



## Chetan Bhagat's Contribution in Bringing Books Back to Shelves

*Chetan Bhagat, is probably more intelligent and sophisticated than his critics and may have consciously adopted a more free-going style to reach masses. The topics he chooses are customarily the ones that a typical Indian middle-class youth would colligate and connect with. Yes, with his kind of reach, one may find it alluring to advise him to pen on exactly such topics albeit with due regard to the complexities involved. But again, considering his success, such advices should rather flow the other way round.*

**DR. VANITA GANDOTRA**

A star was born on 22 April 1974 in New Delhi, India. This revolutionary writer was named CHETAN BHAGAT. His father was an army officer and his mother was a government employee. His younger brother, Ketanbhagat, is also a novelist.

He completed his school years at The Army Public School, DhaulaKuan in Delhi. He received his undergraduate degree in mechanical engineering from the Indian Institute of Technology Delhi in 1995 and his MBA degree from the Indian Institute of Management Ahmedabad.

Bhagat commenced his writing career with five point someone which he wrote while working as an investment banker for Goldman Sachs in Hong Kong. When he got fired, he then had to move to Mumbai to focus full-time on his writing career.

Chetan Bhagat has always tried to touch upon something new in his fictions. His writing has always been close to reality. He has always articulated himself in a way which is understood by all and every generation can connect itself to it. His thoughts are verbalized in such a skillful way that they are understood by readers instantaneously.

Chetan Bhagat's books have always offered a true picture of life in India. And, that has been one of the major reasons, why his books have apprehended the minds of the younger generation. As per the Time magazine

"he is one of the 100 most influential people in the world".

In this age of Mass education and specialization, those writing on general matters are required to water down the jargon and write in a more generic manner. This process, although it appears easy, needs greater intellectual exertion as it involves seasoning of specialized subject matter for public consumption.

People across all age groups read his books. However, they are more popular with the younger generations. His books usually deal with the current trends - be it marriage, work, relationships, or any other issue related to youth which has inspired the youth of today to move away from laptops, tablets, mobiles, kindle and move back to actual books.

Though he has written a handful of books, he has touched upon a variety of subjects from life at call center, secularism, pressure in today's education system, inter community marriages, corruption and many more.

His works apart from Five Point Someone - What not to do at IIT includes One Night @ the Call Center, The Three Mistakes of My Life and 2 States - The Story Of My Marriage, Revolutionary 2020, Half Girlfriend and One Indian Girl. He has also written the script of Hello, the Hindi movie based on One Night @ the Call Center. Bhagat's writing style tends to be simple, with undeviating narratives and vivid storytelling. His protagonists tend to be named after Lord Krishna, like Hari, Shyam, Govind or Krishna, which makes it more easy for an Indian reader to connect. All his books have a number in the title. When asked about this Chetan replied:

"I'm a banker, I can't get numbers out of my head."

Endurance is what defines the success of the work. Nietzsche remained anonymous throughout his life, and his works were discovered and received critical acclaim only after his death. Yet, his insightful observations cut through human psychology with surgical precision and laid the foundation for greater research later, but the promiscuous and gentle writing style of Bhagat fetched him easy recognition and popularity across nations.

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Chetan Bhagat, is probably more intelligent and sophisticated than his critics and may have consciously adopted a more free-going style to reach masses. The topics he chooses are customarily the ones that a typical Indian middle-class youth would colligate and connect with. Yes, with his kind of reach, one may find it alluring to advise him to pen on exactly such topics albeit with due regard to the complexities involved. But again, considering his success, such advices should rather flow the other way round.

Chetan Bhagat writes for masses - he has overtly stated this many times - and it's for the masses to decide if his works are worth their time and money. If critics do not find them even review-worthy, it's their perquisite to not buy his works in future. His writing style is extremely informal. This may be referred to as modern English, but the idea is to write as people talk in college age. Hence, he uses no flowery language, no tough words, no set rules. Yet -- it works, because it is the language of real people. And people enjoy reading his work.

