘ फ्री ‘ सोडूंक फावोना .तीं माथ्यार बोसतात मागीर .दादुलो म्हळ्यार--- “ इतल्यान गिलेर्मीली मांय थंय पावता आनी पाय आपणांक ‘ कच्च ’ करून ब्रेक लायता (*गांथन* ४९).

AP: “What! You send your wife to work? That’s bad! Very bad! What sort of a man are you? You must never allow a woman to be free. She’ll sit on your head, mark my words! A man is---” At this point Guilherme’s mother appeared on the scene and one could almost hear the screech as the father jammed the brakes down on his tongue” (*GT* 50).

SPR: ‘What? You send your wife to work? What kind of a man are you?’ exclaims the father. ‘You should never give freedom to your wife. She’ll get too big for her boots, you know. A man should...’ He bites down on his words as Guilhermina’s mother appears on the scene (*FC* 61-62).

XC: ‘What? You remain idle and send your wife to work? Very bad! What sort of a man are you?’ he exclaims. ‘Never do that, my boy’, he adds paternally, ‘or she’ll get too big for her boots. Women should be shown their place. A man should...’ He stops as Guilherme’s mother comes in (*TMOS* 110).

A quick look at the three translations clearly indicates a case of ‘literal versus lateral translation’. The AP version is so ‘literal’; one cannot fail to laugh at the mention of ‘she’ll sit on your head’ as a translation of the idiomatic expression ‘तीं माथ्यार बोसतात मागीर’. Also, the translation of the last line by AP is quite raw and verbatim, lacking an inherent felicity. However, the SPR translation has tried to use a somewhat akin (though not perfectly accurate) English equivalent idiomatic expression ‘too big for her boots’. In doing so, the felicity of the translation stands tall. (A suggested version may be: She’ll lead you by the nose). It is very likely that, the SPR translation in 1998 was a blue-print for XC to translate it yet again in 2014, and so he has borrowed the same expression from SPR. Translators like SPR (in this case), use their own creative

judgment, alter words and expressions attempt at ‘lateral’ translations as opposed to ‘literal’ ones, without compromising on fidelity to the semantic, cultural and aesthetic sense of the ST.

The problems of translating a text from an Indian regional language to a foreign one (like English) are broadly divided into linguistic and cultural categories by Catford (1965). His take on ‘untranslatability’ is clearly indicated when he says:

Translation fails --- or untranslatability occurs --- when it is impossible to build functionally relevant features of the situation into contextual meaning of the TL text. Broadly speaking, the cases where this happens fall into two categories. Those where the difficulty is linguistic and those where it is cultural (44, cited in Gupta 131).

Every language has its own phonology, syntax and cultural milieu. The more culturally distant the ST culture is from the TT culture, the greater the difficulty faced in translating. Since translation aims at bridging the ‘cultural gaps’, a translator must pay special attention to the transference of socio-cultural nuances that have been encoded by the ST author into his writings. The three translations of “Teresalo Ghov” from Konkani into English have not been able to capture the dialectical subtleties of the Catholic Konkani dialect of the characters, but they have delivered the plot, ideas and events of the original story with considerable effort. What is gained and lost in translation will be an oft discussed matter, but ‘fidelity’ and ‘felicity’ will always make a translation a translation, or else a translator will plunge into the shoes of a quasi-author.

Mauzo’s Konkani story in English translation, with three veritable renderings is indeed a prize for a researcher to juxtapose and compare them with each other and the ST. Each version has its own peculiarities, inherent felicities and even flaws. It is left to an intelligent critic and scholar to unravel and study them theoretically.

3.6 The Editor: A New Entity in a Published Translation.

As a process which re-builds or re-constructs through Dynamic Equivalence ensuring that the balance of Fidelity and Felicity is maintained, translation adhered a four-fold connect. Traditionally, it comprised of the author, translator, reader and the text. At present, a published translation (print or electronic), entails an additional entity, viz. the ‘editor’. This inter-connection is outlined in the diagram below:

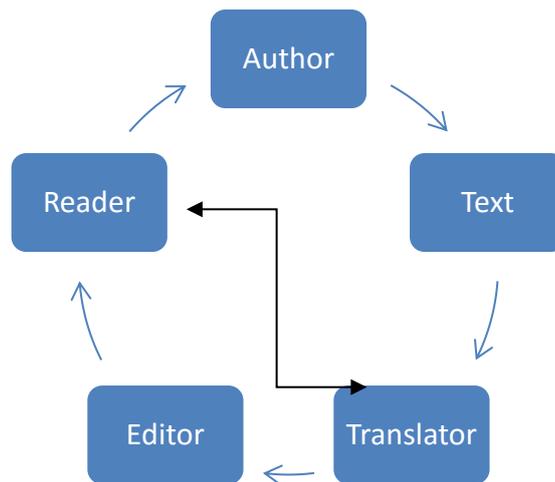


Fig.4 Nexus of Author-Text-Reader-Translator and Editor.

The Author is the creator of a ST, which is read by translator, who is first, a reader and then a translator who creates a TT in a TL. Then the Editor makes changes to the unpublished TT to suit publication requirements. Thus, a close critical study of ST with TT cannot overlook the role of the Editor in the process of making a translation into a published work. It must be noted, however, that a mono-lingual TL reader will read the TT as though it is written by the author of ST.

As such, in a critical study of translation from the ST to the TT, it is important to note the role of the editor in the output of translation in the printed form. In the present study, the Short Story collections viz. *Ferry Crossing* and *The Harvest*, are the two edited primary texts with a common editor i.e. Manohar Shetty. Therefore, the present discussion will focus on these two texts to discover how translations undergo change at the hands of the Editor and to elucidate his role in optimizing the quality of translation in the printed version.

Armed with substantial editing stints as editor of reputed periodicals/ newspapers such as *Goapuri*, Sunday edition of *The Indian Express* and *Goa Today* among others, Manohar Shetty put his experience to fair use as the editor of *Ferry Crossing* and *The Harvest*. In a personal interview held on May 24, 2015, Shetty outlines the role of an editor as one who must go by the proof of the written page and be prohibited from feeding rubbish to the reading public. By being discriminating in one's choice, he says that an editor judges the stories according to one's own standards without being influenced by inflated reputations while considering the reader to be as discriminating as one self. In his *Introduction to Ferry Crossing* (1998), Shetty admits that his aim

was not to ‘showcase a great and neglected literature...It is merely an effort to erase some of the misleading graffiti on Goa’ (xviii).

What does an editor like Shetty do to translations he receives for a short story collection? Firstly, he selects the stories based on what he calls ‘meritocracy’ (defined by him as ‘a certain yard stick with which you can judge and compare the quality of one’s own work’). He then works on each story, refining the language, polishing its expressions and making them meet the standards the publisher demands of him. So, it is obvious that the Editor here has to balance the output of three individuals: author-translator-publisher. Consequently, what finally gets into print is decided by editor’s discretion. He may choose to omit parts and passages and convert a ‘translation’ into what he calls ‘a transcreation’, as is perfectly shown by Shetty in Sheela Kolambkar’s इल्लें शीं, इल्ली गर्मी, a short story translated by Sacheen Pai Raiker as “Shades of Summer”, published in *The Harvest*. This story is about a nameless female character who yearns for a break from the drudgery of domesticity.

ST: त्या दिसाची गजाल. चलयेक घेवन दोतोरगेर गेल्लें.....

गजाली करतां ताचो सुवाद आनी खंयचेच गजालीक ना (गॅर 139). This entire episode of the female protagonist visiting the doctor is omitted in the English translation. When asked why the editor (Shetty) had done so even after the translator had translated it, the reply was that this was not a translation but a transcreation; though there is no indication in the ‘Foreword’ or at the end of the story about it being so.

While the author Sheela Kolambkar was unaware about this story in translation, the translator Sacheen Pai Raiker says in a personal interview dated May 5, 2015: “Of course, editing played a good part in the final product, but it was limited to the flow and general readability of the prose. I was allowed liberty to retain or change the original colloquial terms, but never had any interaction with the author” (2). Here we observe a communication gap between the living author-translator, editor-translator and to some extent the living author and the editor. An optimal translational output should ideally aspire for co-ordination between four entities: author-translator-editor and publisher. Of course, there are adjustments to be made, compromises to be given into; but omissions (in a translation) of episodes from the ST are justifiable only if mentioned in the Foreword or Translator’s Note, not otherwise.

At times, the editor tones down the translation to give it a face-lift or a new presentation to suit the culturally different target readership. The rich cultural textures of the SL are missed, especially when the TL uses equivalents which only ‘paraphrase’, while the translation loses the cultural flavours of the SL. A quintessential example is from Uday Bhembre’s story “Prasadaful” translated by Vidya Pai as “What the Flower Foretold” (FC 80-94). Notice the rendering of these lines:

ST: सोमाराक पालखी जातकच दास भटान हातार दवरिल्लो सुरगां – वळेसर उरतालो तिज्या आंबाड्यांत दोन दीस—देवाचो प्रसाद... सेवेची पावती...(प्रसादाफूल २८)

TT: And on Mondays, after the palanquin ceremony, she’d accept a braid of sweet-smelling flowers from Dasa Bhat and wear it in her hair for two days--- the Lord’s offering, blessings from the deity (FC 90)

This is a well-edited translation which misses the cultural specificities like ‘Surgam’ flowers, ‘aambado’ or the hair bun and the ‘pavti’, the receipt of floral offering as blessings from the deity. Retaining untranslated words like these could have done no harm to the translation.

Unnecessary editorial interventions can sometimes make a translation seem un-organic and even ludicrous. Consider the following example from the above mentioned story by Sheela Kolambker:

ST : “हम तुम एक कमरे में बंद हो और चाबी खो जाये” (गॅर्र १४४).

This is a song from a Hindi movie and should have been ideally retained in the translation in italics, with an optional explanation in parenthesis. However, the translator has translated this as:

TT: ‘Let us lock ourselves in a room and throw away the key’ (*The Harvest* 72). This makes the understanding of the song seem quite ludicrous, and the TT reader gets seemingly confused.

In certain cases, add-on explanation is provided by the translator after retaining the SL culture-specific words. The editor too has consented to this as seen in the following example from Bhembre’s story “What the Flower Foretold”:

ST: शिमगो जालो, दसरो आयलो.... परत शिमगो दसरो...(प्रसादाफूल २८)

TT: The Shigmo festival marking the new harvest passed, Dussehra arrived, then Shigmo arrived again, followed by Dussehra...(FC 90).

Thus, the role of the editor who uses his discretion to 'edit' the translation done by a translator is note-worthy. Ultimately what appears in print is not just the translator's work, but also has a hand of the editor in it.

Titular Twists: Translator's discretion or editorial intervention!

The editor (sometimes, the translator) using self-discretion alters the title of the ST to make it semantically sound and snappy in the TL. Far from a literal rendering, the title of the story is translated keeping Dryden's idea of 'metaphrase' in mind. For example, "I'll em Shim, I'lli Garmi" literally means 'a little chill, a little heat'. But the title in translation reads, "Shades of Summer". Mauzo's story "Bomado" (Balloon) has become "The Sizzle and the Fizzle" in translation. In a personal interview with the author Damodar Mauzo, in the presence of his translator Xavier Cota (PI 6May 2015), the author disclosed how the stories from his collection *TAMC* were read by Manohar Shetty who suggested alternate titles in English. For instance, "Khilli" which means 'Bolt' in English is rendered as "Chastity Belt" in *TAMC*. Likewise, Pundalik Naik's "Ballzabari" has become "When an Ass Mounts a Cow", in the English rendering, when literally, the original title means 'invasion by coercion'. The English title seems to spill the beans of the plot and the curiosity to know more is affected. Vidya Pai had translated Prasad Malkarnekar's story "Sood" as "Revenge". However, the editor changed it to "Retribution", which fails to capture the exact focus of the theme which is plain 'revenge'---nothing but revenge.

Conversely, translation of titles using Nida's idea of 'Natural Equivalence' is seen in certain titles like Bhembre's "What the Flower Foretold" a translation of "Prasadaful". This story was earlier translated by Rashmi Rathi as "The Floral Prophecy", a title which the author Uday Bhembre says 'reveals the essence of the story and its title quite succinctly' (PI 21Nov2015). Some titles are translated quite wisely keeping the context and essence in mind. Mauzo's "Teresalo Ghov" which literally means "Teresa's Husband" is rendered as "Theresa's Man" in Sacheen Pai Raiker's translation, as the focus of this story is on the husband's manhood. Similarly, Mahabaleshwar Sail's story "Paatak" (literally 'Sin'), has been published as "Transgression" to capture the essence of violating and crossing one's limits which is the central focus of the story. Where

there are untranslatable culturally loaded words, and proper nouns in the title, the SL title has been retained in the TL as is the case with titles such as “Naagpanchami”, “Ekolyo” and “Varsal”.

In an interesting response to a query on this matter by e-mail (dated 20-1-2016), Vidya Pai who had kept letters of her communication with the Editor while the process of making *Ferry Crossing* was on in 1995-96, confirmed that there were several of her translated stories which were marked ‘re-titled’ by the editor. These included Vasant Sawant’s ‘The Prophecy’, Sail’s ‘Transgression’, Uday Bhembre’s ‘What the Flower Foretold’, Shashank Sitaram’s ‘Intercession’ and Ramnath Gajanan Gawde’s earlier title (given by Vidya Pai) ‘Blood thirst’ was re-titled as ‘The Spirit of the Rock’. She particularly remembers how her translation of Pundalik Naik’s ‘Of Asses and Men’ finally became ‘When an Ass Mounts a Cow’ in the final print due to editorial intervention. In fact, the last title is hopelessly one-sided and overlooks the gross violation committed by man under the guise of the animal’s unnatural endeavour. This shows how an editor, **who may not have read the ST, and who is unfamiliar with the SL**, may mis-construe a story and revise a title given by a translator merely for TL consideration, thereby undermining the essence of the ST and the authorial intent as well, not to mention the translator’s hard work. But this is not to downgrade sensitive and prudent editing, especially in the face of hasty rendering by translators or sheer human slips or oversights.

In fact, Vidya Pai her interview (PI 6 June 2015), admits how her translations have managed well with the intervention of editors. She acknowledges the efforts of Manohar Shetty for *Ferry Crossing* and *The Harvest*, Mini Krishnan for *The Upheaval* and *Forest Saga* and José Lourenço for *Mirage*. She says:

My translations always improve when they are worked upon by a good editor. I work quite fast, and though I constantly revise and re-write, sloppy phrasing and little inconsistencies often slip through. A fresh pair of eyes can work wonders in sprucing up the text. The translated drafts that go straight from manuscript to press without the benefit of editing are often riddled with errors (10).

Almost in a tribute to the positive contribution of sustained and good translation, Pai generously confesses: “The faceless editors at Katha who tightened up my translations

in the initial days made me aware that a translation has to read well in the Target Language if it is to succeed” (10).

Thus it is clear that the role of the editor (who sometimes represents the publisher’s mind), plays a significant role in the final output of a story in print. The five-fold bonding as depicted in the diagram above reiterates the role of not just the author-translator-reader in rendering a text from the SL to the TL, but also the importance of an Editor’s presence in what finally appears in the published translated work.

3.7 Outlining the Rubrics of Translation Praxes

Konkani fiction, like most fiction written in regional languages, is a challenge to translate into English. Translators, who work hands-on while translating literary works like novels and short stories, have evolved their own strategies and practical tips to undertake and meet this challenge. In this connection, a few translators of Konkani fiction written in Devanagiri Script (who translated into English), accessible to the present researcher, were interviewed and their responses were noted. The translators interviewed were: Vidya Pai (VP), Xavier Cota (XC), Mukesh Thali (MTh), Rashmi Rathi (RR), Sacheen Pai Raiker (SPR), Augusto Pinto (AP), José Lourenço (JL) and Antara Bhide (AB). The criteria for selecting these translators included availability of their published translations as well as their accessibility and willingness to be interviewed in person. All the information documented here is obtained through personal interviews (PI).

Entry into Translation

For some it was by accident for others it was by choice, a conscious desire and love to see that Konkani literature reached a wider English readership. Vidya Pai and Sacheen Pai Raiker embarked on their voyage as translators though a translation contest hosted by the British Council of India, with Katha Publishers, New Delhi in 1993. This contest gave them a launch in the realm of translation. For Mukesh Thali and José Lourenço it was the sheer love for the language and the desire “to share the wealth of Konkani literature with an English reading audience” (JL 1). For Antara Bhide, it began as a hobby but later on caught on by choice and the sheer love for the enterprise. Similarly, Rashmi Rathi began her tryst with translation as ‘a crazy hobby’, while she mock-translated Konkani *Kantaram* aired on the Radio into English. Slowly, the hobby grew

to be “a lifelong fascination for multi-lingual communication” (RR 1). However, for Xavier Cota it was the motivation he received from the author Mauzo, who also was a personal friend from the neighbourhood. Battling with constraints of reading in the Devnagri, Cota today has a published novel and two collections of short stories under his list of translational achievements.

The ‘Process’ and ‘Praxis’ of Translation

Each translator has his/her own method at attempting the translation of a Konkani fictional work. For most of the translators, the process goes through stages and is a pragmatic quest for sensible meanings to be conveyed. As Sacheen Raiker confesses: “[T]he process I follow is non technical. Once I have read the story or poem a few times, I identify the difficult words, terms, phrase, especially the colloquial, which are by far the more difficult to translate” (SPR 1). For Antara Bhide, the ‘process of translation’ makes her step into the shoes of her narrator(s) of the story she is translating. She opines, “One has to become someone else, to be able to look through their eyes and only then translate”. Her idea is valid especially when there is a powerful point-of-view which has to be empathetically conveyed in the TT. Rashmi Rathi, on the other hand, uses a creative simile to explain the ‘process of translation’. She says, “It is like the imaginative un-peeling of an onion, layer after layer, and reassembling it to its original contours” (1). In translation one balances nature and art, or spontaneity and technique involved in the process, she observes (1).

Mukesh Thali outlines a set of pragmatic guidelines for translating Konkani short stories: “A translator who intends to embark on the enterprise of translation of literature must have a thorough understanding of the various facets of literature. The undercurrents, symbolism, metaphors, implied meanings, pun, poetic style of the writer...He must enjoy the process...The translator must read other short stories of the writer to acquaint himself with the style of the writer” (MTh 1). The praxis for translating is very intuitive for José Lourenço. He admits, “I first do a rough translation by instinct. Then I edit it to ensure that its meaning comes across properly and to improve its literary quality” (JL 1). Augusto Pinto on the other hand, exercises his choice in selecting what to translate and evolves his own creative strategy to translate difficult texts. Like Lourenço, he repeatedly revises his drafts till he is finally satisfied. He says: “I’d say I sometimes spend more time copy editing than translating” (AP 1).

For Vidya Pai, the ‘process’ complements the ‘praxis’ in the translations she does. She says that a small voice drones at the back of her mind, as she puts snatches of the Konkani text into English by keeping every sound and cadence of the words in mind. Pai outlines her rubrics and says: “Once I decide I like the text enough to invest a large chunk of my life into the translation process, I read the text again marking out difficult words, checking meanings, researching the subject, asking for help...I work quite fast...I constantly read what I have done, editing and re-writing...This is easier today because I work on the computer but the process was tedious and time-consuming in the early days when I used a typewriter” (VP 1).

Xavier Cota translates from Portuguese and Konkani into English. Earlier, his days of grappling with the script were arduous. However, he overcame those times with his own grit and the support for his author-friend, Damodar Mauzo, who sat beside him to help polish his raw translations, working as a team. He is most comfortable to translate Mauzo’s fiction and over the years he has garnered command over the script and language per se.

In the modern day, technology has come as a boon to the translators. The access and availability of dictionaries, thesaurus, encyclopaedias and other reference/reading material in print as well as electronic format, is a great facilitator of optimal-equivalence-target that a translator may set of his/her TT. Moreover, the computer as a handy device renders drafting as well as revision/editing as a much easier task than before. Moreover, online access makes for swift exchange of ideas, multiple corrected drafts and above all person-to-person discussion between any/all constituents of the translation circuit viz. author-translator-editor-publisher-reader and above all the marketing consultant. All this has come to add a certain degree of glamour to the job of the translator although it might have robbed it a little of its traditional ‘halo’ as a semi-concealed entity in the margins.

The Notion of Fidelity in Translation

Most translator-respondents felt that ‘fidelity’ to the ST, its culture, its linguistic and semantic sense, is of prime importance. However, the idea was not to be taken in its literal sense, as this would result in rigid and lack-lustre translations. As Lourenço succinctly puts it, “The translation should be faithful to the original writer’s content,

style and intent. To what extent it sticks very closely to the original depends on each translator” (JL 1). A similar view is echoed by Cota who says: “A translator has to be faithful to the ST but not in a dogmatic way. Figurative expressions, idioms, similes and proverbs differ from language to language and are by and large intrinsic to the land and the cultural milieu...So obviously, a translator into English has to find equivalents or to keep the flavour of Konkani, translate the idiom faithfully but in a way that is felicitous but intelligible to a non-Konkani reader”(XC 2).

Antara Bhide holds a similar opinion and reiterates the idea of ‘fidelity’ but with a bit of flexibility. She asserts: “To be loyal to the ST is of course a very important aspect of translation. Although, if a translation from one language to the other also puts a text through a cultural metamorphosis, some freedom to be able to adapt to those changes in order to appeal the target audience is allowed” (AB 1). Mukesh Thali favours an in-depth knowledge of the Source Language and its culture in order to be faithful while rendering it into the TL. A translation should carry authenticity and genuineness as a translator displays his thorough understanding of deeper connotations emanating from a literary text (1).

While speaking on the subject of ‘fidelity’ Vidya Pai admits to being pronounced ‘guilty’ of omitting lines and phrases from the ST. She admits her transgression and says: “Ignorance of translation norms and rules, inexperience, inadequate exposure to Goan culture, lack of access to translation tools and reference material, are some of the reasons for this. I do not think that my translations have departed significantly from the theme, spirit and message that the authors in the ST chose to convey” (VP 2). In the translation praxis of Vidya Pai from the nineties to the present times, one notices a considerable maturity in the work of translation. There is a higher degree of both fidelity and felicity in her rendering of recently published works like Sail’s *Forest Saga* (2015), an English translation of *Aranyakand*.

Augusto Pinto holds a bohemian view towards the idea of ‘fidelity’, which according to him fits into the paradigm of ‘natural equivalence’. Showing his acquaintance with modern linguists like Sapir and Worf who reiterate that languages express varied world-views, he challenges the idea of ‘natural equivalence’ and upholds the better theoretical frame viz. Eugene Nida’s paradigm of ‘dynamic equivalence’ (AP 1). This is perhaps

a view he holds in the present times, though his translation of “Theresa’s Man” he did in the eighties, discussed above, exposes a contradiction.

Rashmi Rathi in response to the question on ‘fidelity’, states that ‘fidelity’ is not a blanket phenomenon, but relative to the type/nature of translation. Adaptations, transmutations/semiotic translations have their own requirement; so fidelity cannot be seen with a narrow definition. One also has to take into account the factual accuracy of the ST, the politics of translation when one looks at issues of fairness and fidelity (RR 1-2). Thus the idea of ‘fidelity’ to the ST has to be understood on a text-to-text pragmatic basis while undertaking the enterprise of translation. Most of the translator-respondents hinted at a judicious balance of translational felicity in the TL along with a heady mix of loyalty to the SL, its culture and the authorial intent.

Problems faced and creative strategies to overcome

When translators were asked to enlist the problems they encountered while translating fiction from the Konkani, the broad areas one could classify those problems were cultural and linguistic. Antara Bhide says that a limited vocabulary is her major weakness. But she overcomes the same through voracious reading and rigorous practise (AB 1). Word-play, under-currents, implied strokes and cultural subtleties are indeed challenges to translate, says Mukesh Thali. The best way to overcome it is to ‘lessen this content of loss (MTh 2). What Thali is trying to say is that it is almost impossible to accurately translate Source cultural and linguistic nuances into the Target culture. The best a translator can do is to faithfully attempt a semantically close and aesthetically viable translation of the same in the TL.

Vidya Pai outlines a unique set of problems she faced. Hailing from Mangalore, living in Kolkota, she had no exposure to the Goan culture. Hence, comprehending the lifestyle, traditions and religious practices was indeed challenging. Moreover, there were dialectical variations she had to grapple with. The Goan authors she has translated (except Mauzo) could barely communicate in English and their Konkani dialect left her ‘flummoxed’ (VP 3). Hence, dialect difference and cultural disparity were the major problems she encountered.

Pinto and Cota have a common problem: their relative slow speed at reading the Devanagri script. But over the years both have overcome this difficulty through

rigorous practise and reading. Cota works under several limitations: cultural and religious differences and the rhythm of writing. He feels that an international or national readership will find it difficult to comprehend if translated with utmost fidelity. Hence, he negotiates his own creative way to find a solution through translation strategies. Vidya Pai suggests that at times translators have to use footnotes, a glossary, explanatory notes to carry the author's message across. Though many allusions are lost in the process of translation, the translator still strives to reproduce the closest to the ST and attempts to put across the author's intent and message in the TL.

Sacheen Raiker (who also attempts poetic translations) says that finding the apt cultural equivalent in English is a major challenge. He also finds it difficult to devote time to translate as he is a practising architect always on the move (SPR 2). Rashmi Rathi outlines the limitations of a 'gifted translator' and says: "...absence of aptitude, adaptability to the requirements of a given kind of translation, lack of creativity... lack of adequate subject knowledge, absence of linguistic training, lack of requisite cultural versatility..."---these are some problems which can be resolved by translators on a case-to-case basis (RR 2-3).

Thus, translators are braced with several problems and challenges to grapple with. They use their own wisdom, competency, tact, sagacity and discretion to come up with solutions to face them.

Acquaintance with theories of Translation Studies

Most translators are non-technical practitioners of the craft. Their praxis gets polished over the bulk they work on and the years of practical experience. Most translators confess their ignorance about theories of Translation Studies, except one, viz. Augusto Pinto, who has an academic background. However, this translator too confesses that he seldom uses theory in his praxis, but he may be implicitly using some theory or another quite unconsciously. Likewise, Rashmi Rathi is well acquainted with Translation Studies and related theoretical perspectives as evident in her critical writings published in her books. Translation, for her is a hands-on experience which happens spontaneously without the conscious use of theories (RR 2).

When asked about acquaintance with theories, Bhide says: "I'm unaware of theories, although I do not deny the possibility of having used them unknowingly" (AB 1). This

view in fact summarises the praxis of translators who translate from the Devanagiri script of Konkani into English. They may admit not knowing theory, but have used several theoretical insights quite implicitly (unknowingly).

Changing Trends

The not-so-important status given to translators is gradually changing. Translators have been acknowledged for their effort more so in recent times. Xavier Cota summarises his struggle to being recognised and says: “I have had to fight with the publishers to get my name on the front page rather than a sought of after-thought sneaked into a corner on the last page in tiny print! This is the least that can be done for a largely thankless task” (XC 4). Though translation for most translators is a secondary activity (writing an original work is a primary one), yet some translators felt that a translation may contain an originality of its own. Authors are now slowly taking the role of translators. For eg: Pinto, Bhide and Lourenço. And sometimes the effort of the translator shows in the output when the TT reads better than the ST in the TL. For Sacheen Raiker the trends don't matter. Translation for him is a hobby-horse he rides as satisfaction rests in seeing his name at the bottom in print (SPR 2). Rashmi Rathi on the other hand believes that a translator's work should speak for itself as even great authors had to struggle hard to get their due recognition; so should be the case with translators (RR 3).

It can be concluded that translation is an individual praxis-oriented task. The translators interviewed spoke of their own experiences; on how they entered in the realm of translation, their processes and praxes, their idea of 'fidelity' in the process of translation and their opinions on the changing trends in their praxes and recognition of translation. Each translator had his own set of limitations and problems to state, and used his inventive and creative genius to evolve strategies to overcome them on a case-to-case basis. Though none felt compelled by theories of translation (even if acquainted), most have implicitly used several theoretic inputs in their translation(s).

3.8 Conclusion

This chapter has focused on translation praxes as outlined by translators with a ST to TT(s) comparative study, by outlining four criteria viz. Equivalence, Translatability, Fidelity and Felicity. It has also focused on what goes into the making of a printed translated text. The role of the author-translator-editor-reader and at times the publisher

too, is highlighted to show how fiction in translation undergoes metamorphoses from the time it is written by an author till the time it appears in print. The translation process and praxes of various translators of Konkani fiction is collated and discussed here so as to help to understand the ‘experience’ of translators. After studying texts using the critical discourse of Translation Studies through a juxtaposition of the ST with the TT, in the next chapter, the translated texts will be studied from feminist perspectives. Various feminist critical inputs will be used as four translated novels will be used purely as primary sources for this critical exercise.

CHAPTER FOUR

Discovering Feminism through a Close Reading of Select Konkani Novels in English Translation

4.1 Feminist Criticism—A Brief Background

Feminism has been for long a well-acknowledged critical approach and a handy analytical tool of its times. But, as a compelling critical discourse it made an impactful contribution post 1960s. No doubt, the radical feminist work of the revolutionary French critic Simon de Beauvoir, *Le Deuxième Sexe* was published much earlier in 1949, its wide-ranging impact could be felt after its English translation as *The Second Sex* (1987).

The historical dawn of Feminism in the West has been the outcome of a long-drawn struggle of women to make themselves audible in the socio-political and cultural climate for over two centuries. Its beginnings were on a sober note with just a consciousness created by powerful writings about women, both by men and women, and with that, gradually arose a movement to emancipate women, like a phoenix from the ashes of complicity and subservience. Even prior to this, there had been noteworthy writings about the conditions and the status of women. Among these, Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792), Margaret Fuller's *Woman in the Nineteenth Century* (1845) and John Stuart Mill's *The Subjection of Women* (1869) are considered path-breakers which laid the foundations of the feminist ideology of the future.

However, an important contribution to feminist criticism also came from women-centric fictional writing. Virginia Woolf's well-known novel *A Room of One's Own* (1929) is an important milestone among such writing, in addition to her numerous other essays on women authors and allied issues. In M.H. Abrams' (2005) words, she dwelt on "the cultural, economic and educational disabilities within...a "patriarchal" society, dominated by men that have hindered or prevented women from realizing their productive and creative possibilities" (93). This brought to the fore the role of patriarchy and its hegemonic control over the female experience and thought.

In fact, the feminist discourse throughout its history has endeavoured to resist the covert machinations of patriarchy and hegemonic structures. For centuries, women have been relegated to the subordinate position of what the critic Simon de Beauvoir (1987) calls ‘the Other’ to man. Her work voices a strong critical tone, launching thereby what has been sometimes described as “second-wave-feminism” (Abrams 93).

Over the years, women have been treated unequally, unfairly and not given due respect and dignity on par with their male counterparts. In the social, economic, cultural and political domains, women across the globe are still struggling to enjoy equal rights and privileges often granted by law, but which in practice are denied to them simply because they are women. The traditional idea of the patriarch as ‘provider’ and the woman as ‘homemaker’, have created gender-specific stereotypes which may take generations to change.

Tota mulier in utero, when translated means, ‘woman is a womb’. This was in answer to the question: “What is a woman?” as mentioned by de Beauvoir in her ‘Introduction’ to *The Second Sex* (13). A very blinkered mindless idea which associates woman merely with the act of sex and procreation is the key cause of the stereotypes which are created over the years. While man takes centre stage, woman is thrust to the fringes. Woman has been rendered dependant on man, heavily handicapped and often victimised due to her subordinate situation. Ironically, most women seem to have traditionally accepted such a secondary status and continued to live a fettered life. Even in the public domain, Woman being an unorganised sector, her protest has been faint. Whenever audible voices have been raised, they have been silenced by male vested interests threatened by them. Sometimes this is done by throttling the woman, but most often through her complicity.

In fact, Simone de Beauvoir (1987) aptly observes:

When man makes of woman the Other, he may, then, expect to manifest deep-seated tendencies towards complicity. Thus, woman may fail to lay claim to the status of subject because she lacks definite resources, because she feels the necessary bond that ties her to man regardless to reciprocity, and because she is very well pleased with her role as the other (21).

Therefore, more often than not, it is women themselves who have accepted the mantle of submissiveness upon themselves.

However, Betty Friedan in *The Feminine Mystique* (1963) questions the women's complicity in sustaining gender inequity and their passivity in accepting a narrowly defined domestic sphere of influence. She was referring particularly to the white middle class women conscious of and frustrated by their exclusion from workplace and public-life. Her term "mystique" captures their sense of disaffection with such state of affairs (Benstock et al 54). Friedan's critical approach marks a point of departure for feminist criticism in America. Several other perspectives define and critique women's position vis-à-vis social hierarchy and political hegemony.

Of these, two significant analyses come from Mary Ellmann's *Thinking About Women* (1968) and Kate Millet's *Sexual Politics* (1969). They vehemently exposed patriarchal constructs and sexual differences which create prejudices and stereotypes of women in society. While Ellmann uncovers both the derogatory stereotypes of women in writings by men and the subversive/ negative roles attributed to women in women's writings, Kate Millet unearths the covert machinations of male-female binaries used in what she calls 'sexual politics' to perpetuate the subordination of women. Citing authors of the patriarchal canon such as D.H. Lawrence, Henry Miller, Norman Mailer and Jean Genet, she illustrates how their writings 'aggrandize their aggressive phallic selves and degrade women as submissive sexual objects' (Abrams 93). In fact, Millet's work exposes the façade of a so called egalitarian society.

Elaine Showalter's *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (1977) establishes another significant development in feminist criticism as it continued to evolve in America. This work propounds her well known critical framework 'gynocriticism', wherein she analyzes irrespective of genre (fictional/non-fictional) all works of women writers in all aspects of their production, motivation, analysis, and interpretation.

It was in the post-1970s that there was a plethora of writing which focussed on what the American literary critic Elaine Showalter pronounced as 'gynocriticism'--- that is, a criticism which concerns itself with developing a specifically female framework for dealing with works written by women in all literary forms, including journals and letters. More specifically, it entailed the study of women writers and women-centric themes (Jackson and Jones 196). In the gynocritical mould we can fit works like Patricia Meyer Spacks' *The Female Imagination* (1975) which examined the themes that

absorbed female minds during the previous three centuries as recorded in literature written in English. Likewise, Ellen Moers' *Literary Women* (1976) situated women's writing as a "rapid and powerful" undercurrent beneath the male tradition (63, cited in Benstock et al 156).

In Elaine Showalter's *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (1977), the author tries to uncover a repressed feminine tradition and tries to give it a shape and direction. Based on the subject matter and the author's awareness of women's position in society and culture (not merely chronologically), Showalter organises English women's writing into three periods--- Feminine (1840-1880), Feminist (1880-1920) and Female (1920-present). In the first, "women wrote in an effort to equal the intellectual achievements of male culture, and internalized its assumptions about female nature". In the Feminist mode, the authors "reject the accommodating postures of femininity and ... use literature to dramatise the ordeals of wronged womanhood", and in the third, authors "reject both imitation and protest--- two forms of dependency --- and turn instead to female experience as a source of autonomous art, extending the feminist analysis of culture to the forms and techniques of literature" (137-138, cited in Benstock et al 156).

Another landmark work to highlight feminist critical tradition is Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* (1979 rev. 2000), which dwells on the psychodynamics of women writers in the nineteenth century and a theory of female literary creation derived from a feminist reinterpretation of an "anxiety of influence" (a critical practise of Harold Bloom where the relationship between an earlier author and a later one is studied). The work unearths women's secret lives and culture, the anxieties of masculine-feminine binaries and the material and psychological forces which control women as portrayed through literary works. Making its appearance nine years after Millet's *Sexual Politics*, it knits together a compelling display of interwoven discourses. While speaking about Gilbert and Gubar's work, Maggie Humm in her essay "Feminist Literary Theory" opines:

Like *Sexual Politics*, *Madwoman* is basically a revisionist history taking an existing model--- the androcentric paradigm described by Harold Bloom that literary sons suffer an anxiety of authorship and Oedipal struggle with male precursors--- to show that

women write in confrontation with culture and with themselves by creating an author's double: the madwoman in the attic (cited in Jackson and Jones 197).

The Madwoman in the Attic incorporates a close textual analysis of the works of Jane Austen, Brontës, Emily Dickinson and George Eliot and is a seminal work which takes off from 'gynocriticism' and ushers in the feminist discourse of the eighties.

With the onset of post-structuralism in the 1980s, feminist discourse underwent a metamorphosis, laying focus on language. The bastion of this new discourse was France, wherefrom the "neo-French feminists" arose. The trio who comes under this lot include Hélène Cixous, Luce Irigaray and Julia Kristeva. They emphasized on the construction of woman as 'the Other' through language. Cixous in *Le Rire de la Medusa* (1975), translated as "The Laugh of the Medusa" (1976) argued that historically speaking all writing has subscribed to the phallogocentric tradition. She advocated the practice of *écriture féminine*, which has the potential for undermining women's position as 'the Other' by establishing her as the subject of her own writing and making an attempt to subvert her power-position in culture and politics. In "The Laugh of the Medusa," Cixous emphasises that writing has sustained the opposition between male and female. "Woman" has been defined in language, as a signifier substantiated in opposition to "men." Cixous advocated the deconstruction of this opposition (Benstock et al 167).

Luce Irigaray, took a tangent off from Cixous and defined feminine language in terms of the body by equating female language with "the multiplicity of female desire" in her book *Ce Sexe qui n'en est pas un* (1977), translated as *This Sex Which Is Not One* (1980). She also argues that female sexuality has always been theorized within masculine parameters. However, both these neo-French critics resisted philosophical thinking and advocated a subversive, revolutionary practise in language, giving voice to woman's desire (Benstock et al 170). In Maggie Humm's words, "Cixous and Irigaray (1974) laid claim to a repressed sexuality which created ways of thinking lying mute in patriarchy" (see Jackson and Jones 199).

It is from here that Julia Kristeva takes off to identify a new feminine language in *Le Temps des femmes* (1979), translated as *Women's Time* (1981). Kristeva's work uncovers the existence of 'woman's language' considering it as highly problematic. Her

interpretation of literary texts focusses on the dialectic between the semiotic and the symbolic to reveal a subversive practise of 'intertextuality'. She strongly encourages *écriture féminine* that opens up to what the postmoderns call 'phallographic' writing, which characterizes modernism.

After these pioneering neo-French feminists, there arose a camp of feminist literary critics who saw a great potential in the post-structuralists' emphasis on language and the position of the speaking subject. The most influential names/works include: Susan Gubar's *The Blank Page and the Issues of Female Creativity* (1981), Alice Jardine's *Gynesis* (1985), and Nancy Miller's *The Poetics of Gender* (1986), all focussing on women writings during the Modern period.

The postmodern theories of the twentieth century resisted all encompassing assumptions which labelled man, woman and society which ultimately categorised them into gender specific roles. Postmodernism challenged feminist critics to avoid generalising statements about "women". Two noteworthy critics of this era were Jean-François Lyotard who wrote *The Postmodern Condition* (1984) and Linda Hutcheon whose book is entitled *A Poetics of Postmodernism* (1988). These postmodern feminists were attentive to differences and specificities of history and culture. Such critical perspectives were explicitly historical, non-universalist, comparativist and plural. To put it in Fraser and Nicholson's words, "this theory would look more like a tapestry composed of threads of many different hues than one woven in a single colour...a practice made up of a patchwork of overlapping alliances...One might best speak of it in the plural as the practice of feminisms" (see Eagleton 270-271).

Feminist discourse has had widespread ramifications in the sphere of culture, ecology, semiotics, history and sexuality. Some of such manifestations include: Lesbian Feminist theories in the 1970s, Queer Theories in the 1990s and theories linked to Race, Ethnicity and Nationality. It was also around this time Eco-feminism emerged as a critical intersection between the ideologies of Green Criticism and Feminism. Thus, the end of the twentieth century seems to have laid a strong foundation for numerous varieties and shades of liberal and even radical discourses on Feminism.

4.1.1 Select Approaches to Feminism

Feminist theories have invariably attempted to eschew a linear progressive thinking, but rather encourage a synchronic configuration of ideas, tracing the matrices of its complex sex/gender binaries on the historical map. Feminism attempts to overthrow hegemony and class in order to establish egalitarianism. After understanding the perspectives of French, American and post-structuralist feminists, it will be pertinent to understand select approaches to feminist critical theories viz. Liberal, Marxist and Radical.

