



TRANSLATING W. B. YEARS POEM `THE SECOND COMING`-

Raut Sunil Raosaheb, Ph. D.

Dept of English, Baburaoji Adaskar, Mahavidyalay, Kaij

Dist Beed, Maharashtra, sunilraut.kaij@gmail.com



Scholarly Research Journal's is licensed Based on a work at www.srjis.com

William Butter Years was famous Irish poet. He participated in Irish National Revival of the 1880 and so started using subject matter from Celtic legend. Since 1917 he adopted themes of contemporary interest. 'The second Coming` was taken from the volume which was published in 1921. This poem foretells the coming of a new destructive God and reversal of Christian values in the modern era.

Poetry, novel, drama and short story are literary genre. To translate such forms from one language into another is a really difficult work. As compared to prose the translation of poetry is difficult. It is challenging task for the translator. Writers use the same words for prose and poetry. A poem consists of complex images, metaphors, imageries, inversions, ambiguities, paradox etc. The thought is to be found in compressed form. The poet uses unusual collocations. Thus he retains the economy of word. Its consequence is that a poem becomes complicated structure and so sometimes a mystical one. The translator needs to know the structure, features and characterizations of poetry in general and the SL and TL poetry in particular. This is a prerequisite for a good translation. Two languages are involved in translation process. These are the SL (source language) and the TL (Target Language). Knowing the SL text in depth is the first step of the translation of a poem. The translated text indicate translator`s knowledge, experience,

training, education and linguistic competency. These elements should be dealt with care. A creative writer expresses himself through certain form. Translator has to study the SL text carefully. He has to avoid mistakes in understanding and interpreting the SL text. The SL text is embedded socio cultural milieu. The translator needs to have a thorough knowledge of the language and the culture of the both the SL and the TL text.

‘The Second Coming’ is written by W. B. Yeats. It is embedded in Celtic culture. The first essential thing in translation process is that the translator should have knowledge of the history of the modern poetry, the place of W.B. Yeats in the history of modern British poetry, the history of Celtic literature, myths, traditions and customs in England and Ireland. The translator needs to know language devices and linguistic features of both the languages involved in translation. This is useful for knowing the thought, structure and form of the poem.

The careful study and objective analysis of the poem should be done for good translation. The success of translation depends on translator’s understanding of the SL text. Language of the science text is denotative the language of literary texts is connotative. The verse translator should know connotations. After reading and interpreting the SL text he finds proper equivalence in the target language text. The translator has to translate the SL poem into the TL poems. The researcher from translates the poem Marathi into English. It is difficult to retain the form of the SL text. The target language is Marathi. After scrutinizing the SL text the translator chooses proper equivalence in the target language. Selection of proper equivalence is to be done with utmost care. There cannot be word to word equivalence. The word or phrase or clause in the SL text may not occur in the TL. ‘Selection of proper synonym is the challenge for the verse translator. Word- for- word translation is a good choice but it is absurd. So the verse translator has to choose

Copyright © 2020, Scholarly Research Journal for Humanity Science & English Language

another option. It is sense for sense translation. He has to transfer sense from the SL text into the TL text. He needs remain faithful while translating the text. He should avoid diversions, deleting the portion or adding something extra in the TL text. Translation can be compared with a tight rope walking exercise. The verse translator should know socio-cultural aspects of the TL too. Translated text is the proof of translator`s linguistic competence. The researcher renders W. B. Yeats poem ‘The Second Coming from English into Marathi. It is as follows.

पुनराज्मन
मानसाळलेला ससाना उडत उडत
दूर विस्तारलेल्या वर्तूळ कक्षेपलीकडे पोहोचलाय
आता मालकाची हाक
त्याला ऐकू येत नाही.
तत्त्वे आणि मूल्ये आता भंग पावत आहेत.
त्यांचा पायाच टिसूळ झाला आहे.
विध्वंस अन अराजक पसरतेय चहुकडे
रक्ताने गढूळ झालेली विनाशक लाट
संपूर्ण जगाला गिळू पाहत आहे.
तिच्या दाढेत सरकत आहेत
निष्पाप जनांचे निरागस सोहळे
दिव्यत्व आता कोमेजले आहे.
ते ना प्रेरीत होतेय ना आघाडीवर येतेय
हिनत्व आता भांबावून
सैरावैरा धावत सुटले आहे.
पुनरुत्थानाची वेळ आता समीप आली आहे.
होय,हे पुनरागमनच आहे.
मी पाहात आहे
जगाच्या नेनीवावस्थेतून
चितारलेले एक चित्र-