Almost all his books have been adapted in Bollywood, but Chetan Bhagat claims he is callous about by the Glitz and Glamour of the tinsel town and says, he won't change his style of writing to suit Bollywood's sensibilities.

"I don't want to change my writing style. I want to write books as books. I don't want to change my books because of some film-related reason. I will continue to make my books as they are," Bhagat said.

Writers across the word recognize and appreciate the works of Bhagat ,to quote one of them

"It's our thesis that he has done publishing and writing in English in India a lot of good by opening up the world of books written in English to much larger audiences. People who are intimidated by the literary novels, people who dream and swear in other languages, young ones who would only otherwise watch TV or the movies; they're reading him in droves, and looking forward to his next book. Chetan Bhagat's novels are like that neck deep water. Yes, neck deep. One already gets into knee deep waters when one studied in school and if one has read or heard any fairy tales.

So yes, Chetan Bhagat's novels are like that neck deep water. You learn how to read by reading his novels. More and more people are trying reading as a hobby. Getting more and more comfortable with reading.'

One also learns how to read by reading Enid Blyton novels, Hardy Boys and Nancy Drew. Then come the storytellers like Paulo Coelho, Stephen King, Sydney Sheldon, Dan Brown and the likes. It is he who made a revolution and inculcated the habit of reading in young Indians .. Many of whom now progressed to read western classics, bookerprize winners, Pulitzer's and what not .. And being happy with the bookworm, booklover tags.

What he has given to young India is a flavour of the habit of reading ..

Many critics have also tried to mock him or criticize him, but the reality is that

What he has done to young India by making youngsters read and read, is a very prodigious act.. And no one can question his capability. This is what he has done to young India.

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View	Sl.No.	Journal No	Title	Publisher	ISSN	E-ISSN
<a href="#">View</a>	1	4985	Research Link	Research Link	09731620	

At the bottom of the page, there are three sections: "For Students" (with links for About NET, UGC NET Online, Flagging Related Circulars, and File Uploads - Educational Loan), "For Faculty" (with links for Honours and Awards, UGC Regulations, Pay Related Orders - M R P), and "More" (with links for Notices, Circulars, Tenders, Job, UGC ROs, Right to Information Act, and Other Higher Education Links).



## Literary Translation : A Study on Linguistic and Cultural Task

*Literature and translation exist side by side. Goethe believed that without outside influences national literature stagnates. The entire history of literature is informed by a process of transmission; a great work of literature is enriched itself by generating new meanings as it enters new contexts. Translation could be seen in this perspective as the secret metaphor of all literary communications. Language and culture may be seen as being closely associated and both aspects must be considered for translation. The notion of culture is essential to considering the implications for translation and despite the differences in opinions as to whether language is part of culture or not, the two notions appear to be inseparable. In this paper different aspects are discussed in relation to their cultural implications for translation. It has been recognized that in order to preserve specific cultural references certain additions as well as omissions need to be brought to the translated version of the text. It is noticed that the most difficult aspect of transmission is to preserve or convey a cultural milieu and its concomitants through words. The translator has to negotiate the differences, between cultures, which is a daunting task. So, a translator creates a balance between the text to be translated and the translated version of the text. Here comes the issue of untranslatable. Despite all the challenges in dealing with the culture bound text, this continues to fascinate translators and translation theories for ages to come. Key words- Culture, transmission, translation, untranslatability.*

**DR. RASHMI THAKUR**

The main concern has traditionally been with words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms- verbal or otherwise- of another. Long debates have been held over when to paraphrase, when to use the nearest local equivalent, when to coin a new word by translating literally, and when to transcribe. All these "untranslatable" culture bound words and phrases continued to fascinate translators and translation theories.

The translator is thereby put to the test to expand his own language in order to match what the original is saying. Sometimes, however, he will find that his language does have an expression or turn of phrases or construction that fills the gap that the adventurous author is trying to take care of in his language. The problem of the translator here is that his version will be common place will not show the author's newly coined discovery. Therefore he must lay his standard translation aside and seek something new that will both give the meaning of what the author wants to say and make it quite clear that something new has been added to both languages.

