अनुवाद में स्नातकोत्तर डिप्लोमा (पी.जी.डी.टी.)

अनुवाद परियोजना 2016

(जनवरी 2016 और जुलाई 2016 सत्रों में
प्रवेश लेने वाले विद्यार्थियों के लिए)

इग्नू
जन–जन का
विश्वविद्यालय

अनुवाद अध्ययन एवं प्रशिक्षण विद्यापीठ
इंदिरा गांधी राष्ट्रीय मुक्त विश्वविद्यालय
मैदानगढ़ी, नई दिल्ली–110 068

अनुवाद परियोजना – 2016

(पी.जी.डी.टी.-05)

(जनवरी 2016 और जुलाई 2016 सत्रों में प्रवेश लेने वाले विद्यार्थियों के लिए)

कार्यक्रम कोड : पी.जी.डी.टी.

पाठ्यक्रम कोड : पी.जी.डी.टी.–05

जैसा कि आपको बताया जा चुका है कि ''अनुवाद में स्नातकोत्तर डिप्लोमा'' (पी.जी.डी.टी.) कार्यक्रम को पूरा करने के लिए आपको छह–छह क्रेडिट के पाँच पाठ्यक्रम करने होंगे। इस स्नातकोत्तर डिप्लोमा कार्यक्रम का पाँचवाँ पाठ्यक्रम (पी.जी.डी.टी.–5) ''अनुवाद परियोजना'' है। इस परियोजना के अंतर्गत आपको **(क) संलग्न सामग्री का अनुवाद करना है; और (ख) 'अनुवादकीय टिप्पणी' लिखनी है।** ये दोनों कार्य करके आपको मूल्यांकन के लिए प्रस्तुत करना है। ध्यान रहे कि यह ''अनुवाद परियोजना'' एक स्वतंत्र पाठ्यक्रम है। इसमें उत्तीर्ण होना आवश्यक है।

(क) अनुवाद कार्य करने का तरीका

प्रस्तुत सामग्री को ध्यानपूर्वक पढ़ें। इससे आप समझ जाएँगे कि यह किस विषय से संबंधित है और इसमें प्रमुखतया क्या कहा गया है। इसके बाद आप इस सामग्री में से उन शब्दों और मुहावरों आदि को छाँटिए जिनका अर्थ अथवा जिनके हिंदी पर्याय आपको पता नहीं हैं। इन शब्दों को एक कागज़ पर नोट कर लीजिए। ध्यान दीजिए कि अनूद्य सामग्री का अनुवाद करते समय आपको कौन–कौन से कोश देखने की जरूरत है। **आप कोशों की सूची भी बना लें और जमा कराई जा रही परियोजना के अंत में उस सूची को भी दें।** विषय के अनुरूप समुचित कोशों में से उन शब्दों के पर्याय नोट कर लीजिए।

अब अनूद्य सामग्री को एक बार पुनः पढ़िए। गौर कीजिए कि अब की बार यह आपको ज्यादा अच्छी तरह समझ आती है कि नहीं। यदि कोई अंश समझ में न आ रहा हो तो उसे फिर से पढ़िए और पता लगाइए कि कठिनाई कहाँ है – शब्दों का अर्थ समझने में अथवा वाक्य–विन्यास को समझने में। यदि कोई वाक्य समझ न आ रहा हो तो उसे दूसरी बार, तीसरी बार पढ़िए।

इस सामग्री में प्रयुक्त संक्षिप्तियों (abbreviations) पर भी ध्यान दीजिए। उनके पूर्ण रूप क्या हैं, जानने की कोशिश कीजिए। अधिकांश संक्षिप्तियों के पूर्ण रूप आपको इस सामग्री में ही मिल जाएँगे। हाँ, केवल अनुमान के आधार पर संक्षिप्तियों की पूर्ण अभिव्यक्तियाँ न लिखें।

आप जानते ही हैं कि अनुवाद करते समय अनुवादक विभिन्न युक्तियों को अपनाते हैं। इन्हें अपनाते समय **जिन शब्दों आदि का अनुवाद करने में आपको कठिनाई अनुभव हुई हो, उन्हें आपने अपने अनुवाद में (i) यथावत ग्रहण (adaptation/borrowing) किया हो, (ii) उनका अनुकूलन (adaptation) किया हो, (iii) उनका प्रतिस्थापन (substitution) किया हो; या फिर (iv) 'परित्याग' (deletion) जैसे विकल्प को अपनाया हो तो अलग से नोट कर लें। इसी प्रकार, यदि आपने कोशों आदि में अनुपलब्ध किन्हीं शब्दों के लिए (v) 'शाब्दिक अनुवाद' (word for word translation) या (vi) 'भावानुवाद' (paraphrase) का सहारा लिया है तो उन्हें भी अलग से नोट कर लें। इसके अलावा, आवश्यकता के अनुसार अनुवादक कभी–कभी अनूदित पाठ में (vii) 'अनुवादकीय टिप्पणी का समावेश' (Inclusion of Translator's note or complementation) भी करते हैं। यदि आपने भी ऐसा ही किया हो तो उन्हें भी अलग नोट कर लें।**

इस तरह अनूद्य सामग्री का अर्थ भली–भाँति समझ लेने के पश्चात उसका अनुवाद आरंभ कीजिए। अनुवाद करते समय भी शब्दकोश का भरपूर उपयोग कीजिए। जिन शब्दों के अर्थ आपको पता हैं उनके लिए भी शब्दकोश

देखिए ताकि विषय और संदर्भ के अनुकूल पर्यायों का चयन कर सकें। **जिन शब्दों के पर्याय आपको नहीं मिले हैं और मूल के अर्थ को ध्यान में रखते हुए आपने यदि नए शब्द गढ़े (coin) हैं तो उन्हें अलग से लिख लें और 'अनुवादकीय टिप्पणी' में उनका जिक्र करें।**

वाक्य–विन्यास लक्ष्य भाषा की प्रकृति के अनुसार कीजिए। यानी आपका बनाया वाक्य ऐसा लगे कि आप अनुवाद नहीं कर रहे बल्कि उस भाषा में मूल रूप में लिख रहे हैं। ऐसा तभी होगा जब आपकी वाक्य–रचना स्रोत भाषा में कही गई बात का अनुकरण न होकर लक्ष्य भाषा की कथन–शैली के अनुरूप और सहज होगी। परंतु इतनी सावधानी बरतें कि आप मूल से भटक न जाएँ क्योंकि अति–स्वच्छंदता से ऐसा होने की आशंका रहती है। इस प्रक्रिया में शुरू में आपको अपेक्षाकृत अधिक श्रम करना पड़ सकता है, परंतु इससे आपको स्तरीय अनुवाद करने में मदद अवश्य मिलेगी। **जिन वाक्यों की संरचना क्लिष्ट है उन्हें भी अलग से नोट कर लें और उनका अनुवाद करते समय आप जो प्रविधि अपनाएँगे, उनका भी 'अनुवादकीय टिप्पणी' में उल्लेख कीजिए।**

एक पैराग्राफ अथवा एक पृष्ठ का अनुवाद करने के बाद अपने अनुवाद को मूल सामग्री से मिलाइए और देखिए कि आपके अनुवाद का वही अर्थ निकल रहा है जो मूल कथन में कहा गया है। यदि अंतर दिखाई दे तो अपने अनुवाद में सुधार कीजिए। पूरी तरह आश्वस्त होने के बाद अनुवाद को आगे बढ़ाइए। अगले पैराग्राफ / पृष्ठ के अनुवाद के बाद फिर यही जाँच–प्रक्रिया दोहराइए और अनुवाद करते जाइए।

अनुवाद पूरा करने के पश्चात उसे एक बार फिर मूल सामग्री से मिलाइए और जाँच कीजिए कि आपका अनुवाद और मूल सामग्री समान अर्थ प्रकट करते हैं। यह भी जाँच कीजिए कि कहीं कोई पैराग्राफ, वाक्य अथवा वाक्यांश अनुवाद होने से छूट तो नहीं गया है। तत्पश्चात अनूदित सामग्री को हस्तलिखित रूप में साफ–साफ लिखिए अथवा टंकण की व्यवस्था कीजिए। यह अनुवाद पूरा करने का अंतिम चरण है।

(ख) अनुवादकीय टिप्पणी लिखना

आपको परियोजना के अनुवाद के साथ–साथ 1200–1500 शब्दों की एक 'अनुवादकीय टिप्पणी' भी लिखकर जमा करानी होगी। इस अनुवादकीय टिप्पणी में आपको अनुवाद कार्य करने के दौरान हुए व्यावहारिक अनुभव को शब्दबद्ध करना है। 'अनुवादकीय टिप्पणी' में आप निम्नलिखित पक्षों पर अपने शब्दों में प्रकाश डालेंगे :

i)   अनुवाद कार्य में प्रयुक्त पद्धति (जिसके अंतर्गत शब्दानुवाद, भावानुवाद, पूर्ण अनुवाद, आंशिक अनुवाद, लिप्यंतरण, रूपांतरण, छायानुवाद, और अनुवाद में कुछ जोड़ना–छोड़ना आदि पक्षों पर आपके अपने व्यावहारिक अनुभव का उल्लेख शामिल होगा);

ii)   अनुवाद कार्य में प्रयुक्त उपकरणों (अर्थात आपने जिन कोशों आदि का उपयोग किया हो, उन) का उल्लेख करेंगे;

iii) पाठ में सांस्कृतिक और तकनीकी कठिनाइयाँ; और

iv)   भाषिक और पाठपरक चुनौतियाँ आदि।

परियोजना कार्य का अनुवाद करने के दौरान आपने जिन बिंदुओं के आलोक में अलग से सामग्री नोट की है, उन्हें आप अपने मत–प्रस्तुति में इस अनुवादकीय टिप्पणी में उदाहरणों के रूप में भी उद्धृत करें। इससे आपकी अनुवादकीय टिप्पणी सटीक एवं प्रभावी सिद्ध होगी।

