

Problems of Practical Translation in Translating Roald Dahl's Fantastic Mr. Fox into Hindi

A dissertation submitted to the University of Hyderabad

In partial fulfilment of the requirements for the award of the degree of

Master of Philosophy

in

Translation Studies

by

Sushmita Pareek

(17HATL01)

Under the guidance of

Prof. J. Prabhakar Rao



Centre For Applied Linguistics and Translation Studies

School of Humanities

University of Hyderabad

Hyderabad – 500046, India

June, 2019

**Centre for Applied Linguistics and Translation Studies
School of Humanities
University of Hyderabad
Hyderabad 500046, India**



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[17HATL01]

**Centre for Applied Linguistics and Translation Studies
School of Humanities
University of Hyderabad
Hyderabad 500046, India**



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1. Sushmita Pareek (2019, March). “Cultural and Linguistic Challenges of Translating Children’s Literature to Hindi.” In an International Conference on *Studying South Asian Narratives through Pluralist and Dialogic Frames*. 11-14 March 2019. Organized by Sahitya Akademi, Comparative Literature Association of India, and Department of English, Maulana Azad National Urdu University, Hyderabad.

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**Head
CALTS**

**Prof. J. Prabhakar Rao
Supervisor**

**Dean
School of Humanities**

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Chapter- 1

Introduction

1.1 Translation Studies

Translation studies emerged as an independent discipline of study in early 20th century. James Holmes in his paper “The Name and Nature of Translation Studies” in the year 1972, coined the term ‘Translation Studies’ specific to this area of study which is cross-cultural and a cluster concept which deals with transmission of meaning, content, expression, communication or feeling through another language from original language that the discourse is produced in. Translation activity has been defined by many scholars in many different ways but the general overview of translation activity in today’s context is understood in the Eurocentric terms. This limited and narrow point of view restricts the vast area that translation otherwise comprises of which includes distinct understanding of society, culture, history and the multiplicity of these products in a global world.

Children’s literature or as it is otherwise called, the juvenile literature ‘comprises of books, stories, magazines and poems which are enjoyed and read by children. The way this genre can be distinguished distinctively from other genres is with respect to the intended reader of the literature and the age of this intended reader. The history of this genre can be traced back to the oral tradition where storytelling was used as indirect method of imparting knowledge and cultural values to the children of a particular society. Even after printing was introduced as a progressive technology for literature’s widespread readership the notion of children’s literature developed from being literature for adults which was appropriate for audiences of younger age group as well, to specialized target approach to writing for the little audience. With the coming of 19th century children’s literature gained widespread readership and many famous classic

children's literature was produced in this century. It came to be called the 'Golden age' for children's literature.

However, there cannot be a single or common definition for terms like children's literature or translation as these practices are highly culture influenced and the distinct culture renders various other dynamics to the definition. It can be viewed as an umbrella term with an ever evolving definition to fit the global notion of social interaction and lingual activity.

The literature can be broadly understood as something that children read but that in itself becomes controversial as to what is made available to the children and what do the children themselves choose to read from a given set of books. —The boundaries of genre...are not fixed but blurred as the "International Companion Encyclopedia of Children's Literature" clarifies. (Margaret Meek in the Introduction to the Encyclopedia, 2004: 2)*

Roald Dahl is an eminent English author whose works have been identified as essential part of school curriculum for literature in English-speaking countries. In India, Roald Dahl's work has been translated into Tamil, Marathi and Bengali. The author's works have not been translated into Hindi to our best knowledge, (exception is a book titled 'roald dahl ki lokpriya kahaniyan' which is a collection of his short stories into Hindi). The social setting of his short stories and novels is an amusing mix of his English Cultural elements and the fantastical world (which is essential to majority of children's literature). The translation of his works into Hindi requires particular awareness and effort by the translators in terms of cultural elements. The novel 'Fantastic Mr. Fox' by Roald Dahl has translations available in 58 languages around the world. However, this particular text hasn't been translated from the source language i.e.; English to the target language i.e.; Hindi. The novel can be read as a set of moral and cultural values conveyed through an allegorical representation of an adventure tale that the Fox travels

through. The novel is renowned and enjoyed by children around the world, with multiple adaptations in different cultures through plays and film remakes.