Liberal Feminist Approach, according to Padia (2011), is based on the simple premise that both man and woman are born equal and are gifted with the same rational faculties, and therefore, women should not be denied equality of opportunity for pursuit of all those activities which are open to men (12). The equality referred pertains to legal and political rights, education, employment opportunities and legal equality and political participation. John Stuart Mill's *The Subjection of Women* (1869) and the American critic Betty Friedan's *The Feminine Mystique* (1963) are epoch-making works to exemplify Liberal feminism.

There is another approach called **Marxist Feminism** which accommodates the view that "the inferior position of women is essentially due to the class structure of society" (Padia 14). According to Deborah Madsen (2000), this approach 'combines the study of class with the analysis of gender' (65). Enmeshed in the quagmire of a class-based society, women and men remain oppressed until the capitalist economic system is replaced by a classless society. This approach attempts to unearth phallogentrism in order to instil feminine consciousness to counter the obvious omission of women's experiences from various histories. Such an attempt re-examines History sans the male-female binaries, from a gender-neutral perspective. It challenges dominant social and cultural traditions which are inextricably tied to the male who is posited as superior.

Among the many critics who fall in the lot of being Marxist Feminist, the choice of Gayatri Chakravorty Spivak is ultimate, as she is powerfully contemporary and veritably deconstructs with a post-colonial sensibility. In the preface to *In Other Worlds* (1987), Spivak's first collection of essays, Colin MacCabe describes Spivak as a 'feminist Marxist deconstructivist' (Spivak ix). Her work pinpoints the blind spots of academic disciplinary discourse and embarks on a creative strategy of a critical

interruption between Marxism and Feminism with obvious touches of deconstruction and post-colonialism. She exposes the continued exploitation of labour in the 'Third World' and accuses Western feminism of paying no attention to the pathetic plight of women in the 'Third World' countries. Her views on the 'subaltern' vehemently expounded in her well-known essay "Can the Subaltern Speak?" written in the nineteen eighties, will be part of the sixth chapter in this thesis.

While Liberal Feminism sought to seek full political and legal equality in order to counter the inferior status of women in society, and Marxist Feminism attempted to change the locus of power from the individuals to the ones who control the means of economic production, it is **Radical Feminism** which goes beyond merely rectifying the inferior status of women. They turned their attention to the practices surrounding mothering, sexuality and the definition of gender roles. A significant element of the argument of Radical Feminists is their assertion that it is not the biological fact that women have children that is the cause of women's subordination but, rather, the cultural construction of mothering and sexuality that defines women's status (Malpras et al 93).

'The New York Radical Feminist Manifesto' makes a vehement claim that 'Radical Feminism recognises the oppression of women as a fundamental political oppression wherein women are categorized as an inferior class based on their sex. It is the aim of radical feminism to organise politically to destroy this sex-class system' (Mitchell 51, cited in Madsen 153). Significant radical feminists include Shulamith Firestone who wrote *The Dialectic of Sex* (1970) and Andrea Dworkin whose work *Right-Wing Women: The Politics of Domesticated Females* (1978) is worthy of mention.

In the latter part of this chapter, a close re-reading of texts is undertaken by applying feminist critical perspectives to uncover the subtle and covert traces of patriarchy in the select fiction under study. The above mentioned approaches will serve to provide a deeper understanding to female characters, particularly in Mahabaleshwar Sail's *Kali Ganga*. The Feminist discourse in all its myriad shades will be used to situate select primary texts and these will serve to give a better critical understanding to issues close to women and their portrayal in the works written by men (coincidentally, all authors are male).

4.2 Uncovering Patriarchial and Hegemonic Structures Through a Feminist Reading of *Karmelin*

Damodar Mauzo's Sahitya Akademi Award winning novel *Karmelin* (1981), translated by Vidya Pai and published by Sahitya Akademi in 2004 (reprints: 2005 and 2013), is the saga of Karmelin, his female protagonist and her tryst with trying circumstances in Goa and in Kuwait working as an *aayah* for an Arab employer. In an interview with Editor Vinayak Naik in *Goa Today* (2011), Mauzo admits that all his characters come from across the counter of his grocery shop (47). Interaction with his villagers gives him ample raw material, a lot of information and new insights for his writing. He also confesses here that he began writing *Karmelin* as a short story, but it finally turned into a novel which he completed in twenty days (47-48).

Mauzo's *Karmelin* is set in the sixties and seventies where women were rarely allowed to work outdoors. It was a patriarchal world, male-dominated, with little freedom for women. It is in this stifling environment that Karmelin seeks to rise above the andocentric pressures which subdue her. She demonstrates the predicament of a woman who is victimised by her circumstances in an imaginary village in South Goa and later on in the Middle East. This tale exposes forbidden themes of sexual exploitation of women working as 'aayahs' in the Middle East and provides a platform for a critic to dwell on feminist concerns in the novel. Both 'patriarchy' and 'hegemony' play a significant role in the male-dominated world *Karmelin* occupies, at home and in Kuwait where she works.

4.2.1 Patriarchy and Hegemony: Concept Clarity

The Oxford Dictionary and Thesaurus (2001) understands 'patriarchy' to mean 'a male-dominated social system' (544). The same dictionary offers another word for 'hegemony' as 'leadership' (346). The *Merriam-Webster Online Dictionary* offers 'domination' as an apt synonym for 'hegemony'. It defines 'hegemonic' as 'the social, cultural, ideological, or economic influence exerted by a dominant group'; an apt synonym for 'hegemony' is 'domination'. The term 'hegemony' originates from the Greek root *hegemon*, meaning leader or ruler (Cashmore 178). This term is widely used by a certain group of twentieth century Marxists, especially those that were followers of Antonio Gramsci (1891-1937). In Marxist terms, 'hegemony' describes the complete domination of the middle classes, not merely in political and economic spheres but also

in the sphere of consciousness (Cashmore 178). However, it is interesting to note that though the root word *hegemon* indicates ‘leader’, the leadership has manifested itself into domination which is sometimes despotic. The idea of Gramscian ‘hegemony’ has been elaborately discussed in the context of subaltern studies in Chapter Six.

With its focal themes centred round its woman protagonist in a patriarchal set-up, *Karmelin* offers ample scope to a critic/reader to undertake a feminist study of the text by uncovering the inherent ‘patriarchal’ and ‘hegemonic’ structures. Named after the female protagonist, *Karmelin* depicts her tryst with destitution, initially in childhood and in later life after her unfortunate marriage with a wayward alcoholic Jose. This leaves her family in dire poverty and for the sake of her daughter Belinda, Karmelin decides to embark on a career as a house-help in Kuwait. Interestingly, Kuwait means ‘fort’, and is the land of the despotic Arabs (*Karmelin* 274), a symbol of masculinity. Karmelin seeks to break free from being imprisoned in a fort-like life in Kuwait.

4.2.2 Karmelin: Victim of Circumstances and Patriarchy

Karmelin had always been the unfortunate one. The dark fever epidemic which engulfed her village of Suravali in the late forties had spared no one. “Death seemed to have laid siege to that village.... Once the fever entered a house the inmates waited in trepidation --- waiting to be claimed by Death” (*Karmelin* 26). Karmelin’s *Pai* was a victim to this epidemic, and his funeral was attended by just seven persons. When the parish priest who often visited the ailing patients and the Sexton who tolled the Church bell for others, were themselves gnawed by Death, the situation became all the more hopeless and bleak for the survivors in the village. Soon, the fever claimed Karmelin’s little brother and finally her mother, leaving her in total destitution. Karmelin was thus orphaned at a very early age and was taken away rather reluctantly by her paternal aunt and uncle – Fernanda and Joao Philip. With an apt metaphor, the author explains her predicament: “When a sapling is uprooted from one spot and transplanted elsewhere it tends to wilt for some time before it sets new roots” (33). Here Karmelin begins her life afresh with her new family: she endears her newfound *Pai* Joao Philip through her loving ways, yet faces step motherly treatment from her own aunt, her present *Mai*, Fernanda.

However, accepting her new circumstances, Karmelin carries on with warmth, grit and determination with *Pai* (her paternal aunt’s husband, literally father) and *Mai* (her

paternal aunt, literally mother). *Pai* always wanted a daughter even before his only child Agnel was born. And after Agnel, Mai couldn't bear another child. "Now Karmelin had made his wish come true. He had fallen in love with the child as soon as he set eyes on her...He would do anything to make her happy...He was delighted to see her progress...convinced that girls made better students, boys tended to while their time away in fun and play" (35-36). Her closeness to Joao Philip and Fernanda's aversion to her in contrast to the latter's extreme fondness for her only son/child Agnel, is reminiscent of Freudian Electra and Oedipus complexes. However, feminists like Beauvoir (1987) decry this Freudian position dismissing them to be 'a masculine model' (73). From a psychoanalytic point-of-view, she shows how Freudian complexes display the sovereignty of the father over the mother at an emotional level. Beauvoir opines: "If it is admitted that the Electra complex has only a very diffuse emotional character, then the whole question of emotion is raised, and Freudianism does not help us in defining emotion as distinguished from sexuality" (73).

From the feminist point-of-view, the spotlight is then thrown on Karmelin's need for emotional bonding and her growing awareness of her sexuality. Her youthfulness sprouts in an amorous relationship with Agnel. Initially, Agnel feels embarrassed at the mere mention of Karmelin by his friends; but later as a young adult he feels sexually drawn towards his voluptuous cousin. It is through a relationship with Agnel, that Karmelin discovers her sexual self for the first time. "Karmelin could hardly wait for Sunday to arrive. Like a tiger that has tasted blood yearns for it again and again, I've begun to yearn for sex, she thought" (63). However, this does not imply that Karmelin's relationship with Agnel was merely libidinous. She loved him intensely and found in this relationship, profound security and trust. "Of course she had faith in Agnel...He had given her his word...He was her lover, he'd be her husband soon" (63).

However, in the Agnel-Karmelin relationship, we see how her marginal status as an orphaned dependant, affects her aspirations. *Mai* coaxes Agnel to marry a rich East-Africa returned girl from Loutolim, who would bring him lots of material wealth and a prosperous future in Dar-es-Salaam with his wife and in-laws (73). For her, the pride of having a son who will bring along a bride with a handsome dowry and gold, puts Karmelin again, in a subordinate state. She is a woman, who carries along a marginal status, with no economic stability and familial support. Hence, once again, she bears the predicament of simply being an orphaned girl, a dependant with a sensibility which

is smothered by a patriarchal mindset. *Pai* and Agnel are the two men in her life where she finds warmth, love and security. But both of them betray her and leave her in a helpless state; the former tells her to keep away from his son (70), while the latter goes ahead and gets married to the girl chosen by his mother (76).

4.2.3 Karmelin's Sexuality and Hélène Cixous' *écriture féminine*

The unspoken voice of Karmelin resounds in this text named after her. No doubt written by a male, one can consider it to be a piece of what Hélène Cixous calls *écriture féminine*. By this Cixous is referring to a written body of literature or writings by either male or female writers which explores femininity (Abrams 324). She has observed:

Great care must be taken in working on feminine writing not to get trapped by names: to be signed with a woman's name doesn't necessarily make a piece of writing feminine. It could quite well be masculine writing, and conversely, the fact that a piece of writing is signed with a man's name does not in itself exclude femininity. It's rare, but you can sometimes find femininity in writings signed by men: it does happen ('Castration' 52, cited in Moi 108).

Terms like 'masculine' and 'feminine' tend to bind us in an irreconcilable binary quod. It is conventionally expected of feminine writing to be written by women. However, Mauzo's, *Karmelin* can be counted among such writings, albeit within limitations. The novel can be seen from fresh perspectives unearthing the feminine psyche in psycho-social and sexual terms. An illustration from the text where the novelist makes Karmelin's mind speak through a psychological narrative technique after the Rosario-Karmelin relationship, where the latter's mind demonstrates a quandary, would be apt. The narrator writes:

Why did she want to relive those moments again and again? The moments of ecstasy were over but her mind was still trapped in those memories...Get up, then. Go up to him and warn him of the consequences at once. What does it matter if he does so again? Ask your body what it wants. It's not as though you are inviting him to your bed...And what if he does come? Is he the first one? (*Karmelin* 149-150)

Mauzo enters the mind of the female protagonist and exposes the mental double-bind she faces with regards to her most personal sexual experiences. However, this is

mindful of Cixous' caution of confusing the sex of the author with the 'sex' of the writing he/she produces.

On a close reading of the text, we can attribute the status of *écriture féminine* to *Karmelin* as it unearths the intrinsic deep-seated sexual desires and the repressed feminine need for psycho-social security of the female protagonist. Karmelin's emotional as well as sexual engagement with the 'male' continues when *Pai* gets her married to Jose Camilo, who at first seems athletic and handsome, but later gives up his football in preference to *feni* (local alcoholic brew) and eventually becomes a chronic alcoholic. Left with no *kullar* (maternal home) to return to after *Pai*'s health deteriorates along with his authority; Karmelin mutely accepts the tribulations of married life.

She persuades Jose to take her to Pali where he works in the mines. Perhaps, being closer to him would help meet her need for belongingness, spousal love and enable her to keep a check on his alcoholic behaviour. It is here that Camilo's room-mate Rosario, takes advantage of his drunken stupor and paws Karmelin. Mauzo seems to get under the sexual skin of his protagonist and shows her dilemma of resenting these sexual advances and at the same time finding them strangely fulfilling her bodily hunger. The narrator writes: "But why did she remain silent even after she awoke? Why didn't she drive the man away? Because she was scared? No! Her body had savoured those moments of pleasure...she didn't care for Rosario, maybe, but her body craved fulfilment..." (145). This was the first time with Rosario. The second left her 'trembling blissfully' when she was bathed in 'waves of pleasure' again and again (150). All of a sudden, Karmelin's conscience speaks louder than her libido: "She'd committed a grievous sin as she satisfied the demands of her body even as the child born of her womb lay by her side. What if the child grows up and follows in her footsteps...This must stop at once. She said to herself..." (150).

Though morally upright at heart, Karmelin is true to her sexual self. She admits that her covert deep craving for sexual pleasure is met by Rosario and cannot help herself but compare the gratification she receives from this relationship vis-à-vis her sexual intercourse earlier with Agnel and then with Jose. She uninhibitedly acknowledges to herself:

Jose was always in a hurry to get it over with. He didn't indulge in fore-play or stroke her body to get her aroused. Nor did he ever ask if she had been satisfied too. Last night

was different... Karmelin was totally aroused. Agnel had kindled such fires in her body too but he hadn't managed to satisfy her, he left her midway. But last night, for the first time in her life, she had experienced such pleasure for such a prolonged time (*Karmelin* 145).

Karmelin for the first time deeply explores her sexuality, unearths her subconscious self and unabashedly admits her true feelings with regards to the libidinous cravings natural to an individual. She is frank, honest to the core about her sexual urge (the libido, in Freudian terms).

Ironically, in her patriarchal world it has always been the male who has assumed a superior stance, even in sexual matters. Right from the initiative to the missionary sexual position as mentioned in the novel (*Karmelin* 144), her femininity gets throttled in the male-dominated cosmos she occupies. To use the words of de Beauvoir, in her marriage, the act of love-making becomes "a *service* assigned to woman, on which are based the advantages conceded to her, it is logical to ignore her personal preferences" (454).

4.2.4 A New Dimension of Patriarchy through 'Rape'

Karmelin had always repressed her sexual desires. With Jose, there was no joy or fulfillment; the reek of alcohol and his 'nocturnal rape' was something she went through despite her abhorrence. She merely submits like a goat taken to an abattoir. Mauzo aptly unfolds Karmelin's state of mind/predicament:

It didn't matter to her whether Jose had his fill of her body as she lay before him, dead in mind and spirit. What irked her was the fact that *he paid no attention to her all day*. He flew into a rage when his mother and sister complained about her. It was *only at night that he played the role* of a husband--- only when Karmelin was in bed (emphasis added, *Karmelin* 106).

Besides being physically and verbally abused by her mother-in-law and sister-in-law (Natalin), there is clear textual evidence that Karmelin is a victim to marital rape. The following lines illuminate this fact: "Seeing that she was quite calm and composed Jose made a grab at her again. Karmelin remained stiff and unresponsive. 'You stubborn...,' Jose dragged her down beside him and overcame her resistance, satisfying his needs'

(113). Rape here becomes a way of super imposing violence and operating through fear-infliction and patriarchal power-structures.

Rape is given a new perception by Susan Brownmiller in her book *Against Our Will: Men, Women and Rape* (1975), where Brownmiller argues that rape is not about individual acts of male violence but encompasses a whole system of male aggrandizement and male-control over women. In the context of 'rape' Brownmiller (1975) opines:

Once we accept as basic truth that rape is not a crime of irrational, impulsive and uncontrollable lust, but is a deliberate, hostile, violent act of degradation and possession on the part of a would-be-conqueror, designed to intimidate and inspire fear, we must look toward those elements in our culture that promote and propagandize these attitudes, which offer men,...who form the potential raping population, the ideology and psychologic encouragement to commit their acts of aggression without awareness, for the most part, that they have committed a punishable crime, let alone a moral wrong. (324, cited in Freedman 67).

This is very true of Jose's actions and attitudes vis-à-vis Karmelin, whether in bed or through the day; which are further abetted by his mother and sister. Jose's relationship with Karmelin was initially quite rosy, till Jose's mother and married sister (Natalin) began to interfere in their marital relationship. They gave concocted versions of the day's events and got Jose to believe them and left Karmelin alone to defend herself. On one occasion, Karmelin was physically injured with a blistered foot due to hot coals thrown at her by Natalin. But Jose did not believe her version of the story and without a care, that night 'performed his husbandly duties' (108). If one should so describe their conjugal relations, marital rape here becomes a way of imposing violence and operating through fear-infliction, supported by patriarchal power structures.

Later in the novel, there is also an episode of a coercive sexual intercourse between Nissar and Karmelin, when the former forces himself upon the latter even when she declares she is menstruating. "Karmelin was having her period one Friday when Nissar came to her side. She made some tea for him and tried to explain but he grabbed her, nevertheless. It was a painful experience. Karmelin was very upset" (232). Karmelin resents, cries and expresses displeasure over Nissar's demeanour. He silences her tears with twenty dinars, and Karmelin is left speechless on seeing how Arabs try to 'put a

price on sorrow' (232). This is further evidence of the degradation of the female sexuality and of the indifference to her bodily requirements, by using her body merely as a 'site' to be conquered, occupied or purchased at will (Budkuley).

Dworkin (1981) has likened this to sexual colonization. He observes that: "[T]he sexual colonization of women's bodies is a material reality; men control the sexual and reproductive uses of women's bodies" (48). He reveals how in domains like law, marriage, prostitution, pornography, health care, the economy, organised religion, and systematized physical aggression against women, more so in the case of rape and domestic violence, there is always male control.

In *Karmelin*, we can see how besides Karmelin's marital rape and her rape by Nissar, there is a mention of a brutal gang-rape of Mary (271) in Kuwait. The Arab youth, who commit this heinous act, dump Mary in a painful state along the highway where 'Mary swooned in pain and finally fainted' (271). She was found dead by the cops and being the lords of the land, the 'Arabs can get away with anything...' (271). Arab youth get away with rape and murder. The law favours the rulers of the land. The victims are house-helpers, doubly marginalised as subalterns being mostly women, who suffer silently. But in all this, Karmelin manages to express her abomination, not vociferously, but makes herself audible enough to be heard. Yet realising herself to be in an unequal position to choose or control her predicament, Karmelin has the gumption of making the best out of her uninvited situation. Instead of wilting and crumbling under the weight of oppressive male libido, prudish societal barbs back home and moreover her own guilt (Budkuley), she wields the power of her sexuality,

4.2.5 Karmelin: Openness to 'Sex-talk'

The episode of Karmelin's encounter with Nissar in Kuwait is historically speaking, occurring in the post-liberation period of the 1960-70 decade. At that time, expressing uninhibitedly about sexual matters was a taboo subject; women seldom spoke about it and it was a subject to be repressed. Cameron and Kulich speak about 'sexuality' in the twenty-first century which indeed is a 'liberating discourse' through language. In their book *Language and Sexuality* (2003) they opine:

It is a commonplace of contemporary discourse about sex that *talking about it* is intrinsically a good and liberating thing. There is a widespread belief that, until very

recently, the subject was so veiled in shame and ignorance that it could hardly be broached in discourse at all, and that we are still in the process of breaking that silence. We are apt to congratulate ourselves on our openness to sex-talk, contrasting our modern, enlightened attitudes favourably with the prudishness of previous eras when such talk was taboo --- censored in public discourse, and repressed even in private (18).

In *Karmelin*, readers witness how the female protagonist breaks the silence of this so called taboo-subject and thinks aloud without restraint, decades before. She has no qualms about comparing her love-making with Jose vis-à-vis that with Nissar. The author narrates this comparison quite eloquently: "...Karmelin realised that she was comparing Jose with Nissar. Jose! Who couldn't even hold his own against ordinary mortals! Comparing him to Nissar was like holding up a goat against an elephant..." (*Karmelin* 18). Through this comparison, she succinctly contrasts the virility of Nissar with the frigid and listless love-making by her husband.

4.2.6 Karmelin: Subverting 'Patriarchy' through a Self-exploration of Sexuality

Agnel was Karmelin's first lover-boy. "She was in love...this was her first expression of making love..." (*Karmelin* 55). Sex with her spouse (Jose) was a marital obligation which the patriarchal institution of marriage demanded of wives. Then she consented to Rosario's sexual act which led her to flights of ecstasy and made her realise her repressed libido. Through Nissar, she meets her dual desires: need for sexual fulfilment and financial incentives in order to help her family back home. And finally, owing to her vulnerability as a convict in prison, she is coerced to surrender her sexuality to release herself from prison and get the better of her inconsiderate employers through her sexual encounter with the Police Inspector. The following pictographic depiction shows how Karmelin's sexuality takes centre stage while the men who sexually relate to her are relegated to the periphery.

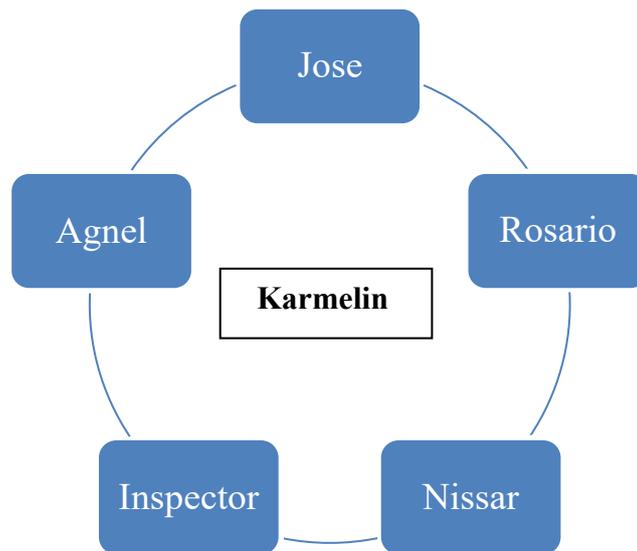


Fig. 5 Karmelin: Subverting Patriarchy.

The above model shows a new mode of subverting patriarchy through a self-exploration of sexuality. For Karmelin, her sexuality constitutes a large share of the self-perceived identity and gives her the much needed space for heightened discovery amidst the drudgery of routine domestic chores. She wields a sublime influence through her sexuality which subtly empowers her. She is a victim of unfortunate poverty-driven circumstances. Yet, she is aware that this is not right --- socially as well as morally. So, she doesn't want her daughter to go through her experiences and harbours the hope of a pleasant and secure future for Belinda. She shudders at the thought of having her daughter brought to Kuwait to work as a personal assistant to Nissar's son, Talmeez. Even as she has got embroiled in her sexual exploits, she wishes to keep Belinda far from it. Karmelin's loud thinking is audible and is laced with poetic touches:

Her own body had been sullied, it didn't matter if it was sullied again but Belinda must remain pure. Her own life, lost in swirling shadows could descend further into the depths of darkness but Belinda's future would be bathed in glorious light. Her own light could be allowed to sink to even more shameful depths but Belinda's life would have to be full of sweetness and bright light..."(Karmelin 9)

In an utterly claustrophobic patriarchal set-up, Karmelin accepts her predicament. Whether it was her endearing relationship with Agnel which was nipped before it aflowered, the treacherous experience of marital rape at the hands of Jose or the lusty advances of Rosario and Nissar, she had risen above these androcentric constructs like the mythical phoenix from the ashes. And for this, she ironically manipulates

(somewhat) the power of her sexuality. Any average traditional woman of her times would have given into mental imbalance amounting to suicide. But not Karmelin who had internalised her Pai's counsel: "Whoever bears sorrow with fortitude manages to survive in this world..." (71). So she braces up, faces the compelling situations and survives.

4.2.7 Karmelin vis-à-vis Nooriya

Interestingly we can contrast her character with Nissar's wife Nooriya, who represents the victims of Arab patriarchy. Though allowed to practice polygamy, Nissar is still having a single wife. His quotidian Friday sexual liason with Karmelin is subtly accepted by Nooriya as a welcome relief from her husband's insatiable lust. In one of her frank confessions, she blurts out to Karmelin: "Many Arab men take two or three wives, some even take four...but not this fellow! Just my bad luck! Always up and ready, the wretch! If he took another wife at least he'd trouble me less!"(8)

In an article entitled "Patriarchy and Development in the Arab World", Suad Joseph shows how patriarchal power structures are deeply rooted in the Arab World due to religious bindings. Such structures are implicit among traditional societies. When patriarchal values and social relations exist under the veneer of modernity, this is termed 'neopatriarchy' (14). Joseph highlights the permeation of patrilineal ideology in all aspects of Arab culture: social, religious, economic, political and cultural. It even permeates the psyche, which endorses endurance towards it. Nooriya's internalization of this patriarchal model of the world she inhabits, allows her to be tolerant and acceptable to Nissar's ways. The treatment meted by Arab men towards their women is best summed up by Karmelin's loud thinking: "These Arabs keep their women under their thumbs; they have no freedom at all. If someone comes to the house when the man isn't home the women aren't allowed to open the front door, they have to turn him away. They cannot venture anywhere near the sitting room if some stranger is sitting there...." (*Karmelin* 7).

Nooriya's subordination due to her religious background is in sharp contrast to the Catholic culture which Karmelin is a part of. Karmelin has challenged patriarchy and even religious dictates to live a life according to her own terms. She flouts the sixth Commandment of the Church i.e Thou shalt not commit adultery without remorse, knowing that this so called 'mortal sin' would ameliorate the lives of her loved ones at

home and of course herself. In an interesting study by Carol Gilligan in *In A Different Voice* (1982), the author gives a new voice to the morality of women as being distinct from men. She ascertains that ‘men’s moral thinking depends more on notions of justice, women’s morality is more relational and focussed more around an ethic of care’ (Freedman 19). Women connect more to their family and children, and that is where their morality is directed towards. It is here that Karmelin’s so called ‘mortal sin’ gets justice, as she commits it for the greater good of her loved ones.

4.2.8 Karmelin: Christ-like Sacrificial Model

ManohaRai SarDessai, in his review of *Karmelin* published in *Indian Literature* (1984) says:

Karmelin is, however, primarily a psychological novel, for the main concern of the author appears to be not so much to offer a colourful fresco of the two worlds as presenting a finely-etched portrait of Karmelin who willingly loses her own soul in order to save that of her daughter. She *crucifies herself on the cross of gold fondly hoping to be resurrected chaste and pure in her daughter*” (emphasis added 90).

SarDessai goes on to show how Jumma is a Friday, a sacred day for Catholics too, a day when Christ was crucified. Her Friday liaison with the Arab boss is seen as a Christ-like crucifixion, the only difference that it is a ‘cross of gold’, supported by the Kuwait dinars which the boss rewards her with. She thrives for her daughter’s sake, and sees a new future for Belinda through her sexual-surrender. Her sole aim is to make her future secure, along with Belinda, whom she tries to protect from every vice she herself has encountered. “Yes, Karmelin looked after the girl just like she’d tend a rose, taking care to see that she could bloom without being touched by sorrow of any sort...Belinda’s happiness was what Karmelin was striving for, her life would achieve its mission if she could ensure this....!”(8-9). Thus, she envisages a virtual resurrection of a chaste and pure self, through Belinda.

Towards the end of the novel, Karmelin returns to Goa to settle along with Belinda who has passed her matriculation exams. She dreams of sending her for further studies in the city, trying to realise an educational career through her, which she had missed. But Belinda suddenly expresses a desire to work like her mother in Kuwait. Instinctively, Karmelin gives her a resounding slap, and the novel ends with a lurking curiosity among

the readers. This slap, in the words of SarDessai (1984) 'is not so much an act of correction as an act of self-torture; it would seem as if Karmelin slaps herself' (93). This is a slap on her own ivory tower she has constructed for herself with her Kuwaiti halo. Belinda, who is oblivious to the struggles and sacrifices behind this aura, is left tongue-tied. Karmelin's slap endorses her abhorrence to the life she led and wishes to safeguard her daughter from it.

Mauzo walks in the footsteps of Gustave Flaubert who believes that an author must be omnipresent in his writings, not seen but only felt. The use of appropriate language to unravel the feminine consciousness shows his firm grasp of the gynocentric world. SarDessai (1984) makes interesting observations:

The language the author uses closely follows the thought processes of Karmelin: short sentences, unfinished words, exclamations. Meticulously shunning all temptations at creating a literary language, he uses a spoken language that intimately espouses the secret utterings of Karmelin's soul. He describes everything from the point of view of Karmelin. This technique is obviously most suited to his purpose of focussing our attention on Karmelin's life (94).

Through such a point-of-view, one can surely explore the possibility of considering this novel as *écriture féminine*. In an interview by Makward (1976) when Helene Cixous was asked whether she applies her critical approach to texts written by women writers alone, she ascertained that every human has a bisexual streak in them. She opines:

The fact that bisexuality subsists in a certain number of individuals implies the presence of femininity in men, femininity which is always massively repressed. What it means to be a man, "being-a-man", consists first of all in eradicating femininity. But in writing---- particularly in writing, much more so than in any other domains where they can be found--- there are men who transmit femininity (22).

Mauzo is apparently one of such men whom Cixous is referring to. He feels the pulse of his female protagonist very closely; every feminine experience is narrated with a penetrating eye. He probes into her mind's meanderings and that is why SarDessai is compelled to call this novel, psychological. The author, despite being a male, gives details of very feminine experiences: menstruation, orgasm, pregnancy, motherhood and birth, contractions, mid-wives, dowry, trousseau, hair-remover creams, lubricants and so on. It is most unlikely to expect a male author to have such close details of a

woman's world, but Mauzo rises above our expectations in his attempt to 'transmit femininity' through such a minutely chiselled plot and portrayal of Karmelin. He unwittingly uses a feminine sensibility to give his women characters a touch of empowered womanhood. Karmelin tops the list followed by Isabel, Fernanda, Conceçao Maria and Elsa, just to name a few significant ones.

4.2.9 Strong Women Characters Pitted against Male Characters with Weaknesses

In this women-centric novel, named after his key female protagonist Karmelin, Mauzo has given us realistic and well-drawn portraits of strong women characters, whose strength is seen in their ability to challenge tradition and rise above patriarchal and cultural hegemonies. Isabel is one such example, who doesn't give up when she learns that her husband has lost a limb. She joins Karmelin in doing field-work, and the two put head, hands and hearts together to raise their families as single parents.

Though from the Mharvaddo, Conceçao Maria takes the charge of the orphaned Karmelin and ensures that she is in the safe custody of her uncle and aunt in Colva. She helps the fever inflicted neighbours without any fear of the epidemic and shows a deep humane concern despite being socially despised as *Mhar*. Likewise, there are characters like Anrit, Rosalin and Mary (the Goan girl who is gang-raped by Arab youth), who dare to leave their families in Goa and come to work, like Karmelin in Kuwait (270). Nooriya too is a powerful character who can take charge of difficult circumstances. Her action of getting Karmelin arrested and imprisoned for answering a forbidden phone call, speaks for her power and guts. There is a mention made of Querobina (155), an unwed mother who proudly moves around with her son. Though most of these women are victims of a powerful play of patriarchy, we can contrast their strengths and stoicism with the weaknesses of some male characters drawn by Mauzo. Agnel is greedy for material pleasures and hence sacrifices his love for Karmelin for a rich Africa-returned girl who assures him pots of dowry and a secure job in Africa. Jose is impulsive, and lacks the guts to face adversity and truth about self. He just prefers to drown himself into alcohol over the slightest pretext. He has no spine to face life's problems sans the bottle. Nissar and the other Arab men have a weakness for women, so do the men who work as drivers for the Arabs. Bostianv nee Sebastian (22) and Prof. Antonio Xavier Coelho (Blind Professor), are infirmed by their physical handicap, Camilo has a flaming temper (24-25) and Venu (Nissar's man servant) gets slack and lazy with Karmelin

around. Thus, the well chiselled and bold portraitures of female characters in *Karmelin* stand out vividly vis-à-vis their male counterparts.

Conclusion

A feminist reading of *Karmelin* gives vast scope to explore shades of ideas and gives a deeper understanding of patriarchal and cultural hegemonies which women have to battle with in the wake of penury and trials. They boldly fight and brave the challenging circumstances they face; at times lose virtue but not dignity of self. Mauzo's female protagonist uses the powerful asset of self-will and sexuality, and counters androcentric pressures. Mauzo's attempt at *écriture féminine*, to enter into the mind and sexual skin of the woman protagonist may seem realistic; though the enterprise itself is patriarchal. He imagines what a woman's sexual feelings are according to his prejudiced thinking about a woman's mind; though if the author was a female the outcome would have been palpably different, more sensitive to her moral conscience rather than her libidinal repressions. Nonetheless, the author has given us a novel which holds the potential to paint a vast canvas for exploring the feminine psyche and a woman-centric cosmos.

4.3 A Feminist Reading of Mahabaleshwar Sail's *Kali Ganga*

"The man is like the pillar in the house, the woman like the beam. All the weight falls on the beam, it is the pillar that everyone talks about" (*Kali Ganga* 211)

The Konkani novel *Kali Ganga* (1996), rendered into English by Vidya Pai (2003, reprint 2004), and published by National Book Trust, India, is called the 'novel of the nineties' by Budkuley in her book *Musings in the Meadows* (2012). This novel holds possibilities of a feminist reading of the text in order to uncover patriarchal machinations which covertly subdue the woman. The title alludes to the famous Kali river which flanks the borders of Goa-Karnataka, and gives a realistic detailing of the neighbouring villages of Shiddar, Asnoti, Hulgey, Khargey and Kerwadi which it flows through. The river itself takes the 'feminine' role, the nurturer who rears and oversees the welfare of the village and villagers; and at the same time like the Goddess Kali, shows its destructive side when it inundates the village in the Great Flood (53). It has the power to annihilate life and property and flows "quietly in its channel, like a serpent that had released its poison and then quietly slithered away" (52).

The title of the novel draws manifold allusions: the name of the river which conjoins the life of the villagers like the umbilical cord giving nourishment to the fauna and flora around; the mystique of 'darkness', untold stories and legends which resounds in the name 'Kali' coupled with the bliss of the waters of the Ganga; the timeless mystery of its serpentine movement and its potential to create and destroy life in the darkness of its murky depths--- the title gives the power to explore various possible shades of meaning and connect them with the life it surrounds. *Kali Ganga* is indeed a male-centred cosmos, a world where the man's superior status is pitted against the subordinated woman, who is marginalised by the fact that she is less educated, less economically empowered and willy nilly just accepting her subservient position as a 'woman'. An attempt is being made to situate Mahabaleshwar Sail's *Kali Ganga* (henceforth *KG*) in the feminist discourse in order to unravel new perspectives which resent patriarchy and cultural hegemony.

Kali Ganga is an overtly androcentric work in terms of its thematic girth. The novel is peopled with a hundred and ten odd characters; seventy-six males and thirty-four females, who drudge through their harsh agrarian life, facing compelling challenges which threaten the very basis of their traditional existence. The tale revolves around Ganesh who loses his wife Anusuya during her second child-birth. It is through the mothering and care of the ten year old Manjul, the older daughter, that the new-born Bayul or Suman is raised with the support of neighbours like Sumitra, Gokul, Ram, Salu Aji, Pandhari and Bhiku Anna.

A close reading of the novel with a feminist lens reveals three approaches of 'feminism'; Liberal feminism as portrayed through Manjul, the Spivakian Marxist Feminism as seen through the character of Salu Aji and the Radical kind as seen through the characters of Suman and Sumati (Sridhar's ostracized sister). It is pertinent to understand these three approaches (discussed earlier in this chapter) for better grasp of the matter. The following diagram represents the three feminist perspectives pictographically:

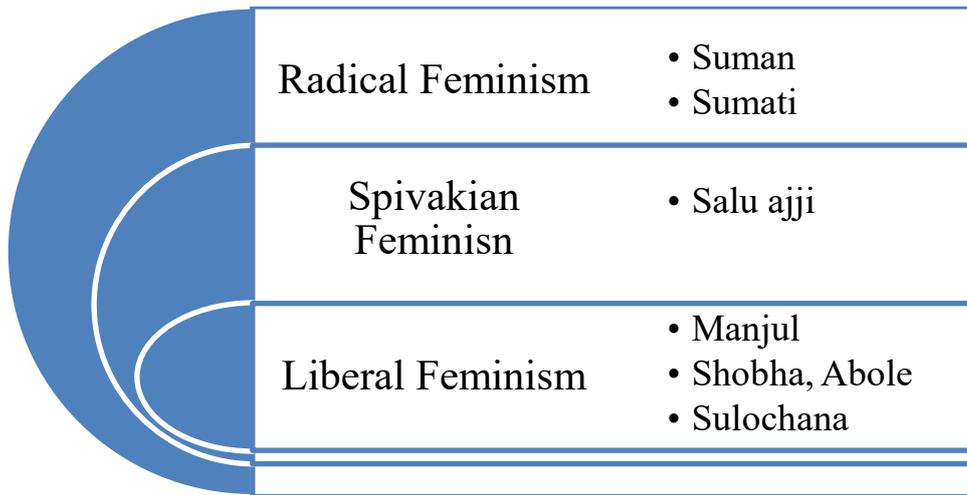


Fig. 6 Three Approaches of Feminism and Women in *Kali Ganga*

The basic ideas of **Liberal feminism** are implicitly seen in the text under study, primarily in the characters of Manjul, Shobha, Yashwant's wife Abole and Sulochana. It is true and evident that the world they inhabit is highly patriarchal. Manjul is subordinated by her father Ganesh, then briefly by her husband Sridhar and later by her father-in-law, Mhalu. She dreams of equality but her dreams remain unrealised. Married off with her mother's gold as dowry, she embodies values of traditional femininity and internalises the patriarchal world she inhabits. A home maker at her father's house, she continues to slave at her marital home in her father-in-law's sprawling fields, without any farm-hand to assist. She seeks help, but is left alone to slog. She cooks, cleans, looks after her son and neglects her health while expecting her second baby. She sacrifices her chance of accompanying her husband to Simla, all because of her father-in-law's tantrums. When Sridhar goes missing, she holds the reins of the family, single-handedly manages the child, fields and her ailing father-in-law, and even manages to visit her *kullar* (parental home). It is admirable to see how she hunts for information about her missing husband, travelling from village to village, meeting army returnees. "She'd been to Baad, Gadh, Majali, Mudgeri, Asnoti and Hankon within the space of a month. While returning from Baburao Salunkhe's place at Asnoti she'd walked fifteen miles and crossed two streams..."(140). Finally, in a boat at Hugley, she meets a man who provides her the much required information that her husband was court-martialled and imprisoned. This news comes to her as a big blow, but she braces herself to face challenges for the sake of her child.