कृपया ध्यान दें : अनुवाद परियोजना के साथ आपको अपने शब्दों में अनुवादकीय टिप्पणी भी लिखकर एक–साथ भेजनी होगी। यदि आप परियोजना कार्य के साथ ही यह अनुवादकीय टिप्पणी भी जमा नहीं कराएँगे तो मूल्यांकन के लिए आपकी परियोजना स्वीकार नहीं की जाएगी।

अनुवाद परियोजना की प्रस्तुति

- अनुवाद परियोजना एवं अनुवादकीय टिप्पणी फुलस्केप आकार के कागज पर पर्याप्त हाशिया छोड़ते हुए एक तरफ हाथ से लिख कर प्रस्तुत करें।

- अगर हस्तलिखित अनूदित परियोजना एवं अनुवादकीय टिप्पणी प्रस्तुत करना संभव न हो, तो आप उसे टंकित कराकर और बाइडिंग कराकर प्रस्तुत करें। **कृपया ध्यान दें कि टंकित प्रति की फोटोकॉपी स्वीकार नहीं की जाएगी।**

- अनुवाद परियोजना जमा कराने से पहले यह अवश्य जाँच लें कि टंकित प्रति में वर्तनी/टंकण संबंधी अशुद्धियाँ न हों। अशुद्धियों के कारण आपके अनुवाद कार्य का समुचित मूल्यांकन होने में कठिनाई होगी।

- अनूदित परियोजना के आरंभिक पृष्ठ पर आपके इस कार्यक्रम का शीर्षक, पाठ्यक्रम कोड और शीर्षक, नामांकन संख्या, नाम, पता, अध्ययन केंद्र का कोड लिखा होना चाहिए और अंत में आपके हस्ताक्षर एवं प्रस्तुति की तिथि का उल्लेख होना चाहिए। इस तरह, आपकी ''अनुवाद परियोजना'' का आरंभिक पृष्ठ इस प्रकार होगा :

कार्यक्रम का शीर्षक	:	अनुवाद में स्नातकोत्तर डिप्लोमा (पी.जी.डी.टी.)
पाठ्यक्रम कोड	:	पी.जी.डी.टी.–05
पाठ्यक्रम का शीर्षक	:	अनुवाद परियोजना
सत्रीय कार्य कोड	:	....
अध्ययन केंद्र का नाम	:	....
नामांकन संख्या	:	....
नाम	:	....
पता	:	....
	:	....
हस्ताक्षर	:	....
तिथि	:	....

- **अनुवाद परियोजना के साथ एक प्रमाण–पत्र अवश्य लगाएँ** जिसमें आपके अपने हस्ताक्षर सहित यह प्रमाणित किया गया हो कि आपने यह अनुवाद–कार्य स्वयं किया है और इसके लिए किसी व्यक्ति की सहायता नहीं ली गई है।

- **अगर यह पाया जाता है कि आपने परियोजना कार्य स्वयं नहीं किया है या किसी अन्य विद्यार्थी के परियोजना कार्य की नकल की है तो विश्वविद्यालय के नियम के अनुसार आपके विरुद्ध आवश्यक कार्रवाई की जाएगी।**

- **कृपया ध्यान दें कि यह अनुवाद परियोजना कार्य अध्ययन केंद्र के किसी शैक्षिक परामर्शदाता के मार्गदर्शन में नहीं किया होना चाहिए। यह कार्य आपको स्वयं ही करना होगा।** मूल्यांकन के लिए अंतिम रूप से तैयार की गई अनुवाद परियोजना (अनुवादकीय टिप्पणी सहित) को सीधे ही विश्वविद्यालय में निम्नलिखित पते पर व्यक्तिगत रूप से अथवा पंजीकृत डाक द्वारा भेजें :

कुलसचिव
विद्यार्थी मूल्यांकन प्रभाग (SED)
इंदिरा गांधी राष्ट्रीय मुक्त विश्वविद्यालय
मैदान गढ़ी, नई दिल्ली—110068

<u>अनुवाद परियोजना प्रस्तुत करने की अंतिम तिथि</u>

* जनवरी 2016 में प्रवेश लेने वाले विद्यार्थियों के लिए :   **30 नवंबर, 2016**

* जुलाई 2016 में प्रवेश लेने वाले विद्यार्थियों के लिए :   **31 मई, 2017**

अंतिम तिथि के बाद प्राप्त अनुवाद परियोजना का मूल्यांकन विलंब से होगा और आप इस अध्ययन कार्यक्रम को देर से पूरा कर सकेंगे।

यदि आप अपने पंजीकरण वर्ष के दौरान 'अनुवाद परियोजना' कार्य नहीं कर पाए हैं तो आपको यह ध्यान में रखना होगा कि जिस शैक्षिक वर्ष में आप उसे जमा करवा रहे हैं, अनुवाद उसी वर्ष की मूल परियोजना से किया जाना चाहिए।

कृपया ध्यान दें :   प्रस्तुत की गई अनुवाद परियोजना की एक प्रति (फोटोकॉपी) अपने पास अवश्य रख लें।

शुभकामनाओं सहित।

Chapter - I
STAGES OF TRANSLATION

Translation is increasingly attracting attention these days for different reasons, and prejudices pertaining to it are falling off gradually. However, concepts and categories continue to be followed without much reconsideration. I propose to deal with a couple of them before proceeding to discuss practice of translation on the basis of my limited experience in the domain.

Convenience has often prevailed over concepts in the history of ideas. Consequently, concepts like *'anuvad' have* suffered, as expediency and lethargy inveigled upon scholars and academicians to accept superiority of colonial terms and reduce the native terms to limited sense of the alien term. Ironical though it might seem but the fact is that *'anuvad'* is wrong translation of the word 'translation'. The term *'anuvad'* existed before the term 'translation' and even before its Latin ancestral term *translatus (transfer).* Moreover, even the word 'translation' is a wrong translation of the term *'anuvad'*. 'Anuvad' was a mode of knowledge transmission and pedagogical strategy in ancient Indian oral tradition in which *'guru'* (teacher), the transmitter of knowledge, would speak or cite something *('vad'* or discourse) that would be repeated or recited by *'shishya'* (disciple). The subsequent *(anu)* discourse oral *(vad)* would be called *'anuvad'*. That is why the tradition stated, *"Gyatasya kathanam anuvad".* ('Anuvad' is a stating something known.) It was an inclusive and comprehensive term without any hierarchical order between what is received/ known/interpreted and thereafter re-stated *(anuvad).* Moreover, it was not fettered to linguistic transference, for it would include recitation, re-statement, commentaries and interpretation like *'vyakhyay', 'bhashya', 'vivechan', 'tika', 'anvaya' and 'vartika*s' and so on. Translation, on the other hand, in the western sense of the term is a limited term, as it is founded on 'carrying over' or 'transference' from one linguistic system into other. That is why the term translation, because of its limited reach, is not an appropriate term in Indian literary and cultural context.

The word *'rupantar'* is more suitable to approximate translational practices in Indian context than any other. Roman Jacobson spoke of three kinds of translation: intra-lingual, inter-lingual and inter-semiotic translation. The word *'rupantar'* (formal transference) includes all of these - linguistic, thematic (Ramakatha from the *Ramayana* or elsewhere or narratives from the *Mahabharata* into the same or different language without adhering strictly to language or bothering about thematic preoccupations), formal (a novel or short story into a film) and modal (a poem into a painting or a sculptor into a piece of literature or any other mode of expression) and semiotic and conceptual transference and appropriation including domestication. Thus, India has been a ground of all forms of translation.

The terms like 'Source Text' (ST) and 'Target Text' (TT) also need to be reconsidered. There is nothing like ST or TT. Many texts go into the making of the so-called ST, and many texts are constructed with layers of newer meanings after the TT. Hierarchical notions such as these have dented, and they still do so, confidence of translators, hence a translator rather than worrying so much about the superiority of the ST or inferiority of TT, should focus on the practice of translation like a soldier on the border who is concerned with his duty and least inflicted by notions of superiority or inferiority of his supporters or adversaries. I would go to the extent of saying that translators should worry less about theoretical aspects whose knowledge may at times prove to be detrimental to translatorial enterprise.

In fact, theory is a consequence of practice of translation. The history of translation informs us that history of translation is history of practice of translation by various translators in different periods. Also, various theories of translation have been consequence of practice of translation, as they were inferred from the practice. John Wycliffe, Eitenne Dolet, John Dryden, Scott Fitzgerald, Eugene

Nida and Jean Lefevre, to name a few, were translators first and theorists later on. As in other disciplines and knowledge domains, so in translation studies, practice precedes theory. Translation theory follows the practitioners of translation, like a calf follows his/her mother. All translators who wish to contribute to the field of translation and all those who wish to be good translators need to register that it is good to know about theory and history of translation, as they might enrich the translator with insights but they do not help beyond a point. Only practice helps in evolution of a translator as a professional and a human being as well. Translators are not born but they evolve through incessant insistence on the practice of process of translation.

Translation is a community activity, basically. All those who wish to last as resilient translators have to carve a tangible and intangible co-habitat around him/her. It would include dictionaries, thesaurus, glossaries, encyclopaedias, (off and on-line). Moreover, a translator needs to carefully cultivate a community of scholars to support him/her in moments of multiple choices and choicelessness. It should include at least one person who knows the language of the received text better than the translators. Similarly s/he should have at least one scholar who knows receptors' language better than the translator him/ herself.

