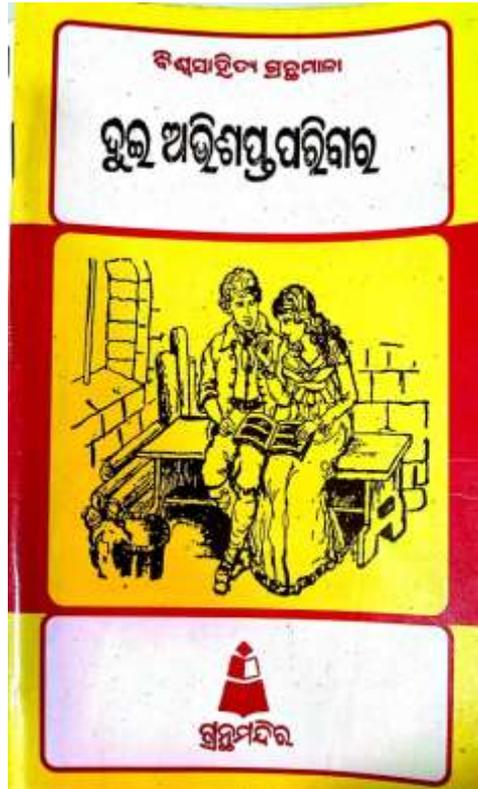


Duiti Abhisapta Paribaar:
Rewriting Wuthering Heights in Odia

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Abstract

Wuthering Heights by Ellis Bell is a classic which has been translated into 61 world languages. The paper takes into account the abridged translation of the novel in Odia published in the year 1970. The paper attempts to examine the *Odia* translation of *Wuthering Heights* by Chintamani Mohapatra as a small but significant contribution to the process of creating World Literature in *Odia*. I intend to discuss the strategies used for the three-tier process of production, circulation and reception of the book as children's literature. The transparency maintained in the translation and the strategies followed to introduce the world classic and the world author to the non-English speaking young readers in a provincial language testifies the phenomenal contribution of the translator as a mediator. In this context, a brief comparative analysis of the abridged translation with the original text projects translation as a fulcrum in the world literary market. The literary work qualifies to get into the new genre through the gateway generated by the translator. I would also study the mode of translation and other rudimentary elements adapted by Sri. Mohapatra in translating the novel that makes this piece an important part of the children's world literature in *Odia*.

Keywords: Translation, Reception, Translation Strategy, World Literature, Children's Literature

Wuthering Heights and Biswasahitya Series

Biswasahitya series is the collection of the world literary texts in the abridged version, especially meant for children. It is published by an independent and a non-profit oriented, Cuttack based publishing house *Granthamandir*. The blurb of the books published in the series reflects that BSG is an initiative taken by the publisher to introduce Biswa Sahitya (World Literature) to the readers in *Odia* language. The global circulation and the establishment of the link between the books and the target readers received a high degree of emphasis. This phenomenal contribution by *Granthamandir* added a new dimension to the literature of the world. In the words of Mr Manoj Mahapatra, the owner of *Granthamandir*, “The desire to bring forth the ancient and the contemporary literary pieces of the world to the non-English speaking readers in a provincial language of India propelled us to continue this endeavour, overcoming every challenge.” So, here is an attempt to create the world literature in *Odia* that interrogates the idea of world literature in English, where Bronte’s *Wuthering Heights* receives a significant place.

The novel is published in the *Biswasahitya* series by *Granthamandir* in the year 1970. The second and the third edition was reprinted in the year 1997 and 2017 respectively. The translator has transformed the classic novel *Wuthering Heights* into a window of a specific literary era for the young readers of a non-English speaking community. The abridged translation of the novel responded admirably to the objectives of the series, i.e., the creation of children’s world literature and introducing the world authors to them. The unusual perception of a serious story like *Wuthering Heights* as children’s literature is made possible through the excellent translation by Chintamani Mahapatra. Although the translator doesn’t opt for a literal translation, the rate of accuracy in the plot construction and the character sketch makes the presence of the author apparently visible. The perspective behind rewriting the novel for the young readers is neither to create Bronte experts nor to increase the reader’s propensity for critical assessment of the novel. The attempt is to foresee the possibility of rewriting the novel from the children’s perspective and consider the same as a part of children’s world literature. Nevertheless, the translator enjoyed the liberty of modifying the narratives and the exchange of dialogue in the story, keeping in mind the target readers and their receptivity.

Granthamandir has liberated the term children’s literature from a narrow boundary of the literary texts written for amusement or didactic purposes by introducing an advanced series of world literature for the child readers. The publishers and the translators while addressing the literature of the world strive to sensitize the target readers about the world authors and their works. Mr Mohapatra stated that the psychological, cultural and emotional development of a child is directly proportional to the exposure received from a tender age. The fantasy and the fairy tales appeal mostly to the imagination of the readers, whereas the literary classics assist them to confront with the reality, prompt them to assimilate with the world culture and respond adequately to the world issues. Rewriting a serious story like *Wuthering Heights* from the children’s perspective demands a thorough understanding of the child’s image and expectations. The translator, in this context, acts as a mediator between the text and the target readers and solely becomes instrumental in the selection and reception of the newly formed world literature for the children.

