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## TRANSLATED NOVEL BENGALI TO ASSMESE: SPECAIL REFERENCE WITH SARATCHANDRA CHATTOPADHYAY AND RABNINDRANATH'S NOVEL

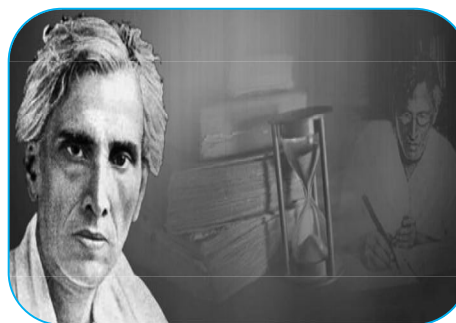
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### ABSTRACT:

Translation literature is another dimension of the wide gamut of literature. It is one of the most contemporary **disciplines** for research activities. Its role in achieving harmony and tolerance among people of different cultural and linguistic backgrounds makes it even more significant area of study.

**KEYWORDS:** Translation, Anubad, Literture, Bengali, Novel, Prose, Language, Culture, Comperative, Sarat Chandra, Rabindranath etc.



### INTRODUCTION :

Despite the universality human emotions and feelings, ways of expressing those varies. The difference because palpable enough.

*'The existence of composite voices in literature necessitates not only linguistic translation of but also a wholesome rendition. The language of literature therefore aims at its aesthetic expression.'* (Birendra Kumar Bhattacharya, Sahitya Aru Kala, page-101)

The development of Assamese rendition of novels from diverse linguistic backgrounds has been greatly influenced by publishers and magazines of Assam. 'Arunodoy' and 'Awahan' have contributed vastly to this endeavor by not only strengthening this literary field but also by engendering a

section of readers.

### ORIGIN AND SOURCE OF THE WORD 'ANUBAD':

The word 'Anubad' has been derived from the Sanskrit 'Anu', meaning. The Assamese word 'Anubad' has 'translation' as its equivalent in English, derived from the latin 'translatum' which is a conglomeration 'trans' and 'latum'.

The feasibility of the proposed research entitled rests on the flowing claims.

1. Analysis of the role of translation literature delighting and instructing.
2. Estimation of the novelist's style prose style and descriptive felicity.
3. In compassion to the original work, the translated work's style, description, characterization, subject-

matter, thematic, construction, setting undergo warranted changes. The proposed thesis would seek to make foray into a detailed understanding of it engendering.

4. Nationalistic discourses and brotherhood.
5. Contemporary relevance of literature of translation.

### METHOD OF THE STUDY:

The prime objective of academic research is to make investigate foray into the concerned area of study. Close observation and detailed analysis would be taken recourse to while attending to the subject at hand. Influence of Bengali literature on Assamese literature would be sought through the proposed thesis.

Analytical method would be employed, besides making a comparative analysis of the novels concerned on the basis of their thematic construction, plot, narratorial strategies, setting, style etc.

Area of the research:

The proposed research would take into consideration and study a degree of novels by dozen of the novelists. Their biography, criticism and novelistic style would be attended to at range to arrive at the aims and objective of this study.

Assamese Novel writing and its inception:

The inception of Assamese novel took place with translation of novels. In the subsequent times journals like 'Arunodoy' also impacted upon the development of Assamese novel. It eventually emerged through Padmanath Gohainbarua's pathbreaking role in it. It is contemporaries, Lakshminath Bezbaruah, Rajanikanta Bordoloi and several others worked towards the same objective. In the 1940 Assamese novel found greater recognition and acclaim through the contribution of Birinchi Kr. Baruah, Birendra Kr. Battacharya, Jogesh Das and sayed Abdul Malik etc.

History and background of Assamese Novel:

The Assamese novel emerged through translation of Bengali novel on the pages of Arunodoy. It gradually found expansion during the Awahan age. Translation literature was greatly contributed to by Dinanath Sarmah, Lakheswar Sarmah, Shantiram Das, Dayananda Sarmah, Harendranath Kalita, Nalini Kanta Baruah, Surendra Mohan Das, Anu Sarmah, Biren Borkotoky, Keshab Mahanta, Mahendra Borah, among many. In the present times, translation of Ireach, Russian, Italian, and Japanese besides English, novels have taken place.

### BEGINNING OF BENGALI NOVEL

Bengali literature made its presence felt in the early days of the 19<sup>th</sup> century. Bhabanicharan Bandopadhyaya and pyarichand acted as the torchbearers of a fledgling literature which expanded its horizons in the hands of Saratchandra and Rabindranath Tagore.