Stages of translation

Translation involves the following three stages:

(i) **Pre-Translation:** Translation is an act of power. Power lies in one's ability to make choices. A translator has to make a lot of choices in the form of questions that s/he can ask and choose the options accordingly. What is to be translated? Why is it to be translated? For whom is it to be translated? When and where to be translated? 'What' pertains to the choice or selection of the text to be translated. Translator has to exercise his/her choice carefully, as the translator by choosing a text excludes so many which indirectly question his/her choice. The choice may be conditioned by cultural demands, translator's personal predilections and competencies among others. At times the choice may be influenced by certain circumstances and compulsions — professional, financial or ideological also. These have nothing to do with a translator's commitment to the quality of translation but their consciousness makes a translator responsible to the text that s/he has chosen for translation and the community of receivers of translation 'for whom' it has been translated.

(ii) **Translation:** After translator has answered questions for her/himself, s/he has to encounter the principle question at this stage: How to translate?

Translation is an act of interpretation. No interpretation is possible without reading and understanding that are pre-conditions of translation. One should not begin to translate if one has not understood the text. This may involve many readings.

The received text after being understood is to be poured through the filter of receptor's language. Whatever goes down the filter is translatable and whatever remains above and on the filter is untranslatable, for some time only, not forever. Untranslatability is a myth, for there is nothing that is untranslatable. Untranslatability is a problem of translators, and not of translation. Whatever is 'untranslatable' is to be negotiated through strategies or tactics. Before discussion of strategies of translation it is to be borne in mind that strategies are used for non-variables and tactics for variables, so strategies are best used for such texts as make referential use of language, and tactics are to be use for texts as make emotive use of language like literary texts.

Before thinking of strategies, it is necessary to collect what resists translation, and categorise them in terms of difficulties. Thereafter, one may choose strategy/ies accordingly.

The strategies may include 'substitution' (e.g., *roti* in place of 'bread'), 'deletion' (if the deletion

of a term or word does not impact the sense of the received text), 'retention' (of a term· or concept like 'dharma' whose corresponding semantic equivalence is not available in the receptor language) and use of glossaries and notes for explaining the retained terms or use them for filling the space by deletion or compression.

Translation is an odyssey of negotiating two systems - languages, arts forms or modes of expression. This odyssey is filled with frustrations that get transformed into pleasure when the causes of frustrations are removed. The problem arises when a translator is caught in two opposite situations – choicelessness or multiple choices. The latter are as difficult to tackle as the first. The translator finds him/herself at a loss as s/he struggles to choose one from a range of options. In situations such as these a community of translators that a translator needs to support him/her helps. This community, as discussed earlier, provides emotional and intellectual support to help to translator.

Here the translator should bear in the mind that every language has its syntax and *'mizaz'* (temper and character). English can bear the burden of compounds. English prose, as is evident from the Authorised Version of the Bible and English writings of Francis Bacon who is called the father of English essays, was marked by short and pithy sentences. English prose not just poetry, as states TS Eliot in his essay "The Metaphysical Poets" became latinized and pedantic with John Milton, and long windy sentences replaced Baconean prose style. So someone thinking of translating from English to Hindi should understand that the mere knowledge of two languages is not enough as is to be on familiar terms with the essential difference between the nature of languages to be handled by him/her, and then translate on the basis of the demand of the communicability of sense/message and of the burden that a sentence in the given language can carry.

(iii) **Post- translation:** This stage includes considering the translation draft in terms of questions asked by the translator in the first stage. Translator as the first recipient of the text should see if the questions asked by him/her have been addressed at least to his/her satisfaction. Since some spatial and temporal distance helps in assessing these responses the best way is sleep over the draft. Psychological distance of a few days from the first draft is needed for a translator to finalise and prepare the final draft. At this stage the translator should read the translated text as an independent text without being concerned with the preceding received text, and should ensure that it reads well. Nothing can be better than finding out someone who may be a representative of the receiving community of the translation and request him/her to go through the translation. The feedback received from him/her should be used for finalising the text in the course of second or final reading.

The second reading should involve what may be called 'co-textual reading'. It should involve holding the new text in right hand and the preceding text in the left hand. The new text should be read along with the preceding text to see to it for the last time that the inputs received from the representative reader of the text, as mentioned in the preceding paragraph, are judiciously considered and incorporated, and nothing significant in terms of the content or sense is left out. In case something has been missed out or unnecessarily deleted or added may taken care of accordingly. Some of the stages here may be merged, if the time at the disposal of the translator does not permit the luxury of so many readings. Notwithstanding all constrains, the translator needs to ask a question to himself/herself if his/her translation, apart from being a responsible translation is 'good' translation. The issue, then, is: What is good translation?

Good translation

Often the question is asked in the translation studies is: What is good translation? There may be different views on this aspect. Some people might say that there is nothing like good translation; for translation is either good or it is not translation at all. The fact, however, is that translation is good or bad in comparison either to some existing translation or to notion of translation in the mind of the critic of translation.

Even at the risk of courting the displeasure of purists, I must state that bad translation is better than no translation. Those who term certain translation as bad translation should either translate the text themselves to replace the bad translation or contribute to the creation of culture of criticism of translation that would not allow a bad translation to get established as good translation. However, if allowed, I would propose that good translation is marked by two principal attributes: fidelity to the sense of the preceding text and fluency in receptor's text. Translation should be faithful to the sense of the text that has been translated, and s/he should not mind taking risks or being flexible in order to retain the sense. Also, translator should see to it that the translation reads well, for the translator's reading community has access only to the translation and not to its preceding text in a language alien to it.

Before signing off let me share two issues with young souls who wish to be translators that often are glossed over in discussion pertaining to translation. While addressing young writers Ben Jonson advised them in his *Timber* or *Discoveries* which was published posthumously four years after his death in 1641, 'Read the best authors; follow the best speakers, and form your own style.' Ben Jonson's words may be rephrased thus for translators: 'Read the best translations; follow the best translators, and form your own style'. Reading the best translations will help the translators in knowing what makes a good translation as an independent product. By following the best translators one can learn from one's contemporaries, and the way they practice their art and craft. But in the process of doing so, one should avoid being run over by one's worthy predecessors and begin to imitate them slavishly. Rather the translator should form one's own style. Naturally so because every individual handles language differently. So the apprehension that a translator should mortgage his/her individuality to the preceding text and to the receiving community is an unreasonable and unjustifiable demand. However, the scope for individuality of style gets much restricted in case of such texts as use language referentially e.g., in case of administrative and legal translation, science and social science texts and even in case of translation of critical texts.

Last but not the least let me sum up with a noxo so related narrative pertaining to Narada. He was asked by Lord Vishnu to go around the world with a lamp in his hand and report about his observations of the world after seeing it. The condition was that in the process of doing so, the lamp should not be extinguished and not even a single drop of oil should spill out. Narada went round the world and focussed all the while on the lamp. The tradition states that Narada completed the task successfully so he went to Vishnu to report to him about his journey around the world and thereby earn the Lord's appreciation as his most ardent devotee. Vishnu received Narada with divine courtesy. But he asked him to tell him the world that he had seen in the process of circumambulating the world. Narada replied that in the course of his journey he focussed on the lamp, its wick and oil, so he did not see the world. The narrative of Narada contains a message for translators as well. Translators have to focus on the lamp and see to it that the wick or the lamp of the 'sense' of the received text does not get extinguished, and the oil of the lamp in terms of the new text should also not spill over in the process. In maintaining the delicate balance between the two the translator has to avoid the predicament of Narada. S/he, unlike Narada, should enjoy the process of translation in which the journey is more significant than the destination. This enjoyment gets further increased with the realisation of the fact that the arduous task undertaken was not entirely for self-aggrandisement but for becoming a bridge between two communities, societies, and cultures and thereby contributing a bit for them.

Chapter - II

RESEARCH, DESIGN, DEVELOPMENT AND DEMONSTRATION (RDD&D) IN NEW AND RENEWABLE ENERGY

POLICY AND GUIDELINES

1. Research & Development activities of the Ministry aim at resource assessment, technology development, demonstration and commercialization. The Ministry supports Research, Design, Development and Demonstration (RDD&D) to develop new and renewable energy technologies, processes, materials, components, sub-systems, products & services, standards and resource assessment so as to indigenously manufacture renewable energy devices and systems. The underlying purpose of RDD&D efforts is to make industry competitive and renewable energy generation supply self-sustainable/ profitable and thereby contribute to increase share in total energy mix in the country.

2. A comprehensive policy framework is in place to support RDD&D in new and renewable energy sector, including associating and supporting RDD&D earned out by industry for market development. The said policy includes complete RDD&D perspective in solar energy envisioned in Jawaharlal Nehru National Solar Mission (JNNSM), which envisages India as a global leader in solar energy, by creating the policy conditions for its diffusion across the country as quickly as possible. The guidelines have special focus on the following:

   i)   Well defined mechanism for appraisal and for faster approvals of RDD&D projects.

   ii)   Providing core-support to R&D institutions to strengthen their expertise in the specific area for technology development and deployment in the country.

   iii) The technology validation and Demonstration projects in association with industry to facilitate commercialization in the country. There is a provision for supporting technologies sourced from other countries for assessing their suitability and adaptability under Indian conditions.

   iv)   Well defined mechanism for monitoring of implementation of the RDD&D projects.

3. The RDD&D policy framework of the Ministry provides guidelines for project identification, formulation, evaluation by experts, monitoring, appraisal, approval and financial support. It contains two types of Committees, namely RDD&D Sectorial Project Appraisal Committee (RDSPAC) and RDD&D Project Appraisal Committee (RDPAC). These committees have been set up to appraise the RDD&D projects and recommend them for funding by the Ministry and for providing overall guidance to the RDD&D efforts in new and renewable energy sector.

RDD&D PROJECTS

4. On-going R&D projects were monitored as per their sanctioned objectives. Efforts were continued giving impetus to development and demonstration of advanced solar technologies particularly advanced solar concentrating technologies for power generation in the country in pursuance to the JNNSM. Subsequent to review of RDD&D scheme by a committee under the chairmanship of Secretary, MNRE four projects on solar, four projects on hydrogen, four projects on biofuel one each on biogas and waste to energy were sanctioned during the reported period.

