Bangla

জবরখাকি

বিলিগি আর শিথলে যত টটাবে
গালুমগিরি করছে টভউ-এর ধারে
আর যত সব মিম্টস টবারোগোবে
টমামতারাদের টগবগেবিয়ে মারে।

"যাস্‌নি বাছা জবরখাকির কাছে
রামথিঁচুনি রাবণ-কামড় তার,
যাস্‌নি টযথা জুবজু ব'টস গাছে
বাঁদরছাঁচা মুখটি ক'টর ভার।"

তাও টস নিয়ে ভুরপি তলোয়ার
খুঁজতে টগল মাংসুমি দুশমনে,
অনেক ঘুরে সন্ধে যখন পার
থামল গিয়ে টামটা গাছের বনে।

এমন সময় টদখতে টপল টচয়ে
ঘুল্‌চি বনে চুলি-টচাখের ভাঁটা
জবরখাকি আসছে বুঝি টধয়ে
হিলফিলিয়ে মস্ত ক'টর হাঁ-টা।

সন্‌ সন্‌ সন্‌ চলল তরবারি।
সানিক্‌ সিনিক্‌। জবরখাকি টশষ।
স্কন্ধে নিয়ে মুণ্ডখানা তারই
গালুফিয়ে যায় টস আপন টদশ।

"টতার হাতেতেই জবরখাকি টগল?"
শুধায় বাপে চামুক হাসি টহসে।
"আয় বছাধন, আয় টর আমার টকালো,
বিবি আমার, টবাস-না টকালে এসে!"

বিলিগি আর শিথলে যত টটাবে,
গালুমগিরি করছে টভউ-এর ধারে
আর যত সব মিম্টস টবারোগোবে
টমামতারাদের টগবগেবিয়ে মারে।

Satyajit Rai

Hindi

बकरसुरी

खाचार समय था चातले बीजू,
घुमराते, गमार्ते, मेंत में
दुजोर थे सारे दुबर्लु,
और खुम सीव भी थे शोम में

"रहना सतकर् बकरसुर से तुम!
जिसके नोकीले हैं दांत और तेज़ पंजे
रहना सतकर् जबजब चिड़िया से तुम
और दूर रहो ज्वलन्तींघा वक्रचीर से"

हाथ में लेकर जबक तलवार
ढूंढे वह एक भयानक पुराना चांडाल
पसर गया नीचे एक टमटम पेड़ की छाँव
और सोचा अपना अगला पड़ाव

वो खड़ा ही था चिंतंग सोच में,
की गुस्से से भरा बकरसुर,
झोंकता आया घनान्त जंगल से
और चिल्लाने लगा गरजगुर

एक दो! एक दो! और बढे चलो!
जबक धार चली शू और शाक
मर गया था बकर, और उसका सिर जकड़
मदमस्त चला वह अपने घर

"क्या तुमने किया बकरसुर का विनाश?
गांडफाड़! शाबाश मेरे लाल!
शष्नदार दिन! बज़ूम! बज़्ज़ा!"
उसकी खुशान्न्ता थी बेमिसाल

खाचार समय था चातले बीजू,
घुमराते, गमार्ते, मेंत में
दुजोर थे सारे दुबर्लु,
और खुम सीव भी थे शोम में

Arjita Mital & Shailendra Paliwal

Marathi

जबरीव्यंकष्टी

प्रभाळ धाले पृथ्वीवरती
कंदमंदसे गिरगिरले
बोरगवे हे विवशमती
तेलकटी जणु पक्वफुले

"कराल दाढा, प्रकाळ पंजा
नको रे बाप्पा, जबरीव्यंकू
नको मुला तो कुकंक मुंजा
निहालयोगी तीथर्तिरशंकू"

घेऊन हाती जभई भाला
शोधितो जुना विमाथी अरी
थांबे ज्ञैज्ञवृक्षाच्या छायेत
दहा मिनिटे विचार करी

विचारांस या उत्स्फोहात्मक
जबरीव्यंकू भेदुनि आला
जळडोळ्यांचे चंडे दीपक
रानामधला दहके पालो

साडे माडे ऐलमा पैलमा
जभई भाला घुसे घिसाडा
कापुन मुंडी मुक्या मढ्याची
गेला दौडत गैबी घोडा

"सुभगर् दिन हा, पुह्हा पिह्हा!
व्यंकोड्याला खलास करशी
हषर् मनीचा शिगे सांडतो
मुला येऊनी लाग गळ्याशी!"