Shobha too is another victim of patriarchal domination being crushed under the iron grip of her father-in-law Soyru's grotesque paternity. Like the Biblical Ruth, she refuses to go to her parental home even after she enters a pall of gloom on hearing of her husband's death. Vulnerable to her lecherous father-in-law's sexual exploits as a widow, she eventually safeguards her purity by committing suicide. The innocence of Shobha is amplified in the language used by the author: "Shobha giggled like a creeper laden with flowers rustling in the breeze." Her cheeks 'are like sweet mangoes', her braid is 'like the rope around the oxen's neck' and her lips are 'petal-like' (58). In the language used, we see a tinge of stereo-typing, where the girl is likened to pretty and sweet-smelling flowers and fruits. The simile 'like the rope around the oxen's neck', subtly hints at bondage in her marital home. Shobha and Suman share a close bond of amity; they share woman-to-woman secrets, express hidden desires, and even compare the size of each other's breasts (59). In fact, when Shobha commits suicide, reminiscent of Shakespeare's Ophelia, "[her] body floats on the water like a lily that has been tossed in" (170). Suman admits partial guilt for not disclosing about Soyru's sexual advances to the neighbours. Wily as a fox, Soyru had even made Shobha sign the pension papers of her late husband in order to pocket her widow's pension. Suman had earlier noticed how Shobha had given up on her life and had 'suddenly become old and wizened' (*KG* 79). Imminent threat of incestuous sexual exploitation, unredeemed gloom of widowhood and ruthlessly dominant patriarchy had made Shobha take a drastic step to end her life.

Abole, a neighbour to Ganesh, keeps pestering him to re-marry in order to fill the vacuum which Anusuya's demise had created. Yeshwant and Abole make an inseparable couple who affirm the importance of a woman to the family. To put it in Abole's words, "A home without a woman is like a pipal tree without a platform around it" (*KG* 27). Society sees a woman as physical support, home-maker and an overall emotional arch over her family. She nurtures and cares, loves and feeds, looks after the welfare of the family. These are the socially determined traditional roles a woman has to abide, predetermined by patriarchal cultures: the man is the bread-winner; the woman is the home-maker.

At this juncture, it will be useful to understand the binaries of 'sex' and 'gender' which feminist critics often dwell on. It was De Beauvoir (1949), the French feminist who explained the difference between the two. One may be born a 'female' of the human

race; however, it is civilisation which constructs the 'feminine' in her being. It lays down conditions and tells her the way she should or should not conduct herself in society. She asserts that woman is a biological and not a socio-historical category, even though all behaviour associated with femininity is clearly a social construct.

Later, Oakley in her book *Sex, Gender and Society* (1972), attempts to distinguish between the two terms. She argues that "'Sex' is a word that refers to the biological differences between male and female: the visible difference in genitalia, the related difference in procreative function. 'Gender', however, is a matter of culture: it refers to the social classification into 'masculine' and 'feminine' "(16, cited in Freedman 15). Oakley maintains that it is society, psychology, sociology, literature, medicine, science, which in their own domains, 'construct' women differently, giving a cultural prescription to a biological fact. Thus, the concept of 'gender' opens new vistas of thought and analysis for a feminist discourse carrying with it the hope of huge theoretical advances in the analysis of women's oppression.

Such a social construction in *Kali Ganga* torments another female character, Sulochana, for being unable to conceive and be a mother for almost half a decade. Her husband had consented to remarry in order to be able to have a child. "They'd even found another girl, people say. Luckily she had a baby just in time" (*KG* 30). It is this social construct which blames the woman for being 'barren' (*vanzud*, in Konkani) and childless, even when the fault may lie with the male spouse. Sulochana has a motherly concern for the little Bayul, and much like Mahasweta Devi's 'Breast Giver', she offers her breast-milk to the wailing infant in Manjul's custody, the only significant fact being this is purely a selfless act. Her humane concern for a motherless infant is praise-worthy and makes possible a gynocritical view, distinct from the androcentric.

The Spivakian or Marxist Approach to Feminism can be used to discuss characters like Salu Aiji and Govind in this context. Salu Aiji is the wizened elderly widow in the village, a learned herbal therapist, acquainted with all the herbs and apothecaries to cure domestic ailments. Widowed at twelve (*KG* 11), she is the selfless care taker of the villagers' welfare, making it a point to visit each household at least twice a day. Her service of providing free herbal concoctions as treatment is not given its due credit by the villagers. She remarks: "Today you pay fat sums to these doctors and they give you pills. And here I've been giving medicines free for so many years, but no one

cares!”(KG 11-12). In Spivak’s view, such labour by ‘subaltern’ women goes unnoticed, due to their doubly marginalised status; firstly, their selflessness is treated with thankless disdain, and secondly, they are widowed and unwanted women to society. Hence, one can observe a strain of double marginalisation in the status of such widowed subaltern women, making them doubly subordinated.

Tradition says that a woman’s life ends with her husband’s death. The historical vestiges of places like Varanasi, even today, are peopled with widows, sometimes child widows, who beg for money to survive. These one-time-happy brides are reduced to being rejects of society. They have to live a life of mendicancy and penury, self-denial and penance--- all for being widows. Widowhood becomes a curse for these women. And yet, these so called ‘rejects’ are the most useful to society as they selflessly offer their services for the welfare of the community. Unknown to her, Salu Aiji embodies a selfless Spivakian spirit: she manages to provide her wizened advice to cure and nurture the ailing, not for economic gains but for the sheer joy of service. Her service is so significant, but unorganised in the capitalistic domain, unacknowledged and treated with disdain.

It is interesting to notice that in most of his novels, Mahabaleshwar Sail uses a wizened elderly female character to be the sounding-board to amplify the conscience of the villagers. In *The Kiln*, it is Sitai Avo, in *Khol Khol Mullam*, it is Antonette and Salu Aiji in *Kali Ganga*. Salu Aiji warns the villagers of the dangers of losing traditional medicine and requests Ganesh to allow his daughter to learn the same. She is a strong and vocal eco-feminist, whose concern for curing human ailments using wild herbs, barks, twigs and roots from the forest is akin to what eco critics call ‘deep ecology’ (see Garrard 23). Though old and infirm, she desires to share her knowledge of herbal apothecaries with the new generation. Forgetting her pain and isolation as a widow, she proposes to teach Ganesh’s little girl Suman, her herbal medication and knowledge. She is a mentor to the distressed, a sounding-board for the author’s voice and a conscience-keeper for the villagers. She was the first woman to use a plough, a male-priority which was forbidden to the woman (13). Though her frame is “no bigger than an unhusked coconut” (12), she is a wizened advisor to those in turmoil. She advises Ganesh who is anxiety-stricken about the future of his motherless daughters: “Don’t worry Ganesh. Trust in god! He lays a bed for the infant in the mother’s womb even before the baby is conceived and fills the mother’s breasts with milk before the child is born...”(12).

Greyed with wisdom more than age, Salu Ajjī has a perceptive mind which tries to reason out why women back home worry for their sons and husbands working in the army who maybe in the Indo-Chinese War which was happening at that time. “Like oxen! The men in this vaddo. Don’t read! Just run away and join the army. That too, the infantry! Thick headed louts! And here we sit and worry” (13). Her concern for the anxious women who await news from their loved ones is heart warming. Here we see in her traces of Marxist ideology, of one who is concerned about the unorganised marginalised women crushed by the pressures of capitalism; war and its angst and does not hesitate to break tradition if it is for the general good of society. Her stoicism and bravery to challenge patriarchal agro-traditions is visible when she takes charge of her ten year old nephew’s upbringing when her brother (Yaso) passes away, and even tends to his fields that stretched over eight *khannis* (12).

Western Feminist criticism has totally neglected the ‘Third World Women’, says Spivak. In her most influential essay “Can the Subaltern Speak?”(1988), she argues how the ‘Third World Woman’ is treated as the Other and silenced by imperialist histories. The Woman is the ‘subaltern’, an oppressed subject of imperialism. Thus, “the subaltern has no history and cannot speak, the subaltern female is even more deeply in shadow” (Williams and Chrisman 83, cited in Benstock 200). Spivak is sensitive to the lived histories of rural women, women like Salu Ajjī.

Very few critics attempt to see women as independent; they are always defined along with the ‘male’ by their side. Salu Ajjī is one unique character who is politically disempowered and oppressed, but rises above her socio-political and cultural barriers like a phoenix. She accepts widowhood and all the trials it brings along with itself and lives life according to her own terms, with restraint and modesty. By sharp contrast to her character, the fisher monger Gulabi, who meets Suman in transit (in a boat) when she is going to visit her sister’s house in Hugley, is traumatised by her marital status. Victimised by her alcoholic husband, Gulabi had given her lands to Balsu to till for around three years. Gradually, Balsu usurped the land and left her in helpless disdain. Gulabi is doubly marginalised, firstly by androcentric conventions and secondly by the wily power-politics of men like Balsu who abuse the Government laws (Mundkar Act) to usurp lands belonging to helpless, defenceless women. Gulabi shows signs of being a man-hater; she rebukes her alcoholic husband and tolerates him just because she can wear the signs of marital bliss. Suman questions her about the curses she rants towards

her husband: “You smear so much *kumkum* on your forehead and wear flowers in your hair because he’s alive. Yet you don’t care if he dies?” Gulabi’s reply is curt: “That’s right. The *kumkum* and the flowers. That’s why I tolerated him all these years” (155).

Gulabi is forced to be subservient in the patriarchal institution of marriage; she fends for the family by selling dried shrimps and fish; she gives money to her alcoholic husband for all his requirements. Her excessive garrulity speaks of her mania caused by the stress she has experienced under the iron might of patriarchy. While Salu Ajji copes with her early widowhood with calm and resilience, Gulabi shows signs of mental imbalance which causes her listeners like Suman to feel ‘sick of the woman’s conversation’ (155).

Streaks of **Radical feminism** (as explained above), are noticed in Sumati and Suman as both are seen to revolt against age old traditions related to mothering, sexuality and agriculture. Sumati is Manjul’s sister-in-law, sister to Sridhar and daughter to Mhalu. Madly in love with her childhood mate Sadanand, she is married against her wishes to a sepoy from Bhatkal, working in the Customs. Within six months of her marriage, she runs away from her marital home and comes to stay with Sadanand. The couple is ostracized from the village and disowned by their respective families. Mhalu rebukes his only daughter saying: “This impure creature has brought shame to our clan! I won’t see her face again. I’ll go home and bathe in cold water and eat bitter broth...As far as I am concerned, she is dead!”(89). Not a single person sympathises with the couple, with more so, Sumati. Sadanand’s *mavshi* (mother’s sister) initially tries to be helpful, but scorns them when they disclose their plans to build a hut in the forest and work in a stone quarry. “Build a hut or chop off her head”, she tells her nephew while handing him an axe (91).

Sumati’s decision to stay in exile by building a hut on the hill top with her lover Sadanand, is a bold decision for a married woman. She goes by her instincts, refuses to continue with her ‘forced marriage’, jettisoning all traditions and cultural practices attributed to a married woman. Infact, she is deemed as an adulterous woman, living in sin. She is punished with grave consequences for pursuing her love. She faithfully visits her father when he becomes ill, but is ignored by him. She is not even invited for her only brother’s wedding. As she admits, she was ‘full of hope... but no one paid attention to her’ (91). Sumati seems to defy the ‘object relations theory’ put forth by Dinnerstein

and Chodorow (which was earlier proposed by child psychologists). This theory says that boys are conditioned by mothers to behave competitively and bravely, and girls are taught to be coy, sentimental, kept away from competitive play and protectively guarded. Hence as young men and women, each has a different psychological make-up, depending on the object relation. Women, due to this, tend to accept the trials of their unhappy marriage; they sacrifice their happiness for the good of the family.

However, in the case of Sumati, there is a bohemian defiance of these societal and cultural power structures. She challenges all sanctified conventions, faces ostracism and curses, all for her own true love and happiness. She sacrifices her family considerations for her own happiness. Incidentally, her true love is a man, again conditioned by an androcentric society. Yet, he supports her and by doing so, Sumati does not feel lonely and victimised. In her, we can see Luce Irigaray's words come alive: "Feminism is not simply about rejecting power, but about transforming the existing power-structures---and, in the process, transforming the very *concept* of power itself" (cited in Moi 148). It is an obvious transformation of this very concept of power that Sumati is able to forgive her merciless father when he is totally sick, bed-ridden, bereft of help and look after him like a dutiful daughter. This act of service to a patriarch, who had earlier chastised her, emotionally liberates her from her subaltern status and 'inbuilt colonialism' (term borrowed from Spivak), and gives her a spiritual feeling of well-being. In sharp contrast, her brother Sridhar is unable to go against his father's word and sacrifices his marital happiness to make his father happy. Though initially he decides to take Manjul with him to Simla, later he changes his mind, overwhelmed by the emotional rants of his father and decides that he will keep his wife back home (KG 97).

In the character of Suman, clear traces of Radical Feminism are observed. According to Susan Hekman, Radical feminists positively affirm women's difference and, most importantly, attempt to remove women's subordination without erasing their difference (cited in Malpras et al 94). They lean on the discipline of psychology in order to understand the psychological dilemmas many women encounter. From a psychological perspective, they explore the differences between men and women and uncover a very different understanding of the origin of these differences. Women make choices based on moral decisions, a morality which is practical and palpable. Carol Gilligan in her book *In a Different Voice* (1982), emphasises women's difference from men and

concludes that “women typically approach moral decisions from a relational and contextual perspective, while men abstract from the concrete situation and appeal to universal principles”(cited in Malpras et al 96).

Mahabaleshwar Sail has chiselled Suman’s character with dexterous detailing. She was held responsible for her mother’s death, right from her infancy. Manjul is like her second mother and Suman in reciprocation looks after her sister’s little children after Manjul dies. Suman accepts the responsibility of single-parenting of her niece and nephew, knowing well that this act would be a liability for her. Shulamith Firestone, a Radical Feminist in *The Dialectic of Sex* (1970), argues that the very act of mothering and child-rearing keeps women in a subordinate position. Hence, mothering results in ‘Othering’ her own status. Firestone’s solution to this was not at all humane: she suggested that women abandon their responsibility of mothering completely in order to seek emancipation.

When Manjul is pregnant with her second child, and her husband has left her back home and gone to work, she remarks: “Now why did he drop this mess before he went away”(173). Single-handed child rearing gets burdensome for this woman who is already over burdened with domesticity, field-work and an earlier child to look after. In fact, Suman tries to get into the same Firestone-kind of thinking when she is sick of looking after the abandoned children of her sister. She has to look after her mentally unsound father as well as the two children after Manjul is no more, till she almost breaks down saying: “I can’t manage all this any longer...now where has their father gone!”(206). Suman is eager that her brother-in-law (Sridhar) should come and take custody of his children. This is a motherhood forced upon her by circumstances, and she resents it.

Mary O’Brien in *The Politics of Reproduction* (1981) argues that women should positively affirm their role of mothering as it is a uniquely feminine activity. She redefines the task of ‘mothering’ “as a positive, life-affirming activity rather than the source of women’s oppression” (cited in Malpras et al 93). The role of mothering thus becomes, in her view, a redemptive responsibility which is pro-life and pro-family. In the present case, although Suman finds motherhood forced upon herself by circumstances, she does not abandon the children, but instead treats this responsibly, with a positive affirmation. In doing so, she lives the promise she had made to her sister

to take care of the two children in the absence of their father. Incidentally, she showers so much love and care on her niece and nephew that when Sridhar comes to her place for a brief visit, he drops a hint of marrying her (Suman) so that she can continue to take care of the two. “The children are there... what’s wrong if I marry my sister-in law” (KG 229), he tells Suman. But Suman shoves him away and he goes away the next day leaving the children conveniently in the custody of their maternal aunt, much to the chagrin and lament of Suman. In escaping from his paternal responsibility, Sridhar appears emasculated and spineless.

Suman sacrifices her love for Govind through her selfless service of ‘substitutue mothering’. However, in the strain of a mystical marriage which is highly spiritual more than real, Suman consummates her love with Govind and wishes to die before he does, with emblems of her marriage intact (KG 254). She also goes a step ahead into the Radical mould of feminism, challenging traditions and resenting patriarchal pressures. Like Salu Aji, she wields the plough; the former was condoned for being a widow, but Suman, though a spinster, undertakes to challenge an androcentric tradition. Suman’s defiance of an age-old agro-tradition is met with stern protest. The men abuse her with curses and tell her to stop ploughing the field. But, Suman is too confident and bold to give in.

Her confidence is noticeable when she stops the *ghadi* (witch doctor) from flogging her mentally unsound father, till Avdu Aji remarks: “This wretched girl interfered in the *ghadi*’s rituals and caused this whole mess!” (KG 216). Suman is scorned right from her birth for every evil that befalls the family: poverty, sickness, madness and even death. Despite such spokes in the wheels of her fortune, she carries on her responsibility as a dutiful daughter, sister and aunt, with determination. Along with Govind, she boldly travels to Goa to treat her father’s mental illness. She fearlessly attempts to fight her father’s relative Vithobha, who usurps her lands which she had given in his custody for cultivation. At every turn and bend, she is ensnared in the wily traps of patriarchal conventions. She recalls her father’s words: “The man is like the pillar in the house, the woman like the beam. All the weight falls on the beam, it is the pillar that everyone talks about” (KG 211), and realises the truth they hold.

Kali Ganga is teeming with dark and murky themes of death and sombre suffering. The women characters like Manjul perish in the course of their sufferance. Likewise, Suman

too suffers, but braves her problems while facing them with stoicism. While their father Ganesh cannot cope up with the trauma of adversity and lapses into madness, Suman liberates herself from her stressors (like poverty, forced motherhood and single parenting, looking after the home, ailing sister and father) by giving into a different kind of madness. She unwittingly tells her childhood darling, Govind: “Stay with me as my husband just for this day. Who knows I may be old by the time you return?...Yes. I’m mad” (244). Rightly so, they have a physical bond before marriage, as if they are entranced in a feeling of love and ‘foreverness’, while the Kali river stands witness to this enigmatic union of souls. Suman’s act of consummating her relationship with Govind before a formal marriage ceremony (which she was sure would never happen considering the family opposition from Govind’s clan and Bhaskar’s side to their relationship), is a bohemian act of defiance of the patriarchal dictates laid down by tradition. She carves her own niche by doing so. When his brothers coerce him and take him back to his native place, Govind ‘threw himself into the water, sinking deep down into its murky depths’(252), at the very place where the legendary newly-weds had supposedly drowned and whose spectres still appear making love on the banks (251). Thus, he immortalises his love in his display of ‘thanatos’ (death instinct), and the novel ends on a sombre pitch where Suman is left to lament her ‘widowhood’ even before marriage (254).

Situating feminist discourse in a close textual reading of *Kali Ganga* unveils myriad possibilities. The male-female binaries are delineated, the various stands of feminism (Liberal, Marxist and Radical) are uncovered and the overt and covert play of patriarchal hegemonies is exposed. Even in the use of language, does one find the subordination of women. Sumitrakaki warns Suman about her relationship with Govind: “But guard yourself, now, if a girl funs around too much she seems cheap...A woman’s body is like a closed fist!”(KG128). Yet again, Manjul admonishes her sister (Suman) giving her a lesson of self-control: “Our minds are like sparks of fire, we must control ourselves” (164). Post-structural feminist critics like Cixous, Kristeva and Irigaray have already emphasized the construction of the women as ‘the Other’ through language (see 4.1). It is most often the woman who is the butt of ridicule, stereotyped and derided through the use of language, as illustrated in the examples above. Thus, besides social conventions and patriarchal traditions, woman becomes the Other to man through linguistic signifiers. Labels like ‘mad Gangu’ (21), woman as a ‘keep’ or

‘concubine’ (249) or similes such as ‘the fields are white with weeds like an old woman’s hair’ (150), are illustrations to show a manifestation of this ‘Otherness’ in the language (used in the text) which subordinates women.

The ideology of feminism helps in understanding Sail’s *Kali Ganga* at a deeper level, laying bare the entwined phallogocentric ideas prevalent therein; whether in its plot, characters or language and reveals traces of resistance to patriarchal oppression. Such an understanding sensitises the readers and focuses on the Woman to bring her from the margins to the centre, through a critical reading.

4.4 Cultural Signifiers as Markers of Androcentrism: A Feminist Re-Reading of Mahabaleshwar Sail’s *The Kiln*

The Kiln (2011) is the English translation of Mahabaleshwar Sail’s Konkani novel *Havthan* (2007) by Vidya Pai. Congregated with around eighty-two characters, the novel which can be divided into twenty-seven segments for the sake of convenience, is a careful study of the life of *kumbhars* or potters in Goa, who battle with poverty and hunger in the wake of industrialisation and mechanisation. Using the ‘kiln’ or the potter’s oven as a signifier, symbolic of the craft of pottery, a fast waning trade, a trade which is suffused with androcentric conventions, Mahabaleshwar Sail skilfully quilts into his narrative various motifs of superstitions and beliefs, rites and rituals, customs and rustic folklore, practices and conventions which form the core of the traditional life of this miniscule community of craftsmen and women whose occupation is swiftly turning obsolete. Most of these ‘cultural signifiers’ covertly embody patriarchy and perpetuate the subjugation of women. An attempt is made here to unravel such cultural traces.

4.4.1 Understanding Culture: An Introduction

Raymond Williams in his first major work *Culture and Society* (1976) had referred to ‘culture’ as “one of the two or three most complicated words in the English language” (Milner and Browitt 2). The *Dictionary of Word Origins* traces the etymology of ‘culture’ to ‘cultura’ and ‘colere’, which means ‘to cultivate’ (65). In the nineteenth century in Europe it meant the habits, customs and tastes of the elite or upper classes.

From a Culture Studies perspective, ‘Culture’ refers to the mode of generating meanings and ideas, negotiating over those with valid meanings governed by power-

relations. It also tries to understand its various components to get more visibility and significance (Nayar 4). Writings of critics like Raymond Williams, Richard Hoggart, Stuart Hall, Tony Bennet and a few others have provided pertinent critical insights on this area. In contemporary times, we speak of cultures, not in the singular or monolithic vein, but ‘cultures’ which involve group solidarity, more porous to outside influences. Thus, in agreement with Seyla Benhabib (2002), ‘cultures are formed through binaries because human beings live in an evaluative universe...’ (7, cited in Bennet and Frow 9). Culture cannot be insulated from outside influences, though like-minded communities attempt to safe guard their rituals, practices, and customs which they consider sacrosanct. However in the process of protecting them, culture(s) itself/themselves get(s) entangled, transformed, adapted or even displaced due to what Gramsci calls the ‘hegemonic’ forces. Power structures play a significant part; power due to class, caste, economic, social or political conditions; or simply the constructs of gender. Culture thus designates power, domination: it is the dominant cultures which assert themselves and become ‘popular’. Stuart Hall observes that ‘popular culture’ is the set of practices, artefacts and beliefs shared by the masses: the food habits, dress-habits, forms of transport, traditional crafts and practices, music, reading habits, the spaces they occupy and traverse. Our lived experiences demonstrate culture which is more ‘popular’ than otherwise (cited in Procter 13).

Raymond Williams (1963) attributes four meanings to the term ‘culture’: an individual state of mind, the state of intellectual development of a whole society and; the arts; and the whole way of life of a group of people (16). In linking Cultural Studies to uncover patriarchal oppression in *The Kiln* by Mahabaleshwar Sail, Raymond Williams’ understanding of ‘culture’ will be used.

M.H Abrams in *A Glossary of Literary Terms* (2005) says:

[C]ultural Studies designates a recent and rapidly growing *cross-disciplinary enterprise* for analyzing the conditions that affect the production, reception and cultural significance of all types of institutions, practices, and products; among these, literature is accounted as merely one of many forms of cultural “signifying practices.” A chief concern is to specify the functioning of the social, economic and political forces and power structures that are said to produce the diverse forms of cultural phenomena and to endow them with their social “meanings”, their “truth,” the modes of discourse in which they are discussed and their relative value and status (emphasis added 53-54).

Abrams is very clear and categorical in mentioning the ‘cross-disciplinarity’ of Cultural Studies which embodies a wide gamut of cultural “signifying practices”. Practices which knit a community together and enrich their cultural complexities, beliefs and traditions which are embedded in the history of the community and are practised *ad infinitum*, kept sacrosanct so much that no violations are entertained. Such rigid practices covertly hide the traces of male-domination or patriarchy. The silent suffering woman is oppressed and through ‘cultural signifiers’, she internalises patriarchy and considers it as a part of being a woman. This clever-play of patriarchy in other words is ‘androcentrism’. An attempt is made here to uncover androcentrism in the rituals, beliefs and practices followed by agrarian communities, or rather communities practising earth-centric trades to survive, with particular reference to *The Kiln* (henceforth, *TK*) by Mahabaleshwar Sail.

4.4.2 ‘Cultural Signifiers’: Emblems of Androcentrism

At the outset, it will be useful and pertinent to understand the semantic context behind the word ‘signifier’. Hence, a working definition for the same will have to be evolved. Though having an origin in Ferdinand Sussure’s linguistics, here ‘signifier’ refers to any material thing, a practise, a belief or tradition that signifies or represents something else, which is called the ‘signified’. The latter refers to a concept or an impalpable idea which the signifier refers to. It is through specific ‘cultural signifiers’ that a woman’s subordination is reinforced and a male is glorified as the *pater* (father, in Latin). In De Beauvoir’s words: “One is not born, but rather becomes a woman...It is civilisation as a whole that produces this creature...which is described as feminine.”(295, cited in Abrams 94). It is the gradual swipe of cultural ingraining which instils the fact that the male is to be considered superior, adventure-filled, brave, bold, rational and creative. In diametric opposition, the female is seen as meek, submissive, coy, irrational, sentimental and tradition abiding and ‘the Other’ to the man. It is ‘cultural signifiers’ which reinforce this ingraining process and stereotypes which compel women to internalise their subordination.

4.4.3 ‘Cultural Signifiers’ in Sail’s *The Kiln* as Indicators of Patriarchy

The ‘kiln’ as a cultural signifier is teeming with a male-centred symbolism; the woman undertakes the sweat-inducing toil of collecting the clay from the river-bed; most often than not, she kneads it to make a pliable and creamy dough and the man takes pride at

twirling the potter's wheel and making the artistic product. This does not end here; the woman dries the moist pots, fires the kiln and bakes the pots, lays them out in baskets and goes door-to-door to neighbouring villages to sell them. One observes here that maximum physical labour in the craft of pottery is undertaken by a woman. From the Marxist feminist point-of-view, the unacknowledged physical labour undertaken by the woman is seen by Engels as a male-dominating issue; "within the family he is the bourgeoisie, and the wife represents the proletariat" (Padia 15). She does the strenuous donkey-labour, he takes the credit for being "the potter" who has crafted the finished product.

Women are treated with scorn and deprivation, shown scant respect for their toil and sacrifice at handling family responsibilities. The novel opens with a portrayal of the potter's colony, where potter-women are gathering pots; Gokul accidentally drops one. She is rebuked by her husband who calls her a 'worthless whore' and verbally lashes her. The gloomy atmosphere is further darkened by the return of Ghanshaym's daughter, Sunanda who returns from her husband's home with her infant in a terrible state. She has been a victim of verbal abuse and domestic violence in her marital home. She bitterly confesses: "*Unna*, my husband and my aunt keep beating me, they serve me rice gruel and criticize everything I do. They find stones in the clay that I knead, they don't let me go near the kiln. They say the pots will crack if I touch them" (TK 3). This confession is also accompanied by Sunanda's mother revealing the fact that in her old days, she too was flogged with the potter's baton by her husband" (TK 3). The 'kiln' implicitly becomes a cultural signifier reinforcing patriarchy. And marriage here becomes an institution where the man revels in his own feudal lordship, treating his wife as his vassal. She cook and cleans, bears and rears children and is worse than a domestic slave, beaten by the man who shows scant respect for her individuality. One can agree with De Beauvoir, who in *The Second Sex* (1987), strongly opines:

In marrying, woman gets some share in the world as her own...but she becomes his vassal. He is the economic head of the joint enterprise...She takes his name; she belongs to his religion, his class, his circle; she joins his family, she becomes his 'half'. She follows wherever his work calls him and determines their place of residence; she breaks more or less decisively with her past, becoming attached to her husband's universe; she gives him her person, virginity and a rigorous fidelity being

required....Woman is doomed to the continuation of the species and the care of the home...(449)

The woman in the community of *kumbhars*, despite being embroiled in her own domestic binds, struggles for an individual space. It is not just her gender which castigates her into an 'Otherness', but also her class and caste. Potters are lower in terms of caste in comparison to the farmers. They claim to be descendents of the *Devli* caste, whose mother was the *Devleen*, a temple servant by the day and prostitute by the night (TK 10). Hence a love-marriage by elopement between the high caste Sheela and the potter Sakharam results in an upheaval. Sheela's father comes with his gang of relatives to take his daughter away, but the potters protect the couple. Hence, caste becomes a cultural signifier; it gives a certain social status to people living in communities. The Gunai-shrine named after the ancestor-mother *Devleen*, is the reminder about their historical roots and signifies their identity. Hence the shrine is a place of worship as "village women offer prayers at this spot during the holy month of *Sravan*" (TK10). It is pertinent to note how a woman's economic and social subalternity was abused in the name of temple rituals to satiate the lust of men by considering her to be a *Devleen*. Such a cultural practise was another way to perpetuate utter subordination and oppression of women.

The *Devleens* among the potters are reminiscent of the *Devdasis* or temple prostitutes who are young girls offered to the temples with devotion and service, more so in the state of Karnataka. The book entitled *Widows, Abandoned and Destitute Women in India* (1989), provides a deeper understanding about this pernicious practice which legitimises temple prostitution by considering it to be a cultural signifier. The authors explain:

[D]evadasi system is derived from the concept of the worship of Mother Earth or the Goddess of Fertility. The Devdasi is dedicated to the Goddess Yellamma (also known as Renuka, Mookamba, and Jagdamba). Material gain, retaining the wealth within the family circles and superstition are factors which lead to the dedications of these girls. This system legitimises prostitution in a covert manner. Since the girls are dedicated as teenagers to the Goddess there is no social stigma. Literacy levels among them being very low, almost zero, they are more gullible and exploited by the upper castes to suit their own ends. Poverty also encourages the perpetuation of this system (Dandvate et al 28-30).

Here we see how women are exploited as domestic labourers, as well as to satiate the lust of temple priests owing to their marginalised economic and social status. Such practices are reinforced by religion/culture and lead to the perpetual exploitation of vulnerable young girls at the hands of high class/caste and power-wielding priests. In *The Kiln*, the potters take a while to erase the traces of the *Devli* caste they belong to, and revert to pottery to uplift themselves from the unpleasant traces of casteism. Hence, the *Devleen* was also called *Gunai* (hinting at a talent which the community imbibed), and her shrine beneath the *surangi* tree is still worshipped (TK10).

Subordination of widows like Sitai and her daughter-in-law Tara in the patriarchal craft of pottery, is another subject of discussion. A widow has already lost her symbols of fertility and marriage; symbols like the *kumkum*, bangles and flowers on the hair, are only a matter of nostalgia for her. All this has already dis-empowered and emotionally crumpled her. Traditions and beliefs associated with pottery, cripple her even further. Sitai, the wizened resourceful woman-advisor of the village, is a mouth piece for the author's voice as well as a spokesperson for the doubly marginalised potter-widows. She expresses regret over their predicament and says:

A widow must not mould a lump of clay on the potter's wheel, she must not beat a pot into shape. Throwing clay on the wheel and giving it shape is like giving birth to a child, they say. They've tied our hands and feet with restrictions like these, but we followed the ancestor's dictates... We only fashion rim-less earthen vessels that do not need to be thrown on the wheel"(TK 12).

It is amply clear that such beliefs associated with widowhood, treat the already hapless woman with further condemnation and disdain. Such practices further dis-empower her subaltern status and weaken her culturally, politically, socially and even physically. For Sitai and Tara, who internalise these patriarchal traditions, shaping rim-less earthen ware is their only means of livelihood, and they are sure that it "was the exclusive right of widows in the colony"(11). Their only consolation was that "widows in the colony were free to bake the earthenware they had shaped in anyone's kiln" (67).

Uma Chakravarti in her essay "Gender, Caste and Labour: The Ideological and Material Structure of Widowhood" opines:

Since a woman becomes a social entity only when as a wife, united with her husband, she acquires personhood, the death of her husband represents the cessation of her social

existence and the end of her personhood. Once the husband dies, the wife's sexuality, which in marriage served familial and social goals, is of no use to the community. The death of the husband thus marks a dramatic shift in the perception of the community towards the widow. She becomes the object of real moral panic. She must be represented as the most repugnant and despicable characters. Feared and hated, she must thenceforth be confined to the 'dark spaces' where she is inaccessible" (cited in Alter Chen 72).

Thus widowhood confers on a woman a loss of space and self-identity. She gets culturally and socially marginalised, and gives into despair and gloom. In Sail's *Kali Ganga*, the character of Shobha too, shares a similar predicament. However, in the case of the brave-hearted Sitai, there is a spark of revolt to tradition, especially when she sees other potters making rimless ware, which was exclusively her right as a widow. Sitai attempts to twirl the wheel and flout tradition, but Tara's caution and her own conviction makes her give up the idea. She lifts her despirited daughter-in-law, a widow with three children by saying: "You were destined to be a widow... You can accept the situation calmly or you can weep and wail. You slept with your husband and gave birth to three children, who will look after them now?"(13). Sitai, a widow herself, sympathises and gives moral support to Tara. Hence, unlike Shobha (in *Kali Ganga*) who commits suicide due to lack of moral support and mentoring, Tara braces to meet the challenges of widowhood, despite the fact that pottery embodies inherent practices which economically dis-empower a widow.

Mahabaleshwar Sail in *The Kiln* has subtly unravelled a plethora of rituals and cultural practices which perpetuate woman's subordination and reinforce the aggrandizement of the male. Dulba (a potter) was married as a sixteen year old, to an eleven year old bride. The girl "bled uncontrollably to death" when he "forced himself" on her. This is in sheer violation of a child's right as child-marriage coupled with marital-rape amounts to dual violation of a girl-child. The practice of child-marriage results in such catastrophes. Dulba, a widower now, is mentally unstable and calls himself an evil spirit, an unnecessary mouth to feed, a useless weight on this earth (16).

Cremation rites and rituals are highly patriarchal and in Lacanian terms 'phallogentric'. All rituals for cremation are undertaken by the males in the community, the women are left to mourn with wails and tears. There is also the case of Shanu's wife Ambu, who died while delivering a stillborn child. Majale being a rural area where medical facilities

for maternity were non-existent, women had to bear the trauma of labour for long hours under the blind trust of a midwife. Ambu bore excruciating labour pain for two days, finally delivered a stillborn baby and thereafter, died. The utter discrimination Ambu faced after death is unimaginable. “The priest declared that this was an *inauspicious death* so the corpse could not be consigned to flames, it would have to be buried somewhere. The farmhands wouldn’t let them dig a grave on the hillside so they had to bury the mother and child deep within the forest” (emphasis added 59). Ambu faced trauma in life as also in death. Such a cultural practice of cremation is androcentric and demeans a woman like Ambu who has suffered and died while giving birth. Nobody mourns for her, except her husband, Shanu.

Death of a pregnant woman is considered ‘inauspicious’ by a priest (obviously, a male). The illiterate gullible villagers believe this and associate the screams and strange sounds coming from the jungle to be Ambu’s restless spirit. Shanu is advised to undertake rituals to appease her disquieted soul. But the inquisitive man gets to the root of the ‘screams’ coming from the jungle and discovers that this was a ploy used by smugglers to carry liquor from Goa, to avoid the prying eyes of villagers and cops(60). From this it is evident that beliefs, rituals and practices which result in the subordination and degradation of women, are connived by androcentric conventions to perpetuate hegemony and the Otherness of woman.

While the women in the potter-community may not be credited for being the bread-winners of the family, they surely did most of the home-keeping and balanced it well with the door-to-door selling of earthen pots. The men did not care about the welfare of their wives. Sail uses poignant images to show how malnourished the potter-women were: “The potters did not care if their wives were ill or lame or pregnant; they took them to the lake and to the hill and hoisted loads of mud on to their heads...They seemed like upright skeletons with hardly any flesh on their frames as they tottered unsteadily with these massive loads on their heads” (67). The rainy season brought trying times for the potters who barely managed to sell their pots. The rustic potter-women would beg prospect buyers to buy their wares and return home with unsold pots, soaked in the rains. “Racked by fits of coughing, they’d sit in their homes, scratching their lice-infested scalps” (68).

When the children suffer from hunger pangs, it is the creativity of the potter-women who feed the wailing children with wild tubers called *pettaro*. This was considered to be a demeaning diet, but at least it would quell the hunger pangs for quite some time (70). Potter-women who could not bear to see their starving families offered to work as farmhands in the farmer's fields. While the men only groaned and lamented their pitiable condition, the women displayed stoic pragmatic behaviour and worked towards timely solutions. All these positive aspects related to women were never given a second thought. Nor did they realise how the clever play of patriarchy was operating to undermine their presence and shove them in the dark recesses of 'Otherness'. One cannot help but agree with Leclerc who notes that "*everything* women do is lowly valued—and this includes women's work and house work" (Moi *FFT* 95). She argues a strong case to consider women's domestic chores, however monotonous or uninteresting, as valuable.

While there were specific potters to mould Ganpati idols during *chovoth*, the belief that an idol does not turn into God till its eyes were painted, was a brilliant practice to get women to slog and work overtime. When Vitthal Nayak is flabbergasted to see '[A] god being carried by a woman' (TK 73), Shivram (her husband and one of the potters who specialises in Ganesh idols) justifies saying: "*Mama*, I haven't painted eyes on the faces, yet. These aren't gods, they are just lumps of clay" (TK 73) This is a covert way to foist a cultural belief in order to get a women to do the slogging and sweat-inducing physical labour. Yet again, the subjection of women to such androcentric practices, beliefs construed to benefit the man and oppress and silence a woman, became a ubiquitous feature among traditional communities like potters.

In *The Kiln*, there is a mention of the widely practiced rituals in a marriage-ceremony among potters, many of which include division of labour based on the male-female binaries. However, the idea of 'dowry' (unlike in *Kali Ganga*), was unthinkable due to utter penury, but the bride's father was expected to erect a canopy for the wedding rituals and serve the guests a festive meal (TK 87). Though both men and women from the potter-community worked in unison to prepare the festive meal, there was a noticeable difference in the nature of chores undertaken. Sail makes these distinctions noticeable when he says:

The men broke the coconuts while the women scraped the kernels into shreds. They cooked the food but the men lowered the heavy vessels from the hearth and drained the water from the cooked rice. The women swept the courtyard and sprinkled the mixture of dung and water to purify the place but it was the men who arranged the leaf platters and served food to the guests. (91)

It is so obvious here that the grandiose tasks were male-centred, while the menial chores were assigned to the women. The words of Annie Lecrec in her essay “Parole de femme” are apt in this context when she comments on the gender-specific division of labour and opines:

...it remains necessary for the male, hungry for real control over his female, to spread the word that the tasks which belong to her are base, while those belonging to him are noble. Woman’s so-called inferiority could never have given birth to thorough-going exploitation; the very idea of this inferiority would never have been thought of, if the domestic tasks allotted to woman were not considered base, sordid and beneath the dignity of man. (Moi *FFT* 74)

Culturally speaking, most roles assigned to women on festive occasions are the base and sordid ones, and thus arises a need to uncover these subtle traces of androcentrism in festive rituals. This discrimination does not end here. Women who have their periods are not even allowed to participate in any festivities. A woman who menstruates is considered to be impure and is kept confined in the dark spaces of the home. She cannot worship god, nor can she enter the kitchen to cook. This belief which has no scientific basis, is another androcentric marker to bolster patriarchy and suppress the woman. In *The Kiln*, Sitai dreams of herself as a twelve year old girl helping her father at moulding a pot. The elderly Bhiku *ajja* appears with enraged looks and bloodshot eyes and says: “If you touch the wheel again I’ll wring your neck! Once your body is tainted with menstrual blood this becomes a grave sin, you know that, don’t you? (56). Space around the wheel is sacred to the potter. A menstruating girl/woman apparently defiles the sanctity of this space, so says the belief. And hence, these conventions which demean a woman who undergoes a natural body cycle, is a clear ‘cultural signifier’ which attempts at fortifying patriarchy.