SOLAR THERMAL AND SPV

5. Research and Development on solar energy recharges was pursued as per provisions made in the Jawaharlal Nehru National Solar Mission (JNNSM). The Mission has endeavoured to accelerate on-going R&D efforts on different aspects of Solar photovoltaic and Solar thermal

technologies, including multi-disciplinary research, with the objective of improving the efficiency, systems performance and reducing the cost. Interaction were continued with Centres of Excellence created at IIT Mumbai and IIT Jodhpur to strengthen the capacities of R&D Institutes for taking up advanced R&D and also training for design, development, installation and maintenance of solar energy system/plants. A megawatt scale National Solar Thermal Power Test and Simulation facility set up at Ministry's National Institute of Solar Energy (NISE), Gwalpahri, Haryana by IIT Bombay and a consortium of industries under a project of MNRE was tested for its performance. The test facility is aimed at helping designing solar thermal power projects based on technology parameters and climatic conditions of the locations. Simulation software has also been released by IIT. A project for development of Central Receiver Technology for solar thermal power generation of 1 MW sanctioned to a Group led by on Indian industry and comprising scientists from USA, Spain and Switzerland is underway commissioning. Another project on development and demonstration of 1 MW capacity solar thermal power R&D project with 16 hour thermal storage at Mount Abu, with co-funding from German Ministry and Indian industry is being implemented. The project is first of its kind to provide thermal storage of 16 hours and will be based on fully indigenously developed solar dish technology.

6. In order to strengthen the solar resource assessment and to meet the requirement of availability of Solar Radiation data, 51 solar radiation monitoring stations have been set up at sites of high potential in the country. This exercise has been coordinated by C-WET, Chennai, an autonomous institution of the Ministry. A central server facility for data collection from all these stations has been set up at C-WET. The data so collected will be useful in developing a solar atlas for the country. In addition, all the solar power projects selected under the Mission have also set up radiation monitoring equipment at their project sites. Another 60 stations are proposed to be installed during the reported year out of which 26 stations have been installed till date. C-WET is also in the process of procuring satellite data which will be useful for development of solar Atlas and firming of solar potential of the country.

BIO-ENERGY : Biomass gasification

7. The on-going project entitled "Advanced Biomass Research Centre (ABRC)" sanctioned to CGPL, IISc., Bengaluru for strengthening the expertise of a research group continued towards research for promotion of biomass energy in the country with special focus on improvement in engine efficiency, development of standards and test protocols for gasifiers and development of technology packages for replacing fossil fuels by biomass gasifiers.

8. The progress of the project was reviewed by the Monitoring Committee under the chairmanship of Secretary, MNRE. The project has resulted into development of Draft Standards on gasifiers, engine research for improved efficiency and technology package for replacing fossil fuels by biomass gasifiers in industry. The draft standards on gasifiers are under finalization for submitting to BIS for further action.

Biogas

9. Research Design and Development activities in biogas were continued with a view to have more focus on technology development including biogas enrichment and utilizing all biomass including food waste for large scale use of biogas for a variety of applications in the country. The focus has been on improving efficiency, cost effectiveness and durability. Out of seven R&D ongoing projects, three projects were completed during the year. One of the projects entitled "Biogas Slurry Dehydration and Bio-mannure Management implemented by IIT Delhi focused and technological interventions of enrichment of Biogas Fertilizer Plant (BGFP) during dehydration and packaging operations. Studies on characterization of biogas slurry

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from food waste biogas plants were carried out. In another project, a study was conducted on performance and mass emissions of an automatic passenger vehicle fuelled with the enriched biogas, A CNG driven car was tested for its performance and mass emissions on upgraded biogas. The vehicle was tested initially with biogas (93 % methane) for 6000 kms for mass emissions and power and torque and the results were compared with that of CNG fuel. Dimensions of cylinder bore etc. of the vehicle's engine were measured and recorded for pro field trial conditions to measure the wear and tear and deposit rating. After the test the vehicle was run with biogas for up to 20,000 kms in different driving conditions. Periodic pollution checking of the vehicle was done after every 1500 kms. The daily data for mileage build up and fuel consumption was recorded to study the fuel economy of the biogas fuelled vehicle. A second set of test for mass emissions and engine measurement were done at International Centre for Automatic Testing, Manesar, Gurgaon (Haryana). It was observed that the performance of the vehicle on upgraded biogas was similar to CNG and emissions were within the norms. The project findings provided reasonable basis for using the upgraded biogas as transport fuel.

10. In one of the ongoing projects entitled "Integrated process development for biogas production from wastewater grown algal biomass and testing of algae mediated biogas conditioning" being implemented at IIT, Delhi, studies on biogas production from wastewater are being pursued. An integrated process of biomass production using wastewater as nutrient medium and simultaneous bio-energy production could result in enhanced sustainability and significant cost savings. In this project, extensive screening of various algae in different wastewaters was done and the best possible algae wastewater combinations were identified. Some of the algae performed well in low strength wastewater like RSW and showed good growth in high strength wastewaters. Apart from the various wastewaters, biogas slurry was also tested as possible growth medium or as nutrient supplement. After extensive work on algal cultivation in wastewaters/BGS, anaerobic digestion studies were also conducted for predicting the biogas production potential of various algal biomass. Finally, some preliminary work was also done in the direction of CO_2 sequestration and biogas conditioning using algal cultures.

11. In another ongoing project, the R&D is focused on design and development of mobile unit for biogas purification to obtain vehicular quality fuel. This will strengthen different commercial packages development for production of Bio-CNG from biogas available in large quantity in the country. Biogas enrichment technology based on water scrubbing system has been developed by IIT Delhi. A mobile unit for Bio-gas enrichment is to be designed and developed and also designed to power various components of enrichment plant i.e., compressor and control systems. The mobile unit for biogas purification system will be installed on a Trailer. Biogas enrichment system thus developed will be studied for its process control, gas output quality, economic feasibility in the field and overall techno-commercial viability. The mobile unit of biogas enrichment will be useful for cluster of villages, Gaushalas, dairies etc.

Brainstorming Workshop

12. Recognizing the potential of biogas, the Ministry organized a ''Brainstorming Workshop on R&D in Biogas Technology'' to review the developments in biogas technology and identify areas for R&D for technology development for expanding the biogas programme. The workshop was attended by experts in biogas technology from R&D/academic institutions, industries, NGOs, Consultants etc. The workshop was addressed by Dr. S.B. Agnihotri, the then Secretary of the Ministry. The developments in biogas technology were discussed in detail for identifying areas for R&D for technology development. It was decided that R&D should be pursued for development of low cost efficient and durable biogas plants which can also convert different varieties of biomass into biogas and manure efficiently in cost effective manner.

Biofuels

13. The role of the Ministry in biofuel is formulating National Policy on Bio-fuels, besides supporting research, development and demonstration, strengthening the existing institutional mechanism and overall coordination of development of biofuels.

14. Four Research & Development projects supported by the Ministry completed during the year are: (i) Demonstration of Modular Pyrolysis Unit to produce Bio Oil from Agro-industrial Biomass Wastes and Methodology for Analysis, Use and Upgradation of Bio Oil at The Energy & Resources Institute (TERI), New Delhi; (ii) Pyrolysis of waste agro biomass by the thermocatalytic process using microwave in pebble/fluidized bed reactor at Vellore Institute of Technology (VIT) University, Vellore, (iii) Integrated Technology Development for Biosdiesel Production using Heterogenous Catalyst at Sardar Swaran Singh National Institute of Renewable Energy (SSS-NIRE), Kapurthala, Punjab; and (iv) Large scale micropropagation of elite genotypes of J. curcas at Central Salt & Marine Chemicals Research Institute (CSMCRI), Bhavnagar, Gajarat.

15. During the year, Ministry has sanctioned four new R&D projets in the area of second generation biofuels viz. (i) Stabilization and upgradation of biomass derived bio-oils over tailored multifunctional catalysts in a dual stage catalytic process to produce liquid hydrocarbon fuels and its application studies at The Energy & Resources Institute, New Delhi; (ii) Improved production of Biogas and Bio-CNG from Ligno-cellulosic Biomass at DBT-ICT Centre for Energy Biosciences, Institute of Chemical Technology, Mumbai; (iii) Production of upgraded bio-oil on a scale-up pyrolysis unit (10 kg/hr) from agriculture residue and waste plastic for application of the blending with conventional fuel at S.N. Patel Institute of Technology and Research Centre, Umrakh-Bardoli, Gujarat; and (iv) Direct conversion of sugarcane bagasse to auto fuels by catalytic hydrous pyrolysis in the presence of carbon monoxide at University of Petroleum and Energy Studies, Dehradun.

NEW TECHNOLOGIES

16. New and emerging technologies such as Hydrogen Energy, Fuel Cells, Electric and Hybrid Electric Vehicles, Geothermal Energy and Tidal Energy are receiving significant attention for diversifying Indian energy mix. Keeping this in view, the Ministry is implementing broad based Research, Development and Demonstration (RD&D) programmes for development, demonstration and promotion of these technologies through research and academic institutions, national laboratories, industries, state agencies and non-governmental organizations.

Hydrogen Energy

17. The Ministry has been supporting a broad based RD&D programme on different aspects of hydrogen energy technologies covering areas related to hydrogen production, storage and utilization for stationary, motive and portable power generation applications using internal combustion engine and fuel cell technologies. A total of 32 RD&D projects on hydrogen production, storage, applications in IC engines and fuel cells were in progress.

Hydrogen Production

18. The focus of the Ministry's activities on hydrogen production is generally on development of methods based on renewable energy resources. In this context, RD&D efforts for hydrogen production by way of splitting of water through photo-electro-chemical and photo-catalytic methods using solar energy directly and also by using photovoltaic generated electricity are underway. In addition efforts for hydrogen production from the biomass based feed stocks are being pursued in the country. RD&D projects for hydrogen production by reformation of biomass derived glycerol; decomposition of hydrogen sulphide and non-thermal plasma reformation of renewable and fossil fuel based liquid and gaseous hydrocarbons are also being implemented with support from the Ministry.

