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Translational Politics and the Representation of Marginality: A Comparative Analysis of Translations of Mahasweta Devi's and Jhumpa Lahiri's Works

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Abstract: Mahasweta Devi's imaginative works effectively portray the marginalised and third world. She writes extensively on behalf of indigenous communities that are nomads. Her publications mostly focus on the oppression of marginalised groups in Eastern India, including female subalterns, landless workers, dispossessed tribes, and others. The experiences of women and their quest for self-discovery in a "foreign" place have been the primary foci of diasporic fiction analysis. However, this essay takes a postcolonial stance in its examination of Jhumpa Lahiri's 2003 novel The Namesake in an effort to learn more about the gender politics and subtle semantic inflections that shape the portrayal of males from the Indian diaspora. Mr. Ashoke Ganguli is a first-generation American immigrant, and his son Gogol was born and raised in the United States; the story aims to illustrate the differences in their experiences. Cultural identity, I argue, is more about the second generation's identification of their "being" than it is for the first, whose struggle is to reconcile "being" with "becoming."

Keywords: Jhumpa Lahiri, post-colonial masculinity, cultural identity

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INTRODUCTION

Even though politics and translation are distinct concepts, they overlap when subjective factors influence the translation process, from choosing a translation to creating one, and when translation serves as a tool for political benefit or goal. Just because we choose to talk and the words we choose to use are politically charged, it doesn't mean our speech isn't. In writing, it is the same. Choosing implies ignoring a lot of other people, which is a political act that everyone must face. Therefore, translation is more than just a job of accurate replication; it's also an act of willful and intentional selection, assembly, structuration, and fabrication and, in extreme circumstances, deception, denial of information, counterfeiting, and secret code building. As stated by Tymoczko and Gentzler in 2002. An act of politics is translation, according to Tejaswini (Tejaswini 1992). The politics of translation focus on the topic of what should be translated and what should remain untranslated, as well as what is censored and why. We contemplate the fundamental issue of who will be prioritised and marginalised and why in politics and translation. A certain ideology may be at play at times, while power itself may be at other times. The economic element is another reason the translations sell well, alongside ideology and power. Since all of these elements are interdependent, we cannot isolate a single cause. Plenty of instances show how translation is influenced by politics. The rise of ideology and political influence as driving forces behind translations is mostly shown in early Arabic and

Biblical translations. As a tool for invasion, translation has pushed people to compete with themselves to embrace or reject the exotic foreign as they seek to define who they are.

Translation stands out as the most tangible of the three terms used here; by "translation," I do not mean the general concept but rather the word itself, the book, and the process. Even though I couldn't see the other two in the flesh, I could make out their distinct personalities and the ways they were organised linguistically as forces pursuing distinct objectives. The broader abstract phenomenon known as ideology may include all discourses pertaining to translation as well as political discourses. There are three main types of ideology: political, social, and religious. They each have their own area of influence, where they may be used to boost positive things and dampen negative ones. Something is considered unpopular when it fails to adhere to the social and cultural norms of a certain community or culture, or when it does not conform to the political system that governs that community or culture.

LITERATURE REVIEW

Muhamad Alif Bin Haji Sismat (2016) In today's business world, translating texts into and across other languages is par for the course. Nevertheless, there has been a lack of comprehensive investigation of this translation directionality, particularly in relation to post-editing. The current research investigates the feasibility of using MT and TM in a classroom context for translation instruction. Using MemoQ 2014, a group of Malay speakers who are not fluent in Arabic or English post-edited raw MT and adjusted TM outputs that had several mistakes in order to translate technical writings from Arabic and English. In order to give a thorough analysis of the kinds of mistakes frequently seen in the translations produced by the non-native trainee translators, we used an error analysis approach based on the MeLLANGE error typology to measure their productivity and evaluate the quality of their work. Translators working with the Arabic-English language pair, as well as non-native speakers, may find useful advice in the mistake annotation. The results of this research show that non-native translators' speed and accuracy were both enhanced by the use of translation tools. The research also found that the most common types of mistakes in the PE tasks are lexical and syntactic ones. Inexperienced translators often fail to notice mistakes in gender, number, articles, and the conjunction "wa" that result from linguistic influences across languages. The participants might have prevented this by carefully reviewing their translations; after all, the mistakes are really little. Additionally, the research found that non-native trainee translators were able to achieve the average daily productivity for professional translators—that is, at least 5,000 words per day—so they may be just as productive as native language translators.