The French feminist critic Christene Delphy in her essay entitled “The Politics of Difference”, urges women to revalue their bodies. She shows how different cultures in the world attempt to impose meanings to female experiences like childbirth and

menstruation. It is “the culture which devalues the flow of blood” which makes periods ‘unpleasant’ (92). Attitudes towards menstruation are a cultural construct, making it look like ‘a material handicap; created by the social conditions’ (93). Delphy in the same essay further states:

Women in devaluing their periods are not only obeying their brain-washing; not only adopting ‘masculine values’. We are also reacting, and in a healthy (non-masochistic) way, to a real handicap. However, when we devalue our periods as such--- as a physical phenomenon--- in addition to depreciating ourselves, we accept the ideological version: that the handicap is natural and not social (cited in Moi *FFT* 94).

Delphy’s plea to emancipate women from the stigma associated with menstruation is justified because of her realisation that such attitudes result in a self-acceptance of cultural practices and encourage a ‘new version of a dominant ideology’ (95). She urges women to break these cultural constructs and material handicaps created by social conditions. Such conditions make women vulnerable to the self-centred needs of men who use women for their benefit.

The Kiln makes a mention of the buxom, healthy but barren Baiji, wife of the potter Sitaram, who doesn’t mould pots but shapes *divajam* (ceremonial lamps). She was a victim of wife-battering and verbal abuse from her husband. On occasions, Sitaram (her husband) would have extra-marital relations, or suddenly disappear, and the wife would bitterly weep. Baiji was now available for lusty men who took advantage of her loneliness and pawed her and “she merely put up with their advances like a vixen in heat” (*TK* 79). Being a woman, her sexual manifestation was treated with scorn as the villagers labelled her ‘a whore’. The women too slandered her saying sarcastically: “She has a body, too. Why shouldn’t she enjoy these pleasures?” (*TK* 79). Baiji never invited any one, nor did she resent the sexual advances the men made. As De Beauvoir rightly observes in *The Second Sex* (1987): “From her childhood she retains the imperious need for a guiding hand; when the husband fails to fill this role, she turns to some other man” (560).

It is but natural that Baiji gets sucked into being labelled as a prostitute due to compelling circumstances, which she bitterly resents. As time passed, she seemed nervous when men made a beeline towards her shack and “often broke down like a child” (*TK* 80). While nobody pointed fingers at the men who went to her shack; men

who took advantage of the vulnerability of a gullible woman deserted by her husband, it was the woman who was called ‘the village prostitute’ (TK 81). Having such a woman to meet the sexual need of the men folk, was a requirement deemed by tradition. On the other hand, the call of tradition commands a widow to repress her sexual needs and face loneliness. The situation hasn’t changed much in villages, even in present times. Sitai, on hearing stories about Baiji, looks towards her widowed daughter-in-law Tara, who is in her mid-thirties and ruminates over the stifling conditions (discussed earlier) she is forced to live with (TK 79). Here we see the requirement of a ‘village prostitute’ as a cultural marker to signify the male-satiation of the libidinal need. Widowed women like Tara are forced to repress their sexual urges and when a woman like Baiji expresses them, she is called a slut. Ironically, the men who behave as libertines are condoned from all social stigma.

In these situations where women get smothered by androcentric ideologies, they are yearning to break the tethers of patriarchal conventions and liberate themselves. The newly married Rajni, who is scorned by the potter-women for using face-powder and shampoo sachets, feels stifled in her new marital home. She does not even have the freedom to wear *salwar kameez* which she has brought as a part of her trousseau (114). Hailing from an agrarian village of Balli in Goa, she realises that her husband’s community is impoverished and backward in terms of giving space to women. Unable to bear the trauma of being a misfit among potters, she runs away with a truck driver leaving her basket of pots at the *Bhandi Jatra* where she had gone to sell them (116). Rajini’s elopement is symbolically in protest of all androcentric traditions and practices advocated by potters to subjugate women. Being educated and exposed to new ideas in the port town of Vasco where she had grown up, Rajini is able to break all fetters and take a bold step towards her self-realisation and liberty.

Sadly, most women due to lack of education and exposure, internalise patriarchy and allow themselves to be victimised. They suffer silently and seldom resist the intrusion of patriarchy in their lives. While ‘cultural signifiers’ among potters are distinct, those practised by farmers are no different. The latter discussion on Pundalik Naik’s *The Upheaval* will attempt to uncover patriarchal conventions vis-à-vis a tripartite bonding between women, nature and culture.

4.5 Women, Nature and Culture in ‘Otherness’ to Patriarchy: A Feminist Reading of Pundalik Naik’s *The Upheaval*

Pundalik Naik’s *Acchev* (1977) created uproar in the realm of Konkani fiction in the eighties and nineties. It is the captivating tale of a society’s blind sale of soul for lucre; and entails a shocking revelation of how family life yields place to ghetto-existence, marital bliss to ugly concupiscence, ethics to materialism, ecology to environmental disaster, spiritualism and religion to mechanical ritual and hollow custom (Budkuley *MM* 138). In an essay written in *Jaag* (Diwali-Christmas 2011), Naik narrates the trials and travails he encountered during the writing and publication of the novel and mentions how it was partly published in a serialised form in the *Jaag* as ‘Meen Piklam Khandyanin’ (c.1975-76). But the publishers convinced the author to give a short and snappy title, and *Acchev* was the final call. Manohar Rai SarDessai (2000) calls this work ‘a powerful novel on the destruction of human values in the wake of a rapid development of mining industry, which had created an unprecedented upheaval in the life of the Goan villagers’ (222). It was the cynosure of all eyes after it was translated into English by Vidya Pai as *The Upheaval* (2002, henceforth *TU*) and published by Oxford University Press, with an elaborate ‘Foreword’ by Maria Aurora Couto.

Having lived in the picturesque village of Volvoi and witnessed first-hand the destruction of the serene village by the mining activity at various levels, Pundalik Naik’s fertile mind sought the inspiration to write the plot of this novel. The ecology of the village was devastated, but also the culture and morality of the villagers; men, women and children crumbled at the behest of a materialist culture which came in along with the mining companies who had set their base in the village. The lucrative offers to work as labourers, transporters, truck drivers, loaders and helpers were too tempting to refuse. As a result, the economic condition of the villagers ameliorated at the cost of environmental destruction. This sordid metamorphosis of a village which sells itself wholesale to mining, and the problems its people encounter as an aftermath, are vividly portrayed in the novel. The ‘upheaval’ is seen in nature and in women; interestingly, both are perceived as feminine entities. Mother Earth and women both nurture and take care of their children. They give birth to new life and rear their creation with love and care. It is thus that destruction of nature due to mining, concomitantly results in havoc in the defilement of nature and women, all together.

It is in this context one can see an ecofeminist connect; a special connection of women with nature and culture, revealed through literature. Critics like Vandana Shiva and Maria Mies argue that ecology is specifically a feminist subject and have developed this discussion in their work called *Ecofeminism* (1993), where they endorse the conservation of bio-diversity and nature in collaboration with the knowledge which women possess. Natural forces were viewed as feminine since they represented the generative powers of fertility and birth. Nature is equated to a 'mother', a 'nurturer' and 'care giver' and hence the feminine principle ensured that there was no ecological degradation but instead a nurture of nature. It was observed that Eurocentric models opposed to the indigenous way of living, had threatened the fair use of nature and natural resources through the use of harmful technology for the benefit of capitalistic cultures. It is thus that Shiva and Mies advocate a strategy to overcome the ecological crisis by promoting a 'return to nature' to re-establish a woman-nature-culture connect. Women's bonding with nature is highly unrecognized and needs to be made visible, they opine. They strongly voice the opinion that:

[T]he invisibility of women's work and knowledge arises from the gender bias which has a blind spot for realistic assessment of women's contributions. It is also rooted in the sectoral, fragmented and reductionist approach to development which treats forests, livestock and crops as independent of each other (Mies and Shiva 167).

It is from such thinking that the ecofeminist model takes shape. Pundalik Naik's sensitivity to project a connection between nature and women is seen overtly in the cultural practices depicted in *The Upheaval*. Pandhari, his wife Rukmini, daughter Kesar and son Nanu are closely knit in communion with the natural environs of the picturesque village of Kolamba. The very first paragraph of the novel exposes the ecology of the village: the palm trees, the 'evening breeze sprang in like a toddy tapper', the twittering 'birds nestling among the tender leaves', the 'stunted palmyra', the 'orange *pitkoli*' and its 'scarlet berry-like fruits', the 'baby mynahs' and 'the sparkling white cranes' (*TU* 3)--- all lend a touch of naturalism to the milieu of the novel. Pandhari is busy with strengthening the embankments of his fields, preparing the ground for sowing. There is the elaborate sowing ritual which is being planned, a ritual which can be seen as a cultural signifier, without which no sowing takes place. The farmers of the village believe in the 'Spirit of the Lake', which has to be appeased through a ceremonious ritual by summoning the *jalmi* (*TU* 5). The farmers believe that

this tradition is necessary to ensure prosperity, if not the Spirit of the Lake gets enraged and consumes cattle and evil befalls the ones who flout it (TU 6).

Interestingly, it is the women who are tradition-bound and show a stern adherence to such cultural signifiers. The men get swayed by alcohol and materialistic mores. We see Pandhari getting trapped in the lucrative offer of transporting ore from the mines, using his bullock-cart and gives a deaf ear to the pleading Rukmini who reminds him of the Sowing rituals which were planned in advance. The wily Babuso at the behest of the Gujarati Prasad babu, knows exactly how to put the bait of alcohol and money before men like Pandhari. The outcome is a veritable slap; a slap given by Pandhari on Rukmini's face; it is a slap to the ecology of the village, a blow to the culture-rooted and tradition-abiding community of peasants, which the entire enterprise of mining is out to destroy. The male as the patriarch, lord's over nature, women and culture, the three interconnected entities--- all at once, thus using his hegemonic position to subvert and destroy all three. To give a clearer picture, the pictographic model given below amplifies this idea.

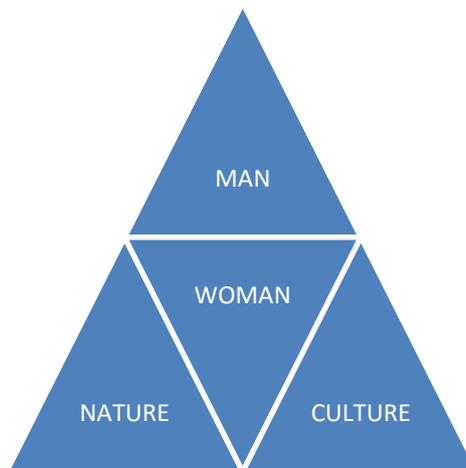


Fig. 7 Patriarchy Overpowers Woman-Nature-Culture

The 'man' in Naik's *The Upheaval*, takes the peak-position in the pyramid of inter-connection outlined above. Whether as a husband like Pandhari, or a teacher like Savlo Master, or a sounding-board to the villagers' conscience in the person of Abu, or a self-made Nanu who earns and spends on himself and his live-in mistress, or a Narshinv who plays a game of treating Kesar as his wife-object--- the 'man' in the text posits himself as the supreme. He decides the fate of the 'woman' he subordinates and the 'nature' which he exploits for his economic benefit. He even foists his own ego at the

cost of overriding traditions and the 'culture' of the land. Nature, Woman and Culture become mere puppets, and he the puppeteer who wields the strings and controls their movement.

One such androcentric control is demonstrated through the story of Baba Gavas of Naveli, narrated by Abu to Pandhari in the presence of Babuso. Gavas was a rich landlord who lived a lavish life at the cost of supposedly trustworthy tenants, spent his time boozing and idling, and visited prostitutes despite having a wife 'as beautiful as a carved doll' (TU 44). The tenants took advantage of his vices and usurped his lands. Finally, the man died a pauper. He thought by being a powerful landlord, he could hold the reins with regards to his workers, lands and his wife. He did so for quite some time; neglected his home and marital responsibilities, left his fields to the unscrupulous care of his tenants and thought of being the 'lord' of his land. His downfall came due to his own lassitude and vices. His act of patronising a prostitute in Marcel even after having a wife 'as gorgeous as a goddess in a palanquin' (44), displays his crude lechery and dominant male ego that uses women as objects of lust. His utter neglect of his agricultural lands, indicates a violation of 'nature' in his possession. By disobeying cultural practices related to farming and cordial family living, he had violated the mores of tradition too. Thus, violation of 'nature', 'woman' and 'culture' made him a loser.

This threefold connection vis-à-vis the power-wielding 'man' is seen in the episode of Babuso plucking the prized *Kegdi* flower. The flower is symbolic of 'nature', which at the suggestion of Abu is to be preserved to adorn the Ganpati idol during *chovoth*. The Ganesha is an eco-centric God, a God flanked by *matoli* and offerings of flora, symbolic of 'culture'. Babuso represents the 'patriarch' who violates 'nature' by plucking the rare *kegdi* flower, and implicitly denigrates culture, in order to appease his 'woman' (Rukmini), whom he ventures to seduce. This act by Babuso, covertly suggests how patriarchy superimposes itself on nature and culture and fore-shadows the deflowering of the woman. Greedy and gullible husbands/fathers coupled with compelling circumstances result in women like Rukmini and her daughter Kesar to become pawns at the hands of lascivious men like Babuso, who without compunction, exploit women, nature and culture and foist themselves as lords.

Babuso reaches an abysmal perigee when the readers realise that Devki is his wife who has borne a lot of suffering from her abusive husband. Devki, who is an Every-truck-

driver's woman and Nanu's 'mistress', confesses the monstrosities she underwent as a wife:

He had the right to do all that...he was my husband after all...but bastard! He'd take money from absolute strangers and force me to sleep with them!...What could I do? I'd slog all day to earn money and he'd blow it all up on drink. Then beat me black and blue. And make more money by forcing me to sleep with those men! (TU 107-108).

Devki emancipates herself from the fetters of patriarchy by separating from her spouse. "If I had to sleep around I'd do so with men I choose, why should I sleep with those he sent me to?" is her candid argument. From Devki's confession it becomes amply clear that, Babuso not only ravishes his own wife by being a pimp while prostituting her, but also does the same to the serene 'nature' of Kolamba, when he sells her to the mining bigwigs like Prasad babu. Babuso becomes a pimp to his wife and nature all the same, and in selling off the purity of nature to the mining giants, he puts to peril the age-old culture of the village. It will not be untrue if one says that Babuso's weak grotesque morality is the root cause for the village of Kolamba getting porous to corrupt infiltrators like Prasad babu who usher in corruption and plunder of the villages' ecology, women and cultural values.

The twentieth century exposed itself to toxic hazards and environmental destruction to foreshadow a severe threat to future generations. Vandana Shiva (2010) in her essay "The Impoverishment of the Environment: Women and Children Last" alludes to Ruth Sidel's Book *Women and Children Last* where only the first and second class women and children are given importance (as in the case of the Titanic survivors), while the majority of the third classes are 'not to be saved, but to fall into the abyss of poverty' (70). Western agro economics considers the poor and marginalized classes as cogs in the mechanical processes. Women get enmeshed in this quagmire of economic policies where land is used to generate revenue. Along with the women, the children too are coerced to slave as cheap labour in the economic machinery. It is visibly clear when one sees how the women and children succumb to the pressures exerted by the men in the families in Naik's *The Upheaval*. The *Divli* dance by Nanu 'dressed as a woman in a saffron sari and a shiny red blouse edged with gold', wearing long earrings and a red dot on his forehead, is symbolic of a blend of 'femininity' and 'culture' at the mercy of patriarchal powers. Perhaps, women were not allowed to ascend the *maand*, the sacred

space for performances, and hence Nanu is dressed in feminine attire while performing this acrobatic dance. Nanu has to bend low to pick a coin with his tongue whilst balancing the *divli* on his head. The boy who was forced into the tortuous labour of mining the previous day by his father, is unable to balance the *divli* due to a strained neck, and the boy collapses and falls in a swoon. The *divli* with its hot oil, scalds the boy's back and Savlo Master is left dumfounded.

When the truth is told to Master, it is a shocking revelation. Nanu confesses: "He took me to work at the mine. To carry stones on my head to fill the cart...Master don't tell anyone...Bappa will hit me..."(51). Children along with their mothers are used as additional hands for earning extra money. From Nanu's confession it is evident that he was veritably compelled to work against his wishes, or else like his mother, he too would become a victim of domestic violence inflicted by a patriarchal hand. According to Maria Mies (2010), the relationship between Man and nature, men and women, urban and rural areas, is of a colonial kind. She opines that "[I]n order to maintain such relationships force and violence are always essential" (56). Hence, through the use of force and violence, children/women are used as collaborators in the destruction of nature and concomitantly even culture, as revealed in the fiasco of the *Divli* dance. The act of the sari-clad Nanu bending low to pick the coin while balancing the *Divli* on his head, beautifully demonstrates the subordination of women/children to the power and money hungry patriarchs, who connive to use the powerless in order to perpetuate hegemony and enjoy economic benefits at their cost.

There is yet another interesting role-play enacted by the children: Nanu, Kesar, Shankar and Narshinv. While Kesar is stereotyped as the woman of the house and left to toil in the kitchen, the boy children take a cue from the elders and say: "Let's not work in the fields. We'll work in the mine. *More money there*" (emphasis added *TU* 37). Money is the key to almost everything. While coconut shells and stones become Kesar's hearth and vessels, a box for the boys is the bullock-cart to transport the ore from the mines and shells symbolically represent money. The children role-play the lives of the elders, games 'of their mothers and their lovers' (*TU* 39), as Abu puts it. They enact an allegory of the sordid life their elders have succumbed to. Shankar plays the wily Babuso who paws Rukmini and seeks an opportunity to womanise, while Kesar plays the vulnerable woman. This role-playing is a covert cultural signifier of the impending doom brought along with the onset of mining. It foreshadows the corrosion of values and morals in an

innocent generation who is exposed to the degradation of nature, culture and the attenuating morality of the villagers.

Likewise, the foreshadowing of the decadence of nature and culture is seen in the display of various folk festivals and plays portrayed in *The Upheaval*, in particular, the *Baras*. A festival with a lot of folk traditions and fanfare, held on the ninth day after *Chavath*, the *Baras* fest invoked the blessings of the Gods of the land while two doll-like figures moulded out of cooked rice were to be immersed in the sea amidst rituals and chants. “The dolls represent everything that is evil in the village so they’ll be thrown over the boundaries and out of the village...that’s what the *Baras* is all about”(TU 64). The male Gods invoked with names like *Grampursa*, *Betal*, *Ravalnath*, *Linga Mahadev* and *Bhutnath Ghadvas* (62), and the pious folk responding to invocatory chants with affirmations such as ‘Hai Saiba!’(63), demonstrates how there is an anthropocentricity embedded within the Divine sphere. Incidentally, it is male-centred focus and the use of rice-doll figurines which symbolise what Kate Soper calls ‘feminized nature’, where the feminization of nature sets a prelude to the deification and destruction of nature at the same time (Coupe 140). In all this, the ‘rice-dolls’ become feminine emblems laced with cultural shades, made fearful ‘with vermilion and streaks of kaajal’ (62), which turn rancid ushering in shadows of an impending cataclysm over Kolamba. The rice dolls which give out a foul stench subtly foreshadow the deflowering of the pristine ecology of Kolamba, the purity of its women and the sanctity of its cultural practices.

In all the *Baras* rituals, one observes traces of patriarchy and class/caste discrimination which covertly operates to subjugate both women and nature. For instance, the festive meal is offered first to the Gods (obviously male) and is called ‘naivedya’ (61). ‘The wealthy Navelkars would be seated in the first row, followed by priests and other worthies of Kolamba, relatives and guests. The dancing girls and other artists also had their own place as did those from lower castes who huddled a little distance away’ (61). Similar to the festive meal discussed in *The Kiln*, it is the men who do the grandiose act of serving the guests. Whether in the Pantheon of Gods invoked or the festival rituals of the *Baras*, there is a covert play of patriarchal conventions which operate to subjugate women. And in doing so, ‘nature’ and ‘culture’ too are subordinated to glorify the male.

Kate Soper in her essay “Naturalized Woman and Feminized Nature”, published in *The Green Studies Reader* (2000) perceives a close connection between women and nature. She opines:

[THE] ASSOCIATION OF femininity with naturality represents a more specific instance of the mind-body dualism brought to conceptions of nature, since it goes together with the assumption that the female, in virtue of her role in reproduction, is a more corporeal being than the male. If we ask, that is, what accounts for this coding of nature as feminine...--- then the answer, it would seem, lies in the double association of women with reproductive activities and of these in turn with nature (139).

Feminine functions related to birth, lactation, child-care and rearing is associated with women and is natural all the same. Manifestations of these functions are implicitly noticed in ‘nature’, as we see the shades of similar natural processes here too. Nature gives birth, nurtures the flora and fauna and embodies an inherent feature of protection of its various species and preservation of its offspring. Moreover, as Kate Soper quips, “[N]ature as physical territory is also presented as a source of *erotic delight*, and sometimes of overwhelming provocation to her masculine voyeur-violator” (emphasis added, Coupe141). The description of nature through the use of ‘naturalised’ (pun intended) similes and metaphorical images, shows how language is used to create voluptuous images of ‘women’ to incite ‘erotic delight’ to a voyeuristic male audience. And these images are laced with the fragrance of ‘nature’. A few examples would help to amplify this idea:

- ◆ The rhythmic verses of the *phugadis* began to fly thick and fast like waves, as the women clapped and stamped, in unison bending gracefully like rows of banana trees swaying in the wind (*TU 29*).
- ◆ The ears of rice bent by the weight of the morning dew looked like rows of shy brides with bowed heads (*TU 40*).
- ◆ The children did what they pleased...dunking one another in the waters of the lake and wallowing in the mud like buffaloes in the field (*TU 35*).

The descriptions cited above fuse together the triumvirate connection between nature, culture and the feminine. The comparisons made are artistic and creative. However, patriarchal traces trickle out from them in covert ways. The action of ‘bending’ is a signifier of subordination; ‘shy brides with bowed heads’ is reminiscent of the

stereotypical image of a coy bride waiting in supplication. The use of the feminine gender of animals like 'buffaloes', again stereotypes the female as being lazy, shabby and a useless idler. The obvious indicators of the Gramscian 'hegemonic forces' which demonstrate androcentric ideas through the conscious/unconscious use of language, is displayed here.

To extend this discussion further, one notices overt uses of language which reinforces the Otherness of 'woman' vis-à-vis 'man'. Abu derides Rukmini when she offers him rice gruel and says: 'You might be a good wife, wearing yourself out like the broom that sweeps the house. But if a woman isn't smart enough, there's trouble ahead for her husband...But why am I telling you all this? It's like reciting the *Gita* to a donkey' (*TU* 43). Abu may well be considered the conscience-keeper of the village, but he displays male aggrandizement through these lines. Women in that society were not exposed to education. 'The girls were not allowed anywhere near the school so they ran behind the oxen clutching skirts that threatened to slip off' (*TU* 21). The girls in the novel are pictured as gullible, vulnerable for sexual exploitation as evident from the character of Kesar. One observes how Kesar is ensnared by a Christian truck-driver Manuel and even bears the shame of being pregnant before marriage. Her visit to the quack doctor Parab for medication to terminate the pregnancy shows the extent to which the triad between nature-women and culture gets corrupted, simultaneously.

In *The Upheaval* womenfolk perform subservient chores, domestic duties and even suffer from loneliness and separation. They could venture in the lake for a dip only in the dark, to avoid the voyeuristic gaze of the men folk. Abu, who is glorified as the progressive voice of the village, the mouth-piece of prosperity and wisdom of the community, is a patriarch incarnate. He has internalised the cultural practices, some which demean the woman/children into the abyss of Otherness. Sixty year old and he didn't know to speak politely (*TU*16). He harshly rebukes the school going children and thunders:

Don't you know that the Barmo, the Holy Spirit, lives by the lake? You must keep the whole place clean. If you squat there and dirty the area, worms will crawl all over your buttocks...The Barmo will catch you and never let you go...Don't you know of that woman who washed dirty clothes at that spot during her monthly cycle...she kept washing them month after month and remained childless...(TU 16).

In Abu's character, one sees an insensitive and callous patriarch who incites fear and uses his thunderous voice to marginalise the weak children/women. He may seem to

speak well about education and its importance to the children, but it is only for the 'boys' and not 'girls'. The language he uses towards women is seemingly demeaning. He never understands the sociological circumstances which compel the 'woman' to lose her virtue. Though patriarchal attitude was embedded in the traditions and culture of the times, it was never meant to overtly disrespect the woman; though implicitly, one sees the contrary.

There are other men too, who deride women and push them in the well of Otherness. Manuel is a character who embodies patriarchy through covert ways. Accustomed to a rugged life of a lorry-driver who drinks and womanises, he represents one of the corrupt fall-outs of mining. The language he uses to address the women at the mines is suffused with double-meanings, tinged with gross sexual undertones and disrespect towards them. He screams: "Ei girls... watch out... Mine is ready and erect! Might empty myself on you... then you'll have to go looking for medicine!" (TU 106). He says this to them while reversing his truck full of ore. The sexual innuendoes are very obvious, so also the insinuation to 'Parab's medicine' hinting at unwanted pregnancies in young girls owing to the lusty advances of truck drivers like him.

Nanu is another patriarch with a lot of double-standards. When it comes to his sister Kesar, he admonishes Manuel about how truck-drivers have ruined the virtue of young girls in the village till Manuel reminds him about his own skeletons in the closet, with regards to his love-life with Devki (TU122). His intention to rescue a fleeing Devki who is injured in a fire break-out makes him seem quite human to a distressed woman. He also has a selfish plan: to make Devki serve the truck drivers who badly needed the services of a cook. Devki, in turn has emotionally conditioned herself to be Nanu's supposed wife cum mistress cum mother-figure and home-keeper –all in one. The last part of the novel which shows her breaking bangles and wiping her *kumkum* on hearing of Nanu's death (137), much to the chagrin of her husband Babuso, corroborates all this.

The Upheaval comes full circle with the cataclysmic devastation of Kolamba's women, nature and culture all brought in by the corrupt ploys and materialistic exploits of patriarchal Machiavels like Babuso and Prasad babu. The latter in his 'white dhoti', 'sandals with thick soles and fine straps, well combed hair with scented hair oil' (11), is reminiscent of the Chief Accountant in Joseph Conrad's *Heart Of Darkness*. A wolf in sheep's clothing, he triggers the havoc through which all things fall apart and plunge into darkness. Rukmini loses her virtue to Babuso's libertinism; Kesar elopes with the

lorry driver Manuel after being with child out of wedlock; Devki is reduced to being a whore to the truck-drivers and a mistress to Nanu, Pandhari suffers from Tuberculosis, Babuso (who deflowers Rukmini and her daughter) too is ailing from a critical respiratory ailment and Nanu is consumed through a landslide in the very ore he excavated at the mines.

The novel depicts destruction at multiple levels: ecology of the village from the green to the polluted red-brown and black hues; the moral bankruptcy of the villagers seen through the disintegration of family ties, values and disrespect for teachers and elders; and lastly, the dilution of cultural practices like the Sowing rituals, *Baras* festival, the modernised *Dashavtari* folk play casting truck drivers ---- all dramatises the ‘upheaval’ and brings out the titular significance. What remains etched in the memory of the readers is the poignant scene of Abu’s funeral, which is attended by Shankar, Savlo master and Babuso who cannot stop ranting curses under his breath. It symbolises the end of an era of enlightenment, of erudition and education in the wake of industrialisation brought about through mining.

The concluding part of the novel draws attention to the dreams of Shankar who through his paintings sees Kolamba as ‘the Eternal Woman’, trying to safeguard her virtue by drawing her sari tightly about herself (134). Shankar’s act of destroying his paintings (which projected his dreams on canvas), symbolises the veritable destruction of an agrarian, culture-rooted and sylvan village of Kolamba which has now succumbed to the corruption brought in by mining. Instead, he paints the real Kolamba as it exists post-havoc: showing ‘a villager carrying the burden of his belongings trampling over Abu’s grave as he deserted Kolamba...’ (139). And after doing this he walks off ‘almost like a machine’ (139). Simon de Beauvoir (1987) summarises the Man vis-à-vis Nature-woman binary and says:

Before him, man encounters Nature; he has some hold upon her, he endeavours to mould her to his desire. But she cannot fill his needs...she is an obstacle and remains a stranger; or she submits passively to man’s will and permits assimilation, so that he takes possession of her only through consuming her--- that is, through destroying her (*TU* 171).

Man’s firm hold on ‘nature’ and ‘woman’ as seen through Pundalik Naik’s *The Upheaval*, demonstrates how patriarchy bulldozes and subordinates the ‘woman’ and

subsequently also relegates 'nature' and 'culture' into an Otherness. The efforts made by characters like Devki and Savlo master, to rise above their limitations are feeble. Ultimately, they get consumed and destroyed in the man-made cataclysm.

4.6 Conclusion

Feminism as a critical discourse throws the spotlight on the 'woman', her portrayal, her actions, her role and the manner she is portrayed in the literary text. The discussions in this chapter confirm a common idea: patriarchy forms the foundation of the cultural and social set-up in which the four novels under study viz. *Karmelin*, *The Upheaval*, *The Kiln* and *Kali Ganga*, are constructed and written. The women struggle with trying circumstances, face societal pressures, economic and gender subordination and either succumb to them or face them with resilience and grit. Each woman character portrayed by the respective author is unique and responds distinctively. Though all the authors are male and the four texts under study are translated by the same female translator (i.e. Vidya Pai), they display a close affinity to show a deep understanding of the feminine mind and world. The critics chosen for this discussion are from diverse cultural and national backgrounds so that the discussion gets a broader and diverse base.

However, the present researcher notices a close connection between Women and Nature in the texts under study. This opens a possibility to view the texts from an ecofeminist perspective to uncover a bond between the human and non-human worlds through an ecocritical study. This very idea will be explored in the next chapter.

CHAPTER FIVE

Ecocritical Perspectives on Select Konkani Fiction in English Translation

5.1 Introduction

The contemporary world is witnessing a global crisis in terms of its depleting natural resources not merely because of a deteriorating ecosystem but more so due to a degrading cultural ethic. The avarice and the caprice of mankind toying with its natural habitat to meet an ever increasing greed much beyond human need, has brought ecology to a brink of disaster. In such an ominous scenario for ecological sustenance and biotic survival, a study of literature sans a nature-centred perspective would make little sense. It would make the very enterprise of such critical analysis limited and myopic, since humans and the environment they dwell in are closely linked; and this bond is reflected in the literature. It is thus essential to undertake a close reading of the primary texts of this study so as to also evolve an ecocritical perspective.

In this context, the view of Cheryl Glotfelty and Harold Fromm assumes significance. In their path-breaking work *The Ecocriticism Reader* (1996) they describe ecocriticism as “the study of the relationship between literature and the physical environment” (xviii) and explain the notion thus: “Just as feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts, ecocriticism takes an earth-centred approach to literary studies” (xviii).

An earth-centred approach to literary studies necessarily addresses various issues in the critical writing: the manner in which nature is represented in a literary work, the role played by the physical setting in a literary work, the ecological wisdom displayed in the work and the interplay of the biotic and abiotic worlds. However when dealing with ‘ecology’, one realises the inter-connectedness of nature and culture and it’s intertwine with ‘the cultural artifacts of language and literature’ (Glotfelty and Fromm xix). Thus as Glotfelty and Fromm put it, “[A]s a critical stance, it (ecocriticism) has one foot in literature and the other on land; as a theoretical discourse, it negotiates between the human and the nonhuman.”(xix)

In order to understand this connection between man and the human and non-human world he inhabits, in this Chapter, ecocriticism is used as a critical approach to study select texts of Konkani fiction in English translation. Four novels and six short stories are used for this analyses. The novels include *Tsunami Simon*, *The Kiln*, *The Upheaval* and *Karmelin*. Among the stories, two are by Damodar Mauzo viz. 'These Are My Children' and 'Minguel's Kin'; both are taken from his collection TAMC. Three stories are selected from *The Harvest* viz. the title story 'The Harvest' by Mahabaleswar Sail, 'Naagpanchami' by Vasant Bhagwant Sawant and 'The Spirit of the Rock' by Ramnath Gajanan Gawde. The story 'The Turtle' is also a part of this Chapter as it reinforces the ecocritical approach known as 'deep ecology'. Here, it would be appropriate to discuss the term 'ecocriticism' in brief.

5.1.1 Ecocriticism: The term and the notion

In his essay "Literature and Ecology: An Experiment in Ecocriticism"(1978), William Rueckert coined the term 'ecocriticism'. For him, ecocriticism was "the application of ecology and ecological concepts to the study of literature."(Glotfelty and Fromm xx). There were also other terms like ecopoetics, green cultural studies and environmental literary criticism which echoed similar ideas and were liberally used by like-minded critics. The prefix 'eco' was preferred over 'enviro' as the former dwells on a close connection between human culture and the physical world also taking interdependent communities, integrated systems and strong connections between its constituents. It also incorporates eco-ethics and ties up its cultural analysis to a 'green' moral and political agenda.

Ecocriticism is a 'semi-neologism'; as it innovatively brings together two already existing words viz. 'eco' and 'criticism'. It can also be considered a 'semio-neologism', as it has a semiotic slant and embodies a study of meaningful communication (Budkuley). In a metaphorical vein, it draws implicit meanings from interconnections of nature and critical readings of literary texts. Ecocriticism or Green Studies is in Laurence Coupe's (2000) opinion, an attempt 'not just to speak *about* nature but also to speak *for* nature (4).

In simple words, ecocriticism closely studies the inter-connection between human cultural living and the physical (both living and non-living) world man inhabits. In

Glotfelty and Fromm's words, '[E]cocriticism expands the notion of "the world" to include the entire ecosphere' (xix). Literature does not float in a vacuum but is rather embedded within the 'complex global system, in which energy, matter *and ideas* interact (xix).

Another critic, Laurence Buell gives a very praxis-oriented definition of the enterprise of ecocriticism by calling it a 'study of the relation between literature and environment conducted in a spirit of commitment to environmental praxis' (Coupe 4-5). In simple words, the entire exercise undertaken in such a study is a debate on Nature in order to defend Nature.

Scott Slovic in his essay "Ecocriticism: Containing Multitudes, Practising Doctrine" defines 'ecocriticism' as 'the study of explicit environmental texts by way of any scholarly approach or, conversely, the scrutiny of ecological implications and human-nature relationships in any literary text, even texts that seem, at first glance, oblivious of non-human world'(Coupe160). Some texts are obviously eco-centric, or oriented towards a nature-related study. But, there are others which utterly challenge an ecocritical reading. They may include the super-hero/super-human world or even as Slovic puts it, the 'non-human', attempting to explore how nature is represented there in.

According to Laurence Buell, an environment-oriented text is necessarily instructive: in it firstly that, '*the nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history*' (Coupe 237). Geology and biology coalesce in a harmonious blend to create a new cultural manifestation of the human and natural histories. Green Criticism or 'ecocriticism' explores this fused cultural world, with an acute sensitivity towards the devastation being wrought on nature by human activities.

5.1.2 The Role of an Ecocritic

The above discussion implies the significance of the role played by an ecocritic in the explication as well as analyses of the above-mentioned 'fused cultural world' within its natural environment. William Howarth in his essay "Ecocriticism in Context" attempts to spell the role of an 'ecocritic' thus:

Eco and *critic* both derive from Greek, *oikos* and *kritis*, and in tandem they mean ‘house judge’, which may surprise many lovers of green, outdoor writing. A long-winded gloss on *ecocritic* might run as follows: ‘a person who judges the merits and faults of writings that depict the effects of culture upon nature, with a view towards celebrating nature, berating its despoilers, and reversing their harm through political action.’(cited in Coupe 163).

The root words *oikos* and *kritis* mean ‘nature’ and ‘an arbiter of taste’, respectively. Literally, it refers to a person who wants to tastefully keep his house in order, spick and span. Metaphorically, an ecocritic is a critic of and for nature who ensures that the biosphere he/she lives in (almost like one’s own house), is kept in order. Romantic English poets like Wordsworth, Coleridge and Blake were ecocritics in their own right, writing about Nature as Imagination and the dialectic of Mind and Nature. Likewise, Thoreau (author of *Walden*) writes about the wilderness, associating the ‘Wild’ with the West and asserting that ‘[I]n literature it is only the wild that attracts us’ (as cited in Coupe 23). Thoreau believes that the ‘marrow of Nature’ embodies strength; wild places are the *sanctum sanctorum*, places of sanctimonious worship. He writes in “Walking”: “In wildness is the preservation of the world...From the forests and wilderness come tonics and barks which brace mankind” (112, cited in Glotfelty and Fromm 310). British Romantic poets and American Transcendental Poets unwittingly wrote their works with an ecocritical verve.

Richard Kerridge in *Writing the Environment* (1998) incorporates a broad cultural perspective with an ecocritical view point. He observes:

The ecocritic wants to track environmental ideas and representations wherever they appear, to see more clearly a debate which seems to be taking place, often part-concealed, in a great many cultural spaces. Most of all, ecocriticism seeks to evaluate texts and ideas in terms of their coherence and usefulness as responses to environmental crisis. (5, see Garrard 4)

Kerridge’s understanding of ecocriticism is in tandem with what Glotfelty discusses in her first section of *The Ecocriticism Reader* (1996), i.e ‘Ecotheory: Reflections on Nature and Culture’, and foregrounds the interplay of the two in elucidating ecocritical ideas. The two terms can be considered mutually inclusive and interdependent. Whether through beliefs, religious practices, feasts and festivals—there is always a blend of

Nature and Culture in human life. Literary works oriented towards Nature in the nineteenth century mirrored a need for a society with a profound desire to use Nature as a spiritual healer. In the twentieth century, the literary works depicted a society which valued nature as an economic resource. However, in contemporary times, most literary works with a scope for Green readings, reflect a society which at some level understands itself to be living in what Bill McKibben has termed in his book *The End of Nature* as a “postnatural world”, whose conscious need for nature is merely superficial (see Glotfelty and Fromm 201). This calls for committed ecocritical praxis, with focussed analysis and precise prognosis of this self-deluding world, necessitating accurate use of ecocritical terminology.

5.1.3 A Select Glossary of Ecocritical Terms

For a practising ecocritic, it is essential to be acquainted with a few terms and concepts relevant to this discourse. A few pertinent ones are listed and explained with critical support below to facilitate subsequent textual discussion in this Chapter:

- **Anthropocentrism:** system of beliefs and practises that favours humans over other organisms (Garrard 206).
- **Anthropomorphism:** traditionally a pejorative term for sentimental representations of non-humans with human characteristics. It can also involve the knowledgeable and careful use of familiar terms to describe homologous behaviours in species to which we are related (Garrard 206).
- **Ecocide:** destruction of entire habitats, rather than individual organisms or species (Garrard 207).
- **Ecofeminism:** is what Vandana Shiva calls ‘a new term for ancient wisdom’ which grew out of various feminist, peace and ecology movements in the late 1970’s and 80’s. First coined by Francoise D’Eaubonne, this term was specifically meant to show the connection between the exploitation and degradation of the natural world and oppression of women (Mellor 6).
- **Ecomimeticism:** a critical term applied to nature writing that supposedly attempts the direct, unmediated representation of nature (Garrard 207).
- **Deep ecology:** a term first used by the Norwegian philosopher Arne Naess which refers to the deep inter-knotting of organisms and their biosphere (Glotfelty and Fromm 132). It demands recognition of ‘intrinsic value’ in nature

and identifies the dualistic separation of humans from nature promoted by Western philosophy and culture as the origin of environmental crisis. Deep ecology demands a return to a monoistic, primal identification of humans and the ecosphere (Garrard 24). In such a study, there is an egalitarianism which gets established between the biotic and abiotic entities like rivers, lakes, ecosystems and even social systems considered in their own way.

- **Toxic consciousness:** a term used by Cynthia Deitering in her essay ‘The Postnatural Novel’, which depicts a society in literary works, which has fouled its own nest by physically polluting the natural world (Glotfelty & Fromm 201). Such an understanding critically delves into the eco-hazards, waste generated and the harmful implications on the environment implicitly raising environmental consciousness. Terms like ‘Toxic language’ or ‘Language pollution’ are tangential terms of the umbrella term ‘Toxic consciousness’.