19. Two R&D projects on hydrogen production were concluded during the year. One of them was on production of hydrogen gas from biomass and wastes using fluidized bed gasifier that was implemented by the National Institute of Technology, Rourkela (Odisha) and other was relating to design and development of functional hybrid nano structures for photo-electro chemical water splitting, implemented by the Institute of Minerals and Materials Technology, Bhubaneswar.

20. Two new R&D projects on hydrogen production were sanctioned during the year. One of them is relating to hydrogen production using bio-inspired catalysts to be implemented by the Indian Association for the Cultivation of Science, Jadavpur, Kolkata and other is concerning development of hydrogen refueling facility for demonstration of fuel cell vehicles by R&D Centre of the Indian Oil Corporation Ltd. at Faridabad. Eleven R&D projects relating to hydrogen production were under different stages of implementation by the project implementing agencies.

Hydrogen Storage

21. Among three commonly used hydrogen storage methods - high pressure gaseous, liquid and in solid state materials, the last one is considered to be most safe. Therefore, hydrogen storage in solid state materials is one of the focus areas of research in the country. A new R&D project on development of efficient hydrogen supply system through liquid organic hydrides was sanctioned during the year. An R&D project on synthesis of magnesium based hydrogen storage alloys implemented by the Non- Ferrous Materials Technology Development Centre, Hyderabad was concluded during the year. The Ministry was supporting five R&D projects on hydrogen storage - three on development of metal, intermetallic and complex hydrides, one relating to development of carbon materials and one on liquid organic hydrides.

Applications of Hydrogen Energy

22. Prototypes of hydrogen fuelled three wheelers using hydrogen stored either in metal hydride or in pressurized form in composite cylinders have been developed in the country. Banaras Hindu University, Varanasi is presently working on further improvements in the prototype developed by them and IIT, Delhi, along with Mahindra & Mahindra (M&M) and Air Products is engaged in field trials of 15 hydrogen fuelled three wheelers in New Delhi under a new project sanctioned during the year. Work on development of multi-cylinder internal combustion engine for hydrogen as fuel for use in a mini bus is progressing with joint effort of IIT, Delhi and M&M. R&D efforts for blending of hydrogen with diesel for use in a utility vehicle and blending with straight vegetable oil for stationary engine are also continuing. Five hydrogen-diesel dual fuel vehicles were developed by M&M and are going to undergo field trial in New Delhi. Reduction in NOx in hydrogen fuelled engine is one of the important areas of research. One project on this aspect is in progress at IIT, Kanpur. A project on development and demonstration of hydrogen fuelled multi-cylinder spark ignition engine generator set for stationary power generation is also under progress at IIT, Delhi. A project on lean limit extension for spark ignified direct injection engine through on-board non thermal plasma conversion, implemented by the Annamalai University was completed during the year. Another project relating to design and development of hydrogen gas burner for industrial applications, implemented by the IIT Kanpur was also completed during the year. Eight R&D projects relating to applications of hydrogen in engines and for thermal applications were under implementation.

Demonstration Project

23. Work on development cum demonstration of use of hydrogen (up to 30%) in CNG as fuel in different types of vehicles (2 buses, 1 cargo vehicle, 1 car, 1 utility vehicle and 2 three wheelers) to achieve hands-on experience on different aspects of hydrogen like its production,

storage, transportation and utilization as an automotive fuel was completed during the year. The project was implemented through a consortium of Society of Indian Automobile Manufacturers, India Oil Corporation and five automobile manufacturers. Initial testing carried out under the project had indicated that blending of hydrogen with CNG may reduce emissions from the vehicles field trials on seven vehicles using 18% hydrogen (by volume) blended with CNG were completed during the year.

Fuel Cells

24. The focus of the Fuel Cell development activity of the Ministry is mainly to support RD&D activities on different types of fuel cells. The emphasis of research has been on further improvements in fuel cell related processes, materials, components, sub-systems and fuel cell systems. Three new R&D projects relating to development of bio-electrodes for biofuel cell; development of titania nanotube as alternate catalyst support for Direct Methanol Fuel Cell (DMFC), and development of platinum free hybrid electro-catalyst based on nano-structured metal particles and graphene for fuel cell application were sanctioned to IIT, Guwahati; Institute of Minerals & Materials Technology, Bhubaneswar, and IIT Madras, Chennai respectively. One project on development of alkaline fuel cell was completed during the year. In total, eight R&D projects relating biofuel cell were under implementation in the reported period.

Mission Mode Projects

25. Four Mission Mode Projects (multi institutions) in the areas of hydrogen production through biological route (IIT Kharagpur as the lead institute), hydrogen storage in hydrides (BHU, Varanasi as the lead institute) and carbon materials (IIT Madras, Chennai as the lead institute) and development and demonstration of hydrogen fuelled internal combustion engines for vehicles (IIT-D as the lead institute) are progressing. These projects were sanctioned for five years duration during 2009-10. Under these projects, design for bio-reactor each for hydrogen production for installation of the Indian Institute of Technology Kharagpur and the Indian Institute of Chemical Technology, Hyderabad have been developed. Two numbers of hydrogen fuelled IC engine based mini buses are getting developed for field trials.

Interaction with IPHE

26. India is one of the founding members of the International Partnership for Hydrogen and Fuel Cells in the Economy (IPHE). Representative from the Ministry attended the 19" Steering Committee Meeting of IPHE, held at London, UK.

Review Mechanism

27. With a view to monitor the progress of RD&D projects supported by the Ministry in the area of hydrogen energy and fuel cells, four Project Monitoring Committee (PMCs) were constituted during 2011-12. Meetings of all the four PMCs were held during the year to review the progress of all on-going RD&D projects and also to evaluate the achievements of the completed projects in the area of hydrogen production and fuel cells.

28. The Ministry constituted a Steering Committee on Hydrogen Energy and Fuel Cells in May, 2012 under the Chairmanship of Member (Science), Planning Commission to advise the Ministry and steer the overall activities of Hydrogen Energy and Fuel Cells in the country. Based on the recommendations of the Steering Committee, five Sub-Committees on different aspects of Hydrogen Energy and Fuel Cells were constituted during 2012-13. Meetings of all the five Sub-Committees were organized at least one time during the year.

Chapter - III
REMEMBERING MUNSHI PREMCHAND

The obtaining year happens to be the 125th birth anniversary year of Munshi Premchand (1880-1936), one of the precursors of modern Hindi novel. The occasion demands a note on his creative and critical pursuits, however brief it might be. To begin with, his was a unique case in the multilingual traditions of our country. He wrote in Urdu and Hindi simultaneously in the early part of his career. Though he began his career in the last decade of the 19th century, usually the publication of *Sevasadan* in 1918 is considered to be the beginning of not only his literary career but also of the Premchand Yug (The Premchand Era) that became a yardstick of measuring the Hindi novel as the Pre-Premchand, the Premchand and the Post-Premchand novel.

In the early part of his career he used to write his novels in Urdu and then translate them later in Hindi. With his early Urdu novels *Asrare Maabid urf Devasthan Rahasya, Kisna,* and *Roothi Rani* he strove to bring novel in direct contact with life. He wrote *Bazar-e-Husn, Gosha-e-Aafiyat* and *Chaugan-e-Hasti* and then translated them in Hindi as *Sevasadan, Premashram* and *Rangabhoomi respectively.* Ironically they were first published in Hindi. In between he translated two of his Urdu novels *Jalva-e-Isar* as *Vardan* in 1921 and *Hamkhurma va Hamsawab* as *Prema Arthat* Do *Sakhiyon Ka Vivah.* He improved the last one and redid it as *Pratigya* in 1929. Not happy with the state of the then Hindi novel (that we term as Pre-Premchand Hindi novel) in general but in particular in comparison to Urdu and Bangla novel, he saw translation as one of the means of enriching the Hindi novel. He was, however, highly critical of indiscreet translation from Bangla in especial in the last quarter of the 19th century and in the early part of the 20th century because it was not so difficult to learn Bangla and then read novels in it. Further, he wanted, as he said in his essay "Upanyasa", the treasure of Hindi to be enriched by its own jewels and also by its contact with the best from the world literature like Russian and French among others. Keeping it in mind, he called upon the young people to learn these languages and then translate their good literary works in Hindi.

Premchand parted his ways from his contemporaries like Devkinandan Khatri (1861-1913), Gopalram Gahamari (1866-1946), Lala Shrinivas Das (1851-1887), Balkrishna Bhatt (1844-1914), Lajjaram Sharma (1863-1931) and Kishorilal Goswami (1865-1930) who had employed novel as a medium either of entertainment or of an escape into a world created by a string of events dealing with magic, mysteries and fantasy. One can just imagine the attitude towards novel as the means of escape from the world of reality by noting the fact that Gopaldas Gahamari wrote about 200 detective novels. Among a few exceptions included Shraddharam Phullori's *Bhagyavati* (1877), a brief social novel and Lala Shrinivas Das' *Pariksha Guru* (1882) that deals with an Indian businessman who is led to a state of adversity by his bad habits and parasitic friends. In the process, the novelist charts out strategies for India's redemption in the speeches of Brij Kishor. Ironically the newly emerging middleclass, represented by the protagonist that could have played its role in this process is content either with being imitative of the British ways and manners or with being reduced to being consumers of the British/European goods. Therein lies the tragedy of the protagonist and also of India. All fail to change him and only his own experiences of suffering teach him a lesson. Apart from these two predecessors of Premchand one has to take note of a not so known novelist named Bhuvaneshwar Prasad who in his novels *Gharau Ghatna* (1893) and *Balwant Bhoomihar* (1896) had tried to establish novel as a vehicle of expression of social problems. Thakur Jag Mohan Singh's *Shyama Swapna* (1888), a romantic verse mixed novel, unconsciously scandalized the form of novel, as the novelist fictionalizes his thwarted love in a sequence of dreams in different parts of a night based on his love for a Brahmin girl whom he could not marry, as the social conventions prohibited the marriage between the two castes.