प्रभाळ धाले पृथ्वीवरती
कंदमंदसे गिरगिरले
बोरगवे हे विवशमती
तेलकटी जणु अद्मफुले

Jaydeep Chiplakkaṭṭi

Odia

ଜବରବକ

ବିର୍ଲିଗ ବେଳେ ଯେତେ ତବ ଆଉ ଶଳଥି
କରୁଥିଲେ ଗିର ଗିମିବଳ ଆଇ ବବରେ:
ବରଗବମାନେ ଥିଲେ ଅତିଶୟ ମିମ୍ସ୍,
ମୋମରଥ ଥିଲେ ସବୁ ନିଜ ଅତରବରେ ।

"ଜବରବକକୁ ଆ ସାବଧାନ, ପୁଅରେ !
ଜାବଡ଼ା ତା ଝୁଣିନେବେ, ସ୍ୱାମ୍ପିନେବେ ପଞ୍ଝା
ଜବଜବ ଚଢ଼େଇକୁ ସାବଧାନ, ଦୂରରେ
ଦୂରେ ରଖ ରାଗରାକ୍ଷ ବନଡରସଂଚା ।"

ବର୍ପାଳ ଖଣ୍ଡା ସେ ଉଠାଇଲା ହାତରେ:
ଖୋଜିଲା ଅନେକ ବେଳେ ମାନସମ ବଇରୀ-
ଆଉଜି ବସିଲା ଯାଇ ଟମଟମ ଗଛରେ ,
କିଛିବେଳେ ଠିଆହେଲା ଭାବନାରେ ପହଁରି ।

ଠିଆ ହୋଇଥିଲା ଯେବେ ଭାବନାରେ ଉଫୁଲ
ଆସିଲା ଜବରବକ, ନିଆଁଋୁଲା ଆଖିରେ,
ଟଳଗି ବନକୁ ଭାଙ୍ଗି ହଫା କରି ସକଳ
ବରବନ୍ଦ କରିଦେଲା ସବୁ ଆଖ ପାଖରେ !

ଏକ, ଦୁଇ! ଏକ, ଦୁଇ! ବେଗେରେ ପ୍ରଚଣ୍ଡ
ଛମ ଛମ ଛୁଟିଲା ତା ବର୍ପାଳ ଖଣ୍ଡା !
ପକାଇଲା ମାରି ତଳେ, ଧରି କଟା ମୁଣ୍ଡ
ଫେରେଲା କଦମଜିତ ଉଠାଇ ସେ ଝଣ୍ଡା ।

"ଜବରବକକୁ ତୁ କି ମାରିଦେଲୁ ସତରେ !
ମୋ ପାଖକୁ ଆ ମୋର ବିର୍ବଳ କୁମର !
କି ଖୁସିବାସ ଏ ଦିନ ! ଡାକହୋ, ଡାକରେ !"
ଖେଦେଗଲା, ହେଜଗଲା ଖୁସିରେ ସେ ବିଭୋର ।

ବିର୍ଲିଗ ବେଳେ ଯେତେ ତବ ଆଉ ଶଳଥି
କରୁଥିଲେ ଗିର ଗିମିବଳ ଆଇ ବବରେ:
ବରଗବମାନେ ଥିଲେ ଅତିଶୟ ମିମ୍ସ୍,
ମୋମରଥ ଥିଲେ ସବୁ ନିଜ ଅତରବରେ ।

J.P. Das

Sanskrit

जबरीव्यंकष्टी

भजिरेष आसीत् दिनावभास-
चिक्ककृतिग्नागोधकीलकाः।
अभ्रान्यंश्चचिच्छद्रङ्कारा
आद्रेर् तिरञ्जे गिरिपाश्वरस्थाः॥

किङ्किशुकास्तत आहतधैयार्
सवेर् भूवन्नाङ्गुभतर्राः।
गभीरडम्बराश्चावनिसूमार्
अवमुंशिचक्कशीष्महापूवार॥

"देह्यवधानं जभर्रिवाक्ये
मत्सूनो त्वं करालकायेर।
दंष्ट्रा पङ्क्तिषु दंशकरीषु
ग्रहणाकाङ्क्षिषु चाग्रनखेषु॥"

असिस्तुफर्रे करे ग्रहीतः
चिरं पुंसलो रिपुरनिर्वष्टः।
विश्रामो तस्तुदम्बमूले
क्षणं स्वीकृतस्तेन चिन्तने॥