The paper doesn’t intend to literally compare the binary versions of the novel but to study the procedure and the techniques associated with the making of *Wuthering Heights*, a part of the children’s literary canon. In this context, the comparative analysis is inevitable to examine the strategies used by the translator for the genre switching. The translator transcreated the novel into a short story in a provincial Indian language to fit into the genre of children’s literature. The making of the book is based

on the factors such as the choice of the specific episodes, characterization, choice of accurate words, use of illustration, cultural references, and many more.

Selection of the Book in BSG

The translators in collaboration with the publisher played a significant role in the selection of the texts as they were accountable for the reception of the books. The translation strategy solely depended upon the type of text and objective of the translation. *Wuthering Heights* is the only novel of Emily Bronte published in 1847 under the pseudonym of Ellis Bell. The novel encountered a mixed response from the readers and the critics. It placed the author in the history of English Literature. The success of the story is estimated on the basis of its readership and adaptations. The book has earned a huge readership even after confronting initial criticism. The status of *Wuthering Heights* as a world classic is confirmed by the worldwide circulation of the book in sixty-one world languages. Even though at the initial level the book was originally targeted to the adults but later, it earned popularity among the young readers due to the on-screen adaptations. Owing to the slight complexity and intricate storyline of thirty-four chapters, the Oxford university press introduced the abridged version of just 104 pages long, making the classic interesting, yet less time-consuming. Several abridged versions and adaptations of the story made it popular among the readers. BSG attempted to introduce the same to the children by shortening the novel to the two-thirds of its original length, simplifying the language, and preserving the book's major characters. The reception of *Wuthering Heights*, both as the literary and on-screen adaptation would be discussed later in the paper.

Wuthering Heights vs. Duiti Abhisapta Parivar

Emily Bronte chose the title of the novel carefully that served several purposes. It complements the emotions and moods of the characters and the typical setting as well. The term ‘*Wuthering*’ means blustery and turbulent. It often describes the fierce, noisy winds that blow across the moors. The same is mentioned in the *Odia* translation as “The word *Wuthering* refers to the rough cold wind that touches the peak of a mountain/hill.” The translator has transformed the title to “*Duiti Abhisapta Parivar*” means ‘Two Cursed Families.’ The title meets aptly with the plot of the story. The two families, the Earnshaws and the Lintons resided at *Wuthering Heights* and *Thrushcross Grange* respectively. In contrast to the heights, *Thrushcross Grange* represents culture, refinement, convention and cultivation, which is reflected in the characters such as *Edger* and *Isabella*. The intervention of *Heathcliff* as an intruder, who belonged to neither of the two families devastated them brutally. *Heathcliff* was brought by *Mr Earnshaw* as an innocent lad, starving on the streets of *Liverpool*. He considered him as “gift of God” which seems ironical here. *Mr Earnshaw* uttered, “accept this as a gift of the divine, even though, it seems to be devilish.” He knew not, that, the gift of God would someday turn out to be a curse and engulf his entire family and play the devil’s game with several innocent lives. He was a devil personified, wildness and brutality was his inbuilt nature. His desire to avenge *Hindley* befell as a curse on the two families. As the plot moved ahead, *Heathcliff* turned the two amicable families into two cursed families and made the life of the people worse than hell. The mad dance of hatred, curse, and revenge begins after the death of the first generation and ends with the death of the second generation of both the families. The translator, hence, justifies the title as “*Duiti Abhisapta Parivar*” (The Two Cursed Families.)

The Plot of *Duiti Abhisapta Parivar*

The plot of the *Wuthering Heights* is simplified by the translator. The gloomy and unfamiliar ambience is introduced at the outset when *Lockwood* visits *Wuthering Heights* for the first time. A passage taken from the translation of the diary entry of *Lockwood* is quoted below:

“I could realize there is some mysterious history of the place along with the mysterious character, Heathcliff. My desperate wish to explore the mystery instigated me to revisit heights, the next day.”

The original novel consists of 34 chapters that run through 540 pages dividing the plot into two parts. The author had not made any such plot division, but this can be made for better comprehension. The first part begins with the visit of Lockwood (who is one of the narrators of the story) to the Heights and his curiosity to explore the mystery of the place and ends with the death of Catherine. The major part of the story is narrated by Nelly Dean, who has been the witness of the entire rise and fall of the fortune of the Earnshaws and the Lintons. In this segment, Heathcliff is introduced as an exaggeratedly reserved personality. He appears to be a mystery. The more one attempts to move deeper, more varied facets of his personality peeps out of him. His childhood is portrayed as a hapless young orphan rescued by a gentleman, an innocent lad who befriends Cathy and gradually turns from an admirer to a passionate lover. The growing intimacy and possessiveness between him and Catherine invite the doom for both the families. The second part shows a changed Heathcliff, who is no more an innocent lad, rather a cruel man full of evil intentions to destroy Hindley and Edgar’s family and become the sole master of Wuthering Heights and Thrushcross Grange. It begins with the second generation that falls prey to Heathcliff’s evil tricks. Catherine, Linton and Hareton become puppets in his hand. It ends with the mysterious death of Heathcliff and peace at Wuthering Heights and Grange.