In the Pre-Premchand Period the fictional writings were concerned with tales of love and separation, as Premchand himself discussed in his essay "Upanyasa". Devkinandan Khatri with his

Chandrakanta and *Chandrakanta Santati* took it out of the labyrinths of love and separation and left it in the world of magic and detective incidents. Both the worlds remained divorced from the realities of life that before him Bhartendu had successfully portrayed, though in his dramatic works. However, he had given indication of his orientation towards reality in the title of his incomplete novel concerned with experience – partly self-related and partly other related *(Kuchh Aap Beeti Kuchh Jag Beeti).*

Equipped with his knowledge of life and society and its fictional treatment that divided the writers in two camps as realist and idealist writers, Premchand did not subscribe to any blindly. He accepted realism only to the extent that would make us conscious of social contradictions and evils in a way that we try to get rid of them; and thereby he rejected stark realism that would lead us to pessimism and disbelief in values of life and society. On the other hand, he believed in creating such fictional characters that would encourage common people to follow the path of righteousness. If literature fails to do so, it loses the meaning of the word "sahitya" *(sa+hit* i.e. with certain purpose), the word used in Hindi and many Indian languages for literature. But idealism, if stretched beyond a point, begins to appear unrealistic and fantastic, a world of illusion. Also, surfeit of idealism leads to creation of godly characters. Sounding a caveat against such idealism and ideal characters he mentioned that it is easy to construct an idol of god but very difficult to instill life into it. So he considered both of them inadequate and proposed a synthesis of the two because idealistic realism orients fictional literature towards our weaknesses and also towards those values of life as it give stimulus and momentum to common social welfare.

As a writer he never oversighted either the entertaining role of literature or its role in social responsibility. He considered the case of the 19th century Europe where many changes of historical significance took place and the ideational stimulus for them came from the fictional works of writers like Dickens, Balzac, Hugo, Turgnev and Tolstoy, for they wrote with certain purpose of encountering one or the other problem in view. In this context it has to be notes that Premchand was not even scared of being called a propagandist, as he wrote in his essay entitled "Paritosh" that all the writers indulge in propaganda in a way or the other. According to him, the world would not need literature if its ability to propagate either certain values or ideas is negated. Moreover, the person who has no idea(s) to propagate has no right to lift pen, though mere utilitarian considerations cannot be the criteria of judging the worth of a writer. He stated that the days of literary compositions based on mere moral and ethical considerations were gone. So writers, while focusing on man, the true concern of literature, should try to keep improving his art as well. According to him, a good writer should not try to assume the mantle of a preacher. He succeeds only by garbing his utilitarian concerns in literary terms in his works.

In his fictional and non-fictional writing, he remained unflinchingly committed to purposeful writing. Without being appalled at being caught in the debate between the subscribers of schools of 'Art for Art's Sake' and 'Art for Life's Sake', he categorically stated that Art for Art's Sake movement gains acceptance of the society that has happiness, peace and prosperity in it. In a society plagued with social evils, the Art for Art's Sake is not only meaningless but an unaffordable luxury, for it is inconceivable for a writer to see the society mired in evils, and yet keep weaving a world of marvelous beauty and imagination. Even the so-called golden age was not free from evils, and needed extensive reforms but artists and poets living under the patronage of kings did not pay any attention to the pitiable state of the subjects. His (writer's) entire energy was wasted in the entertainment of the patron. In his own time he perceived the change in society fraught with social tension and conflict that has made it impossible for a sensitive writer to be indifferent. So Premchand wanted every serious and responsible writer to play his role in making his readers conscious of the social problems and bring about the desirable change.

Premchand expressed, sporadically yet systematically, his views regarding literature in general and short story and novel in particular. As stated earlier, he did not consider novel to be a means of

mere entertainment, as it was according to him, the task of buffoons, jokers and bards. Keeping the new social realities in mind, he proposed change in the concept of beauty as against its preceding feudal, romantic concept and also in the standards of measuring it. To him, the beauty did not lie in its traditional notion but in the struggle of life of common people, and that should be the standard of measuring the true worth of beauty. Thus, he made the conflicts of life of ordinary people – peasants, and labourers, downtrodden dalits and women as the center of concerns of his fictional work. His address to the Progressive Writers' Conference in Lucknow in 1936 among others bears witness to it. Further, he favoured simplicity in place of complexity, as he affirmed in the 'Preface' to the first volume of his stories in *Mansarovar.* Seeing beauty in the struggle of life of ordinary people hitherto ignored by his preceding and contemporary counterparts, he proposed a new poetics of simplicity.

Premchand boldly exposed corrupt and exploitative practices prevalent in high seat of social, political and religious institutions. *Devasthan-Rahasya* deals with the story of Baba Trilokinath who has made the temple a seat of corruption and gratification of his sensual desires and luxuries of life. While *Prema* or *Pratigya* establishes supremacy of surrender and justifies widow remarriage, *Roothi Rani* narrativizes self-respect and dignity of woman. Continuing his concern with woman, though at a different level in *Nirmala,* Premchand goes a step further, as he deals with the problems of prostitutes and restores them to a dignified place in *Sevasadan. Premashram* and *Rangbhoomi* comment on social evil and demand change in it in the backdrop of India's freedom struggle. *Kayakalp* is concerned with malaise of feudal system and *Karmabhoomi* with the questions of India's freedom struggle, communal harmony, untouchability and the course of meaningful action. *Gaban* and *Gadan* are plausible narratives of Indian middle class and peasant's life respectively with multiple sub-texts in them. His personal struggle as a writer and editor of *Hans* are thinly disguised in his last novel *Mangalsutra.* In all these works he creates characters like Surdas in *Rangbhoomi,* Sukhda in *Karmabhoomi,* Dhania and Hori in *Godan* that, despite being 'base' in their stature, assume epical dimensions because of their struggle against forces larger than themselves. With his concern, and commitment to life and humanity, and their articulation in fictional terms he made unparalleled contribution to the Hindi novel in particular and Indian novel in general.

Premchand's own ceaseless struggle of life *(Kashmakash-e-hayat)* on all fronts and their narrativization in his short stories and novels earned him sobriquet of 'sipahi' (soldier) and of 'mazdoor' (worker) from critics, as one can see in the books entitled *Kalam Ka Sipahi* and *Kalam ka Mazdoor.* These sobriquets were justifiable but surfeit of their use led to vulgarization and, as it happens, also to his dragging in different ideological directions leading to his lopsided uncritical reception barring a few distinguished exceptions in Hindi criticism, for example, a brief piece entitled *"Premchand ke Phate Joote"* by Harishankar Parsaee. A photograph of Premchand showing him smiling though in torn shoes earns attention of Parsaee, the creative critic. What intrigues him is the fact that for getting oneself photographed properly, one even borrows a pair of shoes. And if one has to put on a pair of torn shoes in absence of an alternative, one tries to hide the torn part of it by folding one's leg. Premchand on the contrary smiles meaningfully and makes no attempt to hide it. The torn shoe is an evidence of the fact that he did not circumvent any mound or mount of social evils but kept kicking it. He smiles at all those who all through their lives oversighted or avoided the mountains deliberately to save their either toe or shoe and lost their so(u)l(e)s in the process. In this encounter between man and mountain it is Premchand, the creative writer, who emerges victorious, in the sense he smiles at others and also at his own shattered yet undefeated spirit.

Premchand's odyssey as a writer is an untiring tale of unflinching commitment to life, its values and to responsibility towards society, nation and humanity at large. In the 21st century Premchand needs to be re-read as a serious, responsible writer and a perspicuous social and literary critic, for the problems that he encountered still persist, albeit in different garbs.

Chapter - IV
POSTCOLONIALISM AND AFTER

Postcolonialism is still in news, though postmodernism, its contemporary discourse, is on its way out, after Nicolas Bourriaud, the French thinker, painter and curator, pronounced the' death' of postmodernism, who in March 2009 declared the manifesto of altermodernism; "Altermodernism: Postmodernism is Dead" in the Tate Arts Gallery. One of the reasons for it is that postmodernism was a perception that changed the way of looking at things with ·focus on little narratives rather than on the grand narrative. In the process it brought hitherto marginalised little narratives in the centre of discussion and its study. Postmodernism, in a way, had paved the way for it (post colonialism) with focus on multiplicity of discourses and interpretative strategies of intertextuality, open-endedness of text, centrality of the reader's role as the creative recipient of the text, rather than being a passive consumer of the text among others. It, thus, shaped and conditioned postcolonial discourse to a considerable measure.

Colonization, in simple terms, was occupation of the alien land by a hegemonic power whose centre lay elsewhere, other than the colonized society or community. Its prime purpose was exploitation of the resources – natural, human, economic and intellectual – for furthering the interest of the colonizers. Trade was a means of appropriating economic resources through legal means; and if it did not work, the colonizers took recourse to theft, an illegal means of appropriating and exploiting resources. Colonizers in pursuance of their interest blended both of them to suit their purposes. Human resources were exploited through the institutionalization of bonded labourers, slavery and *'girmitias',* the term that Indian labours used for the' Agreement' that they had to sign. In certain cases colonization was an empire of captives and prisoners who were used for the construction of massive colonial edifices to complex the subsequent generations of the colonized people. Political and military victory gave licence to the colonizers to loot natural resources e.g., coal, iron ore, gold or procure them at a throwaway price, fixed ironically by the purchased (the colonizers). The problem was with appropriation of intellectual resources of the colonies. Translation of knowledge texts of various disciplines in colonies proved a useful instrument of appropriating and exploiting intellectual resources.