Bengali literature too found its inception through the contribution of Magazines and Journals. It's emerged as a distinct literary form with Bangkim Chandra Chattopadhyaya. He was followed by Rabindranath, Sarat Chandra, Bibhuti Bhushan Bandopadhyaya etc.

Assamese translation of Saratchandra Chattopadhyaya and Rabindranath Tagore's novels:

Twelve novels by Saratchandra Chattopadhyaya and Rabindra Tagore have been translated into Assamese. Saratchandra's *Devdas*, *Bipradas*, *Charitrahin*, *datta*, *Parinita*, *Sheshprashna*, *Swami* and Rabindranath's *Gora*, *Jogajog*, *Chukherbali*, *Ghare-Baire*, *Malancha* have been translated into Assamese. Bengali novel and language besides Bengali society and culture have been introduced to the reading public of Assamese novels.

Saratchandra's novels have a plain And simple plot. However each novel conveys a message honest life, glorified love, extraordinary personality traits are some of the thematic concern of his novels.

The humanitarian strain in Tagore's *Gora* is still a relevant study. His sense of nationalism lads way to the idea of humanitarianism strong and unconventional woman character like Kumudini and Binodini too find their space in his novels.

### POINT OF VIEW OF SARATCHANDRA AND TAGORE'S NOVELS:

Tagore's worldview widely differs from that of Saratchandra. Tagore's is far more complex and deep as far as his plot construction and character portrayed are concerned. They both exhibit Similarity in the depiction of socially ostracized relationship, Tagore's depiction isn't strongly done as Saratchandra's. The contemporary issues related to marriage in dowry, child marriage, feudalism are described in succinct language besides complexity of characterization.

Assamese Translation of Saratchandra and Tagore's novels:

The Assamese translation of Tagore and Saratchandra's naovels has kept intact the essence of the original work. The rendition has been confined to the linguistic aspect alone. As such creativity and

imagination relating to story, plot and setting remain static. Modern novels undergo linguistic translation while creativity remains limited. The exception to this rule is shantiram Das's *Milon Mandir*.

Translations of Keshab Mahanta, Mahendra Borah, Surendra Mohan Choudhury, Dimbeswar Borah, etc. exhibit greater felicing regarding setting and characterization out of the ten novels taken up for this study. The contemporary translation highlight that the social picture does undergo change while changes regarding plot and characterization seems impossible. However, the change in the linguistic medium provides scope for changes of depicting the mental aspect of the character.

Prose style of Saratchandra and Rabindranath Tagore:

An analysis between the descriptive style of both Tagore and Saratchand throws light on their subtle difference. They both occupy eminent positions in Bengali literature. Their skills though vary, with variations in linguistic style, too. They possess an individually creative style of description. Tagore's descriptions incorporate longer sentences in compassion to Saratchandra. Tagore's employs shortened linguistic structures to construct a larger whole, as such his arrival from the idea to the conclusion a rapidly done.

Tagore's prose style incorporates a wide range of Sanskrit vocabulary, Despite the length, the sentences are impeccably constructed. Saratchandra's prose style too includes Sanskrit lexicons but is limited than Tagore's. Tagore seeks to create novel atmosphere through his style, for instance, his *Ghare-Baire's* descriptive magnificence and creativity.

The most distinct difference between Saratchandra and Tagore is the former's humble description of common man. His poignant description and empathetic worldview enable the reader to identify with the characters and their troubles. Tagore misses out on this aspect but both of them exhibit a prose-style that is devoid of melodramatic or ostentations use of language.

#### READERS BENEFIT:

Literature of translation enables two communities to come together and inculcate compassion and goodwill. The Assamese reading public has found ways to identify and share the feeling of Bengali public. The translated novels provide the readers with the opportunity to get familiar with Bengali's culture, behavior and conduct and thoughts of the Bengali community. Saratchandra and Rabindra Tagore's novels provide the readers, who hitherto had never any exposure to the Bengali society, a fair idea about it. The influence and impact of feudalism and landlord system on the Bengali society and their oppression on the Bengali people can be felt through the all-round picture presented through the novels.

A comparision between Assamese novel and Bengali novel highlights the difference on the level of character portrayed. Saratchandra's Devdas, Satish, Naren, Rasbihari and Tagore's Gora, Bipradas, Mahendra, Nikhilesh are significant character portraits. Birendra Kr. Bhattacharya's Mahada Gohain in *Mrityunjoy*, Rasheswar in Halodhiya Charaye Baudhan Khai, Shivnath in *Pita-putra* are equally characterization of high pedigree.