The *Odia* translation of the above has little changes to make the plot less complex and a bit easier to comprehend. The translator has divided the plot into four parts along with an introduction and an epilogue. The introductory part prepares the reader for the captivating story. The story begins with the diary entry of Lockwood. The inclusion of a prologue and an epilogue in the translation is a deliberate attempt to provide the background information to the esoteric community. It prepares the youngsters for a strange story of love, hatred and revenge. The heading of the prologue is termed as ‘*Upakramanika: Eka Adbhuta Pariwar*’ that literary means ‘A Beginning’ or ‘The Commencement: A Peculiar Family.’ The heading justifies the upcoming storyline which is made keeping in mind the target readers. The following line of the heading serves as additional information that says:

‘Collected from the diary maintained by Lockwood in the year, 1801.’ (Translated)

Similarly, the Epilogue is titled as ‘*Antima Shanti*’ that means ‘The Ultimate Peace’ followed by the sub-heading:

‘Referred from the diary written by Lockwood in the year 1802.’

Lockwood’s diary served as the tool to reveal the current status of Wuthering Heights and the characters residing there, whereas Nelly intimates about the past events that resulted in this current scenario.

In the translation, the first part begins when Nelly Dean begins to narrate the story of *Wuthering Heights* and ends with the death of Hindley and Hareton coming under the custody of Heathcliff. The second part of the story deals with the second generation. It begins with Cathy (Edgar’s Daughter) and her meeting with Heathcliff and Linton. It ends with the death of Linton (Heathcliff’s Son and Cathy’s husband) and visible changes in Cathy’s behaviour. The third part is taken from the diary entry of Lockwood that narrates his third visit to the Heights with some pleasant experiences. The fourth part shows the ultimate ray of hope. Cathy and Hareton develop a close proximity, breathe in the fresh air and look forward to a better life ahead. Most probably, they are destined to be together. Heathcliff dies and frees Hareton, Cathy, Heights and Grange from his clutches forever. The translator has maintained

the movement of the plot in an excellent manner, which doesn't seem like reading an abridged version of a novel rather it makes *Wuthering Heights* a short story.

The translator created the suspense from the very opening scene, following the basic plot structure of the original text. The gloomy appearance of the place, mysteriously peculiar and cold behaviour of the characters as if living a cursed life, as if they are all lifelike statues under the stronghold of a devil indicates and prepares the readers for some pathetic story of the past. For instance, the cold behaviour of the host, reluctance to offer him shelter even in a worst climatic condition proves the inhuman attitude. Heathcliff declares, having no extra bedding for a guest, no one to guide him the way to Grange in the dark windy night, his rough behaviour with the lady, the lady's irritation in interacting with Hareton, in responding to Heathcliff and in dealing with the stranger too implies a lack of belongingness among the people residing in the house. Lockwood's diary raises several questions in the mind of the young readers and instigates them to find the answer in the following chapters. It generates a curiosity to explore the past and unveil the real facts which have been buried long back. This captivating power is probably the strength of the novel, which is maintained well in the 118 pages of the *Odia* translation too. The relationship shared by the characters has not been compromised in the translation.

The constant reference to the changing weather is also highlighted by the translator to depict it as an important feature of the novel. The detail description of the hostile weather in the original text is missing in the translation. We find the short references of the same in the translation such as- the snow-rain in the opening scene, the pleasant June morning when Hareton was born, the sudden storm when Catherine went in search of Heathcliff, the calm and cool moonlit evening, when Heathcliff returned to the Heights after three long years, the furious wind blowing over heights at the time of Catherine's death. The wildness in the characters resembled the climate.

The transition of the plot from present to past is well maintained by adding episodes for separate events. The entire story has been divided into several episodes and the reading of the headings of each episode also creates the plot in the mind of the readers. This strategy is implemented keeping in mind the target readers who may find it difficult to comprehend the complex plot movement and the puzzled relations. For instance, in the second part of the story in the translation carries the headings such as:

1. *Duitiya Catherine (Second Catherine) Catherine Linton Wuthering Heights Aabiskaara Kale (Catherine Linton Discovers Wuthering Heights)*
2. *Isabella Heathcliff Prana Haraele (Isabella Heathcliff Lost Her Life)*
3. *Balika Catherineka Heathcliffka Sange Sakhyata (Young Catherine's Meeting With Heathcliff)*
4. *Catherine Linton Ka Sakhyata (Catherine's Meeting With Linton)*
5. *Cathy Ebong Linton (Cathy And Linton)*
6. *Catherine Punaraya Linton Ku Dekhile (Catherine Meets Linton For The Second Time)*
7. *Catherine Gopana Re Linton Ku Sakhyata Kale (Catherine Meets Linton Secretly)*
8. *Jalabhumi Re Catherine Linton Ku Bhetile (Catherine Met Linton At The Moors)*
9. *Wuthering Heights Re Bandi (Prisoner At Wuthering Heights)*
10. *Heathcliff Bibaha Ra Aayojana Kale (Heathcliff Made Arrangements For The Marriage)*
11. *Edgar O Linton Aakhi Bujile (Edgar And Linton Died)*
12. *Heathcliff Catherine Ku Wuthering Heights Re Rakhile (Heathcliff Insisted Catherine To Stay At Wuthering Heights)*
13. *Linton Ka Mrutyu O Catherine Ra Paribartana (Linton's Death And Changes In Catherine)*

These thirteen headings of the respective episodes give the complete outline of the second part (in the translation) of the story. Similarly, there are twenty-one episodes in part one, five episodes before the opening of the story, two episodes in the third part, five episodes in the fourth part. The division of the entire novel into small episodes is a different approach to reading *Wuthering Heights* as a children's world literature. The story that ranges over two generations demands a careful track of the timeline to see the passage of time and the occurrence of the events accordingly. The translator mentions the duration of the timeline in the part one and part two as 1771-1784 and 1784-1801 respectively. The story opens on a specific date with the first visit of Mr Lockwood in the Heights on 20th November 1801 and the story ends with his visit to the headstones of Catherine, Heathcliff and Edgar on 27th September 1802. The opening of the sentences in the preface and the epilogue with the specific dates give a realistic touch to the story. It creates an impression in the mind of the target readers to be a real story of the Victorian era. There are also the other references of the time as years and months in the translation that gives the glimpses of Emily's style of writing the novel.