Colonization, thus, was a trope for exploitation or appropriation. It was of two kinds depending on the location of the agents of exploitation. If they came from outside, it was external colonization; and in case from within, it was a form of internal colonization. To sustain and further exploit, it was essential for colonizers to validate their presence in the colony and instil a sense of inferiority among the colonized, for which a body of knowledge, which was later named 'Orientalism', about the colonized was constructed by the colonizers. Its politics was exposed by Edward Said in his book entitled *Orientalism.* The question then is: Why would a society allow its exploitation for long? The people of colonized society sooner or later realised the causes and consequences of their land's occupation and exploitation. When the consciousness of exploitation, its processes and agencies dawned upon the colonized, they began resistance of their exploitation in different ways. Thus, Postcoloniality, the state of being conscious of exploitation, and its processes, followed by resistance, came into existence. The postcoloniality in many cases preceded political independence and even the pronouncement of postcolonialism. For instance in Hindi, Bhartendu Harishchandra (1850-85) understood the implication of the colonizers' presence in India in the last quarter of the 19th century, and Mahatma Gandhi wrote *Hind Swaraj* in the first decade of the 20th century, and though written almost four decades before India's independence, it became one of the fundamental texts of the postcolonial discourse. Political independence is a matter of time, though intellectual independence often takes its own time. But it descends on all societies sooner or later. America, to take a case, became independent in 1776 but its intellectual independence was pronounced with the lecture entitled "American Scholar" before Phi Beta Kappa Society in 1837.

The subtleties of postcolonial discourse demand being discussed here, albeit briefly. Political or armed defeat is the cause of colonization. But the political defeat is a culmination of a long-continued process of internal flaws and rottenness. It is a consequence of the unchequered internal colonization which precedes external colonization. Post-colonialism, for that matter, is of no consequence. In a society like India, Dalit discourse, feminist discourse, regional discourse and other identity discourses are subtle manifestations of the process of internal decolonization. However, it needs to be admitted that they have changed tone, tenor and content of Indian public discourse.

If colonization is a trope for exploitation, colonialism has ever been reality and it seems that it would continue to exist and flourish in one form or other until and unless there is some striking transformation in general human nature for better. Post-colonialism is a mirage till then.

I find post-coloniality to be more suitable than postcolonialism as a discourse. Post-coloniality is a state of mind and attitude against exploitation, its process, agencies and discourses. Post-coloniality happens not necessarily with political independence but after intellectual independence. The hangover of colonialism casts its shadow even after the intellectual decolonization of the mind. The colonial mentality becomes a pathological disease, if it continues for long, even in the post-colonial period, something which Satchidananad Hirananada Vatsayana ' Agyeya', a noted Hindi writer and critic, discussed it in his essay *"Bhasha, Kala aur Aupniveshik Manasikata"*. He had commented upon the so-called modern artists of his time. According to him, Amrita Shergil was modern but she was different because her modernity contained in it the pain of not belonging to India. But other modern artists were not like her. They were neither related nor did their works have any pain for not belonging to India. They did not have any anguish at their condition. On the contrary they felt more comfortable with it; rather they found themselves in a state of convenience, even profit and superiority. He found greater problem with the contemporary critic than with the artist.

Notwithstanding the legitimate criticism, postcolonial criticism has enriched pedagogy of English studies with the process of de-canonisation in the 1980s, and sceptical reading of texts and reconstruction of discourse after rejecting the colonial discursive practices. It has helped in new interpretations of even canonical texts like Shakespeare's *The Merchant of Venice, Othello* and *The Tempest.* Shakespeare is not beyond scepticism, any more.

Hitherto reverential attitude to Shakespeare has been replaced by irreverential playfulness. The first phase of postcolonial discourse was reactionary and concerned with the anxiety of being PC (politically correct). The second phase of postcolonialism is free from the reactionary tendencies. For instance, William Shakespeare came to India with Englishmen and English language. In the first phase it led to bardolatry on the one hand and bardicide on the other. The second phase of postcolonialism is marked by acceptance of Shakespeare as one of our own, and thereby having the space of playing with him.

The question. is: Is it possible to do postcolonial criticism in a language other than English?

Indian pedagogy has taken a step, but just one by bringing in literatures written in languages of post-colonial societies through their translation in English. The postcolonial discourse in a society like India is being mediated in the language of the erstwhile colonizer. [The author of the present piece is fully aware of this limitation.] Some might put forward the argument that Indian English is now an Indian language. But the fact is that true criticism of Indian art and literature, leave aside the postcolonial criticism, is not still possible in English, as English still does not have many terms and concepts suitable for Indian arts and poetics; and our colonial mindset does not allow us to make reverse use of these terms i.e., by using and explaining them in English or to test their veracity by translating them in Indian languages again.

Post-colonialism in India is neither a homogenous nor a static discourse. Different colonial society has had its own experience of colonialism. In fact, within a colonized society, its different sections had different experience and perceptions of colonialism. These sections included the convenient other that sided with the colonizer and reaped the harvest of its support to the colonizer, the antagonist other that resisted colonizer, the ambivalent other that loved and hated depending on its convenience or otherwise, and the indifferent other like the marginalised sections like the voiceless downtrodden or *sadhus* and *sanyaysi-s* who had abandoned society for different reasons and least bothered about whosoever was the ruler and subscribed to Tulsidasa's words, *"Kou nrip hoi hamain ka hani."* ('Whosoever is the ruler makes no difference to me.') These diverse segments experienced colonization in different ways in different parts of the country and responded accordingly. Dalit discourse, for instance, found the colonial period congenial for sowing its seeds in the light of the Western education system, though Dr. Bhimrao Ambedkar had questioned the sincerity of the efforts of the Raj in alleviating the pain and distress of the dalits.

Post-colonial criticism in literature still is a few steps away from being really so. It would come a little closer to being true postcolonial when Departments of English will begin to teach non-English texts in their languages and students will be allowed to write their examinations not necessarily in English but in their language. The anglophiles may scoff at the idea but it would do a lot of service to literary studies, as the basic purpose of literature to enrich literary sensibility, and inculcate literary values which are nothing but human values and consequently values of life. The students who bring the so-called bad English bring in rich literary sensibility which gets erased, as it has to pass through a language in which they are not proficient.

At least I look forward to this postcolonial pedagogy in Indian higher education when literatures, including English, will be taught in Departments of Literatures and students will be free to read and write in language of their choice.

It is inevitable. It may be delayed. No one can stop it.

विचारधारा और अनुवाद

मनुष्य अपने विचारों या भावों को व्यक्त करने के लिए आंगिक, वाचिक, लिखित आदि माध्यमों को व्यवहार में लाता है। जब मनुष्य अपने मनोभावों को दूसरों तक पहुँचाने के लिए अपनी आंगिक चेष्टाओं को माध्यम बनाता है तो वह अभिव्यक्ति 'बॉडी लैंग्वेज' का रूप धारण कर लेती है। वहीं, कथ्य और भावों की वाचिक अभिव्यक्ति 'भाषा' के जरिए संपन्न होती है। भाषा के विकासक्रम में लिपि के आविष्कार ने वाचिक भाषा को लिखित रूप प्रदान कर दिया है। आम तौर पर लिखित माध्यम 'मुद्रित' रूप लिए हुए होता है, लेकिन आज का लिखित रूप आधुनिक होकर यांत्रिक–इलेक्ट्रॉनिक रूप धारण कर चुका है – 'डिजिटल' ही नहीं, 'वर्चुअल' तक हो चुका है।

यह सच है कि संप्रेषण के आंगिक–लिखित आदि विभिन्न माध्यमों में से 'भाषा' सर्वाधिक लचीला, महत्वपूर्ण और सशक्त माध्यम है। मनुष्य भाषा के सहारे सोचता है तथा अपने भावों–विचारों को व्यक्त करता है। इसलिए अभिव्यक्ति के साथ–साथ भाषा को 'विचार' का भी साधन माना जाता है। भाषा की मदद के बिना 'विचार' नहीं किया जा सकता। प्लेटो ने तो 'सोफिस्ट' में 'विचार और भाषा' को मूलतः एक माना है।

मनुष्य के मानस–पटल पर जन्म लेने वाले विचार, अनुभव की अनुभूति से पैदा होते हैं। लेकिन यह जरूरी नहीं होता कि मनुष्य का पूरा का पूरा अनुभव शब्दों में अभिव्यक्त हो ही जाए। इसका कारण यह है कि अपनी प्रकृति में अनुभव, स्वाभाविक स्तर का होता है और उसका भाषिक संयोजन मनुष्य का सायास प्रयास। इस दृष्टि से विचार की भाषिक अभिव्यक्ति 'अनुवाद' ही है क्योंकि यह व्यक्ति के अनुभव रूपी कथ्य की भाषा के रूप में अभिव्यक्ति है। इसीलिए विचाराभिव्यक्ति वास्तव में अनुवाद ही होता है – 'विचारों का अनुवाद'।

कोई भी व्यक्ति जब विचार करता है और फिर उसे अपनी भाषा में या दूसरी भाषा में अभिव्यक्त करता है तो अनुवाद की पारिभाषिक शब्दावली में वह आंतर–भाषिक (इंट्रा–लिंगुअल) या अंतर्भाषिक (इंटर–लिंगुअल) अनुवाद कहलाता है। अनुवाद अध्ययन में स्वीकार किया जाता है कि अनुवाद करते समय कथ्य की शत–प्रतिशत प्रस्तुति संभव नहीं हो पाती है, कुछ न कुछ छूट ही जाता है या फिर कुछ न कुछ जुड़ ही जाता है। यह बात 'विचार का अनुवाद' प्रस्तुत करते समय खास तौर पर दिखाई देती नजर आती है। अंतर केवल इतना ही होता है कि स्रोत भाषा पाठ को लक्ष्य भाषा से मिलाकर देखने और विश्लेषण करने से अनुवाद के दौरान छूट गए अंश या अभिव्यक्ति का पता चल जाता है किंतु लेखक के मन के अनुभव रूपी स्रोत पाठ में से क्या कुछ छूट गया है, इसका कोई प्रत्यक्ष प्रमाण नहीं मिल पाता। यह केवल लेखक (या अनुभव को व्यक्त करने वाला व्यक्ति) ही बता पाने की स्थिति में होता है कि उसकी अनुभूति में से क्या कुछ अभिव्यक्त होने से छूट गया है। यह बात कविता के संदर्भ में विशेष तौर पर लागू होती नजर आती है।

