

T. S.Chandra Mouli’s A Bend in the Corner: Understanding Poetry and Poet from Translator's Eye

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Abstract:

'A Bend in the Corner' is a collection of sixty-two poems composed by Telugu poet Enugu Narsimha Reddy and translated by eminent critic and translator T. Sai Chandra Mauli. The collection contains poems of diverse themes of childhood memories, social and economic changes, globalization, humanism, and philosophy of life. When translating a poetry from an Indian language into a foreign language such as English, the translator generally wishes to convert a foreign audience into a native one. Native flavour and culture must be retained in their entirety. Consequently, hybridity in appearance may occur, although content remains unaffected. Translator's note of the book is a significant document to know more about translation and the translator and above all the original poet.

Keywords: Poetry, translator, globalization, corner, Marathi, putti.

I. INTRODUCTION

'A Bend in the Corner' is a collection of sixty-two poems composed by Telugu poet Enugu Narsimha Reddy and translated by eminent critic and translator T. Sai Chandra Mauli. The collection contains poems of diverse themes of childhood memories, social and economic changes, globalization, humanism, and philosophy of life. The book also includes two well-written book reviews or pre-publication reviews by Dr. Chitranjan Mishra and Dr. Dora Sales, who admire poems and the translation for seeking the local color intellect. Dr. Chitranjan Mishra acknowledges that the translator admits it when he says, "Interaction between translator and the poet is imperative, as I realised personally. I tried to remain invisible in the text as much as possible."(17) Dr Mishra refers the quote of Robert Frost, "Poetry is what gets lost in translation, and sets the ideal notion and adds, "but the gain that the translation achieve is by repealing the soul of the original in

another body, it's like preserving the spirit and meaning of the original text in another language." Here, in the light of the fact, Dr. Mishra praises the efforts of Dr. Mouli when he says, "Dr. Mauli has tried to be faithful to the poetry of Enugu Narsimha Reddy. As a scholarly Indian English critic, T. S. Mouli has tried to remain away from "difficulties when it comes to translating images in a language... The translator generally avoids transferring such symbols into his texts, since they would convey different sentiments in the target language." He adds aright-"As over jealous translator may at times destroy the beauty of an image through explication." (Reddy 14) Mark the beautiful lines of the very first poem of the collection:

I am wandering
In the soil I walked along
I am collecting tunes
On the dais when song slipped
I am smoothening fleshes
On dreams that sailed over eye lids

I am stringing whispers that turned mute
Into a garland of words.
Standing here
Looking that side
Never seemed a defeat." (Reddy 23)

Mouli has tried to be true to the poetry of Enugu Narsimah by giving it the accurate rhyme, assonance, and stress to give it a perfect mood and versification of English poetry. His adding notes at the end of the page explaining the Marathi terms enhances the cultural vibes of the book. But he used some Marathi words like: Putti, Gunugu, Jamabandi, Mangalaharathi, Nooru VarhaalaChettu, Kudumu and Mysamma, as they are in the Marathi poems to maintain the local taste in the poems. Dr. Chitranjan Mishra says, " Throughout the volume, there runs an ecological consciousness immersed in nostalgia and a sense of acceptance of life when times are more difficult. The contrast between life styles of the past and contemporary times posits village as the major referent". (Reddy 12) If the translator is not a poet, he cannot get into the mood of poetry irrespective of the language. Mouli says, " I tried to adhere to the scheme of the poems in the original text as far as possible. I did not tamper with the structure of a poem. Fidelity to the original expression was attempted to the best possible extent." (Reddy 15) The serenity of breeze can be seen in the poem 'Breeze':

Just like clusters of flowers swing in spring
A cordless torch caresses.
On tranquil water waves sprout
Sudden drizzle too
Forgotten voice from invisible world
Lands gently like Ganges. (Reddy 47)

Another poem, 'Verse, a universe' visualizes the expression of the translator well. He says:

Though language is
Beyond one's grasp
Transmission of import
Is rendered by radiant world
Through Jargon!

Globally
Verse is a universe,
As it brushed against borderlines
I too joined it happily! (Reddy 46)

When translating a poetry from an Indian language into a foreign language such as English, the translator generally wishes to convert a foreign audience into a native one. Native flavour and culture must be retained in their entirety. Consequently, hybridity in appearance may occur, although content remains unaffected. Translator's note of the book is a significant document to know more about translation and the translator and above all the original poet. Mauli says:

After sociological, cultural turn in translation, ecological concerns assumed significance. It was intended mainly to lend voice to experiences of subdued, minority speech communities. Ecology of translation helps in harmonizing diverse strands where barriers between different disciplines are breached and transcended. Thus, translation is not limited to a single concept or discipline. (Reddy 16)

The translator here enjoys the myriad shades of Reddy's poetry. He finds ample pages of love and adoration for his parents, relatives and native soil which enhances his veneration for the poetry of the poet. His poem 'Father' is beautiful one in this respect:

Around life
Reminding entangled environment
Like a lightning reliant on cloud
Twirling round conscience like a creeper
Natural armour of love is father! (Reddy 45)

According to the translator, Reddy's love for the memories has become a source of joy for the coming generation. Even while talking about misdoings done to him, he never talks about in a grudging mood, rather, he speaks in a very

natural manner. Irony, sarcasm and similes and metaphors are discreetly employed in his works. His style and language never reach the point of harshness, so, Mouli does not find any fluffy stuff in his poetry. 'Oh Poet' gives divine character to the poet:

He scripts on paper
All the scars on his spirit
Explores essence
Unmindful of incident,
Pursues inherent instigators
Behind pictures on display,
Whether in rain or sunshine wants all to remain
Like a lotus leaf with equanimity. (Reddy 97)

The collection is not only a translated collection of poems, but it is a conversation among critics, poet, and translator. This section of conversation in the form of 'Poet's Heart', 'Note on Bend in the Corner', 'Preface' and 'Translator's Note' are like specific pages to know critics, poet, and translator and ultimately his poetry. Sujit Mukherjee says, "As with an original piece of writing, beyond a stage translation work also entails creativity and is therefore not amenable to the kind of analysis that can lead to emulation." (Mukherjee 23)

Works Cited:

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