तस्मिन् कुवर्ति परूक्षमनने
जभर्रिवाकस्साचुनर्यने।
धूमभूत्कृतिघर्पीनविपिना
बुद्बुदवषीर् सहसागच्छत्॥

एकं घातमनु द्वौ घातौ
तुफर्रिं शस्त्रं झटिति तत्तनम्।
आदेरन्तं यावच्छेक्ष्मम्
प्राणान् गृह्णन् सुखं प्रविष्टम्॥

त्यक्त्वारण्ये तस्य कबन्धं
शिरश्च कृत्वा शस्त्रलम्बितम्।
प्रत्यायातो वल्गदिद्वजयी
स स्वजनं प्रति वातार्शंसि॥

"हतस्त्वया किं जभर्रिवाक्कः
एहि परिष्वज परिसृत तेजः।
वत्स वासरः कल्लाल्पोऽसित"
कल्लं भल्लं शब्दोद्घोषि॥

स्थितो ह्श्वसन् सोऽन्तरबाष्पा
प्रमुदित चित्तो वधिरतवीरः।
एतज्ज्ञेव्यं स्फूतिर्दायकम्
भूयो भूयः सुधियान् शरावयम्॥

Ashok Aklujar

"Jabberwocky" in Indian Languages: Bangla, Odia, Hindi, Marathi and Sanskrit

Sumanyu Satpathy

In the multi-lingual context of India, the reception of modern, western literary nonsense in general and Lewis Carroll in particular has had an uneven history. Whereas some languages like Bangla have taken the opportunity to enrich their repertoire of nonsense, in many other languages the genre is considered either inferior or is at best restricted to the domain of children's literature. Similarly, while *Alice in Wonderland* has seen translations in almost all major Indian languages, including multiple translations in Bangla and Hindi – to name just two – *Through the Looking-Glass* has not been as fortunate.[1] Even in the case of *Alice in Wonderland*, the verses, especially the parodies and the passages of genuine nonsense, have been left out perhaps because of the difficulties involved. On the other hand, those who have translated "Jabberwocky" have not gone on to translate the full text of *Through the Looking-Glass.* Thus, the instances I shall discuss here are stand-alone translations, one each from Bangla, Odia, Hindi, Marathi and Sanskrit. However, these may not the only languages into which "Jabberwocky" has been translated. Out of the ones I discuss below, one is available in audio form (Sanskrit) and two others only in blog sites (Marathi and Hindi). What follows is an integrated and fairly comprehensive analysis involving multiple languages of India.

Sukumar Ray was the first Indian to experiment with modern literary nonsense by fusing features of traditional Indian (Bangla) verses and folk tales with those of the English pioneers such as Edward Lear and Lewis Carroll. Before him, Trailokyanath Mukhopadhya's (1847- 1919) and Rabindranath Tagore (1861-1941) too were familiar with the works of Carroll and wrote some of their

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[1] See Jon Lindseth and entries against Indian languages *Alice in a World of Wonderlands* Delaware: Oak Knoll Press, 2015.

early works under his influence. In fact, one of the earliest adaptations of *AW* appeared in Bangla in the form of Trailokyanath's fantasy *Kankabati* (1892). It was almost immediately, followed by Tagore's "Ekti Ashadhe Galpa" [An Absurd Tale]. In the context of "Jabberwocky," one can notice certain techniques that Sukumar Ray had imbibed and deployed in his own work, especially, the prose narrative, "Ha-ja-ba-ra-la." A recent translation of this work hints at Sukumar Ray's indebtedness by entitling it, *Habber-Jabber- Law*, a pathetic attempt on the part of the translator to relate it to Carroll's masterpiece. However, it was his son, Satyajit Ray (1921-1992) who wrote the first Indian translation of "Jabberwocky."

