

Subject:

Linguistics**LYCEUM INDIA**

Title:

Tomb of Sand: Transforming the language of Narration**Journal of Social Sciences**

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Abstract:

Indian English literature is the outcome of translation activity in Hindi and adding to it the new literary forms of content, form and trends. Translation represents the idea of language development, which expands new linguistic expressions and styles and registral varieties to the stock of the Indian English literature. Tomb of Sand is the English translation of the Hindi novel Ret Samadhi. Tomb of Sand is translated by Daisy Rockwell from the Hindi language to English and awarded the International Booker Prize 2022. The mutual- influence of Hindi and English in Indian English literature innovates new type of linguistic structures. The socio-cultural context of Indian English literature establishes coherence, informativity and reader acceptability to enhance the recreation of discourse.

Keywords:

Translation Studies, Indian English, Partition, Linguistic Transformation, Global Recognition

Introduction

Translation revives the authority of the storytelling. In the process of transliteration, the story, which is worth telling has already been told. More likely, though, the translator needs to think and imagine harder. Of course, the author Geetanjali Shree, and the translator are not alone in retaining the essence of originality in the narration of the novel Tomb of Sand. The poetic form of the Hindi narration re-invents the idea of story-telling. The translated book Tomb of Sand is a landmark in the history of the Booker Prize-winning list. This is a historical event in World Literature, which is attributed to Geetanjali Shree and Daisy Rockwell.

Dynamics of translation

The English translation of the poetic narration of the Hindi novel Ret Samadhi is an attempt to re-create poetic verse, which brings an echo of the original. The novel starts with the changing mood of grandmother whose consistent negation is transitional in nature. The metaphoric use of the word 'no' is elusive. The affirmation of the negative expression 'no', which is one of the complex features of Hindi pragmatic is literally translated into English. It is just a coincidence the word 'no' after a lot of repetition becomes 'new'. Word just travels from one horizon to another and transforms itself such as 'nahi' after several repetitions becomes 'nayi'.

The story unfolds about an eighty-year-old mom who is so fed up with life, that she does not want to get up and suddenly her negation awakens anew in her consciousness and she wants to get up in the form of a new being. Nyoo becomes new. The bright Sun of a new day does not even motivate her to get up after a lot of insistence until she gets the company of Sid—her favourite grandchild. In the due course of time, she moves to her daughter, who accompanies her a step forward toward a borderless world. The art of storytelling brings several metaphoric expressions that broaden the imagination of the reader. It touches the horizon of a new world, which dissolves the difference between the two worlds—the existing world and the new world where she is shifting. The old woman Ma who resides with her son and daughter-in-law in an officer bungalow

now starts planning to travel to those places where she had earlier walked in. As she steps down in her memory lane, she relishes several moments of joy and sorrow while departing from her motherland and her friends and family members. Those unforgettable moments erect new places and new characters who happen to be still alive as the protagonist departs for Pakistan, and the sorrow of partition fills the juncture of the story. In the course of storytelling, the historical perspective of partition has been portraying the emotions of Ma. She starts traveling to different parts of Pakistan and looking inside she rejuvenates as she gets into the memories of all those places she has travelled along with Rosie. Over time she finds a new meaning in her life. It brings a new perspective to her life. Her life story brings out the event of all those memorable moments of the Wagah border ceremony and the shared event between the people of India and Pakistan. The borderline between the divided land disappears as the writer falls into the art of storytelling. The expressions of the narration look beyond the border; because their stories touch the horizon of a new world where borders do not exist. Along with this, it brings out a review of the partition literature of Hindi and Urdu writers. It is such that one story gives birth to another story. The limitation of the border has been expressed in several ways of narration.

The English translation 'Tomb of Sand' is oozing out from the original one Ret Samadhi is the re-imagining of the text from another perspective. The sea of Sand signifies the tomb of Sand. "Nonetheless it's rare for the existence of such a tomb, which is not a tomb, but a deep meditative trance called a Samadhi, to be erased"(Tomb of Sand: 163). The symbiotic significance of Samadhi gets transferred into the idea of the tomb. During deep meditation, Buddha gets covered in a tomb of sand in the process of mental trance as soon as he gets into the river, and the tomb of sand is transformed into a tomb of water. The story keeps going on as the story beautifully narrates,

"These tales, these tombs, these samadhis, these idols, they just won't die, nor will they remain buried forever. They remain seated in an attitude of meditation and slowly the dunes cover them, and they stay covered as long as they are meant to be" (Tomb of Sand: 163).

The text further found in translated form brings out the point of second-language writing. The question is why the originality of thoughts has been compromised as ever it happens in the process of translation. Is the translating event excelling far better than the original thought process? The global recognition of Tomb of Sand stands out lying behind its original form. The connection between the original and the translation is double-faced. The mesmerizing narrative style of Geetanjali Shree has been re-interpreted by Daisy Rockwell in her translating skill is losing its primitive poetic essence. The concept of language is transferable into the language of the other in such a manner it is competing grounds of the narratives as if the translation is becoming first-hand writing. Is a translation an echo of the original? The novel Tomb of Sand gets more global visibility than the former. Is the translating language developing landscape of Hindi and the Global world. The English translation is a plain one while the original represents itself in poetic composition. The colloquial language of Hindi has been technically handled in the form of word-to-word translation. The concept of novel writing is better enjoyed in first language writing which is Hindi, whereas Tomb of Sand seems as a transformative form in English. On the same plain translating in English is a shifting literary narrative that represents the other side of the global world. In the way of conversion, culturally associated words of the Hindi region have been converted in such an artful manner that those translated words become an extended metaphor for the same. These new word formations are so organically linked that they become almost synonymous. In this process, Tomb of Sand globally marks its ground in the Hindi literary world. This artful writing in translation swings ceaselessly between many dualities. It is the iconic exploration of the inner self of Dadi maa who finds a source of energy in the life of

language. The main protagonist of the novel *Eighty Years Dadi Maa* with her family forges her relationship with language. Shree brings her literary vision in her writing style while the translator Rockwell establishes literary fraternity with the style and concept of Shree in the process of translating the project. Inadequacy in translation signifies the contextual representation of the novel *Tomb of Sand*. The translated form of the narration does not satisfy its bilingual readers as much as it satisfies in Hindi. The translated form *Tomb of Sand*, is equally at home in the globalized Hindi world and developing landscape of Indian English which is an apt choice for global recognition. Writing in English in particular Indian English connects regional languages although the expressions in varieties have been translated in a monotonous way. The Hindi-Urdu mixture of tone even various expressions like Bengali and Marathi has been inadequately translated into second-language interpretations.

Conclusions

The colloquial form of the Hindi expressions lost its aesthetic representation as it was transformed into its English form. Certainly, narrative aspect of the first language is more impressive than the second language. However, the English translation broadens the arena of first language. Indian English writer and the translator of second language works in a parallel world of creativity. The use of grapholectal by Indian English writers and careful crafted use of translation of the first language are two different ways of creativity. The art of creativity lies in the use of language. The superiority of *Ret Samadhi* to *Tomb of Sand* lies in the cognitive use of language nonetheless the latter has been accomplished with the Booker Prize. The originary space of the first language forges its translation into another language. The recreation of the text *Tomb of Sand* is the interpretation of *Ret Samadhi* from another perspective. The translating language is on the threshold of conceptualizing the thought process of *Ret Samadhi*. This expansion of the linguistic area motivates to cultural change which further defines the process of language development. Language contact covers the area of translating language which expands the concept of language usages. The translating language recreates the language in appropriate contexts and the intended meaning of the target language is appropriating the context of situation.

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