Having explicated a few key concepts used by ecocritics in their Green discourse, it is appropriate to undertake an ecocritical reading of select primary texts. All the four novels and six short stories selected for this study are discussed from various ecocritical positions in order to critically study them using the discourse of Green Studies.

5.2 Naturalising Humans and Humanising Nature: A Green Reading of *Tsunami Simon*

Damodar Mauzo’s *Tsunami Simon* tells the tale of the thirteen year old Simon’s severe tribulations during his visit to his aunt Dulcin’s place in Madras (now Chennai) in the wake of the Boxing Day tsunami which hit Kalapet and the surrounding coastal areas of Eastern India in December 2004. This novel is ear-marked as ‘Fiction for Young Adults’ and is replete with picturesque landscapes, symbolism and the love of the fishermen for the sea. It is a work of fiction overflowing with nature imagery: the ‘humanized sea’ and the fishermen who understand the waters, tides and fish; and shares a filial bond with it, as if it was an inexpressible soul connection between the human and ‘nonhuman’ worlds.

Laurence Buell, a noteworthy ecocritic, outlines the ingredients of ‘an environmentally oriented work’ and says that the first of his four requirements is that ‘*the nonhuman environment is present not merely as a framing device but as a presence that begins to suggest that human history is implicated in natural history*’(Coupe 237). This gets

mirrored in Mauzo's *Tsunami Simon* where a natural calamity like tsunami, changes the entire destiny of a family. Here, the focal theme is the tryst of the central protagonist Simon with the sea. The 'non-human' sea is not merely a 'framing device', but becomes a significant personified entity whose role and action in the form of tidal waves affects the very destiny of the characters concerned. It is as if 'natural history' changes the course of 'human history' so as to elucidate the truth of what Buell asserts. The interplay of the 'human' and 'non human' worlds is depicted with sheer naturalism and poetry by the author.

Just twelve years old, Simon would spend his evenings sailing with his father (Gabru) 'rowing in the open sea'. The interest shown by Simon in the sea, in fishing and fisher-folk traditions would please Gabru (*TS* 62). The life of every fisherman in the coastal village of Colva, had been embroiled in the sea. They were rooted in the conventions and beliefs which were traditionally ecocentric in being oriented towards the preservation of nature. However, in the third part of the novel, 'Brother of the Sea', there is a dialectics displayed between the anthropocentric and the ecocentric views with specific reference to the issue of the dolphin.

Santan, a traditional fisherman, accidentally catches a dolphin in his traditional net or *ramponn*. While he harbours surreptitious plans to sell the dolphin meat for a whopping profit and gift part of it to the minister in exchange for political favours, Gabru's wife and Simon's mother, Dulcin, could see the spirit of her baby daughter Bula, who had died of encephalitis, in the eyes of the dolphin. Dulcin in flashback, remembers the time when Bula had hitched a ride on the dolphin's back when a two metre long dolphin was caught in Gabru's net. Everybody knew that the dolphin was a protected species under the law. In any case, a traditional fisherman would never kill a dolphin (*TS* 16).

The traditional fishermen under the tutelage of the senior fisherman Gabriel Baptista, admonish Santan and remind him of the dire repercussions of tampering with tradition and law (17). To add to this, Dulcin's intervention of seeing Bula's spirit in the trapped creature corroborates what Kate Soper asserts: "As those responsible for the nursing and early socialisation of children, women are 'go betweens' who stay closer to nature because of their limited and merely preparatory functions as 'producers' of the cultural..."(Coupe 140)

Dulcin here may be considered as the Soperian ‘go between’ with her humanized ecosensitive perception of the trapped dolphin whose ‘entreating eyes’ begin to wrench at her heart (15), which clashes with the anthropocentric view of Santan. The latter only thinks of material gains and selfish ends. It seems that whenever he (Santan) caught any protected fish and even turtles, he would promptly send some as gift to the minister (*TS* 16). This latter part underscores the complicity of vested interests in exploiting nature for material greed even when custom and law prohibit it.

Closer to understanding and empathising with nature, Dulcin looks into the eyes of the dolphin ‘which like a child were now filled with tears’ (17). She weeps and begs Santan to release the creature into the sea. “They are my Bula’s eyes. Tell him! Tell him to let her go”, Dulcin broke into sobs (17). With the public outcry in favour of releasing the dolphin, Santan is left with no choice, but to release it into the waters. Dulcin reacts with joy and hugs the dolphin, ‘running both her hands all over her body and wiping her tear-filled eyes’ (18). The gratitude-filled eyes of the dolphin were noticeable as also the ‘graceful leaps’ she gave before merging into the blueness of the ocean (18). And Simon who silently watched this episode was filled with pride to know how his parents had behaved when nature was under threat. When human emotions are seen in animals, the pejorative term ‘anthropomorphism’ is used. Ecocritically speaking, one notices a close bond between nature and the tradition-abiding fishermen (more so, their women and children) as revealed through this episode, as well as of the unselfconscious ‘anthropomorphism’ displayed spontaneously by Dulcin. In a subtle way, this episode demonstrates how the eco-consciousness of the fishermen gets the better of the ego-consciousness of a select few, through the former’s approach of ‘humanising nature’.

For the fishermen, the sea is their lifeline not just for their daily bread but also as their comforter and solace provider. Simon would regularly cycle towards the sea and go for a swim. The swim for the young fisherman’s son was not merely a de-stressor; it also reinforced his deep connection with the sea. The omniscient narrator captures this deep bond when he remarks: “His son had a true love for the sea. He took interest in knowing the nitty-gritty of the fishing profession. And he had pride in the fishing community. Gabru was confident that he would develop his legacy further” (*TS* 66). Gabru was indeed proud of his son whose attachment for the sea and fishing was exceptionally praiseworthy. When Ubaldin’s (another fisherman) son Constancio climbs the ladder of success through higher education and gets a Government job, he persuades his father

to discontinue with fishing and his partnership with Gabru in the *Sat Bhageleanchi Ramponn* (The Seven Partners Fishing-net Commune). Apparently, Constancio felt embarrassed to see his parents in the fishing trade. Hence he persuades them to discontinue with it. He had also purchased a flat in the city and wanted his parents to live with him (64).

In contrast, Simon's love for the sea and fishing is one of sheer passion and his response to it brings to mind what Patrick D. Murphy calls as 'rendering nature as a speaking subject' (Coupe 196). He identifies with the sea and assimilates it into his being, thereby eco-conscientising himself. Simon during the post-tsunami trauma, on one occasion, sits before the sea and blissfully revels in its balmy roar (*doriachi gaaz*), embedded in the heart of every fisherman. He recalls his mother telling him that 'this echo of the sea was a lullaby for every child in the community' (TS 163). When in Colva, Urban (one of the fishermen) observes that Simon has the potential to be a good *aryaman*—a fish spotter, recognising the dark patches in the water (*kallem pani*) which indicates shoals of fish (66). Gabru, Simon's father proudly remarks: "He loves the *ramponn*, he loves the sea and above all he loves the village...Our Simon will stay in the village and set up a big fishing business, he will become a great man, but *he will never abandon the sea*" (emphasis added 66). This reiterates the fact that nature/sea becomes an inseparable part of Simon, as a young adolescent who is growing up in communion with it.

Traces of Arne Naess' 'deep ecology' are visible in the novel with specific reference to endangered species like dolphins and turtles. The term 'deep ecology' demolishes the age old notion that natural resources are at the behest of man to use and abuse to his own advantage, and replaces it with an egalitarian idea put across in Naess' words that 'organisms are knots in the biospherical net', an interdependent community of flora and fauna (Coupe 132).

According to Ursula K. Heise in her essay "The Hitchhiker's Guide to Ecocriticism", deep ecology foregrounds the value of nature in and of itself, the equal rights of other species, and the importance of small communities (507). The intrinsic drive of the fishermen in the novel to preserve endangered species like the dolphin by seeing the human qualities in the mammal, is already discussed above.

Moreover, there is also the mention of turtles and their nesting sites and the need to preserve their eggs. This is shown in a flashback in the novel when Simon, who is

forlorn after being orphaned post-tsunami, spends time sitting along the seashore on a full moon night. He reminisces how his father had taught him to recognise the turtle nesting burrows and also cautioned him not to take more eggs than necessary. Turtles were a very good medicine for small pox. The remaining eggs should be kept back so that more turtles could breed...(*TS* 164). A close reading of Simon's flashback indicates how his parents had sensitized him about protecting endangered species.

Again it is seen from the narrative that, despite his heartache of being separated from the family, in the custody of a wicked and abusive Station master, Simon experiences sublime joys and revels in the 'otherness' of nature. Merely sitting by the seashore gives him respite and solace. One can almost say of Simon in this state of mind, by reiterating Thoreau's words: "I love Nature partly because she is not man, but a retreat from him" (4.445, cited in Glotfelty and Fromm 354).

Nature takes a quirky turn when we see its furious side. Far from being a provider of resources and solace, nature shows its demonic side when it acts as a destroyer in the ferocious tidal wave which hits the coast of Tamil Nadu where Simon was on a Christmas vacation at Kalapet along with his Mashen Marcelin and uncle Ponnu. The entire episode "The Fearsome Wave" reveals the ire of the sea reflected in its ferocity and destructive propensity. A close reading of this part shows how the sea is humanized and Ponnu who is along with Simon on the fibre boat, senses that something is wrong with the demeanour of the waters. Ponnu who shares a natural bond with the sea, immediately senses danger, folds his nets and swerves the boat towards the shore. The 'naturalised fisherman' who has spent half his lifetime in the sea, notices the odd movement of the waters and realises that 'the sea was disturbed' (77). The water behaves human-like, with a whim of its own. The narrator heightens this behaviour of the sea through his narrative while saying:

The water had a demonic strength. With just one stroke of the arm, Simon landed ten feet away. Simon was almost enjoying it! But then he realised that the water was taking him towards the sea. But he had to reach the shore. He veered around. But he found he could make little headway against the overpowering will of the sea... What a weird sea! The sea in Goa was so nice. All you needed was to know to swim. This sea was frightful (*TS* 78-79).

When humans tamper with nature through reckless eco-destructive commercial activities, it takes its toll in the form of natural disasters, which in subtle ways are a result of a long-term man-initiated plunder of the natural resources. The huge tidal wave which dislodges Simon and Ponnu from their fibre boat is humanised, giving it qualities of a man who has lost his sanity. The narrator builds the momentum of its dementia and brings it to a crescendo by saying:

As the wave was building higher and higher, it developed a maniacal pace... The water seemingly in competition with the air, was shooting upward like a bullet fired from a gun... There wasn't much of a wind blowing, yet the water was rushing as if it were possessed. Suddenly, without warning, a huge wave hit him... With the weight of the water and the fact that he couldn't breathe, Simon became disoriented... Just as vomiting follows a severe stomach ache, and it appeared that the belly of the sea was violently throwing up (*TS* 79).

The water goes crazy and flows in an inebriated condition, as if out to destroy anything that comes in its way. Simon struggles to stay afloat, swims with the tide and takes support of an electricity pole which he collides with. He battles with the wave and fights the strong will of the current. In order to survive, ultimately he takes the support of a coconut frond. It is nature which destroys and nature which salvages too. From atop the coconut tree Simon, 'squatted firmly like a stone on the crown of the palm' clinging to the unopened bunch of coconuts, he witnesses the devastation caused by the wrath of the tsunami (81). Corpses and carcasses of cattle lay afloat. Uprturned boats bobbed on the panting waters and mammoth trees lay uprooted. Collapsed walls, piles of debris, objects like doors, tin roof sheets, plastic chairs, and logs of wood... the aerial view of the destruction caused by the tsunami numbed his senses. There were no noisy crows. Everywhere death had cast its sombre shadow (81).

Simon, though full of angst and dread with such a macabre sight, does not give up the will to live. He knots himself up with the midriff of the palm frond and secures himself up to the tree. The scene below nauseates him. He survives for almost three days atop the tree, using tender coconuts for food and water. He is resourceful, resilient and intelligently scuffles with the situation to foster his will to survive. After two days of being confined to the tree, Simon witnesses the sea settling back into its rhythmic low roar, entering a state of calm (83). The temperament of the sea is humanized, enraged

and furious in a spurting fit and then gradually sobering down to a serene stance. It is as if the sea has an idiosyncrasy of its own governed by a mind so human-like.

Mauzo has creatively crafted his novel with the deftness of an environmentalist, perhaps oblivious to the fact that he was giving ample scope to critics to find traces of Green criticism and deep ecology. In his short stories like “These Are My Children” and “For Death Does Not Come” written much earlier, he displays his keen consideration for nature and the dependence of humans on fast-depleting natural resources. In the former story, an elderly widow grows three coconut saplings and names them after her three children who have migrated abroad. The authorities are forced to chop them due to the construction of a railway line, and she refuses to let them do so claiming that they were her children. The latter published in his latest collection *Teresa’s Man and other Short Stories* (2015), dramatises the plight of a water-snake who wanders in search of water to a distant place, only to be killed by humans who exploit natural resources recklessly. There are a couple of Konkani stories his wrote not yet translated, which provide ample scope for an ecocritical study. However, in *Tsunami Simon*, Mauzo goes a step further and dabbles with nature vis-à-vis culture and the livelihood of traditional fishermen which is threatened by mechanised trawler fishing.

Jhan Hotchman argues for green cultural studies to be an effective politico-cultural tool in the service of nature and culture. A green study would not only scrutinise how to be a part of nature by merging with the subjective experiences of plants, animals, air, water, fire and other natural elements, but also views them autonomously, as different from humans. He says: “Nature and culture cannot be willed together by glibly naturalising culture...Green cultural studies and human culture would do well to ensure that plants and animals are granted seperateness, independence and liberation...before mucking about too much with forced fusions and coalescences” (Coupe192). Culture becomes a way of respecting and deeply bonding with nature in the practices, beliefs and rituals of the fishermen which when closely seen are thoroughly eco-centric. While *Jogvani* rituals beckon sowing for the farmers, the *ladainah* or the customary litany at the *Mott* cross is something so traditional to the *ramponkars*, carried on for several generations.

Before the start of the fishing season from mid-August, a litany had to take place. The traditional fishermen believed that this would avert untoward incidents like the attack

of jellyfish with trailing tentacles or *belzaar*, a touch of which caused excruciating pain with itchy hives. Gabru believed that his devotion to St. Peter (saint of the fishermen) and the litany at *Mott* granted him protection from all such problems (62-63). In Gabru's character we see a tradition-abiding *ramponkar* whose lives in spiritual harmony with nature, dreams of 'buying a trawler', but is content with traditional fishing (68). He is not avaricious like Santan, nor jumps into mechanized fishing like Ponnu. Motorizing boats for a whopping catch and obtaining licences 'after scratching the backs of Ministers and MLAs', was not his way of doing business. The narrator succinctly puts it: 'Gabru preferred to forget about the motor and was happy to continue propelling his boat by his oars' (68). Traditional fishing is a way to remain in communion with nature, and Gabru happily goes with it.

The close bond between humans and nature, the biotic and abiotic worlds, humans and animals is distinctly seen in Mauzo's *Tsunami Simon*. The fishermen and their close kinship with fish and fishing is seen through sheer poetry in the song 'The Wedding of the Fish', sung by the fisherman Francisco. Anthropomorphism is at its best here when the human social celebration of marriage is attributed to the fish. Just as humans abide by caste, colour and other differences, the fish go by their clans: Oil Sardine-the bride and Plain Sardine –the groom, Mullet the President, Kingfish to invite, Khampi–Burantto-Konkor the dancers and so on. The small fish like sole-fish, prawn, anchovy and silver-bar are invitees to the wedding who animatedly participate in the celebrations.

Mauzo's poetry is beautifully rendered into English by Xavier Cota (with inputs from José Lourenço) in rhymed quatrains with *abcb defe* rhyme scheme. The 'wedding of the fish' on the surface, may seem like a trope, a metaphoric portrayal of the sameness and difference between animals and humans; but at a deeper level it exposes the power politics which dwells between humans which is demonstrated through the use of animals/fish. Notice the lines: 'King Fish went far and wide/ To give invites to all/ The Solefish didn't get one/ And was feeling small' (49). And later on the lines: 'Mad Moddso came running and / Grabbed Sharky by the neck/ Mackerel trying to make peace/ Got stuck in Swordfish's crack (49). In these lines, there is an obvious 'rhetoric of animality' (as termed by Steve Baker) on describing human socio-political demeanours which are typical in humans and (perhaps) in animals alike. The attribute of 'anthropomorphism' becomes almost naturalized and gets embedded in folk tradition

and culture, pouring itself out through poetry and song. One can only agree with Steve Baker (1993) who says, 'Culture shapes our reading of animals just as much as animals shape our reading of culture' (4, cited in Garrard 153).

The bond of the fisherman and the sea, almost reminiscent of Hemmingway's *The Old Man and the Sea*, reaches a level of high eco-consciousness when we witness the fishermen use specific nets to catch specific species of fish. The *horbol* or dragnet (67), the *ramponn* or traditional fishing net (66) or a smaller version of the *ramponn* called the disco-net (32) are examples of distinct nets used by the traditional fishermen who are sensitive to regulating their catch depending on the species. The fish have natural defence mechanisms of protecting themselves. For example the *zaar* or jellyfish would emit a poisonous chemical in its tail, whose touch would result in terrible itchiness and rash (62). Experienced fishermen would prefer to release the jellyfish (along with others in this process) rather than suffer from hives for days on end. Likewise, swordfish in the net spelt doom as they would make gashes in the net in anger with the movement of their sword-like snouts and make a quick escape along with smaller fish (60). We see this natural human-like behaviour on the part of fish to defend themselves after getting trapped in a net. At the same time, the obvious behaviour on the part of fishermen to protect their nets by avoiding swordfish and *zaar* (which cause them harm and losses) works in a way to 'naturalise' themselves. They fine tune their fishing to maximise their catch and minimise their losses, both physical and economic.

Embedded in the sand, sea and seasonal fishing of the traditional fishermen, Mauzo's *Tsunami Simon* provides ample opportunity for a green studies perspective on the text. Simon's passionate love for the sea, Gabru's devotion to traditional *ramponn* fishing, the deep ecological insight into fish and their varied species, and the anthropomorphism portrayed in the novel, gives a vital eco-consciousness to the text. The author's implicit plea to 'naturalise humans' is best summed up in Simon's words, "...and here, see these birds, they don't meddle with the squirrels who are playing on the trees. They don't fight with each other, why? Why are we humans like this? (*TS* 172). The novel ends with an imposing open-endedness wherein nature speaks louder than humans. Simon's tryst with the tsunami has left him a sadder but wiser youth, more sensitive to nature and culture through his maze of complex bitter-sweet experiences.

5.3 Tracing the ‘Toxic Consciousness’ in *The Upheaval* and *Karmelin*

Pundalik Naik’s *The Upheaval* (2002) and Damodar Mauzo’s *Karmelin* (2004) have a common thread which entwines them into a green knot; they are both Konkani novels in English translation which have a link to the environmentally destructive economic activity of mining. In the previous chapter, a detailed discussion on how nature-culture and women are subservient to a male-centric universe has ensued. Even in Mauzo’s *Karmelin*, there are noticeable traces of patriarchy which subordinates the woman into a stifling Otherness. It is from such obvious positioning of privilege by virtue of patriarchal conventions that Man takes centre-stage and Nature too is relegated to the periphery, just like Women as revealed through the Feminist discourse.

Throughout the twentieth century, literary criticism has made a consistent effort to challenge the forces of oppression and suppression which throw the weaker voices at the fringes. When Nature gets ‘humanised’ as discussed previously, it also acquires a voice of its own. However, in a denaturalized materialistic environment with humans desensitized to ecology, it is subordinated by the powerful hand of polity and economic forces and demands to be heard. It is at this juncture that deep ecology becomes a radical sounding-board of ecology which ‘challenges anthropocentrism and which insists that human beings must subordinate their interests to those of the planet’ (Coupe 302). ‘Nature’ gets spelt with a capital ‘N’ and includes the physical, non-human life; the wilderness which includes flora and fauna and the essence of anything which includes ‘humanity’. Any harm done to nature makes the latter a hazardous landscape, which Cynthia Deitering describes as the ‘toxic riskscape’, a term she coined to indicate the hazardous impact of toxic waste on the environment (Glotfelty and Fromm 200). This brings in its wake the notion of ‘toxic consciousness’.

5.3.1 Toxic-consciousness

The 1980s in America witnessed the aftermath of a nuclear accident at Three Mile Island and also questioned the eco-hazardous consequences of the greenhouse effect. U.S fiction writers showed an over-arching concern with the problems of toxic waste which was a grave problem of the decade. It was during this time that Cynthia Deitering, coined the term ‘toxic consciousness’ to denote problems connected with toxic waste which gradually permeated the thinking and consciousness of writers through their literature.

Deitering realised that there was a growing awareness of Nature in the midst of an increasing ‘toiletization of the planet’ (expression used by Martin Amis), where culture now became defined by the quantity of toxic waste a nation/state produced. The pollution of the physical world was metaphorically depicted in literary works to represent the defilement of the natural world. To put it in Deitering’s words, such an enterprise ‘attempts to show how contamination inevitably transmogrifies one’s experiences of the earth itself’ (Glotfelty and Fromm 196).

It was in the 1980s that the Bhopal gas tragedy of the Union Carbide, blew opened a ‘toxic riskscape’ in India. There was wide spread angst over the contamination of the air and water where in thousands of lives were lost due to poisoning. Survivors of this tragedy had lifelong physical impairments and disabilities to suffer. Novelists and short fiction writers used these incidents as triggers of a creative process to expose ‘toxic consciousness’, the depiction of a society in Deitering’s words that has ‘fouled its own nest’. From a secure protective habitat for all the biotic and abiotic life and landscape, the earth suddenly transfigures into a ‘toxic riskscape’ and the people who dwell in such an environment become virtual ‘environmental exiles’ (Glotfelty and Fromm 200) who are guilty of destroying their own habitat. Thus an ecocritical discourse in terms of “toxic consciousness” sees the text as a political work which projects the destruction of what John Fowles calls the *bonne vaux* or ‘a pastoral home associated with innocence and harvest’(201). Such a predicament is the harsh consequence of what McKibben has suggested in his book *The End of Nature* as “the postnatural world” (Glotfelty and Fromm 201).

5.3.2 Situating ‘Toxic Consciousness’ in the Texts under Study

A discussion on Pundalik Naik’s *The Upheaval* and Damodar Mauzo’s *Karmelin* will necessarily deal with the ecological damage by the economically prolific activity of ‘mining’, as both the texts make a mention of the same. Naik’s novel set in the 1950s depicts the transformation of an agrarian economy into a ‘riskscape’ of toxic waste due to indiscriminate mining and laments the despoiling of the green landscape of Kollamba into a hell-hole of toxicity. Pundalik Naik’s childhood had always been in the pristine bosom of nature. He reminisces his boyhood days and says: “I belonged to a family of farmers and have experienced poverty and suffering. As a boy, besides helping the elders in the field, I had to also look after the cattle. Wonderful surroundings--- hills

and rivers--- had a profound impact on my mind. Nature inspired me and instilled in me a competitive spirit...” (Introduction to *The Upheaval* xxvi). Naik recalls with nostalgia, in this Introduction written by Maria Aurora Couto, how mining had brought about a horrendous transformation of his green agricultural village of Volvoi and across the river, the other village called Maina. The river which served as the lifeline between the two hamlets was reduced to ‘a muddy swamp, surrounded by dust, rubble and devastation that decimated fields once green’ (*The Upheaval* xxvi). The anger which transmutes itself into powerful literature and waters his ‘toxic consciousness’ is obvious for all who do a close reading of his novel *Acchev* (1977) translated as *The Upheaval* by Vidya Pai. Through this novel, Naik admits to have touched an arena of social, rural and agrarian life of the grassroots. As Maria Aurora Couto quips, ‘[I]t was the first time that such earthiness and the coordinates of an agricultural community at its most basic were explored and taken to aesthetic heights’ (Naik xxvii).

5.3.3 *The Upheaval*: The ‘Morality of Landscape’ and the ‘Landscape of Morality’

Over a hundred years ago, Nietzsche wrote: “The wasteland grows...Woe to him who harbours wastelands within” (see Coupe 216). Naik’s novel offers a kaleidoscopic vision of a society which has allowed itself to be contaminated and plundered due to the lucrative and Machiavellian influences of capitalists who use the ploys of power and money to trap gullible villagers into economic activities which destroy the environment.

The Upheaval opens with the Sylvan landscape of the Kollamba village with fluttering birds, immaculate flora and lush green fields, where Pandhari is ploughing his fields preparing it for the Sowing rituals. Incidentally, the entry of the wily Prasad babu who uses the greedy Babuso to convince Pandhari to use his bullock cart to transport ore for a handsome amount, makes the latter undermine the sanctity of Sowing rituals and thus paves the way for mining in Kollamba. However, there is a timely warning sounded for those who show scant respect for these rituals, that the Spirit of the Lake consumes and destroys the deviant. ‘Someone ploughed the fields before the *jalmi* performed the rituals...Everything went off well...Then suddenly the strong, healthy young bull that drew the plough was racked with convulsions and fell dead...The Spirit of the Lake took him’ (*TU* 6).

Gradually the village with a 'landscape' which is so immaculate and virtuous, deeply rooted in traditions like *Baras* festival, *dhalo/fuggdi* and the sacred space of *maand*, *Jogvanni* and *Vinayaki Chavath* festivities, with a blind faith in the Barmo (Spirit of the Lake), slowly gives in to the eco-corrosive influences of mining. Alcoholism becomes a way of life for the menfolk; Yeso and Pandhari are seen visiting Dada's *gadi*/tavern for a quart or two of liquor. The utterance of filthy language (which the translator has managed to purify in translation) in an inebriated state and the acts of domestic violence which the men commit on their wives unfold in the novel. The slap given by Pandhari to Rukmini (14), is an act in violation of cultural practices and shows the gradual emaciation of the 'landscape of morality' alongside the 'morality of landscape'.

The 'landscape' of Kollamba shows gradual metamorphoses which are noticeable at two levels: physical and moral. At the overtly physical level, the geography of the village, the physical landscape of the otherwise green and agro-based hamlet, sees an obvious deterioration. Part I of the novel depicts the permeation of mining into Kollamba, while Part II ushers in the post-mining havoc. As mining sets in, fields lie fallow and the villagers wake up to the siren of the mines instead of the rooster's crowing. The opening lines of Part II are evidence to this fact: "Kesar was still combing her hair when the eight o'clock siren sounded at the mine" (*TU* 79).

Much later, the villagers get accustomed to the rumbling sounds of machines, so much that the natural order gets disturbed. "No one relied on the rooster announcing daybreak anymore...The continuous rumble of machinery around the mine seemed to confuse the birds who crowed at odd hours, sometimes in the afternoons, or even after dusk" (102). En route to her workplace, through Kesar's eyes the readers view the ecological devastation of the otherwise green village. The dirt track that led to the mines has now turned into a squelchy mess. The ripened summer paddy crop which drooped 'like rows of shy brides with bowed heads' (41) was no longer visible. Instead there were 'so many different trees and shrubs by the road but a stranger would have trouble in identifying them, so thick was the *layer of dust* that had settled on the vegetation'(emphasis added,80). The dust pollution in the air is too obvious. The landscape transforms into a 'riscscape' of toxicity as inhaling the dust over a period of time results in diseases like tuberculosis and lung congestion. Babuso and Pandhari suffer from such diseases and

are seen coughing in fits. Rukmini too falls ill and gets confined to the bed. Yeso dies ruining his health with alcohol, pining for his son (Shankar) with a high fever (131).

The mango tree by the lake shrivels up and dies. The *kegdi* bushes are overgrown with thorns and the noise of trucks being washed at the lake with dirty water running into it and covering its surface with ‘a film of dust , oil and diesel’(130), shows how a green village turns into a mining wasteland due to pollution. The following description amplifies the ‘toxic consciousness’ through the eyes of Shankar who envisions the eco-destruction of Kollamba due to mining hazards:

Our wretched fate! Even grass does not grow in these fields any longer...That road there that goes up to the mine at Shenori ...during the rains, water gushes down that road into the lake bringing with it dust and stones and ore and the whole lake turns red like the paint we use on our walls. This is the water that runs into the fields leaving behind a thick layer of mud ... mud that destroys the earth so no amount of manure or fertilizer can have any effect. The fields around Surla village were destroyed in this way. Now it's our turn (Naik 131).

Mining destroys the physical and moral landscape of the village. Pandhari's association with mining ushers in an upheaval at all levels: there is a poor harvest (43), fields are neglected, culture/traditions take a backseat and women/wives sleep with strangers when men are at the mines (68). “Everything has been defiled. Our food is impure...the work we do...who knows whose seed grows in whose field these days...The *ghadi* who came from Amone...He's gone mad, people say!”(69) Perhaps it was the *ghadi*'s insanity which beckoned the doom for Kolamba, as he alone with Abu had seen worms in the rice dolls offered during the Baras which implied that evil was about to befall the village (69). The landscape of Kollamba is reduced to a veritable wasteland, but the moral wasteland of the villagers is what baffles the reader.

Instead of bringing in economic advantages to the village, there is a noticeable corruption of the ‘landscape of morality’ due to mining. The women are vulnerable to lusty advances of lechers like Babuso. The latter sexually exploits Rukmini and even molests her daughter Kesar when Pandhari is away at the mines. Young girls and women who work at the mines as helpers are victims of sexual abuse by the Supervisor whose ‘eyes darted about like little birds’ (81) towards their bodies. The women would give in to his advances and win his favours at the workplace. The truck drivers would

easily entice young women into their amorous traps and even impregnate them. Kesar's secret relationship with Manuel, the Christian lorry-driver and her visit to Parab to ward off an unwanted pregnancy, shows the corrosive influence of mining at the moral level. The truck drivers use filthy sexual innuendoes, cuss words and seek respite from their back-breaking fatigue by drinking liquor and visiting prostitutes. Nanu has kept Devki (a voluptuous elderly married woman separated from her spouse) as a mistress, to look after the physical and sexual needs of the truck drivers. The drivers are entrapped into vice; for them they are 'needs', as clear from the following frank confession by Nanu which tapers off into a justification of the vices:

We drivers are steeped in vice...we don't plan to live like this but we have to. And then it becomes a habit we can't shake off. We eat a lot...but we have to, to maintain our strength. Drink a lot, too. To be rid of the tension and weariness that comes after driving continuously through all this dust. Our bodies demand satisfaction, so we go to those whores. These aren't vices, they're needs! Don't you see? (*TU* 121)

Environmental degradation and concomitantly the moral degradation of values and family ties, occur almost simultaneously. The sanctity of marriage crumbles as extra-marital affairs become a norm. Respect for the elderly parents, women and teachers is almost denuded as seen from the pathos-filled scene of Abu's funeral attended by just four people (72). The materialistic villagers prefer not to miss their daily wages at the mines over attending Abu's final rites. Also, Nanu slaps his ailing father (111) and Devki is prostituted by her own husband who also shockingly acts as her pimp (107).

In order that a literary text should be ecologically oriented, Laurence Buell (1995) suggests that the text should be ethically oriented to portray 'human accountability'. He also says that 'some sense of the environment as a process rather than as a constant' should be implicitly shown in the text. (7-8, cited in Garrard 58). A close reading of *The Upheaval* shows how the voice of Abu and the symbolic painting of 'a villager carrying the burden of his belongings trampling over Abu's grave as he deserted Kollamba' by Shankar provide the ethical tenor to the text (*TU* 139). Abu tries his best to caution the villagers of the impending havoc which mining will bring to the village, its life and landscape. But the villagers are blinded by lucrative gains and hence due to the absence of serious 'human accountability', Kollamba is reduced to being a 'toxic riskscape'. Shankar's painting symbolically shows how unscrupulous industrialization

for material gains has brought corrosion of human values as the novel ends on a sombre note when he sets off for Shenori, listless and detached; '[A]lmost like a machine'(139).

Naik's *The Upheaval*, by and large, meets Buell's suggestions as human accountability to the destruction of Nature is shown through the moral lesson learnt at the end when Nanu dies in an accident on the mines, lying buried in the very ore he transported. His body is lacerated by the mechanised shovel standing nearby. Mining claims the life of a youth while the elders are left to mourn. Tampering with Nature hits back with sordid repercussions, and thus the 'human accountability to the environment' (as stated by Buell) is reinforced. His death is symbolic of degradation and decay which befall those who defile nature.

5.3.4 The Mire of Mining in Mauzo's *Karmelin*

The environmental consequences of mining are visible in Mauzo's *Karmelin* at a brief point in the novel when Karmelin, the female protagonist goes along with her husband Jose, to live in Pali, where he works in the mines. Karmelin is initially awe-struck by the beauty of the Pali landscape which is 'pure and untouched' by industrial forces (*Karmelin* 139). The narrator heightens the description with poetic touches and says, 'Nature had cast a spell on her, the young vibrant Earth seemed to clasp her by the hand and draw her forward, even the young coconut palms on the way seemed to thrust their fronds to touch her breasts' (139-140). Karmelin's admiration of the breath-taking scenery is punctured by Jose who tells her how this was seemingly a short-lived beauty of nature. He foreshadows the environmental destruction of Pali when he says:

'Beautiful? Stay here for some time, then you'll see what happens. They'll excavate mines on those hills ... all these fields and orchards will vanish... There'll be heaps of ore all over the place. Iron ore, manganese ore, high grade stuff.' The earth seemed to slip away from under her feet and she felt that she was crashing to the ground, so disappointed was Karmelin at these words. (*Karmelin* 140)

Karmelin's love for nature is spontaneous; she admires the splendour of Nature while in Pali. The rustle of leaves, the gushing stream which flows below her window where she sneaks in the dark to have a wash, the lush greenery of the Sylvan landscape and the fresh air seems to intoxicate her almost instantly (135). "Nature's fresh green bounty that infused the very atmosphere in Pali seemed to reawaken her drooping spirit and

rekindle her pride in her body” (136). She revels in the first monsoon showers and enjoys the fragrance of wet earth. She seems to be enraptured by nature and the narrator only heightens this with apt earthy descriptions like: “...the Earth was so fresh and green like a young bride...This was the scent of the young earth, intoxicating, capricious, the smell of youth” (137). The drudgery of Karmelin’s routine chores is almost forgotten in the delight she seeks through Nature. The beauty of Pali mentally enthralls her even in dreams. While in Pali, Karmelin dreams of being in communion with Nature like a child, ‘tramping up and down over the hillocks, wandering at will through the forests’ and rolling ‘exuberantly in the fresh green grass’(144).

Karmelin and Nature are almost juxtaposed in this narrative as both are pristine, innocent and fertile with copious dreams and potential for growth. However, dreams are transient and nipped in the bud due to industrial and economic interventions of mining which corrupts and deflowers both. Karmelin’s husband falls into the vicious trap of gambling, loses his job due to alcoholism which ruins his health in the long term. And Nature is raped by the merciless violations of Mining which destroy her beautiful landscape and turns it into a graveyard. Notice the tenor of death, decay and degradation of Nature in the following lines used by the narrator when Karmelin is accosted by Rosario en route to their room in Pali: “As they turned back she saw the rows of mutilated hillocks stretching out on all sides *like the corpses of some dead demons*. Their tops were bare of all vegetation and they were pitted and scarred with excavation sites” (emphasis added, 140). The simile used by Mauzo shows how the eco-corrosive activity of mining reduces lively Nature to a lifeless corpse and pits the landscape into a veritable mire of mining.

Mining reduces the green landscape into a hapless black-brown wasteland of excavated pits and ‘mutilated hillocks’. And along with the physical landscape, there is a simultaneous corruption of the moral landscape. Jose gets enmeshed in the twin vices of gambling and drinking. Karmelin is sexually exploited by Rosario (Jose’s roommate) using the alibi of her drunken husband. From here on begins the series of tribulations Karmelin has to face in the aftermath of her Pali experiences. Jose takes to chronic alcoholism and loses his job. Karmelin is pregnant with a second child whom she suspects to be ‘the seed of sin’ from her relationship with Rosario (152). Jose is neck deep in debt and in dire straits. Along with her children, Karmelin is left with an irresponsible husband to face utter poverty with no source of income and a huge debt

to pay off. It is eventually mining which destroys the peace of greenery and joys of family life thus bringing in woe and destruction for both Karmelin and Nature.

Conclusion

A close reading of Pundalik Naik's *The Upheaval* and Damodar Mauzo's *Karmelin* depicts a transformation of a serene and green landscape of Kollamba and Pali respectively into a 'riskscape' of toxicity due to the reckless eco-destructive enterprise of mining. Toxic-consciousness is unravelled through twin landscapes: the physical and moral, as both get corrupted due to mining in the two texts. Mining unleashes havoc, consumes Nature and lives, morals and minds, traditions and family ties and the result is the fouling of one's own otherwise peaceful nest. To borrow Deitering's words, both the novels under study, are powerful texts which reveal toxic-consciousness 'as they provide representations of a post-natural world, of a culture defined by waste and of a nation that has fouled its own nest' (Glotfelty and Fromm 202). By doing so, they sensitise the eco-consciousness of the reader.

5.4 An Ecocritical Reading of *The Kiln*

The inseparable bond of 'nature' and 'culture' cannot be overlooked in Mahabaleshwar Sail's *The Kiln* (2011). This novel holds great potential for an ecocritical reading as it has several subtexts hidden beneath the surface texture. It spans the entire biotic and cultural space of the potter community, anxiety-stricken over the prospect of a high dam likely to be built on the Mhajale lake thereby depriving them permanently of the raw material for their craft. This discussion will first focus on the 'dam' as a human-made threat to the life and livelihood of the potters. The second part will dwell on discussing ecofeminist perceptions through a study of women characters vis-à-vis their interaction with Nature. Ecofeminism will help to understand how patriarchy and ecological threats superimpose themselves to subordinate the woman. The third part will bring to light the core significance of the mango tree (*kirambo*), a green signifier which unites the potters into an amiable brotherhood. The concluding part will analyze the use of the language of nature vis-à-vis the nature of language while doing a green reading of *The Kiln* with the help of suitable illustrations.

5.4.1 The Dam: Foreboding Ruin

There was a 'low dam' already existing on the southern flank of the lake which would direct the water westwards and then the bed of the lake would be exposed around the months of *Magh-Phalgun*. (TK 6). Thus, the cracks and fissures on the dry bed would make it conducive for the potters to have access to the clay, the much sought raw material for their traditional craft. 'The clay at the bottom of the lake is our greatest wealth. How will we survive without it? What shall we mould on our wheels...?' (TK 7), Purso echoes the concern and angst of the Mhajale potters who are worried about their fate, after the threat of constructing the high dam is imminent.

The dam which represents human and material intervention into a tradition-abiding complacent life of potters, forebodes ruin for them. The craftsmen would find it virtually impossible to procure the soft pliable clay from the lake-bed to make pots as the river would be perpetually flowing with water. No doubt, this would mean for the local farmers the prospect of sound irrigation throughout the year and the possibility of multiple crops. However, for the potters, who are closely connected to the earth through their earthy enterprise of pottery, this would spell almost the extinction of their craft. 'The flood of water that would fill the lake would first submerge their lives and their home' (TK 7).

Clay and pottery are inseparable. The former represents an element of the earth which through pottery is craftfully moulded with human hands. The fictional world inhabited by the potters in Sail's *The Kiln*, almost replicates real life experience when one closely reads through the potters' battle for survival in the wake of urbanization and modernization. The interests of the potters are pitted against those of the farmers who look forward to the year-round prospect of abundant water for irrigation after the construction of the dam. As Shankar observes, '[T]hese miserly farmers will grow *kharif* crops and water their coconut palms...' (8), but, the potters would have to face trying times due to the dam. Charged with a fighting zeal to protest, the potters plan to overturn the trucks of the dam-builders and 'fill the lake with their blood' (8).

In the threefold bond of nature-potter-livelihood, it is but natural for a potter to defend his mode of livelihood and in doing so, the act itself becomes an act to protect his traditional occupation and sudden challenge of technology (dam construction) which threatens his life and livelihood. The building of the dam is a real threat to the potter's

age-old tradition which they consider almost sacred. For all these years the potter community has lived in communion with Nature. And now, its very survival is at stake.