The description of female characters does not confine itself to the confines of Bengali society. Traits of a typical Indian woman can also be found in these portraitures. In this connection, characters like Kumudini, Chandramukhi, Kironmoyee, Syama, Anandamoyi, Parvati, Sabitri can be mentioned. In the context of Assamese novels, Syed Abdul Malik's kapahi, in Suryamukhi Swapna, Bina Baruah's Jiwanor Batot, Homen Borgohain's Menoka in Matsyagandha are memorable portraits that different these characters from the female character of Bengali novels is their lack of a pan-Indian identification.

The social and cultural context and its impact on the setting of the novel is a primary feature of Assamese novel. Saratchandra and Tagore's novels incorporate elements of socially illegitimate love-affairs in Devdas, Madhusudan's description, which rarely finds expression in Assamese novel. Similarly, Kinronmoyee, syama, soudamini ect are rare in Assamese fictions. Homen Borguhain's *Subala* in the eponymous novel and syed Abdul Mallik's kapahi in *surujmukhir swapna* get entangled in socially non sanctioned love relationship. However, these woman characters fail to reach the level of the Bengali female characters that are represented in a progressive light.

**LANGUAGE OF TRANSLATED NOVELS:**

The language of the translated novels finds an admixture of Sanskrit as well as colloquially used regional language. Sentence construction, choice of words makes the translations by Keshab Mahanta, SurendraMohan Choudhury and Mahendra Borah powerful and effortless. Translated sentences, idiomatic phrases and proverbs are employed to lend a colloquial touch to the language. Keshab Mahanta and Surendramohan Choudhury's language has a simple yet refined language expression, fragmented sentence and proverbial expression which make these novels stands out.

Dimbeswar Borah's prose style in *Devdas* and *Charitrahin* are quite in attractive. The features that are used by Mahanta and Choudhury are also his forte. Girish Das's translation of Bipradas's is rather stale, rigid and straightforward. His translation excludes the features of the aforesaid translators.

Bharat Kalita, Godhuli Thakuria, Girish Das, Dipika Chakraborty and Nishiprava Bhuyan are some of those translated who do not stand up to the level of Mahendra Borah, Keshab Mahanta and Surendramohan Choudhury. A direct influence of Bengali linguistic and descriptive style is apparent in them.

What we have seen is that the Modern novel does not accommodate change in subject matter, character and the social life presented in the original novels. There was no hard and fast rule regarding translation in ancient times. The translations had its own interest and charm through the minimal changes affected in characterization and setting, besides linguistic in the older times as changes seemed natural and normal.

**FINDINGS OF THE STUDY:**

1. Influence of magazines in the inception of Assamese and Bengali novels.
2. The beginning of Assamese translations begun through the Christian Missionaries help in Arunodoy.
3. Modern novel in Assamese begun with Padmanath Gohainbaruah's *Bhanumati* and flourished through Lakshminath Bezbaruah, Rajanikanta Bordoloi, Birinchi Kr. Baruah, Birendra Kr. Bhattacharya, Jogesh Das, Sayed Abdul Malik etc.
4. Bengali novel found its inception through Bhabanicharan Bandopadhyaya and Pyarichand before finding recognition through Rabindranath Tagore, Saratchandra, Bibhutibhusan etc.
5. Translation into Assamese began during *Awahan* age through Dinanath Sarmah, Laksheswar Sarmah, Shantiran Das, Dayanada Baruah and found acceptance through them.
6. The translated works enable the reader to introduce himself to Indian as well as the culture and society of other countries.
7. The Bengali society and its culture have been well defined and described to the Assamese reader through Saratchandra and Rabindranath.
8. Saratchandra's novels are plain and simple. But, each novel incorporates a certain message.
9. The message of humanity expressed through Tagore's *Gora* and his theory of brotherhood exposes through nationalism and patriotism is another finding of this study. Saratchandra and Rabindranath's novel writing differs. Tagore's is for deeper than Saratchandra. They both, however, highlight the contemporary social and cultural practices in the form of dowery, landlord system, void between Hindu and Bhrama Samaj etc.
10. The translated novels are simply linguistic renditions, with no creative elements being infused.
11. Contemporary translations are fraught will a limitation. The translations are possible only of the linguistic aspect and not the subject matter, character and social life. However, the psychological changes in character depiction are still possible.
12. Although the depiction of social life can undergo changes, yet translations have not been successful in doing so.
13. Classical translations could alter the subject matter, character etc. while contemporary translations are devoid of this advantage.

**Future research's Stair case for study:**

1. The study would form the basis of making foray into communal and cultural amity red to by the translated works.
2. A comparative analysis could be made through the study of fragmented sentence structures, idiomatic phrases and proverbial expressions in the original and translated works.
3. It would also seek to analysis the role of translated literature in comprehending the social values and ethics of a community, besides engendering peaceful co-existence between different linguistic communities and purging off of xenophobia and hatred between them.

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