The Epilogue projects Mr Lockwood as a live witness of the transformation of the wildness at the Heights into a peaceful loving ambience. The translator had also shown the changes through the description of the climate. Instead of the wild cold wind, there is the reference of a pleasant moonbeam falling upon the Heights and the headstones of three pained and tortured souls that rested in peace. C. Mahapatra writes,

"The moon rises on the eastern horizon, spreads the beam over the moorland and wins over the cold winds."

It implies that the curse which had befallen on the two families eventually perished with the death of these three characters. Lockwood visits the headstones and feels the soft wind breathing through the grass and finds the moss growing on the headstones. The peaceful ambience at the graveyard is felt by him, which is well expressed by the translator:

"I felt the dark clouds of grief hovered around my heart. I watched the creepers and the wildflowers fluttering in the soft wind, listened to the buzzing sound of the moths and chirping of the birds that came floating in the air from a distance and wondered how in this peaceful ambience three pained souls rested in their deep slumber."

The author was specific about describing the graves of the three poor souls resting in peace and their headstones being covered with the heath and harebells whereas in the translation heath is replaced with '*latagulma*' means 'the creepers that grow in the moorlands' and harebell is generalized by the term '*Pusparaaji*' that refers to 'different kinds of flowers' that grow in the graveyards. The translator added the next two lines to give a realistic touch to the expressions of the narrator which is not in the original text. The translator refers to the chirping of a bird, the '*gunugunu*' sound of the honeybees in the graveyard that made the narrator feel the peaceful slumber of the departed souls. It also refers to the change in the gloomy atmosphere and the beginning of a bright and happy life of the survivors.

Illustration in *Dueti Abhisapta Parivar*

The Illustration serves as a major ingredient in the children's literature. The visual element enhances the text and helps in better comprehension. The translators didn't use in-text illustration but only an image on the front cover that is an expressive and thematic representation of the novel. The cover image of a book not only attracts the target readers but also acts as a marketing tool. In the words of Hana Hladikova, "The art on a cover and inside a book creates the first and second impression on a potential reader and therefore, it is critical for its saleability." The cover design of the original novel

published in the 19th century is compared below with some later ones made by the publishing houses depending partially on their objective and partially on the economic factor.

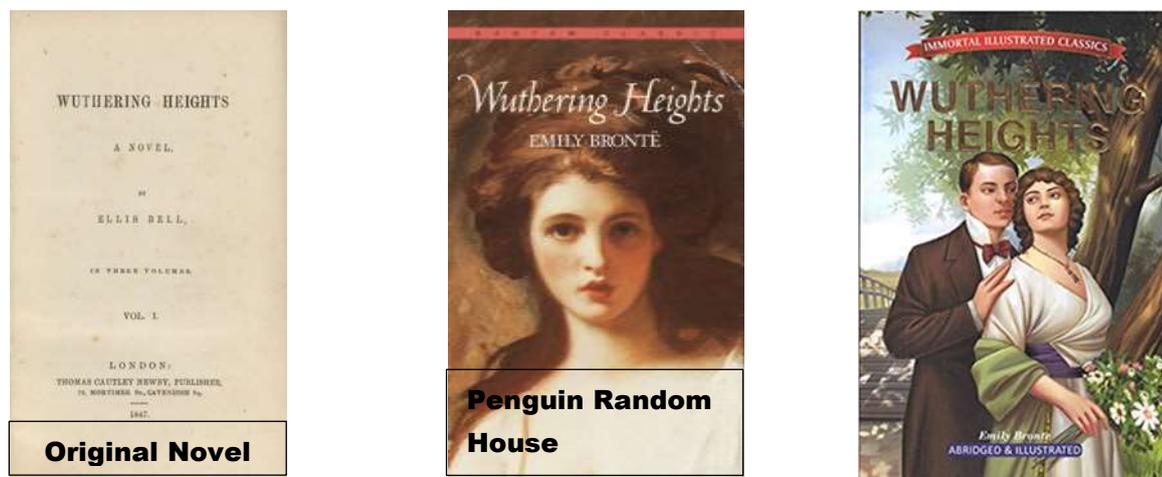


Figure 1: The Front Covers of Wuthering Heights

The front cover format in the ancient time was the same for all the books. The information it contained was the priority of the publishers. The first image in figure 1 illustrates the traditional cover that is informative and looked less attractive but professional. It was not before the end of the 20th century; the focus shifted towards the embellishments in designing the book covers. The second image is the book published by the Penguin Random House in the 21st century followed by the third image, i.e., the abridged and illustrated version published in the recent past under the series ‘Immortal Classics.’ The gradual change is noticed in the use of images that gets the attention and accelerates the sale of the book. The second and the third book cover most probably bears the image of the protagonist but we can hardly identify them. The couple can be Heathcliff and Catherine, representing their unfulfilled eternal love that is the primary theme of the story or else Hareton and Cathy, breathing in the fresh air after the death of Heathcliff. The major distinction between the first and the remaining two book covers is that the former updates the reader about the author and publication details but gives no hint about the story. The second and the third image carries no detail about the publication on the front cover but the former depicts the image of a girl creating an impression that it may be either written by a female author or based on a female protagonist, still revealing nothing about the storyline. The third book cover is indicative of the theme of the novel. It strengthens the possibility of the novel, being a love story. Now, let us consider the front cover designed by Granthamandir keeping in mind the target readers.