The potters have already been bracing against a major economic threat: they are faced with the challenge of selling their earthen ware in the changing times when people prefer the convenience of durable aluminium and steel utensils, which are easy to clean. The potter's wheel is reduced to being a useless object as it brings no profits to the potter who is struggling to make a living by selling his ware. This predicament gets aggravated during the monsoon season: there is no clay to make the pots (as the river is overflowing), no dry wood to fire the kiln; and, no sun to dry the baked ware. Hence, during this period the potters are confined to the dark corners of their home coping with hunger-pangs and utter poverty. 'The potter's settlement ...was cloaked in a hungry silence. It was as though the dark clouds had descended, like smoke, into the potter's homes' (*TK* 69). On the other hand, the hard-working farmers in the neighbouring settlement are well-provided with adequate supply of provisions and a bounteous paddy crop to last them through the rainy season. They can only be grateful to the dam and its presence which promises greater affluence for them.

Farming and pottery are two basically ecology-related activities; both relying on the two elemental gifts of nature: earth and water. However, the interests of the farmers and potters are diametrically opposite with regard to the survival and sustenance from Nature. The potters would require the pliable clay at the bottom of a dry river bed, whereas the farmers need the river to be perennially flowing to provide abundant water for their crops round the year. As such, any human endeavour to alter the environment that is beneficial to one, would spell disaster to the other. Sail's tale vividly depicts the change brought in by such human intervention into the nature-scape (natural landscape) resulting in what Coupe calls 'ecocatastrophe' (210). The potters foresee the devastation which will befall their lot and they brood and lament over their sorry state.

Sitai, the elderly potter-woman realises that it is the men who get disturbed and disillusioned than the women. In a loud voice she declares: 'The tiger in your mind will destroy you before the tiger in the forest' (*TK* 32). The 'tiger' here represents the all engulfing fear of the outcome of the construction of the dam. It is this proposition of the dam alone which sounds the knell of an 'ecocatastrophe' in Sail's homespun tale of potters. In the course of the narrative, pottery shows signs of waning, as the younger

generation find it to be a trade associated with poverty, hunger and humility and prefer to be employed into more lucrative and materially profitable options. This 'ecocatastrophe' has far-reaching ramifications.

5.4.2 Ecofeminist Perceptions

The traditional role of Women as mothers and nurturers is highlighted in the saga of potters in Sail's *The Kiln*. During the slack rainy season, the potter-women are foot-travellers, walking miles across distant villages selling the wares that their men have moulded. After such an arduous task, most often, they return home with unsold pots, soaked with sweat, hungry and weary, to feed their children with the pittance they earn. The portrayal of their tribulations is accentuated by the following authorial description:

Sometimes they'd be caught in a sudden spell of rain and water would collect in the pots on their heads. They'd hastily lower the baskets to the ground and stand there, soaked to the skin. They'd move through the villages in their wet clothes, 'Buy a pot. Our families are hungry' they'd plead. Racked by fits of coughing, they'd sit in their homes, scratching their lice-infested scalps (TK 68).

Ecofeminists believe that Women and Nature are alike in many ways: they are procreators and nurturers alike. Both are care-givers and at the receiving end of subordination from patriarchal forces and androcentric conventions. Feminists and ecologists both decry the subjugation of Women and Nature respectively and seek emancipation from oppressive elements who thrust the two into a despicable state of Otherness. Nature and women react to their subordination and display signs of discontentment. In the patriarchal setting of this narrative, women suffer silently due to the fact that they have accepted their marginal status as a part of tradition. Sitai, the elderly widow and her twenty-four year old also widowed daughter-in-law Tara, with three children to look after, are doubly subordinated due to traditions which foist the male and degrade the widow. They are not allowed to use the wheel as the act of twirling it is symbolic of procreation; nor can they bake their wares in their own kilns. Tradition permits widows to make only rimless earthen ware with which these women barely manage to eke out a living.

Patrick D. Murphy in his essay "Ecofeminist Dialogics" opines:

Ecology and feminisms provide the groundings necessary to turn the dialogical method into a livable critical theory...Ecology as a discipline means, fundamentally, the study of the environment in its interanimating relationships, its change and conservation, with humanity recognised as part of the planetary ecosystem... not a study of the 'external' environment which we enter...it is a study of interrelationship, place, and function...a means for learning how to live appropriately ...so as to *preserve, contribute to and recycle the ecosystem*. As Adrienne Rich expresses it, 'I need to understand how a place on the map is also a place in history, within which as a woman...a feminist, I am created and trying to create' (emphasis added, Coupe194).

Woman is synonymous to nurture and Nature itself is a provider and nurturer. By implication, Nature is seen in Woman and vice-versa. The woman shows a deep concern for Nature. The character of Sitai in *The Kiln*, is the voice of an ecoconscious woman who lives in communion with her socio-enviro-ethics. The voice of 'change and conservation' with a healthy co-existence with her socio-cultural milieu is seen through her character which motivates despair-stricken villagers who foresee destruction due to the dam. She makes a move to break the sacrosanct norms and attempts to turn the wheel, but her initiative is short-lived. To those worried about the dam, she says: '[T]he tiger is still in the forest but you are acting as though you can see it baring its claws. We'll face the problem when it comes...' (TK 32). She is resilient and bears adversity with a stoic sagacity. Her idiomatic language which most often uses nature-imagery (notice the use of the tiger-image) is worthy of mention. Her close connect with Nature is seen in life as also in death. She loses her only son Jaywant who is buried under debris, in an accident when he had gone to collect clay for the pots.

The death of Jaywant is quite reminiscent of the tragic demise of Nanu from *The Upheaval*; both are buried under the very soil they were using for their livelihood. The reckless abuse of nature; scooping a hillock for clay by the former and mining for ore by the latter throws open the idea that the unchecked plunder of Nature comes with a heavy price. Jaywant's wife, Tara had begun 'beating her breast in despair' (15) when she witnessed the gory episode of the hollow cave in the mountain giving way and burying her husband alive. Likewise, Nanu's mother weeps holding the severed head of her son whose body is buried under the very ore he transported (TU 138-139). Through the tears of these women, we see the repercussions of nature plunder.

The silent suffering of women and the warning signs of Nature which is exploited by self-centred potters, who recklessly scoop the earth from the mountain causing a hollow (14), is almost paralleled in Sail's *The Kiln*. 'Jaywant and Tara set out when the mist lightened a bit. They were shivering in the cold even though the sun was high up in the sky' (14). Nature seems to be fore-warning them with an odd behaviour, a weird weather condition; the couple is not able to foresee the ecocatastrophe. Consequently, Jaywant's death devastates Sitai and Tara and they can only pray that they be able to stoically suffer the 'bane' of widowhood.

A close reading of the text reveals the numerous voices of women who face subordination and subjugation: Sunanda is a victim of domestic violence, Gunai is raped while on her diurnal trip to sell pots, Ambu who dies during child-birth is accursed to be haunting the village as a soul even after death, Aprupe is scoffed for being childless and the destitute Baiji is reduced to being the village whore as she has a bee-line of men around her shack. While Nature is manipulated by vested interests due to crass materialism and industrial intervention, woman too is victimised by patriarchal power-play and phallogocentric oppression which relegate her into perpetual Otherness.

5.4.3 The Mango Tree: A Green Signifier of Amity and Unity

When a signifier from the non-human world is used to validate the biotic world of the living, Nature acquires an articulate voice through such a mediation. The mango tree (*kirambo*) in *The Kiln* is one pertinent green signifier representing the unity and amity among the potters. It provides not just shade and fruit for the weary villagers, but is also a home to several species of birds and creatures. The tree had been standing for generations, tall and majestic as its 'immense canopy of leaves seemed to touch the sky' (TK 20). The awesome presence of the *kirambo*, its worth as a resource, its potential for self-giving, its emblematic stature as a witness to history and as a marker of time, are aptly illustrated in the following lines:

The tree cast its shade over the whole potter's colony and their houses were cool and comfortable even during the hot summer months. As people gathered the mangoes that had been dropped by the squirrels and flocks of birds, the whole area acquired a festive touch. Who knows how this mango sapling took root at this site, was it planted by

someone or was this an act of Nature...It belonged to a different species, a representative of a tradition that went back in time (20).

There is an impalpable emotional connect between the villagers and the *kirambo*, which for them is articulated in Ghanshyam's words as their 'forefather's legacy' (21). When the fishermen come to the potters with a proposition to buy the tree for a handsome price, the potters are up in arms to defend the tree, despite their hand to mouth existence. Shivram declares: 'Can't you see that it casts its shade on our heads? We haven't become so impoverished that we'll sell the shade that protects us in summer' (ibid).

As the demand for pots diminishes, pottery as an occupation begins to wane and hunger pangs gnaw at the belly, the lure of the fishermen's offer seems irresistible. The potters finally agree to sell the tree for a price, and the price they pay for felling their 'forefathers legacy', is grave. Nature is sacrificed at the altar of compelling cultural circumstances by humans. Though the potters know that it is ethically speaking, almost criminal to sell this age-old tree, a green signifier which shades them from the scorching sun and provides them with succulent fruit, yet dire poverty leaves them with no alternatives. As the potters surrender their natural wealth which is also their cultural legacy to the fishermen, the tangible bond of the human and nature becomes palpable. The mango tree representing the non-human world, acquires human qualities while it is being felled. The narration acquires a streak of pathos in the following lines:

It stood there yesterday, spanning the whole area between the earth and the sky...But now this mighty object that had been created by god, lay prone on the ground as though someone had treacherously wrung its neck...Tiny drops of water trickle from its exposed mass of roots. Who does it weep for? Who does it curse? (TK 84-85).

There is a noticeable anthropomorphism in the narration when the non-human tree is described as if it were a selfless mammoth creature who gives itself as a martyr in order to bring redemption to the potters. The omniscient narrator's use of rhetorical questions heightens the crescendo created by the rising poignancy. The tree is portrayed as weeping at the ingratitude of the potters who have failed to protect it and seems to silently curse them. When there is a merger of the biotic and abiotic worlds in this manner, one is reminded of Buell's idea of 'symbiosis of object-responsiveness and imaginative shaping' which happens when such representations in literary texts are made (Coupe181).

The mango tree had a cultural significance to women in particular. When the tree was laden with fruit, childless women like Aprupe would rub their ‘back and chest against its trunk’ and pray for a child (*TK* 29). Everyone, the potters and farmers alike, yearned for the fruit. ‘Children wait impatiently for the mangoes to ripen and married girls rush back to the village to eat the fruit’ (21), Gopal tells the fishermen dismissively (when they had initially come with the offer). It is not too long for the potters to realise the consequences of their eco-destructive act of doing away with the *kirambo*. The three thousand rupees per family is hardly a price tag to fathom the outcome of cutting this shade-giving and fruit-bearing tree. The potters silently miss the shady canopy as now their roofs are exposed to the harsh rays of the sun. Many potters suffer from sun-strokes and long for the juicy fruit which the tree had offered in abundance. There are no longer any twittering birds, crows or squirrels that had made its branches their habitat.

The tree whose canopy had drawn all villagers into a bustling meeting-place, no longer stands. ‘The sun’s rays beat down so strongly on the settlement these days that everything seemed to recede into the distance, it was as though people had drawn away from each other and lived isolated lives’ (Sail 90). The absence of the *kirambo*, which was the symbol of unity and amity among the villagers, now creates isolation and distance. Tampering with Nature comes with a heavy price which the potters have to pay! The use of the mango tree as a green signifier implicitly reinforces the utter need for the preservation of Nature, failing which the repercussions are bound to be devastating.

5.4.4 The Language of ‘Wilderness’

Ecocriticism includes a discourse of the ‘secluded’ and ‘excluded’; the silenced voice(s) of Nature, women, children and the weak are given a voice through this discourse. Ecofeminist critics like Cixous, Kate Soper and Vandana Shiva have reiterated the same. It is through language used in a literary text that such ideas get a tangible presence. The ‘language of Nature’ and ‘the nature of language’ are equally significant for an ecocritic who studies the ecoconsciousness in a literary work through the use of natural language.

Good writing is ‘wild’ language, observes Gary Snyder in his essay “Language Goes Two Ways” (Coupe 130). Though a dynamic process, it is fostered by cultural practices

and learning. A writer writes with his senses alive to the world of Nature, of emotion and sensibility. He touches a cord of sensitive feelings through language, makes use of metaphors and similes and takes a flight with dreams and images constructed with words. Hence language becomes, from an ecocritical point-of-view, a 'wilderness' of signs, where words represent the natural world and ideas are given the wings to what Thoreau calls 'Tawny Grammar'(Coupe 129).

A close reading of Sail's *The Kiln* unravels a plethora of 'wild' linguistic signifiers which add a 'natural' beauty to the narrative. Around ninety-five untranslatable Konkani words are retained in the English translation, out of which there are many which include the names of trees, flowers and seasons --- all connected to Nature. The mention of *surangi* (10), *atmi* and *rumdi* (96), *pangro* (78) and the *arjuna* (131) are instances of tree-names which enrich the greenery of the target text. There is a mention made of the wild plant tuber called *pettaro* (70), which the women use to feed the hungry children as this subsided hunger pangs. Besides, the untranslatable fragrance of flowers like *abole*(129), *onvli*(58) and *padma*(86), the indigenous names of months like *Vaishakh*(1), *Poush*(78), *Mahg*(6), *Phalgun*(131) and *Kartick*(20), add another dimension to show how nature with its flora and seasonal cycle is so embedded within the lives of the human community, whether potters, farmers or the like.

Verena Conley in her essay "Hélène Cixous: The Language of Flowers" suggests a path into nature used by an author through appropriate 'natural' language. She opines: "Things are felt more by being caressed with discourse than being classified and named. They are felt in their essence. But such an essence depends on a *techné* which, paradoxically, remains as 'natural' as possible" (Coupe151). In *The Kiln* too, a *techné* replete with many a devices of natural expression is used to touch a cord of the reader's sensitivity through an interface with the human and non-human worlds. One such is the use of idiomatic expressions and similes which harmonize the two worlds by blending the experience from the one with the illustration from the other: "You're old and bent now, like a crippled tortoise...", Ghanshayam tells Rukmini (3). Dharmu remarks, "When the cow and the milkman work together, there's no shortage of milk!"(21). Again in a vivid imagery, Sitai *avo* tells Sadanand, "Hunger is like a grazing bull, it consumes everything in sight" (109). Women remarking about Gokul's vanity inadvertently humanize the hen, in personifying her through a similie: "She's become so vain, like a hen preening on her eggs" (120). While Dharmu looks about 'like an

inauspicious owl' (24), Baiji initially responds to the advances of men 'like a vixen in heat' (79). Raghoba the plump potter, who has lost much weight and now plucks coconuts, looks 'like a bat hanging from the tree'(123). The use of such linguistic *techné* reiterates the fact that Nature and language in a literary text play a symbiotic role. They not only touch a cord of the natural and familiar world of the reader, but also enrich the literary work itself with an organic naturalness.

The 'kiln' itself is a human-made bio-centric signifier; it creates new life when fired using natural objects like hay and twigs. The potters become Creators of new life, whether it is pots, Ganesha idols or the traditional percussion instrument, the *ghumot*. They make a fair attempt to live in harmony with their natural world. In every festival, whether the *Jogvanni*, *Vagro* (Tiger worship), *Tulsi puja* or *Chovoth*, there is an impalpable bond between the cultural world of potters and the natural environment they inhabit. As depicted in the novel, their lives reflect the multiple facets of Nature, whether through the language they speak, their thought-processes displayed, the beliefs they hold and norms they justify as well as through the use the use green signifiers like the *kirambo* representing their communitarian living. Ironically, in the midst of their serene organic living, what keeps haunting their peace is also the 'roar of the tiger', implying the impending devastation brought in by the prospective construction of the dam.

Like Thoreau's retreat in *Walden* was disturbed by the 'whistle of the locomotive' with the prospect of a railroad passing through the serene forest, so is the life of the potter threatened by the dam on river Mhajale (see Garrard 55). The prospective dam thus becomes the potential cause of an impending eco-catastrophe which the nature-abiding potters are preparing to wrestle with sans money and muscle-power. Nature-depiction takes the narrative a step closer to identify with the treatment of women through ecofeminist perceptions as well as delves through the language which is replete with *techné* embodying naturalness. Thus, Mahabaleswar Sail's *The Kiln* unravels multiple possibilities of Green Studies to undertake ecocritical readings of the text with an underlying reiteration of the need to protect Nature and traditional crafts like pottery from simply dying away.

5.5 Ecocritical Perception in Select Konkani Stories in English Translation

Konkani stories in English translation offer a fresh outlook to Goan fiction as they offer a lively re-look at the rustic reality of Goa far removed from the stereotypical touristic image Goa has on the world map. These stories are poignant, earthy and heart-warming slivers of life from the heartland of Goa; they are about relationships and family ties, nests and trees, animal sacrifices, rituals and beliefs---- in short, they reveal a Goa which is more human and realistic, than the assumed idea of it being a popular tourist destination. A few of them have a close affinity to Nature and reveal the bond between the human and non-human worlds. They subtly endorse the preservation of nature and endangered species and show how eco-destructive rituals need to be eschewed for the greater good of humanity. It is these select few stories which lend themselves to a green discourse of ecocriticism, a term already discussed.

The six stories chosen for such ecocritical discussion are shortlisted from the three collections of short stories which form the primary sources for this critical study: viz. *Ferry Crossing* (1998), *The Harvest* (c.2001) and *These Are My Children* (2007), henceforth abbreviated as *FC*, *TH* and *TAMC* respectively. While the first two are assorted collections both edited by Manohar Shetty, the third one is a collection of stories by Damodar Mauzo translated by Xavier Cota. They demonstrate the close ties of nature and culture vis-à-vis human living and are seen with an ecocritical perspective.

5.5.1 Anthropomorphism in Mauzo's Short Stories

Two of Mauzo's stories, namely, "These Are My Children" and "Minguel's Kin" are discussed below. Mauzo's title story from his collection *These Are My Children*, named after it, also appears in *Ferry Crossing*. It portrays the predicament of Rosalina, a widow with three children who have settled abroad while she was living alone after her husband Diniz passed away. She had lovingly tended three coconut saplings in the name of each of her children: Abel, Angela and Anthony and over the years the trees had grown tall and robust like her own children (*FC* 73-74). Rosalina had watered them with pitchers drawn from the well, taken good care of them and spoken to them as if they were really her three children. So close was her bond to these three trees that when a railway line was passing through her land and these three coconut trees came under the axe of the authorities, Rosalina was up in arms to protect her trees. She hugged

Anthony (the first palm) tightly and screamed at the labourers: “Come on! Raise your axes. Cut me first! Then kill my children!”(76) Her display of sentimentalism over the cutting of the trees caused a queer reaction among the onlookers. Though her children whom she had raised as a mother had gone away, migrated, married and settled in foreign lands, these non-human trees seem more faithful to her being rooted in the soil where they were planted. Rosalina had showered all her maternal affection and care for them and they appear (to her) to sway gleefully in the breeze as if in response, when she spoke to them.

Mauzo has never claimed to be an environmental writer, but stories such as these are reminiscent of the eco-feminist Chipko movement where women like Rosalina (ordinary and uneducated) showed great energy and love for trees/ Nature which made them cling to tree trunks. In the context of the Chipko, Deane Curtin remarks: “Tree hugging by Chipko women is more than the simple attempt to save trees from logging companies. It is a distinctively *feminist political act*...representing the broad circle of concerns that women understand... Hugging trees is as much a defence of culture and future generations as it is a defence of nature” (emphasis added, Warren 86).

In the light of the above observation, the obstinate act of Rosalina hugging the coconut trees refusing to allow them to be felled can be seen as a ‘feminist political act’, by default and implication, an act of Green activism, to defy the masculine powers representing the state, who trample tradition and have scant respect for nature. Her emotional attachment to the trees whom she calls ‘my children’ is a clear indication of ‘anthropomorphism’. There is the overt display of sentimentality and emotional attachment shown to the coconut trees by a widowed mother who is ready to give up her house and property, but begs to save her three coconut trees.

She refuses the compensatory amount for the trees and remarks: “Mister, aren’t you ashamed to put a price on my trees? Would you put a price on your children’s head?” (FC 76) When the furious government officials summon the police and take her away by force, she strongly objects saying: ‘The Government has a right to kill my children? Please tell them that they can take my land, even take my house. But tell them to spare these trees...’ (78). But sadly, the patriarchal polity overpowers the ecofeminist sensibility and Rosalina is left with a ‘painful awareness of the fate of her trees’ (79).

She blanks out on seeing the ‘stark sight of the fallen trees, broken trunks’, and with the help from neighbours regains consciousness only on the third day (79).

Karen J. Warren in her book *Ecofeminism* (2014) opines: “According to ecological feminists (“ecofeminists”), important connections exist between the treatment of women...and the treatment of non-human nature...Ecological feminists claim that any feminism, environmentalism, or environmental ethic which fails to take these connections seriously is grossly inadequate”(3). Thus ecofeminist philosophy seeks to liberate both women and non-human nature from the stifling hold of patriarchy and reiterates a strong woman-nature connect.

This very connect is noticeable in the story “These Are My Children”, where non-human trees are humanised and given the place of human children. Sadly, the politics of patriarchy and obstinacy of bureaucracy gets the better of Rosalina’s anthropomorphism and she is left a loser—she loses her trees as well as her children in the anthropomorphic sense. Later, when her son Anthony who fails to understand her emotional predicament and cannot even come from Bombay to meet her in her moment of crisis, saying he has to rush back for official work to Kuwait, she is left utterly aggrieved. She can only pray that ‘her eyes be shut eternally’ (*FC* 79), a helpless longing for death because life cannot redress either her ecological or her psychological losses anymore.

In yet another story titled “Minguel’s Kin” by Mauzo, animals and birds take centre stage and are given an important place in the lives of the elderly couple Minguel and Feliza, whose children Victor and Lucy, having settled down in their own lives, break ties with their parents. The couple who live a frugal life in their ancestral house display deep affection for crows, squirrels, pigs, a mynah and a cuckoo. They silently lament their own children’s ingratitude but find the birds and animals ever faithful, more loving than their own kindred. Feliza, who showers maternal care towards the animals/birds, remarks: “They are not guests! Those who come every day aren’t called that, they are family. And the real family have become guests!”(*TAMC* 18). This remark exposes the alienation faced by elderly parents who are distanced by their estranged, affluent children. Consequently, the parents consider the animals and birds as their own ‘family’. When the *mangad* (mango jam) prepared by Feliza is not acknowledged by her daughter, she is very sad. But instead, the squirrel who relishes the mango slice and

the birds who satiate themselves with grains doled out for them in coconut shells, gives immense pleasure to the elderly couple who consider these creatures as their own children.

In fact, there is clear evidence of anthropomorphism seen here, when at the end of the story, Minguel withdraws from a deal of selling his dead coconut tree-trunk to Salu even after the latter had paid him half the money for it, only because the *salori* (mynah) had hatched little fledglings on the tree top. Minguel adamantly refuses to allow the crownless tree to be cut only to protect the little fledglings, who are like his own grandchildren. He pleads and begs saying: “Salu, cut it later if you want, but not so soon. Those little ones must learn to fly. Take the tree after that...” (39). He even returns the advance paid for the tree with an extra payment for the day’s labour (30).

The emotional bonding between the non-human world of animals, birds and trees and human world inhabited by loving parents like Minguel, Feliza and Rosalina reveals an authorial view not just *about* nature, but *for* nature (Coupe 4). Nature and the non-human world gets raised to a level higher than the human biotic world, and human attributes are given to trees, animals and birds thus showing anthropomorphism in Mauzo’s stories. Bereft of children, the elderly parents understand the language of trees and birds/animals and are all out to defend and protect them, even at the cost of material possessions. In this context, Buell’s emphasis on ‘environmental praxis’ (Coupe 4-5), where the survival of the biosphere is to be of prime importance and the earth should be treated human, comes to mind. Mauzo’s stories succinctly display an intense green activism and anthropomorphism. They hit hard at the despoilers of Nature and take a stand equivalent to one described by Jhan Hotchman (in another context) as to ‘debate Nature in order to defend Nature’ (Coupe 4-5).

5.5.2 Ecocritical Echoes in *The Harvest*

Three stories from this collection, namely, the title story by Mahabaleshwar Sail, “Nagpanchami” by Vasant Bhagwant Sawant and Ramnath Gajanan Gavde’s ‘The Spirit of the Rock’ are selected for this discussion. The title story “The Harvest”, draws attention to the utter poverty which afflicts the farmers. Sometimes their penury gets aggravated by the fact that rituals have to take priority over gnawing pangs of hunger. Faced with a dilemma of either feeding his starving family with the harvest ready in his field, or waiting to perform the harvest rituals, Shankar is driven by helpless hunger to

steal his own crop in the dead of the night to feed his family and then put up an act of lamenting over his supposedly ‘stolen crop’. His wife Manjul, knowing that “torn between hunger and the need to maintain self-respect, he has no option...” (*TH* 12), joins this travesty of lament over the stolen crop.

“The Harvest” on one hand projects ‘economic subalternity’ of the penury-stricken Shankar and his family, but it also shows how much a traditional farmer values harvest rituals and animism which places the spirits of the land above everything. Shankar is forced by his poverty and circumstances to forsake beliefs and tradition, but only in the dark night. In the day light, in the eyes of society, he manages to salvage his farmer-pride and human dignity through a pretentious act. In his simplicity and acknowledgement of his violation of religious norms, Shankar believes that, the Spirits of the land whom he has disrespected perhaps are offended. Author uses poignant images and metaphorical earthy language to display what Shankar imagines are the reactions of Nature, thus:

All of nature seems to take on a silvery hue as a newly risen star casts its beam over the earth and the shadowy masses of bushes and swaying tree-tops seem like the shaved heads of demons looming largely along his path. There is not a living soul to be seen except for the mass of insects that buzz noisily in his wake as he climbs on to the embankment...(TH 9)

Even Nature seems to react to Shankar’s act of breaking tradition, but the act gets justified as it is overall for a greater cause; the need to protect his family from perishing due to hunger. What remain etched are the guilt pangs Shankar and his wife experience even after knowing the greater good of the reason behind their act. Nature remains a silent spectator. This bring to mind Christopher Manes’ view that: “...for animistic cultures, those that see the natural world as inspirited, not just people, but also animals, plants, and even “inert” entities such as stones and rivers are perceived as being articulate and at times intelligible subjects, able to communicate and interact with humans for good or ill”(Glotfelty & Fromm 15).

Beliefs in rituals and traditional practices gets a complex and pivotal rendering in Vasant Bhagwant Sawant’s “Naagpanchami”, where the festival associated with the worship of the cobra forms the backdrop of the tale. The story opens with the season of Shravan which has brought in gloom to the agrarian village of Bolkarne, inundated on

all sides due to Nature's fury. Nature had been their provider as evident from the fact that during this season the villagers would earn extra cash by gathering and selling mushrooms, tender cucumber, ridge gourd and even occasionally fishing for *chonak*. But this year, all their hopes to earn a few extra rupees were drowned in the floods (29). They realise that the same Nature which provides, can also destroy through the floods.

Hari Bhagat's predicament is heart-wrenching: on one hand is his ailing son on the other is his inability to get a doctor as the river has flooded the village on all sides, making it difficult to even wade across to fetch a doctor. Naagpanchami for the last two years had turned out to be inauspicious and he yearns to avert a tragedy this year. Unfortunately, the floods come as the bane. Nature displays its fury for all the harm done to the ecology by irresponsible 'mining'. There is a subtle hint at this fact in the following lines: "He saw himself waiting for some transport but the trucks that trundled up to the mines had long since stopped plying because of the rains" (29). This pigeonhole mention of mining is implicitly remindful of the debate on eco-consciousness of Nature worshippers versus the ego-consciousness of the exploiters of Nature, whose actions render it harsh, heartless and inhabitable for those who are dependent and believe in it.

In this context, a mention of rituals and beliefs associated with Naagpanchami; a nature-oriented festival, will not be out of place. Maria De Lourdes Bravo Da Costa in her book *Feasts, Festivals and Observances of Goa* (2004) explain it thus:

Snakes and cobras are held in admiration and reverence in India. They are worshipped and offered prayers on *Nagpanchami*. The devotees fast on this day... this day is considered a sure protection from the fear of snakebites. At many places, real cobras and snakes are worshipped and fairs held. On this day, it is prohibited to dig the earth, since the serpent lives under the earth and digging may hurt or annoy them. So also, no plants or trees are cut on this day, not to hurt the snakes (66).

The worship of the cobra through *Naagpanchami*, *Jogvani* rituals and the tiger /*Vagro* worship mentioned in Sail's *The Kiln* (92-93), clearly indicates the communion of the human with the non-human and the spiritual through animism. The prohibition of digging the earth and cutting of trees on Naagpanchami shows how nature is deified and sanctified in order to reinforce its preservation. These beliefs are practised with conviction and obligation. From these practices arises the pathos-filled end of the tale

where on the eve of Nagpanchami, a helpless but devout Hari Bhagat digs “a grave for his son who would die the next day!” (33). Nature and humans co-exist in harmony and promulgate the environmental ethic “to live and let live”, abide by the traditional beliefs and see the Divine in Nature.

The Harvest includes an interesting story by Ramnath Gajanan Gavde entitled “The Spirit of the Rock”. The central issue in this story is the macabre animal sacrifice at the altar of Khadpya Devchar (The Spirit of the Rock), much to the chagrin of the first person narrator Vasu who happens to be a highly learned man from a lower caste. Yet, again there is animism and beliefs in inanimate objects of nature like rocks. A young bullock had to be slaughtered at the Shrine of Khadpya Devchar on the Vada Punav before dusk, to ward off ills and troubles and bring prosperity to the village. It was considered to be an honour to the ‘Mahajan Mhar’, the untouchable male member who undertook this ‘honourable’ task (54). Since Vasu’s father had died the ‘honour’ was bestowed on the son (55). But the very thought of killing an animal in a brutal manner was unacceptable to Vasu. More distressing was the fact that previously it used to be a human being that was sacrificed, till most recently the Devchar was “cajoled into accepting a bullock instead” (55).

Vasu is in a mental dilemma; his education and association with a reformist group on the one hand prods him to believe that all life is precious and should be preserved, on the other hand, there is the societal pressure to carry on with a macabre tradition which kills an innocent animal in a horrendous manner. Vasu confesses, “...I had watched my grandfather and then my father sacrifice bullocks year after year. I had seen those animals writhe in agony and had vowed to never take part in such a barbaric act. But today...I was being put to some sort of test” (57) Green reformist zeal gets the better of Vasu as he wants to share his eco-consciousness with the villagers.

On the scheduled evening, Nature favours him as he gets dressed in ceremonial attire to conduct the sacrifice. The tradition demanded that before the moon appears, the sacrifice had to be complete, or else with the appearance of the moon harm could befall the village. It was by sheer fortune, the moon suddenly made its appearance after a heavy downpour amidst a windy weather. And Vasu intelligently proved the age old belief to be wrong and said: “Now look here, the moon is already high up...The opportune moment of sacrificing the bullock is long past. The rain has blessed it with

new life. The rain has bathed the Devchar with pure water, not with blood. It has also washed us of our sins and made us pure” (59). Vasu uses his eco-conscious argument and green reformist zeal to sagaciously reason out with the uneducated villagers the futility of a bloody animal sacrifice. And finally the tale ends with him breaking a coconut on the shrine of the Devchar and quietly leaving in the dark before any villager could react.

By endeavouring to change the mindset of villagers who were steeped into brutal killing of animals over a ritual appeasement of the Devchar through intelligent reasoning and the token offering of a coconut, Vasu implicitly uses the ‘coconut’ as a symbol of the non-living world to endorse the preservation of the living. Using his ecocritical sensitivity and intelligence, he reasons with the villagers who had blindly followed a barbaric tradition of sacrificing a creature (a part of Nature) to appease the Spirit of the Rock (again a part of Nature). But explicating this dialectics, he persuades the villagers with logical arguments and also reinforces his green consciousness in order to preserve life and Nature.

5.5.3 Pundalik Naik’s “The Turtle”: Reinforcing Deep Ecology

Pundalik Naik’s “Kasai” translated as “The Turtle” by Vidya Pai, published in *Ferry Crossing* (1998), is a story which brings to light the conflict between the ecological consciousness of tradition-abiding fishermen who follow the unwritten codes of Nature to protect and preserve rare and endangered species, and the compulsion of sheer survival. In Naik’s tale, as the title suggests, a turtle is caught in a fisherman’s net which causes turmoil in the Kharvadda (a settlement of traditional fishermen), resulting in a fierce debate between what may be termed in hindsight as economic subalternity and eco-consciousness reiterated through deep ecology.

When Vasu brings home a turtle caught by him where there is not a grain to cook and his children are starving. Interestingly, there are twofold reactions to his catch: the hope for prosperity after elaborate turtle-worship rituals, as was the case with his father who had ‘begun to prosper’ after the worship, and, the reality of the hunger pangs which could be satiated if the turtle be sold to the woodcutters in the forest. Vasu, though an uneducated fisherman, assumes by implication the status of a Naessian ‘deep ecologist’ recognising the intrinsic value in nature. When his wife suggests that he could have sold the turtle for a good price, he instantly retorts saying: “What is wrong with you?

...A turtle is sacred to us fisher folk. Have you ever heard of any self-respecting fisherman selling a turtle?"(FC 23). Thus, the practical wisdom of Vasu's wife to feed the hungry is dismissed with a chide and Vasu is adamant to stick to tradition and worship the turtle before releasing it into the sea. However, the cold ashes at the hearth seemed to taunt him and laugh at his helplessness (25). It was at this point that he realises that mere worship of nature is not enough to change one's fortunes. One notices the validity of Arne Naess' idea that 'vital' human needs may take priority over the good of any other thing (Garrard 25). The need to meet the burning hunger takes priority over the sacred eco-traditions when he carries the turtle saying he will release it into the sea, but actually sells it to the woodcutters. He then happily proceeds to buy some rice to feed his family thus confirming Greg Garrard's opinion that 'deep ecologists often reaffirm the conventional priorities they criticise in environmentalists' (Garrard 25).

In Naik's tale, there is a radical twist that helps the understanding of deep ecology. The deep-seated egalitarian attitude towards Nature is no doubt seen, but not before a clash of the anthropomorphic and anthropocentric values, in which the priority is the preservation of human life. Vasu's decision to sell the turtle is forced by his penury and hunger. By doing so, he does not willingly forsake the tradition of 'a self-respecting fisherman' even though he sells a protected species, instead he protects his family from perishing due to hunger and yet endeavours to preserve their beliefs by 'pretending' that he is releasing the turtle into the sea. Vasu's main interest is to preserve his own family, which is at the core of his concerns supporting ecology. Under these circumstances, he can be considered a deep ecologist at heart who inadvertently sanctifies Nature and preserves human life.

An ecocritical study of the six select stories, unravel the close link between the literary text and the physical natural environment. The stories under study offer varied perspectives on literature vis-à-vis Nature on adopting what Glotfelty (1996) calls 'an earth-centred approach to literary studies' (xviii). While Mauzo's stories embody a subtle green activism anthropomorphism, the stories from *The Harvest* are teeming with animism and eco-consciousness through the close bond of the farmer with sacred farming rituals or the worship of snakes and spirits in ways which intelligently preserve Nature and life.

The story “Nagpanchami” from *The Harvest* provides a perspective on deep ecology. The other five Konkani stories have a lot to offer to an ecocritic who is interested in a green study of such fiction. They encourage a researcher to go beyond the animals and birds, mountains and rivers to use nature, as Coupe puts it, as a ‘critical’ concept, to invoke it and...sense the ‘crises’ it offers as a response (4). It is through such literary enterprise that the notion of the Naessian deep ecology is effectively highlighted and a profound eco-sensitivity is bound to be aroused in the readers.

5.6 Conclusion

In this chapter the critical discourse of ecocriticism has been used to study select primary texts: four novels and six short stories. By briefly elucidating the concept of ‘ecocriticism’ and other critical terms used for this discussion, a link has been sought to be established between the non-human world of Nature and the human world of the sensible and sensitive ones. For instance, in Mauzo’s *Tsunami Simon*, Nature is humanized and humans are naturalized in the course of the narrative. Likewise, his short stories quite vividly display traces of anthropomorphism. The ecocritical idea of ‘toxic consciousness’ is seen manifested in the novels *The Upheaval* and *Karmelin*, respectively. Both of them display the eco-destructive hazards of mining on the landscape, environmentally as well as morally. The preference for traditional fishing over trawlers, the eco-sensitivity to preserve endangered species like turtles and dolphins and the overall eco-consciousness of fishermen is ecocritically discussed with the help of relevant primary texts. *The Kiln* too, is replete with ecocritical perspectives: the impending ecocatastrophe foreseen due to the dam; ecofeminist ideas revealed through the oppression of Nature and women; the use of green signifiers like the *kirambo* and the use of the language of the ‘wilderness’--- all these linked to the lives and livelihood of potters. The various discussions in this Chapter have been substantiated with textual references and with crucial critical ideas borrowed from various critics and duly cited for ready reference.

The discussions in this Chapter reiterate the fact that although a fairly contemporary discourse, Ecocriticism provides ample scope for a detailed reading of Konkani fiction under study.

CHAPTER SIX

The Subaltern Speaks in Konkani Short Stories

“A subaltern seems most properly a subaltern when he or she is in rebellion, and one must decide when this rebellion is directed against elite domination...” (Guha SS-I 8).

6.1 Understanding Subalternity: An Introduction

Konkani fiction in English translation instead of endorsing the stereo-typed image of Goa undertakes a realistic portrayal of life: the deprived and the marginal, or of the ‘subaltern’ and the dispossessed. Such a depiction of marginalisation and ‘othering’ may be due to economic or political factors, gender, caste or class biases, or may be linked to certain traditional practices, cultural beliefs and social hierarchy. The presence of the vulnerable widow, the traditional *mahar* on the fringes of the social structure, the silenced voice of the woman or the child, the oppression of the defenceless creatures, including animals and the plight of the victim of abuse by a landlord/wealthy employer-- all these are but a few examples from this fiction under study which demonstrates the presence of subaltern voices.

This chapter will focus on the ‘subaltern’ voices and their portrayals in select Konkani Short Stories chosen from the three collections viz. *Ferry Crossing*, *The Harvest* and *These Are My Children*. After defining the term ‘subaltern’, this chapter will offer an eclectic view to the critical idea of ‘subalternity’. The discussion will be directed towards giving a broader perspective to see the portrayal of the ‘subaltern’ and their voice, in the short stories under study. In order to understand and analyse these voices of the ‘subaltern’, it is useful at first to grasp the notion of ‘subalternity’.

The centre-periphery binaries operate in all spheres of life in the world resulting in the subordination of the vulnerable and the oppressed. South Asia is no exception to this fact. The experience of subordination is best summed by Ranajit Guha when he says that this feeling is “deeply desolate like a cry, and solitary like silent weeping” (Mendelsohn and Baxi 17). There are overt or/and covert adherences to hierarchies designating power-positions, which empower the already powerful and weaken the marginalised individuals living on the fringes. It is power which determines who will monopolise and rule. In India, in particular, the weaker and powerless communities

include the unorganised groups like tribals, lower castes and classes, peasants and traditional rural communities and sometimes women. They are often thrust to the margins and constitute what Carrin and Guzy (2012) call, 'the peripheral voice' (1). These voices from the periphery are the ones which face subordination from dominant vested interests. Konkani short stories are replete with echoes of such voices and in this chapter an attempt is made to make them audible and critically relevant in the subaltern context.

The Dictionary of Word Origins (1983), traces the etymology of the root words *sub* and *alternus* to mean 'under' or 'subordinate' and 'alternate', respectively (240). Most Dictionary definitions indicate that the term 'subaltern' originated in the British army in the 16th century, to denote an army officer of a low rank. For instance, the *Oxford Dictionary and Thesaurus* (2001) refers to 'subaltern' as 'military officer below rank of Captain' (764). Webster's *Collegiate Dictionary* (2001) explains the word 'subaltern' as 'a person holding a subordinate position' (1167).

Looking at a more critical explanation of the term, M.H. Abrams (2005) describes it as 'a British word for someone of inferior rank and has become a standard way to designate the colonial subject that has been constructed by European discourse and internalised by the colonialists who employ this discourse' (246). For the purpose of this analysis, along with critical views of Gramsci, Guha and Spivak's extension of the term, Abrams' definition has also been adapted and applied to the protagonists who are categorized as 'subaltern'.