Another aspect of a deep knowledge of one's own language is a thorough going familiarity with local expression and idiom on the part of an author. In many cases this closeness to regional expressions makes translation difficult, sometimes impossible when it comes to preserving the flavor of the original. There are other cases where customs and manners play a strong role in the formation of words and expression. Probably the most difficult aspect of translation is the necessary but often futile attempt to preserve or convey a cultural milieu and its concomitants through words.

The author who knows his language inside out can be either the easiest or the hardest to translate. If he has what might be termed a classical style or use of languages, that is, if his sense of words is so pure that as metaphors they approach the object portrayed most closely, the translator is on his mettle to find that same closing approaching word in his language, A writer like Gabriel Garcia Marquez has this gift of language, and he is so exact in his choice of words, getting ever so close to what he wants to say, that indeed, it is difficult to make a botch of his work as he leads one along

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to a similar closeness in English of metaphor( word) and object.

#### **Autonomy of Languages and Society :**

Just like the development of the societies of the world, the process of language formation is very long and complex. Societies and languages are developed through many struggles over a period of time. Geography, social relations, profession, and interests are pillars for making any society and its languages. Basic tendencies of human kind are although same everywhere but even then life styles and languages of two different societies are totally different. People living in North Pole and deserts are basically same but their life styles are so unfamiliar and dissimilar with each other that to establish dialogues among them is very challenging job. The life style, word power, beliefs, aesthetic sense of the people of polar region or whatever may be reflected through language is so unfamiliar and unbelievable for the people living in deserts. The people of polar region use eighty different words for the word "ice". So this is a challenge for the translator and how to translate this, is a problem not only of language but also of transformation of geographical and social environment.

Catford starts from different premises, and because he does not go far enough in considering the dynamic nature of nature language and culture, he invalidates his own category of cultural translatability. In so far as language is the primary modeling system within a culture, culture untranslatability must be defacto implied in any process of translation.<sup>(1)</sup>

If a society uses specific things in their daily lives which are not found in another society, it would become difficult for the translator to translate it. Kalash, Charanamrit and Jyagyopavit are familiar words of Indian society but cannot be translated into any other foreign languages. A translator can give informative knowledge on this. In short, these words are signs, that have a culture bound or context meaning, which cannot be translated even by an explanatory phrase.

#### **Culture and Untranslatability :**

The relation between the creative subject and its linguistic expression cannot therefore be adequately replaced in the translation. It is Papovic who has attempted to define untranslatability without making a separation between the linguistic and the cultural. Papovic also distinguishes two types.

**The first is defined as :** A situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of a lack of denotation or connotation.<sup>(2)</sup>

**The second type goes beyond the purely linguistic :** A situation where the relation of expressing the meaning i.e. the relation between the creative subject and its linguistic experience in the original does not find an adequate linguistic expression in the translation.<sup>(3)</sup>

The first type reflect the category of linguistic untranslatability, while into the second type come phrases or culture bound words.

In linguistic creation, the translator must recreate and he must do so wisely and with extreme care. It is always hazardous to make the translation more creative for losing the original meaning of text to be translated. Theoretically it is not allowed for a translator to add or skip anything from the text to be translated but in creative translations having accepted the need of reconstruction, a translator is free to reconstruct. Rubaiyat of Omar Khaiyam is translated by many translators. Here are few lines from different translators.