Figure II: Front Cover of Duiti Abhisapta Parivar

The cover page displays the image of a book with a couple sitting by the side of an open window and the title is “*Duiti Abhisapta Parivar*” (The Two Cursed Families). It implicitly represents Hareton and Cathy who witnessed the generation of hatred dying in front of them and freeing them from the curse forever. The illustrated image is referred to in the text where the reader finds younger Catherine engaged with her successful attempt to improvise Hareton’s brutal tendencies by teaching him to read and gradually, transforming him into an adorable personality. The cover depicts the couple engaged in learning which reflects the theme. The characters were learning to be compassionate to each other, responding affectionately and expecting a curse-free life ahead. Apart from the thematic representation of the plot; the cover also includes the information about the title of the series.

The Relationship Tree in *Weathering Heights*

Emily had introduced 18 characters in *Wuthering Heights*, out of which only one character is not introduced in the abridged translation of the book, i.e., Mr Green. The major characters are focused by the translator and the minor ones are placed as the supporting characters without much emphasis. The novel follows the narrative tone which makes it sound realistic. Joseph and Zillah are introduced in the translation but only as the caretakers of the place. The exclusion of Joseph and his dialogue exchanges with Healthcliff, Lockwood, and younger Cathy don’t hamper the plot.

The story mostly flourishes in the second generation of the two families. The complex plot construction makes a web of relations, difficult to comprehend the developing affection and hatred among them. The following family tree diagram would illustrate the complex relationships and the development of new bonding.

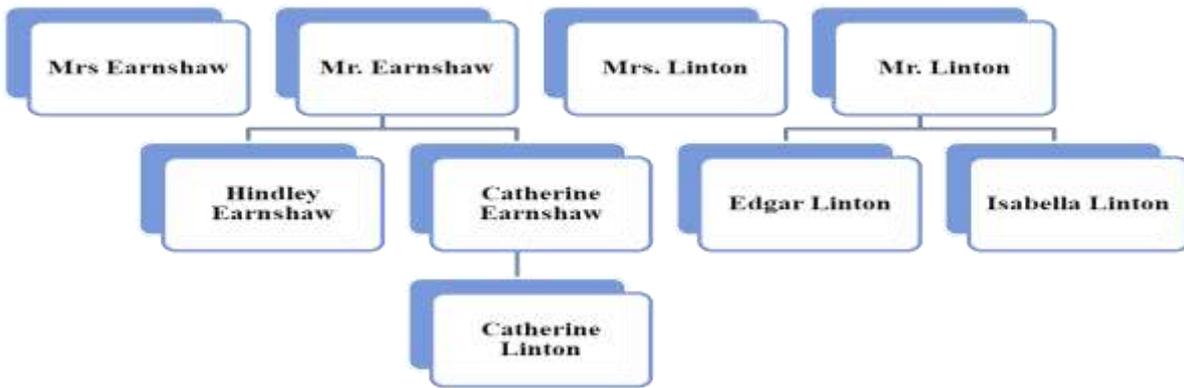


Figure III: First Generation Family tree

The above figure shows the two families with their offspring. There was absolutely no connection between the two families except being separated by the hill and moorland. The Earnshaw and the Linton family resided peacefully with their children and there was no sign of conflict and tension between them. In this family tree, Heathcliff is found nowhere. He is the epitome of misfortune as his presence breed ill-feeling in both the families. He enters into the scene in the first generation as he was brought by Mr Earnshaw, but he creates havoc over the second generation. Initially, his position is not less than a servant, and he is not a part of the family, but he comes to power in the second generation. The figure below shows his entry in the family tree:

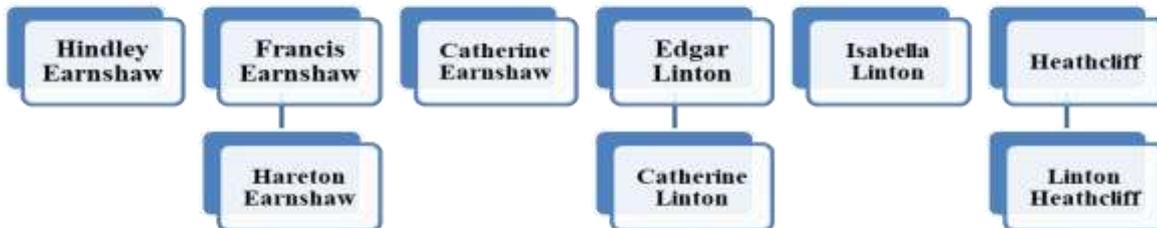


Figure IV: Second Generation Family Tree

Heathcliff comes into the picture here. His range falls on the two families as he was separated from Cathy. The harshness and wild behaviour of Heathcliff was the resultant of the pain of a departed loving heart that lost its' beloved. He hated Hindley for mistreating him and Edgar for marrying Cathy. He reveals- "I hate Edgar as he married you, Cathy." He disappeared for a while and returned with a new composed personality and devilish plans. He intervenes in their life and takes hold of the two residences. Several facets of a human personality and the changes adopted with the changing circumstances can be noticed here. Heathcliff as a hapless innocent kid, expecting a little sympathy at the wuthering heights, Heathcliff as a young lover, seeking for Catherine's company and strongly aspiring to marry her, Heathcliff as a passionate lover, continuing to love Cathy earnestly even after her marriage and planning to avenge Edgar and Hindley, Heathcliff as an anti-hero, when he tactfully gets into both Hindley, Isabella and Edgar's life, devastating it completely, Heathcliff as a cruel monster who is indifferent towards his own son and awaits his death. He gets into violent activities

and tortures Isabella. He instigates him to marry Cathy and both pretend and express their false affection for her to entrap her. In the second phase of the story, the relationships are also dominated by Heathcliff.

Translation – Source Text Oriented

The translator tended to be source text oriented. The focus is laid on the content, whereas the detail description of the settings, characterization and the dialogue exchange of the minor characters has been omitted. The translator chose the specific dialogues and shortened the same to emphasize on the intention and tone. For instance, the three paragraph long dialogue of Heathcliff where he intimates Nelly of some change, his impending death has been minimized to one paragraph, keeping the essence of the content and tone same as the original. Heathcliff's dialogue from the Odia translation is quoted below

“An unpleasant transition is approaching near, Nelly! I could sense it well. Life has turned less interesting to me. Things around me have become meaningless to me. Everything seems to be unrealistic in my eyes. I feel, only these two are the real entities in this unreal world. The glimpse of the girl causes me pain. It is a maddening repulsion. And Hareton... his startling likeness to the eyes of Catherine connects him to her. It arrests my imagination and makes me recall her. My entire world is the collection of her memories that haunt me now and then. It silently whispers in my ears- she lived here, laughed and cried here. I feel her presence everywhere but she is no more. I have lost her Nelly, I have lost her forever.”

A Note on Language

The translation strategy for the adaptation is determined on two important aspects, i.e., the status of the target language with respect to the source language, and the taste of the target readers that results in variation in the translations. The name of the characters in the novel remains unchanged to retain the original essence of the story. In the words of Goethe, “If you want to influence the masses, a simple translation is always best. Critical translations vying with the original really are of use only for conversations the learned conduct among themselves.” The simple translation bridges the gap between the aesthetic sensibility of the author and the reader. The author has used the Anglo-Saxon English in the novel “*Wuthering Heights*” and a Yorkshire accent in Joseph's speech. The name of the characters and their meaning is originated either from Greek or Latin and mostly had the Anglo-Saxon characteristics. Heathcliff means “from the cliff near the heath”, Catherine in Greek means “Pure and Clean,” whereas the meaning of Edgar is “Fortunate and powerful.” The translator used direct translation strategy and changed the dialogues depending upon the setting and scene. The direct translation of a few dialogues in the translated version helped to retain the originality of the novel. For instance, Catherine's revelation of her feelings for Edgar and Heathcliff, She said,

“My Love for Linton is like the foliage in the woods, time will change it. I'm well aware as winter changes the trees, my love for Heathcliff resembles the eternal rocks beneath, a source of little visible delight, but necessary.” The same dialogue is translated as “*My love for Edgar is similar to the leaves of a tree that wither in the winter. My love for him too will change with the passing time. And my love for Heathcliff is similar to the rock in the earth cavity which remains untouched by time. Nothing in this world can change or affect my love for him.*”

The over quoted, mostly popular dialogue of Catherine, “*Whatever our souls are made of, his and mine are the same*” loses its essence in the translation and appears as an ordinary dialogue, “*Heathcliff and I are made of one element.*” The spirit of Catherine haunts Lockwood to let her in and says, “*I'm come home: I'd lost my way on the moor!*” which is accurately translated as “*let me come in; I had lost the way on the moorland.*” Heathcliff's personality was best characterized by Catherine

in front of Isabella to restrict her growing passion for him, which she knew, would ruin her and the entire family as well. She said, “*Heathcliff is an unreclaimed creature, without refinement, without cultivation; an arid wilderness of furze and Whinstone... He’s not a rough diamond - a pearl-containing oyster of a rustic: he’s a fierce, pitiless, wolfish man... and he’d crush you like a sparrow’s egg, Isabella if he found you a troublesome charge.*” This strong and exact characterization is missing in the translation, but it has been translated into plain words, “*Heathcliff can never love a single being having the Linton lineage. If he agrees to marry you, then only with a motive to harm the Lintons and to get the financial authority of your property.*” The focus of the translator is mainly on the plot movement rather than on the character sketch or dialogue delivery.