The term 'subaltern' was used to draw a linkage to the understanding of 'hegemony' which Gramsci formulated in his *Prison Notebooks* (c.1929-1935), published in 1950 and translated in 1970. This term was borrowed by Ranjit Guha, Gayatri C. Spivak and others who were a part of the Subaltern Studies group of historians in the 80's. Considering this, the discussion will firstly outline Gramsci's idea of 'hegemony' in the context of the subaltern experience and then go on to see how it showed its presence in the Indian context through the works of scholars like Ranajit Guha and Gayatri C. Spivak.

6.1.1 Gramsci and the Idea of ‘Hegemony’

The etymology of the term ‘hegemony’ is derived from the Greek *hegemon*, meaning ruler or leader. This term has been widely linked to the thoughts and views of the particular Marxist approach of the 20th century Italian scholar Antonio Gramsci (Cashmore 178). Hegemony implies the complete domination of the bourgeoisie or middle classes not merely in the eco-political spheres but also in the sphere of consciousness.

The idea of ‘hegemony’ according to Gramsci operates as a relation ‘*not of domination* by means of force, *but of consent* by means of political and ideological leadership’ (emphasis added, Simon 21). By a rare combination of coercion and persuasive skills, hegemony operates within a class where individuals (of that class) exercise power over their subordinates (Simon 21). According to Gramsci, “hegemonic control and the consent it yields is never totally secure and must continually be sought; there is always room for resistance through...counter-hegemonic-cultural work” (Simon 179). Societies, countries, races and classes which face insecurity and diffidence due to hegemonic power-polity exercised by those in power, in the course of subordination, internalise and accept their subalternity. Such hegemonic control, in other words, becomes domination by consent, vividly voiced by Gramsci in his *Prison Notebooks* (1929-1935, henceforth *PN*).

Perry Anderson has noted that Gramsci’s *PN* speaks of three models of ‘hegemony’. The first model operates in a parliamentary democracy where the State is in the dominant position and controls everything and the working classes only matter at the time of elections. In the second model, the crucial importance of educational and legal institutions (with the police included) is emphasised in the exercise of ‘hegemony’. In the third model, Gramsci defined the State as ‘political society’ where the boundaries between the State and civil society appeared blurred (Bocock 28-29). As Gramsci opines in *PN*:

...by the ‘state’ should be understood not only the apparatus of government, but also the ‘private’ apparatus of ‘hegemony’ or civil society.

...hegemony...belongs to private forces, to civil society--- which is ‘State’ too, indeed is the State itself (261 cited in Bocock 29).

The conceptualisation of ‘hegemony’ in Gramscian model makes use of three major terms: the economic, the state and civil society. The ‘economic’ refers to the technical means and social relations of production which are built ‘upon the differential ways classes are related to the ownership of the means of production’ either as owners or non-owners. The ‘state’ consists of violent means (the police/armed forces) assisted by state-funded bureaucracies. The ‘civil society’ refers to neither the economic nor the state-funded bodies, but instead refers to relatively long-lasting institutions supported and run by people outside the earlier two (Bocock 33). In fact, religious institutions and organisations come under the third category. All these three categories will be gainful while discussing the short stories in the context of ‘hegemony’ and ‘power-play’.

6.1.2 Ranajit Guha and the Subaltern

Owing to the persistent efforts of the Subaltern Studies group, the term ‘subaltern’ was postulated to designate marginalised voices from below. These historians were interested in understanding the issues of oppressed and subordinated people in the South Asian countries. The term ‘subaltern’, says Ranajit Guha, “is a name for the general attribute of subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or in any other way” (Guha *SS-I* vii). Guha, along with historians and scholars like Shahid Amin, Partha Chatterjee, David Arnold, Gyan Pandey and David Hardiman, made a compilation of five volumes of essays relating to history, sociology, politics, economics, sociology and culture viz. *Subaltern Studies* (henceforth, *SS*).

Dipesh Chakrabarty in his discussion on ‘subalternity’ (See *SS-4* 1985) understands the term to mean “the composite culture of resistance to and acceptance of domination and hierarchy” (cited in Cashmore 415). In simple terms, the ‘subalterns’ are mostly the voiceless and marginalised individuals who are silenced through subjugation over a period of time. With exposure to education, they resist their subordination and attempt to break their silence after getting themselves organised. In the Indian context, these include the Dalits, women, unorganised labour, low-caste and class individuals and others who are rendered powerless by those that enjoy power and majority. Hence, in this scenario, one observes that subalternity and subordination are always expressed in terms of binaries; the dominant group vis-à-vis the subaltern.

In understanding subalternity in the Indian context, it is gainful to elucidate important terms which are linked to its understanding. The subaltern is rendered voiceless and powerless by *domination* and *subordination*. The Dominant one is the oppressor and the subaltern is the ‘othered’ and oppressed, who is manipulated through intelligent *persuasion* or *coercion*/physical force. The subaltern responds in either one of the two ways; either *collaborates* with the dominant oppressor (being left with no alternatives) or gathers courage to organise and *resist* oppression (key terms are italicised). Either way, the ‘subaltern’ is in a perpetual struggle; to silently suffer or resist a more powerful oppressor.

Using these key ideas which form the very basis of ‘subalternity’, it will be useful to illustrate power-play in this context by using Ranajit Guha’s illustration of the “General Configuration of Power”. Guha provides an insightful critique on Domination (D) and Subordination (S) and shows how the two terms imply one another (SS-VI 229), in the colonial context. He uses a diagram to illustrate:

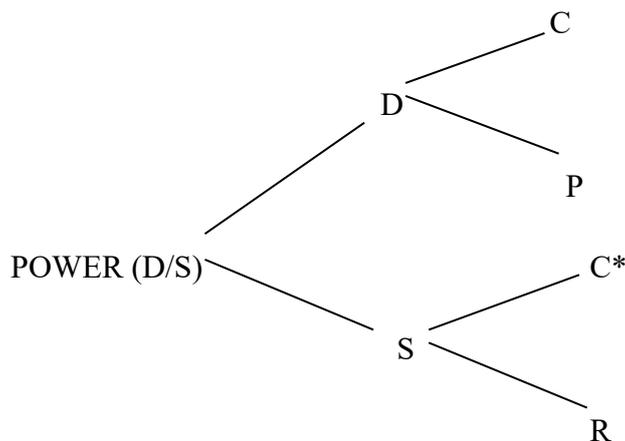


Fig.8 General Configuration of Power. *Key concepts:* Domination (D), Subordination (S), Coercion (C), Persuasion (P), Collaboration (C*) and Resistance (R) (see Guha SS-VI 229)

From the above illustration, it is clear that there are interconnected permutations arising out of the binaries of D and S with special reference to Power Structures. Dominance has Coercion and Persuasion as its two interconnected elements, while Subordination has Collaboration and Resistance as shown above. In fact, this model will be used to amplify ‘subalternity’ in the short stories under study.

Ranjit Guha’s *Subaltern Studies* (appearing in volumes), outlines a detailed historical and sociological study of the peasants revolt in the pre-independence era where the

peasants as ‘subalterns’ were oppressed and victimised by landlords who displayed traces of hegemony and power-play. The source of oppression was glorified and the peasants had internalised their subordination by accepting the power of the *zamindaar*; it was the Gramscian idea of ‘domination by consent’. The capacity to punish and exercise this power was called *danda* (Guha *SS-VI* 74). It is through the exercise of a coercive and disciplinary measure like *danda*, the ruler would preserve the moral order of the state. The repeated usage of such coercive power made the subaltern people internalise their subordination and accept it as part of the system, while the landlords veritably controlled their subaltern subjects.

In *Subaltern Studies*, Guha argues for the importance of dominance without hegemony, this being the unique feature of colonialism in India. His essays also show how gender subalternity operates covertly to twice subordinate the woman as a widow, a *sebadasi* (temple servant) vulnerable to abuse and a girl-child who is denied her childhood. The caste-class oppression is noticeable in the oral and literary traditions of the villages he talks of. Through *Subaltern Studies*, Guha explores South Asian history both in relation to anthropology and European history. It is no surprise that he subtitles his work as ‘Writings on South Asian History and Society’.

In the later volumes of *Subaltern Studies* (Volume X onwards), the focus shifts to the historical and cultural practices of subaltern groups and shows the subtle and overt power-play of the dominant groups to perpetuate subjugation of the weak. The intervention of superstructures like bureaucracy, law, religion, tradition, rituals and beliefs reinforced subalternity from the times of colonial experience in British India. These writings make an attempt to highlight the experience of dislocation and subordination faced by Dalits, women and other subalterns from South Asian countries, including India (see Chatterjee and Jeganathan *SS-XI*).

6.1.3 Spivak on the Subaltern

Another interpretation of subalternity includes views of Gayatri C. Spivak in ‘Can the Subaltern Speak?’ (1988). Along with Gramsci from whom she borrowed the term ‘subaltern’ (Gramsci 55), she acknowledges inspiration from the Subaltern Studies Collective (Guha and others), where the term refers to the oppressed subjects of ‘inferior rank’, facing subordination from upper classes and oppressors. Spivak in her writings attempts to contest the experience of oppression which confers special jurisdiction over

the right to speak about it and whether a discourse of this nature is ever possible where these subaltern groups are already ‘spoken for’. In “Can the Subaltern Speak?”, she interrogates the credibility of the subaltern woman as a subject already represented as mute or ignored, whose speech is considered as almost non-speech. Speech here does not merely mean the ability to articulate, but the reception/hearing that these subaltern groups are given (Cashmore 415).

In this essay, Spivak uses the Hindu practise of *sati* (widow-immolation on one’s dead husband’s pyre) as a metaphoric illustration of the plight of colonised women. Such women have been rendered voiceless due to a combination of patrilineal power structures along with a deep-rooted indigenous culture. The “masculinist-imperialist ideology” (a Spivakian term) introduced and imposed by the British Raj also seems to have silenced the woman. Stephen Morton in his book *Gayatri Chakravorty Spivak* (2007) observes:

‘Can the Subaltern Speak?’ has been read as illustrating Spivak’s own position as a post-colonial intellectual, who is concerned to excavate the disempowered and silenced voices of the past from the material and political context of the present...By engaging with the historical knowledge of such disempowered women, Spivak expands the original definition of subaltern, developed by Ranajit Guha and others, to include the struggles and experiences of women ...the crucial point for Spivak is that the active involvement of women in the history of anti-British-colonial insurgency in India has been excluded from the official history of national independence (58-59).

Spivak is posing a rhetorical question in ‘Can the Subaltern Speak?’(1988). She points out the ‘ideological construction of gender’ and shows how through domination and coercive power aggrandizement, the woman has been ‘othered’ twice-over; first for being a woman and second for being a widow oppressed by patrilineal traditions like *Sati* into self-immolation and supposed (in)glorious martyrdom. She notices how there is a systematic erasure of the subaltern women’s voices, whose material and cultural histories are almost nullified. As Spivak puts it:

Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effaced. The question is not ... the ground rules of the sexual division of labour...It is, rather, that ... the ideological construction of gender keeps the male dominant. If, [as] in the context of colonial production, the subaltern has no history and

cannot speak, the subaltern as female is *even more deeply in shadow* (emphasis added, Williams and Chrisman 82-83).

From the above discussion may be deduced that women are doubly subjugated and can be called the sub-subalterns since they are 'even more deeply in shadow'. The term "sub-subaltern" was first used by Bishop Kyle in his essay "The Sub-Subaltern Monster: Imperialistic Hegemony and the Cinematic Voodoo Zombie" in the *Journal of American Culture* in 2008. Taking a cue from Spivak and her above-mentioned essay, Kyle indicates how Spivak (in her essay) had shown four levels of power and domination: dominant foreign groups, dominant indigenous groups, groups which are dominant and indigenous at the regional and local levels and the common people and 'subaltern' classes. In Spivak's view, women and slaves are relegated to a lowest low, not only by their colonizers but also by their own fellow natives. Her prime concern is the problem of re(presentation). In cultural, political and social matters, generally speaking, the 'subaltern' has been silenced to prevent from being a potential threat to the mainstream; lest he/she organises and begins to speak by showing resistance to external power. Kyle calls the representation of the 'monster' in the zombie realm as the sub-subaltern as the creature is voiceless and can never get organised to acquire a voice to resist subordination. In the case of Spivak's essay, a low caste woman coupled with the unfortunate status of widowhood, can be called (for convenience), in Kyle's words a 'sub-subaltern'.

This is further corroborated by Bart Moore-Gilbert who contends that:

Spivak extends the reach of the term [subaltern] in essays like 'Can the Subaltern Speak?' by using it to figure social groups 'further down' the social scale and consequently even less visible to colonial and Third World national-bourgeois historiography alike...More particularly, her analysis is directed at the subject-position of the female subaltern, whom she describes as doubly marginalised by virtue of relative economic disadvantage and gender subordination (cited in Morton 61).

Thus, the idea of sub-subalternity gets reinforced to show how women are doubly marginalised in the various realms of polity, economics, gender, law, history and society as a whole. Her 'Otherness' gets solidified as she becomes the violated and disadvantaged one vis-à-vis her male counterpart. For instance, the tradition of *Sati* is only for widows, not for widowers. Spivak intelligently interrogates this gender power

polity which attempts to erase traces of a widow who might raise a voice for the property of her deceased husband.

A lot of critical waters have flown down the literary Thames (since the eighties) as countless critics have used this essay to further discuss, write articles with a counter view-point, thus sparking critical discussions on subalternity, post-colonialism and feminism. However, in analyzing Konkani short fiction in English translation, it is not just the gender, but also the play of caste, class and economic indicators which are relevant to theoretically engage with the idea of ‘subalternity’ within the context of individual stories.

From the ideas of Gramsci, Guha and Spivak, we can take a cue to classify ‘subalternity’ on the basis of economy, class/caste, social status and gender. If ‘hegemony’ includes control through power both within and without, those subordinated due to their powerlessness owing to being deficient in terms of ‘money power’, higher caste/class power or by simply being the subordinated gender, enables the classification of ‘subalternity’ or the impalpable experience of being a ‘subaltern’.

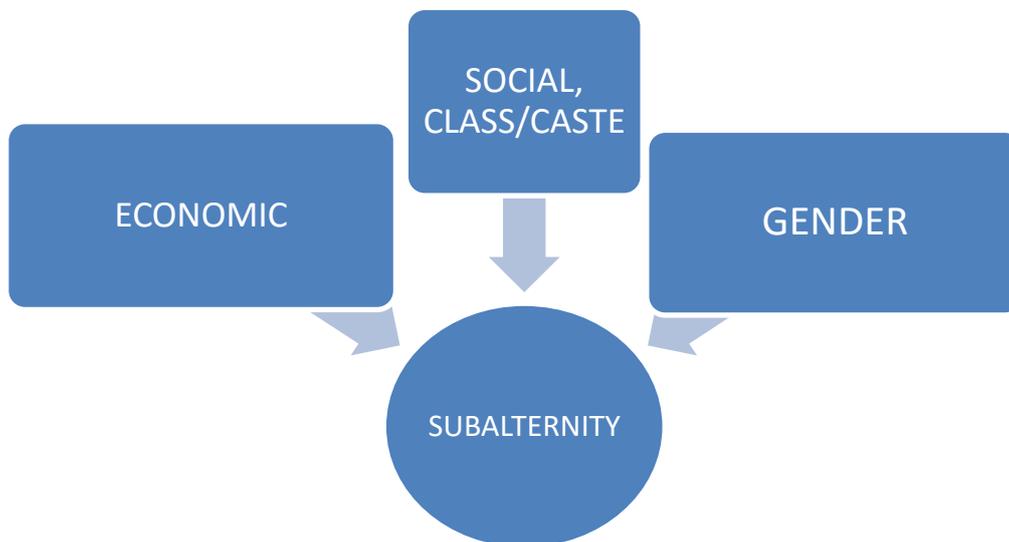


Fig.9 Classification of ‘Subalternity’

From the above model it becomes clear that ‘subalternity’ is manifested through three determiners: economic, social status through class/caste and gender. The economic determiner was inclined towards capital gain governed by the power of money. The poverty stricken ones face the wrath of being subalterns. Likewise, the low class/caste like dalits, tribals, tenants and backward castes/classes are the ones who face

subordination as subalterns. Gender subalternity points towards the ‘woman’ who is doubly marginalised (a sub-subaltern) as a widow, dalit-woman, *devleen* (a temple servant) or as a girl-child who is denied education and freedom to decide for herself. The ideas gathered from Gramsci, Spivak and Guha will be judiciously used in the discussions to follow.

In the subsequent part of this chapter, select Konkani Short Stories in English translation will be studied to uncover traces of ‘subalternity’ in them. Relevant critics and their theoretical insights will be used for a gainful critical discussion.

6.2 Subaltern Echoes in Select Konkani Short Stories from *Ferry Crossing* and *The Harvest*

Short stories are brief narrative tales. As a genre, this form has emerged from the oral story-telling traditions and has grown to be popular among those who prefer short fiction. Tight in plot, there is no room for long exposition, no space for subplots to explore and by the end of the story there are no loose ends to tie up. Sometimes ending right at the climax, it is left to the reader’s imagination to see how a life-changing event will affect the protagonist(s). The conflicts are problematised and an intelligent reader is left to read in between lines, to understand the crucial revelation---- what James Joyce described as ‘epiphany’ (Abrams 85), that defines the moral significance of the protagonist’s actions.

Konkani fiction has a rich store of short stories. They tell of the village in transition, flexing itself to accommodate the changes of a modern world. They straddle with myriad issues and delight the reader with their underlying thought-provoking themes. This discussion will dwell on select Konkani short stories in English translation chosen from two primary texts, viz. *Ferry Crossing* (1998) and *The Harvest* (c.2001), both edited by Manohar Shetty, henceforth referred to as *FC* and *TH* respectively.

These Goan short stories translated from the Konkani by Vidya Pai, Xavier Cota and Sacheen Pai Raiker, “reveal a Goa infinitely more human and complex than the stereotypical image of an enormous beach resort” (*TH* backpage). The stereotyping of Goa through movies and novels as a land where swaying palms, sandy beaches and flowing *feni* which beckons many a tourist, has made it difficult to see beyond the tourist brochure image of Goa. These stories prod us to go beyond these stereotypes created

by films and print media to explore the problems faced in Goa, particularly in the rural belt. Where scant respect is shown to tenants, toddy tappers and lower classes by the land owning gentry (*bhatcars*), where children and women are subjected to domestic violence; where the cordial relations between the landlords and tenants are sometimes just an eye wash with political undertones, and this is where a ‘subaltern perspective’, may justifiably resonate.

6.2.1 ‘Subaltern’ and ‘Echoes’: Concept Clarity

The word ‘subaltern’ has been elaborately defined earlier. It is however pertinent to understand it’s history. In the late-medieval English context, it applied to vassals and peasants. By 1700, it denoted lower ranks in the military, suggesting peasant origins. By 1800, there were writers who wrote from a “subaltern perspective” published works which portrayed histories of military campaigns in India. It was Antonio Gramsci (1891-1937), who first used the term ‘subaltern identity’ (see Gramsci’s *Prison Notebooks*) and roped it into theories of class struggle. Owing to efforts by Raymond Williams, Gramsci’s ideas received wide circulation. Finally, the weak muffled voices of women, tribals, underprivileged working classes, could be made more audible, through this school of thought.

The term ‘subaltern’ is often seen as derogatory and demeaning. It suggests in Spivakian terms a ‘hegemony of desire’ to see the powerful as the One, and the powerless as the Other. The eighteenth century European history with its barbarous treatment of the colonial Subject as the marginalised Other, opened a Pandora’s box of ‘epistemic violence’. Such ‘epistemic violence’, deemed the colonial subject as a vulnerable creature, susceptible to victimisation. The systematic erasure of tradition and culture, through a systematic use of powerful laws and acts to ensure a perpetual subjugation of the poor and marginalisation of communities is visibly portrayed in the select fiction under study.

The term ‘echo’ is a word used in physical sciences to denote “a repetition of a sound by reflection of sound waves from a surface” (*Oxford* 2000). It also refers to vestiges or traces of something (in this context the subalternity), which helps clearer understanding of it in perspective. The stories selected for analysis delineate a subaltern consciousness highlighting the oppression suffered by the subaltern individual/group as the case may be. However, it is not possible to generalise that all was bleak and oppressive in the

master-servant or *bhatkar-mundkar* or upper-lower caste relationships. There was a positive side to these apparently hegemonic structures which had remained overtly cordial for so many generations. The relationship operated in binaries: *bhatkar-mundkar*, upper-lower caste, master-servant and so on, but there was no antagonism or bitterness in these relationships. The upper classes/castes and masters helped each other in need, shared and cared for each other and if there was any obvious power-polity, it was only virtual and implicit. In such a setting, there was orderliness, a system in place. Traditional practices (however oppressive to the ‘voices from below’) were meant to be followed to initiate discipline and order. The binaries operated without the ugly head of selfish power-hungry hegemonic operations.

There was a system in place: traditions had principles to an orderly living. It was only when power politics by the so called powerful and superior classes became oppressive, that there was a need to unravel these hidden vestiges of ‘subalternity’ which resonate intermittently through the short fiction under study. And hence the term “subaltern echoes”, bears significance.

6.2.2 Tracing ‘Subalternity’ in Select Short Stories

In attempting to trace the ‘subaltern’ echoes in select stories from *Ferry Crossing* (1998) and *The Harvest* (c.2001), it helps to remember that they have been selected purportedly to break the prevalent stereotypes of Goa and Goans. Most of the stories reveal the presence of ‘subalternity’.

The pitiable position of a *mundkar* (tenant) and *padeli* (coconut-plucker), who is perennially indebted to the *bhatkar* (landlord, in the Goan context) is explored in Prasad Nilkhanth Malkarnekar’s story *Retribution (TH)*. Pedro, the son of Costa *bhatkar*’s trusted servant Joao, was expected to be one of the several pluckers plucking seventy to eighty thousand coconuts per year. While the others were paid wages, Pedro wasn’t paid. “It’s like working for the family” (60), he was told. Likewise, Pedro’s father too had been plucking coconuts for the *bhatkar*. The son was only continuing this tradition.

This is reminiscent of feudalism, as Pedro feels stifled and terrible about his situation. Being newly married, Pedro doesn’t even get to spend quality time with his bride, Marie. The hope that *bhatkar*’s son Joaquimbab, his childhood companion may rescue him from this close-to-bonded labour, is the faint hope he harbours. But Joaquimbab, quite

contrary to his expectation is a lustful man who secretly sneaks into Pedro's house and rapes his helpless bride. "The sight of his beloved Marie lying naked and helpless on the floor had filled Pedro with burning, implacable rage...Pedro had tightened his grip on the sickle, thirsting for revenge" (*TH* 64). The trauma of such a violation is terrible and an inexplicable grief engulfs the subaltern consciousness. The silence breaks, gushes forth and seeks revenge. Coconut is his 'daily bread', but here the coconut plucker uses coconuts as his weapon for revenge, making it look like an accident. This creative use of coconuts for fulfilling the "vow of retribution" (*TH* 65), by the subaltern *padeli* or coconut plucker, is an act of defiance against generations of oppression silently suffered. Violence begets violence as the sight of Joaquimab lying in a pool of blood gives him vicarious pleasure. The editor of *The Harvest*, Manohar Shetty in his concluding remarks says: "This is a Goa far removed from the tourism brochure. And if there is a palm tree depicted in these stories, it carries a bonded coconut-plucker, thirsty for revenge. It does not sway" (see *TH* backpage).

The palm-swaying-image of a scenic Goa gets a backseat in such a situation when readers encounter grave issues of bonded labour and *pādelis* who are not paid their wages by insensitive landlords. The subaltern who is deprived and subordinated by the Dominant landlord through Persuasion, or rather emotional Coercion, cannot Collaborate in perpetuating Subordination nor openly Resist. Hence he connives to take revenge for all the harm done to him and his family (the concepts in Capitals are used from Guha's illustration, explained above).

Dipesh Chakrabarty in his essay "Minority Histories, Subaltern Pasts" calls Subaltern Studies, an engagement with the muffled and unheard 'history from below' (233). In minority histories one notices traces of subalternity, he opines. In Chakrabarty's words, "Subaltern pasts are like stubborn knots that stand out and break up the otherwise evenly woven surface of the fabric...these are pasts that resist historicization" (232-235). He also stresses on the 'rebel voice' (234) or the subaltern voice of resistance, which is clearly noticed in the fiction under study. In fact, in the 'Configuration of Power Model' by Ranajit Guha, Resistance is seen as a way of countering subordination by a subaltern. The short story "Varsal" by Prakash Parienkar in *TH*, portrays the tragedy of being a low caste (Mhar) weaver who is subject to a life of subjugation and vassalage under the powerful might of the upper castes.

In “Varsal”, Parvati is a widow whose weaves reed mats for raising up her two children Madhu and Mangal. The *varsal* or the annual ‘privilege’ to beat the drum on ceremonial occasions, is the prerogative of the lower caste Mhars, bestowed by tradition and perpetuated by the iron might of the Ganvkars (the upper caste landlords). Remembering how the villagers used to beat his father with the very sticks with which he pounded the drum, Parvati’s son Madhu raises a voice of protest by refusing to beat the drum for their *varsal*. He furiously retorts: “Set fire to those villagers instead! And all their talk about traditions and duties! They look down on us as people of lower birth. “Mhaddo! Mhaddo!, they taunt us. Go tell them that Shanker Mhara’s son will not beat the drums!” (TH 27). This vociferous protest (the R according to Guha) of a repressed subaltern voice, owing to his exposure to education, is a befitting example of what Guha (Subaltern Studies) terms a ‘rebel consciousness’. Education has given Madhu worldly wisdom to feel empowered and protest. He is like one of those subalterns who according to Guha, are ‘subjects of their own histories...in conflict with the emergence of a new order’ (SS-VI 312).

The *mahars* in the Konkan region are like *paravans* in the Kerala context (see Roy’s *The God of Small Things*), almost akin to Dalits treated with scorn and hence despised by the higher castes. Socially and economically subordinated and denied basic education due to the stigma attached to their caste, the *mahars* are oppressed by the so called superior and affluent castes and rendered powerless to resist subordination. They ultimately end up internalising the hegemonic structures they experienced over the years and can hardly display Resistance.

The unfair treatment meted out to the subaltern community of Mhars, also resonates in a short story by Vasant Bhagwant Sawant, “Ekolyo” (FC). Named after the destructive wild boar Ekolyo, the story focuses on the ragged and shabby orphan Mhaddo who is regarded by the villagers only for the bush meat he would distribute after his hunting spree. Otherwise, he was treated with disdain for his savage ways. There were rumours that he would get wild and excited on seeing a woman. The wild boar and Mhaddo shared something in common: a subaltern status, a lonely life of exclusion, which was thanklessly regarded as savage by all. Mhaddo says: “This is Ekolyo, a loner since childhood just like me. He eats whatever he gets just like I do. He craves for a female, the same way I do”(FC 54).The hot tears which roll out of Mhaddo’s eyes at the end after he presses the trigger and shoots Ekolyo, is a pathos-filled sight which lingers on

in the mind of the reader who empathises with the seemingly defiant but helplessly subaltern, Mhaddo. It seems to Mhaddo as if he has killed his own self through this act of shooting down the boar.

“When an Ass Mounts a Cow...”, a short story by Pundalik Naik, kicks up a rumpus over an insignificant incident of an ass on heat trying to subdue a cow. The ass is called a ‘depraved creature’ as compared to the ‘venerable’ cow (*FC* 16). However, here we see an unnatural act by an animal who is trying to give vent to its sexual energies on a female of another species. This act becomes the hot subject of discussion in the village as the poor stone cutter and his physically challenged daughter, Jani who had reared the ass, are summoned and questioned. The verdict to ostracize the duo is nipped in the bud by the timely intervention of the grey haired, upper caste elder, Dadi. But the true colours of the lascivious Dadi are seen when he outrages the modesty of Jani and sexually abuses her way past midnight, and the poor father is left to vent out his rage on the defenceless ass. Here, the same sexually aggressive ass is a recipient of aggression; the victimiser turns into a victim.

Dadi is the oppressor incarnate who holds a public image of being a merciful father figure, but is in reality a veritable abuser of the powerless, a ruthless exploitative patriarch and behaves like the very ass in an unnatural act as he deflowers the cow-like, powerless Jani, who is almost his grand-daughter’s age. When the stone-cutter had pleaded for mercy for the sake of his physically challenged teenage girl, Dadi’s shrewd eyes had not failed to ‘notice’ her (*FC* 18). The row over unnatural behaviour among beasts, is thrown into relief when Dadi turns into a veritable beast. He uses his political clout to pass a verdict cleverly in favour of the subaltern stone-cutter. Transgressing the human element in a ‘subaltern space’, this violation by Dadi smacks of patriarchal excesses and borders on political manoeuvring by powerful vested interests. In this context, Jani becomes a ‘sub-subaltern’; marginalised by her gender, low caste and disability and is left to accept her subordination with complicity.

The image of the exploitative patriarch assumes a different dimension in Shashank Sitaram’s story “Intercession” (*TH*), where the school going Mahesh dreads the thought of meeting his father who works as a watchman in a school in Margao and comes home on holidays. He prays fervently to God to avert his father’s home-coming as he is reminded of his father’s utter brutality and violence. There have been numerous

instances when Mahesh has witnessed his alcoholic father turn into a demon, battering his mother with belts and fists till she was bruised and bleeding. Alert neighbours had come to their rescue and saved them. A child's innocence is unravelled in the prayer Mahesh makes to the village deity Shirsamma. He prays: "O God, come to my aid. Don't send Dada home, do whatever you like, call him to your side, and never send him back..." (TH 42). As a child with a helpless battered mother, he felt lowly and powerless with none but the Divine to turn to for succour. The ironic twist to the story unfolds: no sooner Mahesh reaches home from school, he finds that his prayers are coincidentally answered. The child-subaltern has his problem resolved through a supposed divine intervention. The author through a creatively written interior monologue voices out the amazed child's thoughts: "God had called Dada away! But how had God acted so quickly?" (TH 43). The subaltern consciousness cannot comprehend this coincidence; it seems as if the child's prayers are answered.

The term 'subaltern', is not just subordination in terms of class and caste, but also gender. Gayatri Chakraborty Spivak in her essay entitled, "Can the Subaltern Speak?", says that the subaltern woman cannot speak for she is doubly marginalised: firstly by patriarchal structures and secondly by caste/class and colonialism (Williams and Chrisman 82-83). Spivakian insights are applicable to a few short stories under study where the treatment of women underscores their marginal status. The short story *Teresin Mai* by Shashank Sitaram, narrates the sorry plight of the elderly mother Teresin, who shuttles between looking after the home and children of her sons and her own home and fields. The author uses poetic language in describing her condition:

Like a piece of grass which is tossed to and fro in the moving waters of a stream, she moved from her younger daughter-in-law's house to the elder daughter-in-law's one, and then back again at least two times each day....Like a crab whose hole will soon be inundated by the surging waters of the tide, Teresin Mai scuttled along besieged by her cares and worries (TH 47).

As an elderly woman, Teresin Mai is economically sound, but emotionally dependant. She is not treated with love and respect which she deserves from her children. Though she has sacrificed everything for her children, her sacrifices are not reciprocated with love and gratitude. It is thus that women occupy a subaltern status in this socio-cultural context as they find no companion, particularly in their old-age to help them shoulder life's burdens. Like Teresin Mai, characters from two of Mauzo's stories "These Are

My Children” and “Minguel’s Kin” discussed earlier, extend the discussion of ‘gender subalternity’ further, with reference to the elderly parents.

We observe faint echoes of ‘subalternity’ in stories like *The Seedling* by Mahabaleswar Sail (*TH*) and *Innocence* by Chandrakant Keni (*FC*). In the former, the theme of poverty is amplified by the ragged picture of Hari who ‘wore just a scrap of loincloth around his shrunken shanks’ (*TH*14). When his daughter Kusum along with her friends sneaks into Kamat’s orchard (notice that Kamat is the name of a rich landlord), the watchman chases them saying: “These low caste tribal brats! Keep entering the orchard....Deserve to have their limbs pulled apart!”(*TH*14). This is a violent image reminiscent of Dalit Literature in English translation, where the lower castes are treated as ‘subaltern’ and despised by the upper castes.

Likewise, in Chandrakant Keni’s “Innocence” (*FC*), the innocent playful love of Jayyu and Devu is punctuated with a reference to Shevanthu, the beggar’s daughter. Devu, who has heard the women talk about her at the well, remarks: “She is not married, but she is pregnant. It seems she went too close to that fellow who drives the truck at the mines” (*FC* 4). Like Kesar from Pundalik Naik’s *Acchev*, Shevanthu too is ruined by the havoc caused by the mining lobby. She is a young woman, economically speaking a ‘subaltern’, being a beggar’s daughter. It is thus that she becomes vulnerable to the exploitation by the men who work for the mining industry. Poverty coupled with being a young woman makes Shevanthu an unwed mother, a butt of slander and ridicule.

Beneath the veneer of a supposedly weak, voiceless and powerless woman, lies a potential power: the power of sexuality. The portrayal of the female protagonist, Meera in Mahabaleswar Sail’s “Transgression”, amplifies this idea. Living a life of eight years as a widow, “hermit-like in her renunciation” (*FC* 40), Meera’s tryst with a new found live-in relationship with an accountant, brings her chastisement and disrepute. She becomes the target of gossip and slander in the village. But, she is polemical and hard hitting to those who rebuke her and stands her ground when she declares: “Yes, I’ve got myself a lover! Not just one, I’ll get seventeen lovers if I choose! I am not scared of anyone! I don’t have to worry about escaping from my husband’s wrath, nor do I have to creep away to meet my lover the way you do!” (*FC* 47). She is a brave woman who is self-made, economically independent and can manage her own life with ease. It is this independence which contrasts her from girls like Shevanthu (from Keni’s “Innocence”).

6.2.3 Economic Subalternity

Subaltern Studies critics are of the opinion that ‘subalterns’ are products of their own histories. According to Sumit Sarkar, a subaltern consciousness comprises of ‘a coexistence and complex interaction between different types of consciousness---eg. caste, class, regional and national (see Guha *SS-VI* 320). Besides these, material wealth too becomes a determiner for holding power. When power is wielded by the wealthy upper class/caste individuals to suppress the poor and homeless, the latter may be called subalterns of economic hierarchy. Such subalterns are sometimes compelled to transgress tradition in order to survive.

Traces of economic subalternity are visible in “The Prophecy” by Vasant Bhagwant Sawant and “The Harvest” the title story of *The Harvest* written by Mahabaleshwar Sail. In the first story, Parkhi Bhatkar’s prediction of the tenant subaltern Demu’s daughter’s future comes true in an unusual way. An astrologer by practise, Parki Bhatkar alias Sripadbab had done numerous favours for Demu, to the extent that he had even saved the life of Demu’s wife by providing for her medical needs when she was with child. Demu too was indebted to the landlord (*bhatkar*) and would send gifts like cashew nuts and various vegetables for Bhatkar. The story reaches its climax when Bhatkar predicts that Demu’s daughter would see a bright future in the lap of luxuries and will want for no wealth. “When Demu surveyed his own situation he didn’t believe that this daughter would ever see better days” (*TH* 36). However, Demu is left flabbergasted when Parki Bhatkar gives his daughter an offer to work as a baby-sitter for his one and half year old grandson and leaves him with no option but accept it. That his daughter would roll in luxuries as a servant to the Bhatkar’s grandson was the last thing Demu expected. Parki Bhatkar uses his power position to his advantage (knowing the poverty and economic subaltern status of Demu) and plays his cards accordingly. His suggestion that Demu should permit his daughter to be a full-time nanny to his grandchild in his son’s house, is a proposition which uses Persuasion (P) and emotional Coercion(C) to subordinate the subaltern. Parkhi Bhatkar manipulates the subaltern consciousness to suit his advantage and the story ends with a flabbergasted Demu who ‘sat there open-mouthed, gaping at the landlord’ (*TH* 37).

Likewise in Sail’s “Nhavem” translated as “The Harvest”, the poverty-stricken farmer Shanker is compelled to break the tradition of sacred harvest rituals in order to feed his

hungry family and put up an act showing that his standing crop has been stolen. The priest had given no set date for the rituals and Shanker could not wait any longer given his starving children. On one hand was the urgency of harvesting the ripened crop as ‘the ears of paddy had begun to bow down with their own weight’; on the other was the dire need to feed his hungry family as there wasn’t ‘a handful of broken grain left in the house’ (*TH* 6). Poverty leaves Shanker with no alternative, but to steal his own crop and wail the next morning that it has been stolen. His wife too cooperates in this drama as she curses ‘the poverty that forces her husband to put on such a shameful act’ (*TH* 12). The end to the tale is pathos-filled as the subaltern farmers are torn between hunger and the need to maintain self-respect for violating the sacred harvest rituals.

To conclude, it would be apt to mention Majid Siddiqi who in his essay “The Subaltern Speaks” writes:

The question ‘Can the subaltern speak?’ has been raised because the matter of representation at the back of the mind of the inquiring social scientist, has become centre stage, mired as it is in the convoluted thought processes of the academy. And now we have an answer: ‘Can the subaltern speak!’ (see Rao et al 136).

By replacing the rhetorical question with an exclamatory urge, Siddiqi is pleading on behalf of the suppressed voices of the subalterns seeking an opportunity to break their silence. The subaltern voices which have been gagged and throttled by traditions and practices made by the upper castes and classes, patriarchs and powers to be, according to him, need to be given their due space and respect. Though the twentieth century was considered to be an era which celebrated human rights, the lower-castes and classes in India continued to suffer injustice, exploitation, suppression, marginalisation, economic and social disparities, political powerlessness and atrocities inflicted by the power-wielding upper classes. It was only through empowerment achieved through education and exposure to new ideas and a self-created support-system that the subalterns displayed Resistance(R) to subordination.

Konkani short fiction translated into English discussed above uncovers ‘subalternity’ at varied levels and even displays this voice of Resistance. Karlene Faith in her essay “Resistance: Lessons from Foucault and Feminism” locates resistance in the problematic of power-manipulation and says:

Resistance cannot simply defeat, overturn or suddenly transform disciplinary power...resistance weakens processes of victimization, and generates personal and political empowerment through the acts of naming violations and refusing to collaborate with oppressors...Resistance is formed at the most visceral personal level, and the compelling 'No!' which it incites is a political act (see Radtke and Stam 39).

Such a compelling resistance is seen in characters like Meera (from Sail's "Transgression") and Madhu (from Parienkar's "Varsal") whose action to defy societal norms and traditions, become, as Faith calls it, 'political acts'. Such instances answer Spivak's query loud and clear with a resounding "Yes!" The Subaltern can speak! The Subaltern does speak if given the right opportunities and empowerment, both within and without. Stories like "Varsal" and "Transgression" amplify this rebellious voice of subaltern Resistance.

Economic and social subalternity has been discussed using select stories from *The Harvest* and *Ferry Crossing*. The latter part of the discussion will uncover gender based subalternity in Damodar Mauzo's stories from *These Are My Children* and *Ferry Crossing*.

6.3 The Woman as 'Subaltern': A Critical Study of Mauzo's Select Stories

A mother, a daughter, a sister, a wife --- woman plays several roles in the family she lives and the society which supposedly seems to respect her. However modern and emancipated, she is always in a subordinate position vis-à-vis her male counterpart. It is thus that such a discussion gives scope to unravel gender-related subalternity, which will be first discussed followed by a critical study of select Mauzo's stories to study traces of the same in them.

6.3.1 Gender Subalternity

As discussed earlier, the subaltern as female in Spivak's words, is even more deeply in shadow (Williams and Chrisman 83). She faces oppression at various levels: physical, psychological, emotional and often due to her marginal status of being a low caste/class woman, sometimes a widow. In the patriarchal world, the women belong to an unorganised sector facing a powerful patriarchy. As Simone de Beauvoir aptly puts it in *The Second Sex* (1987), women have 'no past, no history, no religion of their own...[T]hey live dispersed among the males, attached through residence, housework,

economic condition, and social standing to certain men—fathers or husbands...[T]he bond that unites [her] to [her] oppressors is not comparable to any other’ (see Intro 19). Simone de Beauvoir further states that the basic trait of woman is that she is always treated as the ‘Other’ to man. In the course of such social behaviour, she is coerced into a complicity through which she unwittingly internalises her subordination and mutely accepts her subalternity as if it were part of her being a woman.