#### **Fitzgerald's English version :**

*Dreaming when Dawn's left hand was in the sky  
I heard a voice within the tavern cry.  
'Awake, my little ones, and fill the cup  
before Life's Liquor in its cup be dry* <sup>(4)</sup>

The translation of an eminent Hindi poet **Maithili Sharan Gupta :**

*Vam -Kanak- Kar Ne Usha Ke  
Jab Pahala Prakash dala  
Suna Swapan Me Maine Sahasa  
Goonj udi yon Madhushala  
Utho, Utho, O Mere Bachcho  
Patra Bharo, Na Valamb Karo  
Sookh na Jaye Jeewan Pyala* <sup>(5)</sup>

**Hariwansh Rai Bachchan's** translation of same lines;

*Usha Ne Lee Angdai, Haath  
Diye Jab Nabh Kee Ore Pasar  
Swapan Me Madiralay Ke Beech  
Suni Tab Maine Ek Pukar  
"utho, Mere Shishuo Nadan  
Bujha lo Pee Pee Madira Bhookh  
Nahi To Tan Pyali Ki Sheghra  
Jayegi Jeevan -Madira Sookh.* <sup>(6)</sup>

These poets have added (written with bold letters) and omitted words in order to preserve the meaning of original text. Bachchan has omitted the word "left" in his translation. Fitzgerald himself could not translate Rubaiyat successfully in terms of cultural accuracy as well as linguistically. It is said for him that he had not enough knowledge of Persian culture. Fitzgerald gave the Rubaiyat a distinct spin, although it has been claimed that he softened the impact of Khayyam's nihilism and his preoccupation with the mortality and transience of all things. He himself said:

"My translation will interest you from its form, and also in many respects in its detail : Very un-literal as it is. Many quatrains are mashed together: and something lost, I doubt, of Omar's simplicity, which is so much a virtue in him" (letter to E. B. Cowell, 9/3/58). And, "I suppose very few People have ever taken such Pains in Translation as I have: though certainly not to be literal. But at all Cost, a Thing must live: with a transfusion of one's own worse Life if one can't retain the Original's better. Better a live Sparrow than a stuffed Eagle" (letter to E. B. Cowell, 4/27/59).<sup>(7)</sup>

Below are few lines from **Khushwant Singh's** English translation of **Munshi Premchand Edgaah :**

(1) After the toys it is sweets. Someone buys sesame

seed candy, others gulabjammuns or halva. They smack their lips with relish. Only Hamid is left out.<sup>(8)</sup>

(2) So they go ahead--all of them except Hamid who stops to see a pile of tongs.

It occurs to him that his granny does not have a pair of tongs. Each time she bakes chapattis, the iron plate burns her hands. If he were to buy her a pair of tongs she would be very pleased. She would never burn her fingers; it would be a useful thing to have in the house.<sup>(9)</sup>

Here, **Khushwant Singh** tried his best to recapture the world of Premchand and he was successful also in doing so but he could not always tried to translate the native and cultural bound words because there is a long tradition attached with it. In second example, he replaces the word chimta with a pair of tongs which is a basic tool of Indian cooking. It can never create the kind of images which Premchand had created years ago for Indian readers.

Customs and tradition are part of a culture. Beliefs and feelings change from culture to culture. Religious elements, myths, legends, and the like are major components of any culture. They present major hurdles in translating a text. This sensitive issue demands the translator's full attention. Translators and translation scholars unanimously agree that efficient translators must have a good knowledge of the text to be translated and the translated version of the text and the translator has to negotiate between cultures which are a daunting task.

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The screenshot shows the UGC Approved List of Journals website. The search results for 'Research Link' are displayed in a table with columns: View, Sl.No., Journal No., Title, Publisher, ISSN, and E-ISSN. The first entry is for 'Research Link' with Sl.No. 1 and Journal No. 43985. Below the table, there are navigation options for 'For Students', 'For Faculty', and 'More'.

The screenshot shows the UGC Journal Details page for 'Research Link'. The details are as follows:

Name of the Journal :	Research Link
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Publisher :	Research Link
Country of Publication :	India
Broad Subject Category :	Arts & Humanities;Multidisciplinary;Social Science

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‘रिसर्च लिंक’ की सदस्यता का शुल्क भुगतान राष्ट्रीयकृत बैंकों द्वारा सीधे ट्रांसफर या जमा किया जा सकता है। बैंक का विवरण निम्नानुसार है-

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