Alessandra Rizzo et.al (2012) Analysing the literary works of Monica Ali (of Bangladeshi roots) and Jhumpa Lahiri (of Bengali Indian parentage), this research draws upon modern ideas in the fields of migration, postcolonialism, and translation. In their exploration of hybrid connections through translation and interpretation, Ali and Lahiri exemplify second-generation immigrant literature, and their works show how a text can become a space where multiple identities coexist as individuals deconstruct and reconstruct their own sense of belonging in unfamiliar places. As they navigate a world that often ignores them, the immigrant subjects of the second and third generations use the English language to share stories of their bicultural and bilingual experiences. This transforms each immigrant text into a hybrid site where their identities are fluid, changing, and transient. The purpose of this study is to show how the Muslim and

Indian migration experiences of Ali and Lahiri are mirrored in the multicultural Anglo-American setting. Every text becomes a space where identities are both preserved and altered, where one's native identity is assimilated or adapted, and where one's identities are both translated and identities-intranslation. In a time of change, women authors from immigrant families who are second-generation translators and interpreters find themselves at the intersection of old and new cultures.

Andalib Ferdous (2015) Seeking a better existence has always been a driving force for man. The exploration of new territories has persisted from the dawn of humanity to the modern day. In pursuit of ease and wealth, man travels from one location to another. They often uproot their lives and seek a brighter future elsewhere. Such migrations are addressed in diaspora literature, which also sheds light on shared aspects of the experience. Author Jhumpa Lahiri is well-known for her work as a respected historian of Bengali immigrants to the United States. Her writings capture the plight of migrants, who often have both a strong sense of belonging to their home country and a strong desire to contribute to the economic and social development of their new home. Following her first book The Namesake (2003), Jhumpa Lahiri's short story collections Interpreter of Maladies (1999) and Unaccustomed Earth (2008) will be the focus of this talk, which will examine the many diasporic elements in Lahiri's literature. Being the daughter of Indian migrants, Jhumpa Lahiri believes that the identity crisis is a constant struggle for those who are culturally uprooted and navigating two cultures at once. People in diaspora are always in a precarious situation, prone to misunderstandings and conflicts due to their dual status. Problems with self-identity, displacement, isolation, and other concerns are common among expats. Developing a new sense of self within an unfamiliar cultural context is important to diaspora. The idea of being uprooted from one's homeland and the pursuit of assimilation into one's host nation are both portrayed in Lahiri's writings. Because her protagonists struggle to embrace a "new-self" without completely abandoning the "old-self," her novels are relatable to readers everywhere. A delicate and poised voice within Indian and international diasporic literature, Lahiri seeks paradoxical approaches of treating the concerns of diasporic existence in her work.

Dr Anjali Tripathy (2014) The experiences of women and their quest for self-discovery in a "foreign" place have been the primary foci of diasporic fiction analysis. However, this essay takes a postcolonial stance in its examination of Jhumpa Lahiri's 2003 novel The Namesake in an effort to learn more about the gender politics and subtle semantic inflections that shape the portrayal of males from the Indian diaspora. Mr. Ashoke Ganguli is a first-generation American immigrant, and his son Gogol was born and raised in the United States; the story aims to illustrate the differences in their experiences. Cultural identity, I argue, is more about the second generation's acknowledgment of their "being" than it is about the first generation's negotiation of their "being" with "becoming." Examining Lahiri's interaction with oppressed masculinities, the paper draws on the work of Frantz Fanon, Sura P. Rath, Stuart Hall, and Homi Bhabha to discuss cultural hybridity and diasporic identity.

Gabriele Lazzari (2023) This article examines Jhumpa Lahiri's use of Italian in her latest works by reviewing her writing and editing during the last ten years from a formal and linguistic perspective. The article discusses two short stories published between Lahiri's linguistic autobiography and her first Italian novel, whereabouts (2021), and analyses her trajectory from In Other Words (2016) to Whereabouts (2021). It argues that Lahiri's aesthetic and political concerns have shifted from an idealistic pursuit of cosmopolitan encounters to a greater focus on place-making and grounded relationality. At the same time,

her focus in her work has shifted from abstract concepts with no clear location to interpersonal connections that are unique to certain locations. This article delves further into the ways Lahiri's decision to forego a dominant language in favour of a semi-peripheral one necessitates a new critical framework that takes into account both internal and external factors, while also placing her translingual practice within the framework of postcolonial, diasporic, and translingual writing. By wholeheartedly embracing the delicate translational space between Italian and English, the article argues that Lahiri's most recent reinvention helps to deprovincialize the Italian and Anglophone literary fields. It also provides fresh perspectives on community, cultural belonging, and identity in the fields of comparative and world literature.