जब एक भाषा में व्यक्त किसी व्यक्ति के विचार उसी भाषा–भाषी के अन्य लोगों तक पहुँचते हैं तो इससे विचारों की शृंखला धारा बनकर प्रवाहित होने लगती है। यही शृंखला विचारधारा का रूप धारण कर लेती है। किंतु विशेष बात यह रहती है कि मूल विचार की मूल्यवत्ता उस विचार को उसी मूल भाषा–समाज तक ही सीमित नहीं रहने देती —— समय के साथ–साथ अन्य भाषा–भाषियों से भी जाने–अनजाने जुड़ती और अभिव्यक्ति पाती चलती है। इस तरह विचारधारा का प्रसार भाषा–विशेष के समाज से ऊपर उठकर विभिन्न भाषा–समाजों तक होता चलता है। इसी प्रकार, विचारों–विचारधारा का यह विस्तार वैश्विक पटल तक भी हो सकता है। जब अन्य भाषा–भाषी मूल विचार की धारा से जुड़ते हैं तो यह जुड़ाव 'अनुवाद' से ही संभव हो पाता है क्योंकि वहाँ 'अनुवाद' अपनी औपचारिक अवधारणा (अर्थात् अनुवाद एक भाषा के कथ्य का दूसरी भाषा में रूपांतरण) के रूप में उपस्थित नजर आता है।

विश्व–भर की भाषाओं में विचारों के अनुवाद से विश्व को चिंतन की एक नई दिशा मिलती है। अगर अनुवाद को माध्यम न बनाया हुआ होता तो आज भारतीय समाज मार्क्सवाद–साम्यवाद जैसी विचारधाराओं से परिचित न हो

पाता और विश्व–समाज वैदिक परंपरा, भारतीय दर्शन और गांधीवादी विचारधारा आदि से भी अछूता ही रह जाता। गांधी जी की 'हिंद स्वराज' गुजराती में लिखी रचना है, लेकिन आज भी यदि विश्व–समुदाय इसे पढ़–पढ़ा रहा है तो वह केवल अनुवाद से ही संभव हो पाया है। जर्मन भाषा में लिखे कार्ल मार्क्स के समाजवाद संबंधी विचार अनुवाद के जरिए ही विश्व के विभिन्न भाषा–भाषियों को समझ आ पाए थे। 'कम्युनिस्ट पार्टी का घोषणा–पत्र' का विश्व की कमोबेश सभी भाषाओं में अनुवाद इसी बात का ही प्रमाण है। टैगोर की 'गीतांजलि' के विश्व की भाषाओं में अनुवाद ने 'विश्व भारती' की संकल्पना को विस्तार प्रदान किया। मैक्समूलर के भारत के बारे में जर्मन में व्यक्त विचारों को विश्व, अनुवाद के जरिए ही समझ पाया था। आज भी अगर हम देरिदा, फूको या नोम चॉम्स्की आदि के विचारों की बात कर पाने की स्थिति में होते हैं तो उसके मूल में अनुवाद ही विद्यमान है। आजादी की लड़ाई में हिंदीतर भाषियों ने अपने विचारों आदि के जरिए जो योगदान दिया था, वह इतिहास में एक सम्माननीय जगह रखता है। उस दौरान हिंदी राष्ट्रीय चेतना की भाषा बनकर उभरी थी और उसमें अनुवाद की विशेष तौर पर उपस्थिति एवं स्थान था। इसी कारण, मूलतः तमिल–भाषी सुब्रह्मण्यम भारती राष्ट्रीय स्तर के कवि बन पाए थे।

हालाँकि 'अनुभव की अनुभूति से विचार की उत्पत्ति' संबंधी धारणा बताती है कि विचार व्यक्ति के अपने होते हैं। किंतु इसका एक पक्ष यह भी है कि ये विचार व्यक्ति के अवचेतन में अन्यों के प्रभावस्वरूप या प्रेरणा–स्वरूप बसे होते हैं एवं अनुप्राणित करने वाले भी होते हैं। इसकी वजह से भाव के स्तर पर वे विचार आदि कमोबेश समान रूप ले लेते हैं। महात्मा गांधी तक ने भी 'हिंद स्वराज' की 'प्रस्तावना' में विचारों को अन्यों से अनुप्राणित होने की पुष्टि की है।

अन्यों से अनुप्राणित होकर व्यक्त किए जाने वाले विचार मूलतः अनुवाद ही होते हैं क्योंकि उसमें 'पहले से कही गई बात को किसी उद्देश्य–विशेष से दोबारा कहा गया होता है।' देश–विदेश के प्रसिद्ध–प्रतिष्ठित साहित्यकारों आदि ने अनुवाद के इस रूप को अपनाया है। अगर हम हिंदी के संदर्भ में ही देखें तो तुलसीदास, रहीम, वृंद, गिरधर कविराय, गुरु गोविंद सिंह आदि द्वारा रचे साहित्य में भाव के स्तर पर इसी प्रकार की समानता मिलती है। यह भाव–साम्य ही उन्हें शब्दानुवाद, भावानुवाद, रूपांतरण, छायानुवाद, सारानुवाद आदि करने वाले 'अचेष्ट अनुवादक' सिद्ध करती है।

हालाँकि 'अनुभव की अनुभूति से विचार की उत्पत्ति' और 'अन्यों से अनुप्राणित' विचार इस विवाद का आधार भी बन जाता है कि इनके उद्भव का स्रोत / कारण व्यक्ति है या समाज। समाज व्यक्तियों का समूह है, समाज का अस्तित्व व्यक्तियों से है। किंतु सुकरात, प्लेटो, अरस्तू अब्राहम लिंकन, डार्विन, कार्ल मार्क्स, मार्टिन लूथर, स्वामी विवेकानंद, राजा राममोहन राय, महात्मा गांधी, डॉ. भीमराव अंबेडकर जैसे कुछ ऐसे विलक्षण प्रतिभा–सम्पन्न व्यक्ति भी हुए जिन्होंने न केवल अपने युगीन समाज की चिंतनधारा की दिशा को बदल दिया, बल्कि आगे आने वाले युगों के समाजों को भी दिशा दी। उनके विचारों और विचारधारा को आगे बढ़ाने में अनुवाद की निश्चित और महत्वपूर्ण भूमिका रही है।

आज कंप्यूटर और इंटरनेट जैसी सुविधाएँ विचारों के विकास को तीव्र गति प्रदान कर रही हैं। इंटरनेट जैसे आयामों ने इस विचार–विनिमय की गति को हजारों गुणा बढ़ा दिया है। विचारों की यह अभिव्यक्ति किसी एक भाषा में ही संभव होती है और जब यह अन्य भाषा–भाषी समाज तक पहुँचती है तो वहाँ अनुवाद इस अभिव्यक्ति का सार्थक माध्यम बन जाता है।

अनुवाद जहाँ विचार और विचारधारा के निर्माण एवं प्रसार में भूमिका निभा रहा है, वहीं यह उससे आगे बढ़कर आज 'विमर्शों' तक व्याप्त हो चुका है। आज के चिंतन जगत में 'विमर्श' शब्द एक पारिभाषिक अर्थ–स्वरूप ग्रहण कर चुका है। वर्तमान युग में साहित्य के प्रति दृष्टिकोण में बदलाव आ गया है। अब स्थिति यह बन रही है कि विमर्श, विचारधारा का स्थान ले रहे हैं। देखा जाए तो विमर्श, विचार और विचारधारा का विस्तार पटल बन गया है। नारी विमर्श, दलित विमर्श, सबाल्टर्न अध्ययन आदि विमर्श के अंग बन गए हैं तथा चिंतन के बाजार में 'केंद्र'

में आ गए हैं। अनुवाद भी विमर्श और विचारधारा पर प्रभाव डालता है और उन्हें प्रासंगिक भी बनाता है। इसी कारण अब अनुवाद भी बाजार–उन्मुखी बनता जा रहा है। यह वर्तमान युग का ही प्रभाव है कि प्रकाशन संस्थान तक साहित्य को गुणवत्ता की कसौटी पर कसने के स्थान पर विचारधाराओं–विमर्शों के बाजार के आलोक में रचनाओं को अधिक महत्व देते हैं। स्पष्ट है कि अनुवाद के आइने में विचार, विचारधाराओं और विमर्शों का अक्स नजर आता है।

ऐसे में दोधारी तलवार पर चलने के समान माना जाने वाला अनुवाद कर्म, वैचारिक धरातल पर अनुवादक के सामने और भी अधिक चुनौतीपूर्ण सिद्ध हो रहा है। लेकिन हमें यह नहीं भूलना चाहिए कि वर्तमान संदर्भ, वैचारिक साहित्य के अनुवाद में अनुवादक की तटस्थता की अपेक्षा रखते हैं क्योंकि अनुवाद एक निष्पक्ष और पावन कर्म है। आज की बाजार केंद्रित स्थितियों–परिस्थितियों में मूल के प्रति निष्ठा और ईमानदारी बरतते हुए तटस्थता से अनुवाद कर्म करना अनुवादक के लिए बड़ी भारी जिम्मेदारी का काम बन गया है। वैसे, संतोष की बात यह भी है कि गहन–गंभीर और कर्मठ अनुवादक इस चुनौतीपूर्ण दायित्व को भली प्रकार से निभाने की कोशिश कर रहे हैं।