Jorge Luis Borges studied the trend of translation and translators through the iconic text “Thousand and One Nights” in his essay, “The Translators of The Thousand and One Nights” (2000). Following is an important observation that he suggests in his “The Thousand and One Nights” which was translated by many renowned writers and translators (like; Lyons, Burton and others) as a collection of fables from some faraway mystical land. The readers who can read both the languages (English as well as Arabic) have time and again pointed out that how poorly the author’s core text was not retained but reworked upon in the translation. Nonetheless, the readers who read the text in English and other translators who treated the English text as their source text, presume having read the famous work but in actuality what they had read was just an amalgamation of the writer and the translator’s work. As a matter of fact, several stories like the tale of “Sindabad the Sailor” were never originally the part of “Thousand and One Nights” but were later added by one French translator, whose text was treated as the source text by the English translators.

The knowledge about far off foreign lands and its geographical conditions, cultural practices, artists and authors, norms and ethics etc. are imparted to children through didactic forms of literature in their language. For instance, ‘Kabuliwala’ a short story by Rabindranath Tagore which was translated by Sister Nivedita in the 1912 January edition of the periodical, ‘Modern Review’ introduced the child readers in Indian subcontinent to far away mystic land in Middle East, which was Kabuliwala's home in Afghanistan. The physical setting of Enid Blyton's novels introduced the English geographical settings like Hearth, cave and child protagonists’ distinct family values. The functions of Juvenile Literature is dynamic, it opens up a new world to the children in fact multiple worlds of possibilities are introduced and they indirectly learn about differential historical, literary, social and cultural settings in various parts of the globe.

It is important to note the difference between the number of translations within Indian languages which far exceeds translation to and from any foreign language, for instance, works of R.K. Narayan the famous Indian novelist who is widely acclaimed for his simple yet eloquent stories have readily available translations in other Indian languages. Since, the socio cultural setting of his stories is Indian, it is easier for the translators to communicate and appropriate his works in other Indian languages, there is no struggle to translate across distinct cultures. Another example is the stories by Ruskin Bond which are not only enjoyed by children but have now become a part of several school curriculums across India based on its familiar socio-cultural setting. His stories have now become a tool to teach English to children who are in their language learning stage.

Hindi is the third most-spoken language in the world after Mandarin and English. Languages like Caribbean Hindustani (from Trinidad, Tobago et al), Fiji Hindi are also counted under the umbrella term of Hindi. Spoken Hindi is mutually intelligible with Urdu (recognized register of Hindustani) and other South Asian languages like Nepali. A great deal of effort is being put into translating literary texts from English to major Indian languages. Hindi is the most spoken language in India, used officially in schools and government offices. Literature stimulates the imagination of children, it enhances their language skills and has a didactic role in development.

1.2 Aim of the Study

This research aims to analyse the problems of practical translation specific to Children's literature through translation of Roald Dahl's "Fantastic Mr Fox" from English into Hindi.

To then arrive at an understanding of present translation theoretical base and its relevance in the genre of Children's literature.

1.3 Research Objectives

The first research objective of the study is to translate the text “Fantastic Mr. For” by Roald Dahl from English to Hindi. The second objective is to identify the linguistic and cultural challenges of translating children’s literature from English to Hindi. (With respect to the first objective, and the selected text).

1.4 Research Questions

The following aspects will be discussed in the research:

- How is literature and children’s literature defined in contemporary study? The position of children’s literature as a genre in mainstream literature canon. And in the process of sharing knowledge and literature to what length has children’s literature been translated.
- The use and style of language and literary devices in children’s literature and other creative writing (including literature). This will be inspected in two languages thoroughly ie, English and Hindi.
- To what length a text has to be domesticated for young readers understanding and comprehension of the text or to what extent one needs to adopt the foreign terms in order to impart knowledge through literature in terms of reading and writing practices (cultural and lingual newness of the fiction) for an individual still in the learning and cognitive development stage.
- To then arrive at a position in order to resolve the question of fidelity in terms of translating for little readers. Referring to the idea of faithfulness to the author of the original work or catering to the target readers who will be at the receiving end of the translation process.
- To also cover the ‘Eurocentric’ aspect of translation theories and activity by identifying the problems and challenges faced while translating into Hindi (Indian language) where

different cultures are understood and accepted by the readers with ability to reorient according to the text.

- To then compare this process of translation where one translated from a western language to an Indian language to that of translating from one Indian language to another.
- The theories that will be used while translating the text are:
 1. Lawrence Venuti's theory on "Domestication and Foreignization"
 2. Bharatrhari's Sanskrit Grammar
 3. Ramanujan's idea from his essay, "Is There an Indian Way of Thinking?"
 - 4.