Poetics and Politics of Marginality in Mahasweta Devi

Mahasweta Devi's imaginative works effectively portray the marginalised and third world. She writes extensively on behalf of indigenous communities that are nomads. Her publications mostly focus on the oppression of marginalised groups in Eastern India, including female subalterns, landless workers, dispossessed tribes, and others. Today, these communities continue to face prejudice since the British colonial state labelled them as repeat criminals. Devi's stories show how the tribal people were treated inhumanely by high-caste landowners, moneylenders, corrupt government officials, and violent police officers, and how they fought back against their tyranny. The unfathomable material suffering of the thrice oppressed indigenous women is also brought to light in her writing. She describes the psychological, emotional, and physical forms of rape that women have experienced. The act of undress becomes a sign of strength for these oppressed women as they shed the masks of chastity, submission, and humility.

Devi imbues the victim-protagonist with bravery and perseverance in a stifling environment, and her works elevate the aesthetics of literature as a tool against tyranny. Devi, who was born into an artistic family in Dhaka, Bangladesh, left her position as an English literature instructor to become a nomadic reporter for the Bengali newspaper Jugantar. She recounts folklore and anecdotes from indigenous communities in remote areas without access to modern conveniences like running water or doctors. Their situation has not improved as a result of the government aid programmes. They are abused by farmers, landlords, and miners, and the police act inappropriately towards them. Gayatri Spivak asserts that Mahasweta Devi expresses postcoloniality within a unique setting, referred to as "the decolonized terrain" ("Woman in Difference" 105). Devi's flawed depictions of decolonization are associated with a negotiated political autonomy.

The majority of Devi's works deal with sexual assault and societal exploitation. In the gendered body (woman), the agenda of nationalism and sexuality are encoded. The female protagonists in Devi's works are formidable, fiercely independent, and willing to fight till the very end (Chakraborty Living 195). Devi uses micronarratives to probe marginalisation and exclusion, ease tensions between the oppressed and the powerful, and create texts of revolt and emancipation. In her writings, she discusses the women's numerous victimhoods, which is a divide between feminism and dalit activism. Devi presents women as models of defiance, who reject repression and allow stories room to grow. The tales she tells include Dalit and tribal women who, while overcoming colonisation based on gender, class, race, and caste, inscribe a new sexual and literary practice. Beyond the realm of fiction, these tales are more akin to local folklore, history, traditions, customs, and dialects.

MARGINALIZED MASCULINITIES: A STUDY OF JHUMPA LAHIRI'S THE NAMESAKE

Ashima is given the spotlight and the reader's attention as she grows throughout the tale, but Ashoke is cast aside due to his tragic demise midway through. We are accompanied by it every step of the way as his cultural identity changes. Every day of the week, he is busy with classes and research. The Calcutta families, however, get together on Sunday afternoons for a reunion. Even though Ashoke and the other men didn't have voting rights in the United States, they would still debate about American politics. This subservient masculinity is on display in the fact that women are not allowed to participate in politics, which is often seen as a male-dominated field. Assimilation into the host culture provides a protective layer to the formation of masculinity, allowing for the establishment of safe spaces. His appointment as an associate professor of electrical engineering is contingent upon his completion of his doctorate at MIT. Seeing his name listed under "Faculty" in the university directory gives him a feeling of fulfilment, and speaking in front of an audience of American students is an exhilarating experience for him (49). Ashima, who took a battered Bengali magazine from India to read even in the hospital (6), reads it. In contrast, he reads foreign publications, which shows his increasing trust in transnationalism and multi-culturalism. Actually, it had begun to take form in him throughout his teenage years, manifesting as a devotion to the writers he had adored since childhood, such as Dickens, Graham Greene, Somerset Maugham, and the Russians. He adjusts to American culture better than Ashima. Ashoke goes from having trousers and shirts tailored to buying ready-made ones, or from using fountain pens to using ballpoint pens, while Ashima keeps wearing her Bata sari and shoes. A seemingly little adjustment, like giving up his usual undergraduate attire (jackets, ties, and wristwatch), signifies embracing and settling into a new way of life. He has created a hybrid identity by balancing his cultural heritage with American practices, his "being" with "becoming," and so on.