Many Indian translators, including Satyajit Ray, do not notice that Carroll calls his poem, "Jabberwocky" based on the character, Jabberwock, and they call the creature and the poem by the same name in their translations. The Marathi translation by Jaydeep Chipalkatti is an exception as the title is "Javarivyankasthhi" and the monster is "Jabarivyanku", capitalizing on the trans-linguistic common epithet, *javar* or *jabar*. Both the Hindi and Odia translators use names that remind readers of the well-known, mythical Hindu demon, Bakasur. The Bangla translator, Satyajit Ray was quick to seize the opportunity of turning the recognisable first part of Jabberwocky, "Jabar" ("jobor" in Bangla and, "Jabar" in many other Indian languages, means forceful, strong, grand, big etc as a recognizable Indian adjective,) with "khaki", the ubiquitous colour of the policeman's uniform, evokes the figure of a terrifying enemy: "Joborkhaki". However, this transformation into a Khaki avatar loses out to the original's terror quotient. The Odia translator, JP Das's understanding of the rules of nonsense can be gauged by the fact that he had already directly drawn on or translated many nonsense English verses. His successful translation of "Jabberwocky as "Jabarbak or "Jabarbaka" is a masterclass in the way difficult nonsense can be translated.[2] He uses the same sense of *jabar*, but juxtaposes it with the bird, *baka* or crane, and thus evokes the mythical Bakasur, the crane-headed monster supposedly killed by Bhim in different Hindu scriptures. After ensuring that the attention of the reader is drawn through this vaguely terrifying, demonic creature, the rest of the poem follows all the ingredients of Carroll's original: nonsense words *not* sounding quite non-sense because of their clever syntactic positioning and aural overtones. The Sanskrit translator goes to great lengths to invent his Sanskrit monster, Jarbarvaki, again from an ancient Sanskrit source, the Rig Veda. The Hindi translator uses the same mythical character from the *Mahabharata* as does JP Das, and calls the antagonist, Bakarsuri, a thinly disguised variation of Bakasur.

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[2] "Jabar" in most Indian languages is derived from the Urdu "Jabar" meaning forceful, great and mighty.

JP Das uses the original stanza form, but since most Indian languages base verse metre on lettering rather than syllables, the lines can be nine or fourteen or sixteen letters, and so on. JP Das chooses the unusual line length of 15 letters per line, and the rhyme scheme of the original (AB, AB) in the first and last stanza; the other lines have 14 letters, but have to be so read as to constitute 15 letters or syllables. It is a variation of the more usual *payara* meter. Instead of 4+4+6, he uses 4+4+7 syllable- meter. But not all the rhymes are complete rhymes; some are half-rhymes too. They all contribute to the effect of creating the atmosphere in the first and last stanzas. The words of the father figure in the two stanzas too are rendered dramatic with the choice and length of the words. Satyajit Ray replicates the stanzaic pattern, with a different meter. The Hindi translators use irregular meters. But, overall, the translators allow the narrative to guide the metrical rhythm. The translations seem to subscribe to the Indian *rasa* aesthetics, that is, a specific emotion or feeling evoked in the audience. The first and last stanza, evoke the *shaant rasa*; the second stanza evokes the rasa of fear or terror. The third, fourth and fifth stanzas of *veera rasa*, that is, the rasa of valour; and the fifth of *hasya* or mirth. The Odia and Bangla versions have willy-nilly conformed to this Indian aesthetics.

The rhyme pattern of ABAB is retained in almost all the translations. But Carroll himself does not stick to ABAB (stanza three: "hand", "tree"; stanza five: "through", "head"; stanza six: "Jabberwock", "callay"); and JP Das uses half rhymes in two places: stanza one: *salathi* and *mimasi*; stanza two: *panjha* and *sancha*. The Hindi translators have not paid much attention to the rhyme scheme, even while maintaining the stanzaic form of semi-rhyming and non-rhyming quatrains.

As in the case of all stand-alone translations of "Jabberwocky," the translators do not get a chance to offer some explanation of the nonsense words in the poem through Humpty Dumpty. The translators too have taken the queue by attempting something similar. *Thile* (were there) in Odia, repeated three times in the first stanza of JP Das's version, *koriche* (had done), *dhore* (catching or caught/holding or held) in Bangla; *thha* (was there) and *thhe* (were there) in Hindi translation, all indicating, exactly as in the original, that some things were there or were done, or were happening.

In English, the first stanza can be broken into the following pattern in terms of nonsense/portmanteau words and known English words: The four lines carry, respectively, 3- 4-3-2 (12) conventional words; and 3-3-2-3 (11) nonsense/ portmanteau words, 23 words in all. In Odia the pattern is like this: 4-2-3-3 (12) meaningful, and 2-3-2-2 (9) nonsense words, 21 in all; in Bangla, 3-2-2-2 (9) meaningful and 2-2-2-1 (7) nonsense words, 16 in all; in Hindi, 2-1-2-4 (9)