Damodar Mauzo’s stories germinate from his native village of Majorda where for many years he ran a grocery store. The characters mainly emerge from a Roman Catholic background, from the upper middle classes, some settled or working abroad; this being a milieu familiar to the author. The stories, particularly two from *Ferry Crossing* (henceforth *FC*) and *These Are My Children* (henceforth *TAMC*), display gender-related subalternity in varying degrees: at times quite obvious, sometimes in subtle ways.

6.3.2 Gender Subalternity in Select Stories

“Khilli” translated as “Chastity Belt”, is the tale of a sailor husband Michael who distrusts his wife Rosy due to the prejudiced idea of infidelity attributed towards wives whose spouses work as seamen. Michael himself had a clandestine relationship going on with Carmina before he got married. Carmina was the wife of his sailor friend, Caitu. Based on his own experiences he begins suspecting Rosy of following Carmina’s footsteps while he is at work. The narrator heightens the tension in the plot and remarks: “A sailor’s wife is the target of ridicule for the idle and the chauvinist the world over” (*TAMC* 144). It is thus that Michael silently decides to sail only after his wife is kept distracted with a pregnancy. The next trip he comes home right in time for his first child’s christening, he leaves yet again only after impregnating his wife a second time. He wants to ensure that no streak of infidelity strikes his beloved wife.

Though Rosy is undoubtedly a faithful and loving wife, Michael’s treatment of keeping her busy with repeated pregnancies, makes her a veritable subaltern, thrusting her into an ‘otherness’. This in a way is an implicit oppression committed by Michael on Rosy whose marginal status is heightened as she doesn’t even realise that her husband refuses to go back to sail till he hears of her ‘good news’. According to Michael, pregnancy ‘bolts’ the possibility of his wife’s infidelity; he can be sure that Rosy will not be another Carmina in his absence. A man’s infidelity is condoned but a woman’s is

condemned. Through this, the 'purity' of a woman like Rosy (otherwise innocent and faithful) is locked with a 'chastity belt', making the title of the story echo with resonance.

The onus of marital fidelity is often put on the woman, while the man (even if promiscuous) goes scot free without blame or blemish. It is the woman who bears all kinds of oppression and is often at the receiving end of social censure. At times, she is seen as vulnerable and made the victim of lascivious male overtures. But all women may not take such treatment lying down. Mauzo's story "Naka Taka Pavta" translated as "The Undeserving" tells the tale of a couple Gloria and Glen, the former a bank employee in Goa and the latter working in Kuwait. Gloria's subordinate status is seen in the bus she travels with her friend Neela. In transit, she is haunted by the presence of a man 'who pawed women in crowded busses', 'a baldie' and 'drunken sod' (*TAMC* 100). She feels victimised, but displays her resentment towards such an intrusion of patriarchal power. It is interesting to note that there is a 'resistance' towards subordination displayed on the part of Gloria in the act of voicing out her abomination towards the lecherous man.

According to the 'Power-configuration' model given by Ranajit Guha (see 6.1), subordinated individuals can respond in two ways: they either Collaborate or display Resistance. In the above example, Gloria could have either chosen to collaborate and allow her subordination to conceal her 'humiliation' from the public or else display her resistance and expose the culprit. She chooses the latter. She verbally lashes out at the lecherous man and publicly humiliates him thus voicing her dissent.

There is another dimension to the subordination experienced by Gloria: her emotional and sexual subalternity owing to the separation from her husband (Glen) who works overseas. Every time sexual fires would spark and burst into flames within her, they were quelled by a listless response from Glen. Though there is a power-play in the male-female binaries where sex is concerned, yet there is an attempt at regulating it. In his work *The History of Sexuality* (1976-84), Michel Foucault outlines the definition and regulation of sexuality where pathways are created to regulate power in Western society. He analyzes how the feminine body is thoroughly saturated with sexuality and is available for a male-probe (140, cited in Benstock et al 183). Foucault's study indicates that sex, far from being a biological activity, is instead seen as a subject to

historical and cultural transformation. In “The Undeserving”, Gloria feels sexually and emotionally neglected. The narrator gives voice to her feelings and remarks:

Matching his excitement, cooling his passion, teasing him, over and over again. And then all of a sudden, it was back to the dreaded spinsterhood. Separation. Long nights of tossing and turning. Her feelings, imprisoned and suffocated. Her self, denied. Only a flickering flame of hope that this separation would end soon. Today, all those bottled up feelings were bubbling over. Today, the flame was bursting into life.

But Glen? He was fast asleep (108).

Gloria feels irritated and yearns for sexual satiety; sex for both pleasure and procreation. She was in her thirties and Glen almost forty. She wanted to make the best of the little time with Glen. “No, I won’t allow this month to just go by. The body has to be sated. It has to bloom and bear fruit. Or there will be no fulfilment” (*TAMC* 108). Though sexuality is above gender, in a heterosexual and monogamous relationship like marriage, patriarchy does have a covert hold. It is for this reason that Gloria’s desires are like faint murmurs which remain unheard. She makes attempts to arouse Glen; feeding him meat to awaken his carnal desires, acting seductively, but Glen either remains too tired, drunk or sleepy. Considering that he is a seaman who sails for nearly a year and then returns home, it would seem normal to be responsive to Gloria’s advances. Glen’s behaviour shows that he is either not interested in Gloria, or in the sexual act itself, or perhaps is having his own adventures when away from home. (The latter is only an assumption made based on his queer behaviour). In all this Gloria remains the woman at the receiving end of sexual gratification. To use Luce Irigaray’s words, such situations reveal that a woman’s ‘sexuality has always been theorized within masculine parameters’ (cited in Benstock et al 170). Woman becomes “the other sex” to become the complement to the “only sex” (Benstock et al 170). Through this, she experiences subordination and subalternity.

A new perspective on subalternity emerges in “Tadjodd” translated as “As Evening Fades”. This tale is about a widow Mangalakka who feels forlorn in her ancestral house in Canacona while her only son Prabhakar, goes to settle in Panjim with his wife. Mangala (Kalavati prior to marriage), recalls her proposal to Shiri (her deceased husband) from Loliem. She was almost coerced into getting married to Shiri, just because she had passed the test of the proposal brought by the match-maker ‘in the very

first attempt'. 'Her protests had no effect...In the end Kalavati had to accept defeat' (*TAMC* 54). Shiri had immediately exercised his patriarchal prerogative and changed her name from Kalavati to Mangala. She bore it silently and adjusted within her ordained marital space. Shiri's demise in a fateful motorcycle accident had left her widowed at an early age with little Prabha. She fulfilled Shiri's dreams and ensured that Prabhakar was a successful engineer doing well for himself. She stayed with him in his new company given bungalow in Panjim. However, his marriage to Namita created a gulf of discomfort between mother and son, and Mangala felt it was time to go back to her orchards and home in Loliem.

While in Panjim, Namita prohibited her from talking to neighbours and even Prabha took up for his wife. This further aggravated Mangala's experience of marginalization. However, unlike Gloria in "The Undeserving", Mangala suffers silently and never reacts or displays 'resistance'. She is told to stay indoors when her son and daughter-in-law entertain guests over 'a wet party' at home, a party where men and women drink alcohol. She even senses that the treatment meted to the house maid Chanda is more pleasant and respect-filled than that meted out to her.

Mangala feels so alienated that she prefers her peace in the village house and showers her displaced affection towards her pregnant cat instead of her pregnant daughter-in-law, Namita. She feels unwanted by her own loved ones, emotionally forlorn, in a subtle way, an emotional subaltern. She is a victim of D (see above, Guha's General Configuration of Power) where she silently succumbs to an impalpable C vis-à-vis P. She is left with no alternatives than to take the decision she does. Mauzo here is making an obvious dig at those children who treat their elderly parents with insensitivity and indifference.

Harish Trivedi says of Mauzo's stories: "[He] is a writer with art that is so sophisticated that it looks artless, and psychological depths are barely hinted at through casual --- seeming observations....The seemingly smooth waters of Mauzo's creativity run deep, and his fiction can be enjoyed at many levels of engagement" (*SapanMogi* [backpage](#)). One such story which offers multiple critical insights is "Teresa's Man". Peter, the wayward and idle husband of a working wife Teresa, finds himself a butt of ridicule at the railway station and tavern as onlookers marvel at a stylish Teresa in a short figure-hugging skirt being pulled into a moving train by a 'young man' (*FC* 59). Peter's manly

ego is hurt further when his mother taunts him about being hen-pecked. She gives him a mouthful and says: “He cannot take care of his wife, nor can he control her. She is too stylish--- her clothes, her hair, worse than a whore’s. She’s wrapped her husband round her little finger and now dances around the place” (*FC* 63). Peter fumes with rage after being provoked and taunted. He gives vent to his fury by giving Teresa a sound thrashing after she reaches home (64-65).

Teresa, despite being a working woman and economically speaking on her own terms, is a subaltern as she is wedded to a worthless male who wishes to dominate and control her. He cannot bear to see her dress with the times, nor can he bear the comments passed about her, which make him cut a sorry figure in public. His act of hitting his wife reveals his low self-esteem and inferiority complex. He uses violence to control and manipulate his wife. Teresa here is the bread winner and ironically at the receiving end of domination, thus making her a veritable commodity whose service is used but not acknowledged and respected.

In “Mingel’s Kin” and “These Are My Children”, elderly parents are treated with indifference by their children who have settled abroad in affluent positions. Minguel, Feliza and Rosalina are feeling forlorn, rejected and unwanted in their old age. Pining for their children, they feel emotionally let-down by the very children they reared and nurtured. It is thus that they seek respite in animals/birds and trees respectively in order to cope up with their emotional subalternity which they have accepted due to unavoidable situations. Rosalina from the title story of *TAMC*, faces subordination from government officials who try to usurp her land and fell her coconut trees. They are the power-wielding officials who use Coercion (see Guha’s model) as a way to display Domination. Rosalina tries her level best to display Resistance. Her act of tree-hugging discussed earlier is evidence which displays her Resistance. But Domination exerted through futile Persuasion and Coercion makes her succumb. To add to her woes, she is left alone in her battle to save her land and trees. Thus, Rosalina is pushed to a wall of no return by a patri-centric culture which reinforces her subalternity.

While discussing gender subalternity in Damodar Mauzo, besides discussing stories from *FC* and *TAMC*, a passing mention has to be made about his tales from *Teresa’s Man and Other Stories from Goa* (henceforth *TMOS*), in particular a story titled “Electoral Empowerment” from this collection. This is a heart-wrenching tale of how

the female protagonist Durga seeks to emancipate herself from the fetters of gender subalternity. In Durga's case, being a woman makes her almost like a vassal under the liege of her feudal-lord-like husband who violently abuses her physically and verbally. She uses the power of the secret ballot to vote against her husband's wishes and gains vicarious empowerment through the same. Durga internalises her subordination in actual life, but her act of Resistance through the power of secret ballot elevates her, to use Simone de Beauvoir's (1987) words, "above dull masculine sobriety...because he domineers over her and she wants revenge" (484).

Straddling between the varying human emotions, rural and urban geographies, Mauzo's stories have a depth of understanding human psychology irrespective of gender. He explores gender subalternity through a covert or sometimes overt play of patriarchy and unveils the mind of a woman who faces a tug-of-war with her compelling circumstances. Either as wives, widows, senior citizens or simple folk, they are well chiselled personages which make a realistic presence in his stories. These women characters either collaborate or resist the patri-centred space they inhabit, either publicly like Gloria or privately like Durga. His grasp on technique and theme is praiseworthy and perhaps that is one reason that his translated stories have given him national and international coverage.

6.4 Conclusion

The voice of the 'subaltern' as a victim of class, caste, gender, economic or political oppression is audible through a critical study of the select short stories from *FC*, *TAMC* and *TH*. As a vulnerable child, a widow, a *mahar*, an unwed mother, an elderly parent or a lowly dumb creature like an ass, the 'subaltern' has either accepted the oppressor's oppression with complicity and internalised his subordination, through what Guha calls Collaboration or displayed Resistance. In the above discussion it is observed that it is the widow or a low caste/class woman who is doubly subordinated by patriarchal forces and societal traditions favouring the powerful, and may be called in Kyle's words a 'sub-subaltern'. Characters like Meera, Shevantu and Jani are typical examples of this lot. Theoretical insights of subalternity from Gramsci, Guha and Spivak along with a few others have been used to attempt to understand 'subalternity' and its varied shades and expressions. The key concepts from Guha's General Configuration of Power model, have been particularly helpful to understand the subaltern experience. The role

of Coercion or Persuasion in ensuring the success of Domination and that of Collaboration or Resistance in Subordination of the 'subaltern' has helped to unravel the subaltern experience at a deeper level. Moreover, Spivak's "Can the Subaltern Speak?" has provided valuable insights and helped to outline how a subaltern-woman is 'even more deeply in shadow' (Williams and Chrisman 83) through her doubly marginal status.

The select short stories under study expose the 'subaltern consciousness' to reveal traces of vulnerability, violation, violence, marginalisation and oppression of the weak and lowly. With the aid of relevant critical inputs the voice of the subaltern has been amplified and made audible reiterating the possibility of bringing to focus the hidden and covert traces of the subaltern experience in Konkani short stories. Such a critical engagement has been useful to deconstruct these brief narratives in order to rip open traces of subalternity through oppressive power configurations prevalent in them.

CHAPTER SEVEN

Conclusion

7.1 Introduction

The present study had begun with a two-fold hypothesis: that for faithful and viable analyses of the original text(s) through contemporary critical approaches, it is essential to study the primary texts in English translation vis-a-vis their Source texts in Konkani; for this, it is necessary to compare the Target text(s) with the Source text(s) in the light of Translation Studies to understand the degree of fidelity/felicity in the Target text(s), as well as the praxis and process of translation visible in the TTs.

Thus, there has been a practical dimension to this study: much of the data related to the praxes of various translators was collected through personal interaction and interviews with translators, authors and editors, to make the findings with regard to the TTs authentic. For this purpose, an extensive literature survey of the Konkani fiction in English translation through the archives of Government libraries was undertaken. This was greatly beneficial in obtaining multiple TT versions of a single ST for a comparative study as visualised in the hypothesis.

Further, this also provided the necessary evidence for the following: to ascertain the degree of optimal translation with regard to fidelity/felicity in the Target text(s); to identify the limitations of over/under translation; and, to gauge the nature of translational process and the praxis visible in a given TT. Thereby, the analyses of the primary texts undertaken through contemporary critical approaches could be as close to the original STs as their respective TTs provided. Moreover, this study could identify the areas of over/under translation in the TTs and explain the lacunae wherever possible.

Chapter One has outlined the broad frame-work of this study by dwelling on its objectives, scope, methodology, hypothesis, delimitations and provided a basis to the understanding of key terms used in the title viz. 'Konkani', 'fiction', 'translation' and 'critical study'. A detailed literature survey of the significant critical discourses, relevant to the plan of analyses in this study has been undertaken. Besides, a database of Konkani fiction in English translation has been documented towards the end of Chapter One, in order to facilitate future study.

In **Chapter Two** the theoretic basis for the comparative study of TTs with STs in the light of Translation Studies has been elucidated. The term ‘translation’ is explained through various critical definitions and the multi-dimensional process of translation, viz. lexical, structural, semantic, aesthetic and cultural is highlighted with due emphasis on its psychological aspect since the translator’s mind is the cauldron for the ‘rebuilding and transformation’ which translation performs. This Chapter also discusses the metamorphoses that the enterprise of translation has undergone since its early manifestations in second century B.C to date. Contemporary theoretic perspectives from Western critics, like Nida, Catford, House, Levý, Ivir, Steiner and Zohar –Toury as well as from Indian scholars like Sujit Mukherjee, Gayatri Spivak and Tejaswini Niranjana among others, are cited.

In **Chapter Three**, the actual comparative study of the TTs vis-à-vis the STs, using the four criteria of equivalence, translatability, the fallacies of over/under-translation and the aspects of fidelity and felicity, has been undertaken. The changing perception of equivalence is discussed by using ideas from critics such as Catford, Nida, House, Levy, Baker, Zohar-Toury and Pym among others. As a case study, Mauzo’s story “Terezalo Ghov” and its three translations are critically analyzed. Besides, the praxis and process of translation and the role of the Editor in the published version of TTs and various practical problems and creative strategies used by translators have been elucidated.

Chapter Four, has used Feminism as a theoretical frame to critique four primary texts viz. Mauzo’s *Karmelin*, Sail’s *Kali Ganga* and *The Kiln* and Naik’s *The Upheaval*. It unfolds patriarchal and hegemonic structures through a feminist reading of *Karmelin*, with critical inputs from critics like Cixous, Brownmiller, Beauvoir and Dworkin, among others. In *Kali Ganga*, the Liberal, Spivakian and Radical approaches of feminism are used to contextualize the distinct female characters bracing with the challenges of patriarchy in their distinct ways. With regard to *The Kiln*, various cultural signifiers in the text are used as indicators of patriarchy in undertaking a feminist re-reading of the text. An ecofeminist perspective with critical inputs from Vandana Shiva and Mies is used to discuss *The Upheaval*. The discussion also explores ecofeminist echoes in the language.

In **Chapter Five** the close bond of nature-culture is elucidated through an Ecocritical reading of the primary texts. *The Upheaval*, *Karmelin* and select short stories from among the primary texts are discussed using the approach of Green Studies. Mauzo’s *Tsunami*

Simon is discussed with a green critical perspective vis-a-vis the fisher folk, sea and endangered species. 'Toxic consciousness' in the ecocritical context is explored in *Karmelin* and *The Upheaval*, as both novels reflect the degradation of Nature due to the eco-corrosive activity of mining.

The Kiln is also ecocritically read with specific reference to the building of the dam, the crucial motif of the mango tree and the portrayal of women to draw an ecofeminist perspective. The three-fold bond of nature-potter-livelihood is discussed with relevant textual references. The 'language of wilderness' is analysed as green language drawing symbols from Nature and the wild.

The Chapter concludes with an ecocritical study of select short stories using evidence of animism and eco-consciousness along with the notion of deep ecology, demonstrated with relevant textual illustrations. The intimate link between the human world and the non-human environment is also suitably explicated.

In **Chapter Six**, perspectives from the discourse of Subaltern Studies are used to discuss select short stories from the primary texts using three critical positions on the 'subaltern' viz. those of Antonio Gramsci, Ranajit Guha and Gayatri Spivak. Ranajit Guha's model of General Configuration of Power is used to provide a coherent grasp of the subaltern experience in the Indian context thereby unravelling the obvious and subtle traces of subalternity and oppressive power configurations in the stories under study. It reiterates the presence of subalternity through caste/class, gender and economic status in the stories under study.

The **present Chapter** reports the observations and findings of the study undertaken.

7.2 Chapter-wise Observations of the Study

The study undertaken for **Chapter One**, within the range of delimitation, reveals that:

1. There is considerable fiction translated from Konkani into English by various translators, much of which is not easily accessible for research and study in that it lies dispersed in news papers, magazines and journals archived in libraries. Much of this data has a distinct regional flavour, with potential for further analyses and research.

2. This documentation indirectly lists several lesser known translators of Konkani writing in English, who could be used to enhance the translational output.
3. Substantial translation work on the same Konkani texts (some unpublished), has been done by two or more translators. While this results in duplication of effort, it also helps in comparative study of multiple versions of the same ST

In **Chapter Two** it is observed:

1. That translation is not merely the transfer of surface meaning of the ST to the TT. It has also to account for other aspects such as culture, structure, aesthetics and so on in endeavouring to re-build the ST into the TL.
2. Although bare theoretic foundations were laid by practising translators in the past, it was only in the twentieth century that these theoretic perceptions were crystalized through critical works.
3. Indian translation-related theoretic ideas rooted in the native ethos display a ‘translating consciousness’, distinct from that of the West. The praxis of translation has been traditionally governed by a dynamic approach providing scope for ‘transcreation’, adaptations and other renderings.

In **Chapter Three**, the observations are as under:

1. The notion of equivalence can be seen from varied critical positions. While Catford emphasises the semantic aspect, Jakobson dwells on the linguistic, where as Ivir and Steiner follow the cultural approach. Other contemporary critics like Baker, Nida, Zohar-Toury and Pym, speak for pragmatic, dynamic, polysystem and assumed equivalence, respectively.
2. In the texts translated by Vidya Pai and Xavier Cota, varying degrees of fidelity to both, the ST as well as the authorial intent, are observed. *The Upheaval* and *Kali Ganga* are clearly under-translated, with regard to the missing content from the ST such as, cuss-words, important descriptions and folk poetry. *Tsunami Simon* shows obvious traces of over-translation and ‘new inputs’ into the TT, not present in the ST (supposedly with authorial consent).

3. The rendering of poetry and folklore in *The Upheaval*, *Kali Ganga* and *The Kiln* is done pragmatically, often paraphrasing or omitting outright, significant portions in translation.
4. The comparative study of TT to ST reveals the ‘inside stories’ behind translations, through the interaction of the researcher with authors, translators and editors.
5. The translators of Konkani fiction into English seem to follow an arbitrary, non-technical and pragmatic praxis of translation, overcoming limitations and/or problems with creative dynamism.
6. The role of the Editor is significant with regard to the final translation in print, since s/he selects the texts (the stories in the present case), re-works on their linguistic and structural aspects to make them presentable to the TT readers.

In **Chapter Four**, it is observed that:

1. All the authors of the novels under study who deal with women-centric issues are males.
2. All the novels under study are embedded in patriarchy where gender-based hegemony operates in overt or subtle ways.
 - a) In *Karmelin*, though the protagonist tries to meet the challenges of circumstances and patriarchy at home and at work, she rises above these with stoic resilience and takes centre-stage through a self-exploration of sexuality.
 - b) In *Kali Ganga*, three perspectives of feminism viz. Liberal, Spivakian and Radical have been used to study various women characters who respond to patriarchal traditions and practices that subordinate and oppress them.
 - c) The deep-seated roots of patriarchy are seen in the various cultural signifiers in *The Kiln*, which in turn reinforce androcentric constructs through traditional and culture-rooted practices among potters and perpetuate the subordination of the woman.

- d) In *The Upheaval*, there are obvious instances of patriarchy in the treatment meted to Woman and Nature as well as in the cultural practices of the farmers.

In **Chapter Five**, from a close Green reading of the four novels, it is observed that:

1. Mauzo's *Tsunami Simon* presents Nature or the non-human world as displaying human qualities. Also, the chief characters from the fishing community in the novel are so sensitive and attuned to the natural habitat, as to reinforce the preservation of Nature and endangered species.
2. Ecological devastation is observed in the mining related activities portrayed in Naik's *The Upheaval* and Mauzo's *Karmelin* in Kolamba and Pali, respectively.
3. In Sail's *The Kiln* a close connection is noticeable in the life of potters with their natural environment, as lives and traditional livelihoods are affected with man-made interventions linked to industrialization and mechanization.
4. Traces of anthropomorphism, deep ecology, ecofeminism and a deep inter-connection between Nature and cultural practices are present in the six stories selected for the critical discussion.
5. The select stories by Mauzo have an inherent streak of anthropomorphism where the non-human world is attributed with human characteristics.
6. The select stories under study from *The Harvest* display animism and eco-consciousness through close bonding of the farmer with sacred farming rituals or the worship of Nature and spirits in ways which endorses the preservation of Nature.

In **Chapter Six**, a close reading of select short stories from *The Harvest*, *Ferry Crossing* and *These Are My Children* from a Subaltern Studies approach makes for the following observations:

1. There are three strands of subalternity noticed in the fiction under study: economic, socio-cultural and gender-based. At times, there is an over-lap of these strands in a given story/text. For example, a low-caste and economically backward widow from

Parienkar's "Varsal" faces all three kinds of subalternity; the term 'sub-subalternity' is used to describe such an experience of multi-layered oppression.

2. The elderly widows/parents as subalterns cope up with their loneliness by a vicarious release through an intimate bonding with Nature which includes animals and trees.
3. In the stories under study, the subalterns either succumb to domination or display resistance to their subordination at varied levels.

7.3 Chapter-wise Findings

The study has uncovered the following findings. In **Chapter One** it is found that:

1. Through English translations, the Konkani stories/novels have obtained exposure and **wider reach at the regional, state, national and even international levels**, thus making this literature fairly well-known and popular. Most recently, Mauzo's *TMOS* was nominated for the Frank 'O Connor Prize, a prestigious international award given to collections of short stories.
2. All the Konkani novels and most of the short stories translated into English and published in books are written by men indicating that there is an **overt male presence** and possibly a covert influence on Konkani translated fiction. *The Upheaval* (2002) is recognized as the first Konkani novel in English translation. The non-recognition of the English serialised translation (NT Panorama Jan-Dec 1999) of Hema Naik's *Bhogdand* as the **first Konkani novel in English translation**, two years before *The Upheaval* (2002) proves this fact.
3. There is **no communication** between the author-translator-editor and consequently translational misrepresentations get carried into print. For example, in Mauzo's "Theresa's Man", published in *FC*, the male character Guilherme is wrongly represented as a female (Guilhermina).

In **Chapter Two** it is found that:

1. Eugene Nida's *dynamic equivalence*, Dryden's *metaphrase*, Newmark's *communicative approach* and Zohar-Toury's *polysystem* have **been particularly useful** for the analysis of translation work. Moreover, for culture-related discussions the notion of **cultural equivalence** propounded by Casangrande, Ivir, Steiner have been found to be very relevant.
2. Certain theories of translation are **more relevant in the contemporary context** in order to study the relevance of Konkani STs to English TTs. For instance, the post-colonial translation theories and the politics of translating literature of the erstwhile colonized nations become relevant ideologies in contemporary times. These theories uncover the 'othering' of colonial literature through translation and expose the foibles and fallacies of the coloniser. They even expose the biases rooted in the praxis of translation.
3. The Western idea of translation is distinct from the Indian translating consciousness. While the former relies more on objective criteria like semantics, culture, apt equivalence, structural, linguistic features and aesthetics, the latter goes beyond these to incorporate a dynamic idea of translation porous to creative experiments like 'transcreation', adaptation and other sensible renditions. However, the **contemporary times demand a more holistic approach to translation**, viewed as a conundrum of what Zohar-Toury terms 'polysystem'.
4. Several versions of one text rendered by different translators establishes the creativity and versality of the **translator's mind** in the transference of the message from the ST to the TT. Besides, the times/age in which the translation is done also plays an important part. For instance, in contemporary times, one has to abide by 'politically correct' language which may not have been a few decades back.

In **Chapter Three** it is found that:

1. The notion of **equivalence has undergone a change** in its application and interpretation over a period of time. In contemporary time, the focus has shifted from semantics, linguistics, lexis and structure to culture, aesthetics, pragmatics and communicative equivalence. This is perhaps because, translation as an

enterprise is not seen merely as a verbatim transference of meaning from the ST to TT, but as a process of **interpreting/ communicating ideas from one cultural and pragmatic context into another distinct one.**

2. The idea of equivalence has been pragmatically negotiated by both the translators viz. Vidya Pai and Xavier Cota. However, Vidya Pai has done four out of the five novels over eight years and there is **a noticeable maturity** noticed in her later work over the years. A comparison of her first novel *The Upheaval* (2002), which is heavily under-translated, and her more recent one entitled, *The Kiln* (2011), shows a great level of improvement in translation praxis. Though there are several omissions from the ST noticed in *The Upheaval* and *Kali Ganga*, the translation of *The Kiln* has a fine balance of fidelity and felicity leading to a desirable degree of equivalence.
3. Xavier Cota has visibly indulged in over-translating Mauzo's *Tsunami Simon*. The translator has **admittedly done so with prior consent of the Author** Mauzo. In fact, Mauzo claims that he is 'improving' his story/narrative through translation (see Personal Interview).
4. The translation of *The Upheaval* by Vidya Pai seems to be **driven by 'ethical norms' and political correctness**. The translator has consciously and deliberately avoided translating cuss words, parts of folk-poetry, add-on narrative details and other significant cultural nuances. As a result, the TT (prescribed as a text for undergraduates and research students) smacks of infidelity to the ST, source culture and authorial vision. It also raises questions about the well known publishing house which permitted such a translation to go in print, without any changes, into two editions.
5. Culturally, semantically, and aesthetically speaking, the translated texts under study have made a commendable **attempt to re-build the ST into a new frame**. These translations show a clear attempt at re-construction of ST into a new mould of the TT.
6. The role of the Editor of *Ferry Crossing* and *The Harvest* may be also **laced with 'politics' of translational hegemony** for using his own yardstick to judge a translated story, without (admittedly) even looking at or even reading the ST. An

editor who considers his role to judge a story on ‘meritocracy’ with regard to making it readable to the target audience without assessing whether it is faithful to the ST, authorial vision, ‘tweaks’ titles (missing out the ST context) and omits portions in a translation saying it is a ‘transcreation’, raises questions about the role of an editor of translated fiction. *Ferry Crossing* has gone through several editions and there are no changes/improvements made in the latest edition.

7. In translating poetic content from the ST, the translator(s) have mostly not attained an optimal or even a desirably adequate level of equivalence. However, Mauzo’s *Tsunami Simon* is an exception to this. Most of Vidya Pai’s **poetic translations have failed to reach an optimal level and some are totally omitted in order to avoid the challenge** of such translation. The aesthetic and cultural context is missed and the translation suffers from fault-lines. So, it is evident that with reference to poetic translation, **it is possible to reach an optimal level if there is an extra effort displayed on the part of the translator** to balance aesthetics with the sense and semantics of the poem.
8. **Geographical and cultural distance/proximity of the translator** from/to the context of the ST plays a key role in a translation. Accessibility to or communication with the author helps in translation. *The Upheaval* and *Kali Ganga* translated by the Kolkata-based Vidya Pai suffer from lack of faithful cultural representation through translation. On the other hand, Mauzo’s texts translated by Xavier Cota are culturally contextual/ faithful, though in part they are over-translated. In *The Kiln*, Vidya Pai’s considerable research proves that with time and experience the barriers of culture and geography can be overcome by a translator. She has also retained in the TT most untranslatable words from the ST in italics, indicating a compromise that the translator should strike with untranslatability.

In **Chapter Four** it is found that:

1. The authors under study are very sensitive and **concerned about women and women-centric issues**. Although they all are males, their affinity towards revealing various shades of the female world unwittingly **endorses Cixous’ idea of *écriture féminine***. In the case of Damodar Mauzo’s *Karmelin*, the author has ‘got under’ the skin of his protagonist and revealed her female sexual experiences, her mental dilemmas as well as other mainly woman-related issues like pregnancy, rape,

menstruation and domestic violence, with due sensitivity. Naik and Sail have also been sensitive in portraying women characters and issues of sexual abuse, menstruation, widowhood, unwed-motherhood, abortion, stigma towards barren women and so on.

2. In the case of Mauzo's *Karmelin*, the very act of getting into the mind and skin of the female protagonist by a male author may be considered a **patriarchal act**, as the male author here decides the thoughts, instincts, actions-reactions and words his female protagonist uses. These can be called 'patriarchal' assumptions, part of the 'myths' which men create about women's experiences. Though the author may be overall respectful and concerned towards women, the act of thinking what a woman might think in sensitive matters, may become suspect and prone to patriarchal stereotyping.
3. In *The Kiln*, the treatment of widows, abandoned women and childless women, shows how **cultural practices subordinate the 'woman' and throw her in a secondary position of 'otherness'**.
4. In *The Upheaval* it is revealed, through most instances, that Man assumes a superior power-position and is pitted against Woman, Nature and Culture --- all three which are subordinated and 'othered' by his superiority. **Woman, Nature and Culture are seen as subservient and subordinated by patriarchy.**
5. There are various strands of **resistance**, (some quite audible like Karmelin's and Suman's, some subtly unobtrusive like Devki's and Sumati's), by women who rebel against tradition and androcentric constructs. Through this, they display the **motivation as well as endeavour towards empowerment and self-realisation.**

In **Chapter Five** it is found that:

1. **Konkani fiction writers are greatly concerned about nature** being destroyed by mindless economic activities undertaken in the name of developmental projects. This eco-consciousness is found in their vehement opposition to eco-destructive activities like mining, deforestation and building of dams which severely affect traditional life and jeopardize livelihood(s) of individuals and groups

2. The idea of Cynthia Dietering's **toxic consciousness** is relevant in the context of the ecological destruction of the green landscape of Pali in *Karmelin* and Kolamba in *The Upheaval*, turning into wastelands of post-mining havoc as this is a realistic portrayal which has grown from the **respective author's lived experiences**. As told to the present researcher, both the author's (Naik and Mauzo) have personally witnessed how unscrupulous mining activity corrodes the physical and moral landscape and have portrayed the same in their texts with an underlying message to protect and preserve nature.
3. *The Upheaval* and *Karmelin* show how both **nature and morality is sacrificed at the altar of unscrupulous mining activities thus resulting in the fouling of one's own habitat**. The novels have raised ecological concerns related to mining, prodding an eco-consciousness and portraying the harm done to nature, culture, women and the moral fabric of the farmers' sensibility.
4. There is a **fine line existing between the biotic and abiotic worlds** portrayed in the texts under study. The boundaries between the two are blurred and **at times the two worlds coalesce**. Thus, the experience of Arne Naess' deep ecology is justified in these contexts.
5. The fiction under study when read at a sub-text level, **reinforces** (overtly or subtly) **the preservation of ecology** and natural resources which are fast depleting, as well as the conservation of protected and rare species like dolphins, turtles and snakes which are on their way towards extinction. Thus, an eco-sensitivity is instilled among the readers of this fiction as one may consider these works as Green fictional texts.

In **Chapter Six** it is found that:

1. Resistance to domination by subalterns, in the stories under study, **comes from within and without** i.e. from an internal drive to resist and resent domination or an external motivator like education and social/political awareness. Conversely, those subalterns who internalise domination and accept it as part of the system, lack the drive from within or have no motivation from the outer world to resist it.

2. **Spivak's essay "Can the Subaltern Speak?" is quite relevant even in the contemporary context** when widows, children, low-castes and dalits are subordinated by those in power, and at times even experience sub-subalternity.
3. In the context of the primary texts here, 'subalternity' can be extended to include **all marginalised sections of society**: physically/mentally challenged individuals, trans-genders and homosexuals among others, reaching out beyond economic, class/caste and gender differences portrayed in the texts under study.
 - a) **Caste/class subalternity** is seen in Parienkar's "Varsal" through the *mahar* Madhu, who refuses to beat the drum for their *varsal*. In Malkarnekar's "Retribution", the lower-caste coconut-plucker Pedro seeks revenge for all the injustice meted out to him by the upper-caste Costa *bhatkar* and his unscrupulous son who rapes his newly-wed bride, by using coconuts as his weapon. Vasant B. Sawant's "Ekolyo" also depicts the subalternity faced by the *mhaddo* Ekolyo who shares his subaltern status and empathises with the wild boar that he finally shoots with tears in his eyes.
 - b) **Economic subalternity** is visible in Vasant B. Sawant's "The Prophecy" and Sail's "The Harvest", where the subalterns are torn between hunger and the need to maintain self-respect, thus underscoring their economic subalternity.
 - c) **Gender subalternity** is noticeable in Mauzo's stories like "Chastity Belt", "The Undeserving" and "As Evening Fades" where women characters are **othered** by their male spouses/sons through persuasion or coercion. Likewise, stories like "Teresa's Man", "Minguel's Kin" and "These are My Children" also portray the woman as subaltern.
4. Elderly widows (like Mangalakka and Rosalina) and parents (like Minguel-Feliza) in Mauzo's stories, project their suppressed affection towards animals, birds and trees and consider them as their beloved ones in **a vicarious cathartic release of suppressed feelings of unwantedness/rejection**, due to the callousness displayed by their respective children and thus cope up with the same.

7.4 Suggestions

The following are a few suggestions to the stakeholders of Konkani fiction in English translation which includes authors, translators, editors and others concerned:

- The documentation of Konkani fiction in English translation needs to be taken up formally through a forum with regular updates. All such available fiction if documented well could be of great use for critical studies to future research scholars.
- There needs to be a regular forum of translators where discussions with regard to the praxes and process of translation, maybe through an e-chat or a group email can be held, so that translators may share the work they are doing, collectively brain-storm for ideas if they are in the midst of a barrier in translation and avoid doing two translations of the same work. They could even better their skills through translation workshops and symposia, by collaborating with other bodies and forums.
- Translators would do well to periodically communicate with the author (if living) and editor so that perceptual gaps or contextual lacunae, if any, may be bridged. Also, the inclusion of “Translator’s Note” in which the problems encountered, innovations made, omissions necessitated (with the reasons thereof), creative strategies used, along with any other details are aired, would be of great help to scholarship and research. For instance, the “Translator’s Note” in Mauzo’s *Teresa’s Man and Other Stories* (2014), provides useful information to the readers.
- There is a need to revise Konkani works like Pundalik Naik’s masterpiece *Acchev* as *The Upheaval*, Sail’s *Kali Ganga* in English, and some short stories in English translation such as Sheela Kolambkar’s “I’llem Shim, I’lli Garmee” translated as “Shades of Summer” (in *The Harvest*), in which some crucial portions such as folklore, songs or even an entire episode is omitted in translation. The revised version(s) could also collate a list of relevant references, critical writings and books for additional reading.
- To meet the need of translators for creative strategies to translate idioms, sayings, metaphorical and poetic content in fiction, building up glossaries of words or terminologies of cultural concepts may help.

- In the case of ‘difficult’/ untranslatable poetic translations which get omitted in translation, the translator may retain the original poem or folk-songs in the ST by trans-scripting them into TT with a brief explanation in parenthesis so as to provide a feel of the source culture, language and context to the readership.
- Collaborative ventures being periodically organised by bodies like National Translation Mission, World Konkani Centre, Sahitya Akademi, along with a few local ones such as Goa Konkani Akademi, Directorate of Official Language of Goa Government, should continue to encourage translation-related activity on a more regular basis.

7.5 Relevance of the Study

All in all, this study has reiterated that Konkani fiction in English translation can benefit from the use of contemporary critical discourses in its analysis in two ways: one by providing recent theoretic inputs to students of this writing as well as to the authors/translators of this writing; and two, by helping to posit this fiction on the critical map of literary studies in English. It is expected that this step will promote further research in the domain of Konkani writings in translation.

There is a reason for such an anticipation. In the course of this study it was discovered that Konkani fiction is rich and diverse. However, due to linguistic constraints it has remained hitherto confined mainly to the Konkani readership. Gradually, after Sahitya Akademi’s recognition to Konkani as an independent language in 1975, this literature has attained national visibility on par with its sister languages. Gradually, translations across other Indian languages provided Konkani literature with a wider readership beyond its regional confines.

English translations of Konkani fiction have indeed taken the literature of Goa to a national and global readership. In fact, there is much more of such fiction (stories and novels) available in print, but very little is translated into English. Also, there is very little critical writing on Konkani works in English available, so as to facilitate research on this writing. Most of the primary texts used for this study are texts prescribed for under-graduate and post-graduate courses not just in the Departments of Konkani/English in the affiliated Colleges as well as Post-graduate Departments of Goa University but in other Universities

too. This makes the present study relevant so that it can benefit students and research scholars, studying these texts.

In fact, some of the Konkani fiction has also reached academia at international level. For instance, University of Leeds (UK) and University of São Paulo (Brazil) offer a course each on 'Goan Literature' to research students, wherein Konkani texts in English translation become a part of their primary sources. Personal interaction with some of the research scholars of these Universities revealed the premium value placed on such translations. Therefore, the absence of easy access to much of the Konkani fiction in English translation (published in newspapers/magazines of the late eighties and nineties) available at the archives of Government libraries, is a regrettable lacunae to serious research. Interestingly, these texts in translation hold much scope for contemporary perspectives such as Translation Studies, Feminism, Ecocriticism, Subaltern Studies and the like. Such criticism, if undertaken, will greatly benefit future research and scholarship. The present study hopes to have made a modestly gainful contribution in this context.

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