ज्यात दिसतोय एक विचित्र प्राणी-
निश्चल अन निद्रीस्त त्याचा देह
आता हळूहळू शुध्दीवर येतो आहे.
त्याचे धुड सिहांचे अन डोके माणसाचे आहे.
वाळवंटी सूर्यासारखाच तो आहे
ज ठोर अन अबोल
आपले थरकनारे पाय
पुढे टाकत तो सरकतोय
त्याच्या भोवताली फिरत आहेत.
तळपत्या नभातील क्रुध्द पक्षांच पक्ष्यांच्या काळ्या सावल्या.
त्यांचा परीघ आता मोठा होत आहे.
त्या हळूवार हलणा-या पाळण्याच्या किनकिनीने
दोन हजार वर्षाची निद्रीस्त झोप आता जागी झालीय
भवितव्य या प्राण्याच्य हातात आहे.
तो ठरवील ते असेल जगाचे भविष्य.
शांतपने दमदार पाऊले टाकत तो चाललाय
बेथेलहेमकडे पुन्हा अवतरीत होण्यासाठी.

The researcher renders this poem into Marathi. He studies the changes which are occurred while transferencing the sense. He observes certain changes. The first change is that the form of the poem in the SL is not retained in the TL text. The length of the poem, rhyme scheme, rhythm is not retained in the TL rendering. The SL text has 22 lines while the TL rendering has 38 lines. The metre used in the TL rendering is `Mukta Chhand` (free verse). The socio-cultural elements of the SL poem are not retained in the TL version. The SL and the TL are having different language families. Hence their phonology, morphology, semantics and syntax is different from each other. Translating a poem means knowing its structure and then transferring it into another language. Translating `The Second coming` from

English into Marathi, the researcher obtains the variable copy of the TL rendering. Susan Bassett rightly observes. The great difference between a text and a meta text is that one is fixed in time and place, the other is `variable` There is only one `Divine Commedia but there are innumerable readings and in theory innumerable translations.`¹ The TL text is rightly called as above text means meta text. Meta text cannot be exact replica of the SL text. It is something refined or something more than the original text. The verse translator has to take liberty to deviate whenever he finds difficulties in finding equivalence. This deviation is either centripetal or centrifugal. The verse translator has to focus on transference of the meaning or sense from the SL to the TL. It is called shifts of expression. He tackles difficulties that mostly arise at structural, semantic and stylistic level. Readers expect a high degree of creativity from the verse translator. He strives for selecting suitable equivalence. Jakobson rightly points out that poetry is technically untranslatable. He writes, `` Only creative transposition is translating. This occurs in a substantial measure in the event of an SL concept in the TL. It is expected at certain level. It is accepted too. We have to focus on gain.``² L.S. Desponded agrees this and so he writes, ``...There is no point to point correspondence between particular languages. It is a significant remark in that it is suggestive of what Chomsky thinks, that all translation should be one to one. To put it in short, translation is possible, absolute translation is impossible. ``³

Translation of poetry is an extensive study of the two languages involved in this process. The success of translation depends upon the translator`s linguistic competence. The verse translator should know that there are process called untranslatability loss and gain. The taste of the original poem is the loss and the TL interpretation of the text is the gain. Semantic or metrical translation is not possible but recreation is possible. The TL thought is expressed in the SL version.

Copyright © 2020, Scholarly Research Journal for Humanity Science & English Language

Translator avoids method of the word for word translation. He tries to transfer the sense instead. Translation is like lending and borrowing of money. In this transaction there is an exchange of words, expressions and thoughts. It is like borrowing money from somebody. While repaying the amount we do not give the creditor the same notes or coins which he gave to us. Instead of that we use the coins and notes of the same value. Repayment is desirable. Insistence on asking for the same notes and coins is absurd.

Conclusions:

The researcher applies his knowledge of the SL and the TL culture, linguistic aspects, mythology and socio-historical elements. He has to tackle problems that arise at socio-linguistic level. He endeavors to preserve the cultural identity of the SL. Critics often say that poetry is lost in translation. However the translation of poem is possible. It is not exact replica of the SL text but it bears semblance as far as the content, theme and sense expressed in the TL is concerned.

References –

Bassnett Susan M. Guire, "Translation studies", London, M Guire P-101

Bassnett Susan M. Guire op cit. P-23

Deshpande L.S. "Towards Defining Translatology," 2010, Ameya Publishing House, Nanded P-104

Green David, "The Winged Word: An Anthology of poems for Degree Course" 1974, Macmillan Publishers, Delhi, P-12