meaningful and 3-3-2-3 (11) nonsense words, 20 words in all. Thus, the total number of words and the ratio between sense and nonsense terms in the first stanza are almost exactly replicated in all the translations, except in Ray's Bangla, in which the total number of words is less; but the number of nonsense words in this stanza is noticeably lower. This shows that, in the first stanza, Ray perhaps wanted to hold the interest of the reader and not put them off by too many nonsense words. In the second stanza he uses more nonsense words (five) than there are in the original (three), and has three polysyllabic words. But in the case of Hindi, the number of meaningful words in the first stanza is lower, with a large number of nonsense terms. The rest of the poem, however, is relatively free from nonsense words. The Bangla version ends up being racier than the others. JP Das's rhythm is more leisurely. In any standard rendering, the original "Jabberwocky" takes about one minute and twenty-eight seconds to recite. Recited at an acceptable pace, the Odia version takes one minute and thirty- five seconds; and the Hindi version takes one minute and fifty seconds. When read by the famous Bengali actor Soumitra Chatterjee, the Bangla version takes only one minute and fifteen seconds, the shortest of the lot; whereas, the Sanskrit version takes two minutes and thirty seconds when read by the author himself, by far the longest time taken of the readings in five different languages.

As for the nonsense words, some in the original reappear with a slight variation in Bangla and Odia. The trick behind their successful deployment of nonsense terms lies in choosing words that sound similar to the original, but so tweaked as to remind Bangla and Odia readers of recognizable words in their respective languages. Brillig is supposed to be a certain time of the day; and JP Das uses the Odia sounding nonsense word *birilaga bele* or at the time of *birilaga*. "Borogoves" becomes *Baragaba*, fusing *bara* (tree) and *gaga* (a genus of shrub) or/ and *baga* (crane). A few of the originals words are cleverly reinstated: Jubju, Tumta (Ray), Jubjub, Tomtom (JP Das and Mital and Paliwal) to create the illusion of familiarity. As for the other nonsense words, Ray and JP Das have recreated a few of their own in comic forms: such as *Raamkhichuni*, *Raabonkaamor* with the mythical characters, Ram and Ravan in Ray's version and, in JP Das's Odia version, *ragarasa* for *ragarusha* i.e., anger and *banadarasangcha*, which is a mix of *bana* (forest), *dara* (fear) *sancha* (saver). It also reminds the Odia reader of *bandar* (monkey). This, as well as Satyajit Ray's *Bandorchhencha* remind one of Rudyard Kipling's "Bandar-log", which is a term used in his *Jungle Book* (1894) to describe the monkeys of the Seeonee jungle.

Ray has, similarly, done something very clever with *galumgiri* and *galumphing*. He coins the first one out of *gulamgiri* (meaning servitude) by reversing the order.

In the case of *galumhing*, he retains the first part, *galumh* of Carroll's *galumphing*, and using it in the Bangla verb form, he gets *galumphiye*. The strategy is similar to Carroll's, who uses gallop and jump or triumph to create his nonsense word. Satyajit Ray too makes use of the Bangla word, *laphiye*, that is, jumping. Similarly, JP Das uses *kadamjit – kadam* ("stride"), and *jit* ("win") – to "translate" *galumhing*, a genuine portmanteau term. Likewise, Satyajit Ray turns Carroll's *mome raths* into *momtarader*, compounded of *tara* ("they") *tader* ("their"). In Jp Das's version, the two *mome and raths* are used opportunistically to get *momoraths* as "rath" means a chariot in Odia, so that the nonsense word sounds like a meaningful one. In Satyajit Ray, "vorpal" becomes *bhurpi* that sounds like *khurpi* and *khukri* (both sharp weapons). In JP Das's version *barapala* closely resembles many Odia-place-names. In Marathi, *prabhala* is technically a nonce-word, but it should evoke *prabha* (light), similar to "brillig". The choice of the Marathi name for the monster (Jabarivyanku) is based on the phonetic similarity with the original, its evocation of *Jabari* (formidable) and *byang* (malformation).

Bangla is the richest treasure trove of Indian nonsense. Marathi, Odia and other Indian languages are a poor second, and third onward. Much of the nonsense and children's literature is plain gibberish, jingles to amuse children. The Carrollian and Learean forms of nonsense which are mature and meant both for children and adults, young and old, are limited by and large to Bangla. Most Bengalis are familiar with the best of world nonsense, and can reel off numerous lines of Tagore, Sukumar Ray and Satyajit Ray in a jiffy. Ray's translation of "Jabberwocky", "Joborkhaki" is on the tip of their tongue and several dramatic readings and recitations of it can be found on YouTube. Hopefully, following the sesquicentenary celebrations, more and more translations of "Jabberwocky" will appear in Indian languages.

Translations into Five Indian Languages

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