Identity is a contentious topic for second-generation people. People obey the American code of behaviour while they are out in public, but at home they stick to Indian culture and values. What the second generation knows about India comes from hearing stories told by the previous generation and, in some cases, by grudgingly accompanying parents on infrequent trips. Because they are not tied to their heritage, they have little trouble assimilating into American society. Gogol and Sonia's love of burgers, tuna sandwiches, and Christmas reveals how much the kids have been "Americanized" from their Indian heritage. The more Gogol ages, the more his want he has to flee his own history. For example, Gogol takes a job offer from Yale University rather than his father's alma school when the time comes to apply for college. In a similar vein, he instead chooses to major in architecture while in college, rejecting "acceptable" immigrant subjects like chemistry, engineering, and biology. Such behaviour suggests that Gogol feels uneasy with his "being" and also disregards his parents' desires. When Gogol goes to a panel discussion on English-language Indian books, the issues of disputed identity become quite apparent. All the panellists keep bringing up this concept of "marginality," and he finds it tedious. The acronym ABCD stands for "American-born confused deshi," which Gogol learns about during the panel discussion with the sociologist. Maybe "conflicted" would be a better choice than "confused" in his opinion. The generic term "countryman" (Deshi) denotes "Indian"—a fact that he is well-aware of. While he doesn't personally associate the term "desh" with India, he hears his parents use it. The way he sees it, it's like India (118).

The American image is important to Gogol. Here I wish to analyse Gogol's viewpoint by interrogating the question Frantz Fanon raises in Black Skin/White Masks. By shifting Freud's focus from women to men, Fanon reframes the original issue. He poses the question, "what does the Black man want?" in the preface to this groundbreaking book. The black guy aspires to be white is his response. Location of Culture is where Bhabha expands upon Fanon's Black Skin/White Masks image:

As a parent, Ashoke embodies a hybridity. The standing of patriarchs has altered since migration owing to the effect of the host culture, according to a deeper examination of the diasporic situation. Patriarchal advantages are being eroded as a new kind of parenthood replaces violent and hypermasculine norms. As their children become more independent, they find themselves with less say in family choices and less control over their behaviour. Their experiences as marginalised masculinities seem to have prompted them to adjust to the new environment and embrace change as compensatory behaviours. In an effort to make sense of their cultural confusion and dislocation, first-generation migrants often create new "hybrid identities" by combining aspects of their home and host cultures. A belief in cultural absorption without minimising cultural difference is shown by the theme of "hybridity" in Lahiri's work.1 Comparable to Sura P. Rath's diasporic identity in a Third Space is Ashoke's whole self. Rath writes:

> *I am constantly assured of who I am: a middle class, tax-paying, white-collar worker. Like the other roles I play in my private life as a husband, a father, a neighbor, a friend, a son and sonin-law, a brother and brother-in-law, etc., I take these public roles seriously, and obviously my total self emerges from a composite of all these over-lapping roles and images.*

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> *'You're a doctor, a writer, a student, you're different, you're one of us'. It is precisely in that ambivalent use of 'different'- to be different from those that are different makes you the same- that the Unconscious speaks of the form of Otherness, the tethered shadow of deferral and displacement. It is not the Colonialist Self or the Colonised Other, but the disturbing distance in between that constitutes the figure of colonial otherness- the White man's artifice inscribed on the Black man's body. It is in relation to this impossible object that emerges the liminal problem of colonial identity and its vicissitudes.*

The "othering" is still there, even if people are accepting. Gogol spends his 27th birthday in the New Hampshire lake home of his lover Maxine's parents in the second part of The Namesake, without his parents. Gogol meets Pamela, a middle-aged white lady, at the birthday party they're hosting for him. Despite his declaration that he's from Boston, she insists on seeing him as Indian. She warns him that a trip to India should never end in illness. The accusation is rejected by Gogol, who explains that they are always ill. His goal is to find a place in American culture. "But you're an Indian... I'd think the climate wouldn't affect you given your heritage," the lady tells him, her persistence clearly showing. Even when Maxine's mom corrects Pamela and says that Gogol is American, she still has second thoughts and asks whether he was born in the US. This bias towards labelling Gogol as Indian exemplifies the "othering" of "Indian" immigrants in the US, where people are more often than not judged by their skin colour and ancestral lineage than by their nationality, citizenship status, or place of birth.

CONCLUSION

Men in the diaspora are shown in Lahiri's work as inventively coping with their marginalisation via the formation of a hybrid identity, influenced by the cultural impacts of globalisation. While Ashoke's realisation of his cultural hybridity is about "coming," Gogol's realisation is more about "being." The Namesake encourages us to reconsider the typical immigrant's experience by celebrating the cultural hybridity that arises from international encounters. Those on the margins of society in Breast Stories refuse to wallow in self-pity. Rather than wallow in self-pity, they rise above exploitation and pursue the magnificent goal of living each day to the fullest with honour. Perceptions shift in response to stories of female subaltern resistance, whether aggressive or passive. Additionally, for the sake of the planet's long-term existence, the tales inspire an ecological perspective that transcends short-term gains. So, Devi manages to mobilise the past, empowers the subaltern, and confronts the prevailing ideology in order to bring about changes in the current system.

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