The choice of words in the translation is made keeping in mind the target readers. There are instances in the translation where we see the use of colloquial words by the translator. The word *kuda* means ‘a hilly area,’ *jalaabhoomi* means ‘the moorland’, are used not as a literary term, but in the colloquial language in the target culture. The translator used those words for better comprehension of the text. There are numerous other examples in the book where the translator used terms and expressions not to Odianize Emily’s *Wuthering Heights* but to simplify the text for the target readers. The words such as ‘*pahande*’ means ‘a step’, Heathcliff’s personality is represented as ‘*karatadadha pari karkasa*’ means ‘rough as the edges of a saw’ which actually implies to his brutal nature, ‘*rakta kanchapani*’ literally means ‘blood turning to water’ that actually refers to fear, ‘*ehaleela sambarana kale*’ means ‘died’ or the term refers to the departed soul. The words such as ‘*barabula*’ and ‘*mleccha*’ are used in colloquial language that means Vagabond and impure or inferior people respectively are used to address Heathcliff. The term ‘*mleccha*’ has a Sanskrit origin that means ‘non-vedic’ or ‘barbarian’. ‘*Toka*’ is another informal word used in the text to address Heathcliff, and an equivalent substitute that is preferably used is ‘*pua*’. The term ‘*toka*’ bears with it the characteristics of being uncivilized, uneducated and a gypsy. The words such as ‘*manamatania*’ and ‘*batasia*’ are used as adjectives to express the weather in the setting that means ‘pleasant’ and ‘windy’ respectively.

The presentation of emotions and realistic portrayal of human characters is one of the features of the novel. The metaphors and other literary devices are wonderfully translated by Sri. Mohapatra, that not only matches with the situation but also develops the proximity between the text and the target reader, the original novel and the abridged *Odia* version. The expressions such as- *alkatara pari kala tiki tiki andhara* where the thick, dark night is compared with a thick, black, and sticky substance like coal tar, another instance is the comparison of Catherine’s weak body with ‘*eka ardhabhagna vikalanga sundara murti*’ means ‘a half-broken, disabled beautiful statue,’ the comparison of life with a *rasa payala* means ‘a wine cup,’ similarly, the distance between *Wuthering Heights* and *Thrushcross Grange* is measured as *anatikramya sagara dwara bicchinna* means ‘separated by an ocean’, Catherine’s last meeting with Heathcliff when she takes the support of Heathcliff is represented as *aashrayahina nirmuli lata aashraya niye ta pakha re thiba kounasi ek gacha dehare*. Here, Cathrine’s weak body is compared with a creeper and Heathcliff’s strong stature is compared with a tree and the translator says that Catherine clings to Heathcliff just as a creeper does to a tree. Other poetic expressions such as – *dharitrira mukula bakhya upare gadhuli ra aparupa chabi nayanamana aakarshana kruthaye* refers to the beauty of the evening symbolizes certain positive change impending in the near future. The use of symbolism to refer to the settings, emotions and the flow of events makes the literary work resemble the original writing.

Reception of *Wuthering Heights* and *Duiti Abhisapta Parivar*

Wuthering Heights was published under the pseudonym of Ellis Bell. In its initial publication, the book was not received positively by the readers due to its violent characters and harsh realities. The critics opined that such a novel couldn’t be written without the person committing suicide after

drafting a few chapters. The book was criticized openly for the unnatural horror and inhuman qualities of the characters. It was not before the end of the Victorian society, the novel was appreciated for its rich imagination and portrayal of the real characters. *Wuthering Heights* is not only a sentimental romance novel but also a presentation of the life and the glimpse of the power of love in both making and devastating relationships. The reception of the novel can be seen through the number of on-screen and literary adaptations. The adaptation hardly cover the complete novel. The on-screen adaptation often, divided the novel into two parts. The first part of the novel that depicts the strong romantic relationship between Catherine and Heathcliff, ending with the death of the former is preferred mostly on-screen. The presentation of *Wuthering Heights* as a romantic display of the two lovers is a partial understanding of the novel. An adaptation of the novel ranges from silent films to the Bollywood and Japanese movies, including other recreations such as Opera, musicals, ballet, theatre and many more TV shows. The reception of the novel in the form of adaptations can be seen in the following graph:

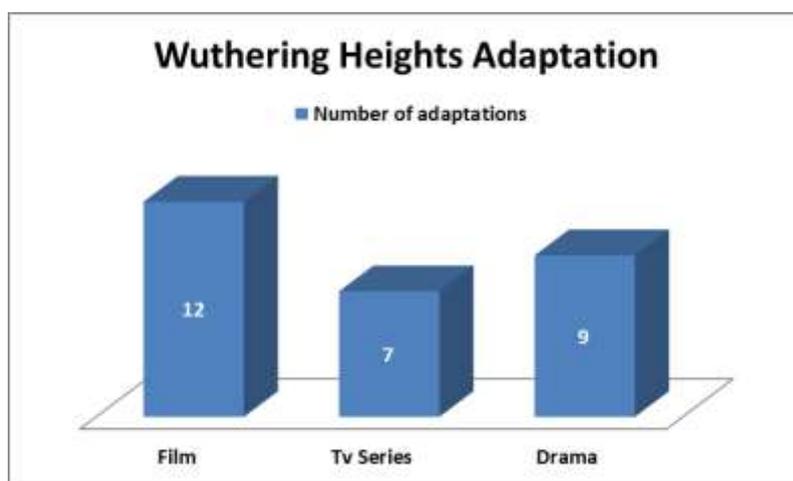


Figure V: Screen Adaptations of *Wuthering Heights*

Figure V shows the on-screen adaptations that include the movies, TV shows, serializations, stage performances. Even there were dramatic and musical adaptations of the novel. Heathcliff was appreciated as a passionate lover and reprimanded for his devilish plans and activities. A story full of harsh realities, animalistic temperament and devilish revenge of Heathcliff can hardly be imagined as a children’s literature, especially, when it becomes a bit complex for adults to digest. This novel hardly falls under any categories of children’s literature. Nevertheless, the *Biswasahitya Granthamala* series includes this as the only masterpiece of Emily that guaranteed her status as an author of the Victorian literature. The translation into *Odia* has omitted several lengthy dialogues, shortened the detail descriptions and minimized the number of chapters, but this framework has kept the essence of the original work undisturbed. The reading of *Wuthering Heights* in abridged *Odia* translation doesn’t fail to depict the exact setting, display the accurate character sketches and appeals the readers equally at the end. It evokes pity for the orphan, Heathcliff and the way he is mistreated by Hindley, pain for him when Catherine denies to marry him to maintain her status in the society in the first part of the story. The second part of the translation successfully engages the reader and generates hatred for Heathcliff for his crude behaviour with younger Cathy, Linton and Hareton. The translation seems to run parallel in the flow with the present and the past due to the narration of Nelly and Lockwood. The contemporary readers not only get the glimpses of the history but also can relate to the feelings and emotions of the characters in the novel. The reader keeps travelling from the present to the past and vice versa. It seems as if re-reading *Wuthering Heights* just in a non-European language.

Wuthering Heights was a commercial success as the novel has been sold in numerous copies, translated into numerous world languages and adapted into movies several times. Even though it is currently appreciated and read by enormous literature lovers as one of the classics of English Literature, it didn't give any recognition to the author during her lifetime. The novel made its place in the world literature and also earned Emily, the status of a world author, who is read and adapted, appreciated and translated by several countries in the world till the present day. Furthermore, the critics opined that the author is never a separate entity because the glimpses of the author's real-life experience are visible in their respective works. The translator has also attempted to project a glimpse of the author. He mentioned about the demise of two elder sisters and her mother due to some incurable disease. He further claimed that the personal loss found a place in her writings too. In the words of C. Mohapatra,

"The oddities of life caused due to disease and loneliness in the midst of the captivating moorlands has stimulated the existing author within Emily and further provoked her to write the novel."

The characters such as Mrs Earnshaw, Mrs and Mr Linton, Edgar, Elder Catherine, Linton Heathcliff died of some disease. Critics have a pluralized perspective towards Emily as a novelist and *Wuthering Heights* as a world literary text. Maybe it is the unfortunate, pre-matured demise of the author or the strong portrayal of the society and Victorian culture that became instrumental in earning the reputation for her only novel written in the age of 27; it is read and appreciated by huge readership till date.

Conclusion

Transparency in the translation increases the rate of its acceptance and makes it appear original. The more the fluency of the translation, the more invisible the translator becomes. In the words of Norman Shapiro, "I see translation as an attempt to produce a text so transparent that it doesn't seem to be translated. A good translation is like a pane of Glass." Sri. Mohapatra attempted to maintain the same transparency in presenting the main plot in the abridged version of the novel. His translation effectively served the purpose of *Biswasahitya Granthamala*. It introduced an author of the Victorian era to the readers with some specific highlights on the society and the personal life of the author. The literature of a specific age demonstrates the cultural and the political scenario of the time. The plot of the novel is woven around the themes, such as class distinction, child abuse, mental and physical cruelty imposed on women. The representation of the crude realities of the society stirs the readers and critics of the time. The status of the women in the Victorian age was not less than a domestic material. They were treated as a property owned by the men and they hardly possessed any rights. Their life had a restricted zone that prompted several aspiring authors to publish their literary works in pseudonyms. Authorship during this era was full of struggle for the women. So, the women authors of the age, such as the Bronte sisters preferred to write under pseudonyms.

The character of Catherine is the projection of an open rebellion against the existing social norms upon the women. Her wild temperament, free rebellious attitude can be considered as an implicit challenge to the era. She was not the kind of girl to be dominated or domesticated easily. The second phase of the novel depicts the scene of women's subjugation by the male domination. This is represented by Heathcliff, who single-handedly dominated the life of younger Cathy, Nelly and Isabella. He imposed his decisions upon them. It was only elder Catherine who pacified him very well. It apparently makes the character of Catherine stronger than that of Heathcliff. The death of Catherine Linton closes the doors of Wuthering Heights and Thrushcross Grange for each other as if silently preparing the grounds for a violent and pathetic consequence in the near future.

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Duiti Abhisapta Paribaar: Rewriting Wuthering Heights in Odia

Translation is the rewriting of the original text in another language with transparency that glorifies the original author. Even though it is an abridged version, I found the glimpses of Emily Bronte well maintained in the plot construction, characterization, and the projection of the themes of the novel. Reading *Wuthering Heights* in *Odia* may be a different experience, but it affirms the possibility of rewriting the world literary text in a marginalized language. It not only enhances the status of the language in the world forum but also makes the target reader peep into the Victorian era and the existing social obligations. The story contains the suspense in the opening and the plot holds the attention of the readers till the end. The objective of translating *Wuthering Heights* for the children made the translator minimize the level of brutality by omitting certain scenes and episodes of the novel. Moreover, the children, in the form of this adaptation, not only learn about the world author, Emily Bronte but also get the glimpses of the social and cultural scenario of the age when the novel was written in the year 1847.

Biswasahitya has attempted to translate several authors worldwide, approximate 60-70 in numbers. This is not just translating Emily Bronte but a significant contribution in the initiative taken by Granthamandir to create a literature of the world in Odia.

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