1.5 Theoretical Framework

The theoretical framework used for analysis of the problems (cultural and linguistic) is the theory of Domestication and Foreignization by Lawrence Venuti. The language of Children's literature is prevalently simplistic for easier comprehension but this literary genre adds multiple dimensions to task of translation. Beyond the 'ethics' of fidelity towards the author by the translator there is an active realisation of the 'readers' age as essential for reformation of storyline and sentence syntax. A simple story of a fox fighting to feed his family in the times of crisis when translated first raises the question of 'culture specific meanings attached to animals'. Not limited to language, the problem is based on historical, social, economic, geographical, fauna, flora, cuisine differences that divides the two linguistic systems. Multiple languages and multiple cultural differences are a common sight for countries with a history of colonisation. The questions raised are how does a translator bridge the gap between the two? Is it through domestication of foreign symbols? Or transliteration of foreign terms only to add a dictionary for reference? What is more appropriate for the reading audience (children) who read not only for enjoyment but also to learn the language and culture? This study contributes

to the understanding and resolution of practical translation from English to Hindi specific to children's literature.

1.6 The Text: Overview

"Fantastic Mr. Fox" by Roald Dahl was first published in the year 1970. The 1996 edition was published with illustrations by Quentin Blake whereas earlier editions had illustrations by Donald Chaffin and then by Jill Bennett. The publishing house; George Allen & Unwin published the 1970 edition, Puffin books by Penguin Group published it in 1974. The text translation has been done directly from the 2007 edition by Puffin books with illustrations by Quentin Blake. The story was also adapted by Wes Anderson into a film which released in 2009.

The plot of the novel revolves around a fox who steals livestock from three evil farmers to feed his own family. The character of the fox is anthropomorphic, in fact all the animal characters in the novel attribute humanly emotions and character. This use of anthropomorphic animals is what especially makes the text a children's novel. The story is an adventure tale of Mr. Fox's battle against the three farmers; Boggis, Bunce and Bean who seek the fox and his family to kill them. Use of animals in literature can be traced to oral folk tales and religious texts where the characters are used to symbolise a human trait either vice or virtue. These tales were and are still used to instruct children with moral values and to teach them social conduct. There are various examples even in Sanskrit tales like the story from Jatak Kathayien where a group of pigeons defeat the motives of the hunter by using group force to fly with the net they are captured in, the leader of the group then instructs them to fly to their friend who is a rat and helps them by biting the net off of them. The tale teaches the children about the strength of unity and togetherness which can help an individual through tough times. Such stories are prevalent in cultures around the world.

Fantastic Mr. Fox is the title that the wife of Mr. Fox gives him. Mrs. Fox praises his clever ideas to outdo the wicked plans of the three farmers. The Anthropomorphic fox displays exceptional level of intelligence and problem solving in the face of calamities. The tale has a lot to teach, Dahl draws on metaphorical symbols of animals to denote the basic structure of evil against the good. He even goes to length of clarifying fox's need to steal from the farmers in chapter 14 titled; "Badger had doubts" where the character of Badger is used to voice the concern of the readers against the felony of stealing from the farmers. The fox explains that while the farmers are out to kill their families, he does not wish to stoop to their level and chooses to evade their wickedness. He only steals in order to feed his family who are hungry and stuck in the tunnel without food or water. The hole to his burrow is under constant surveillance by the farmers and the only way they had was to dig further and reach out via tunnels to different farm houses and eat.

The farmers Boggis, Bunce and Bean own large farms full of livestock, Apple cider vinegar and vegetables. The fox steals from their farms to feed his family. One day when the farmers feel that they have had enough of the stealing from right under their noses, they decide to hunt the fox down and kill him. The farmers discuss evil plans of killing his entire family and also showcase excessive levels of ego that causes them to be seriously offended by the loots of an animal on their farms. They underestimate the intelligence of fox and dream about finally getting rid of the animal by shooting him. Mr Fox escapes the shooting but with a blow to his tail. While he hides with his wife and four children in the burrow, the farmers start digging the hole to reach out to him. The fox realises and instructs his family to start digging to save their lives. But the farmers don't give up and bring their tractors with mechanical shovels to dig the fox's tunnel. It becomes a race between the mechanical shovels and fox's family to dig faster than the other.

The farmers with complete disrespect to the nature, dig away a large section of the hill that the fox lives in. They then instruct all the workers in their farms to guard in a circle around the hill so that the fox cannot dig out his way from the hill. They wait for the fox to starve of food and water, so that when driven by hunger and thirst he tries to escape from the tunnel they will be waiting right outside to shoot him. Contrary to their plan what happens is that the fox devises a plan to feed his family by digging caves to the various farms and steal directly. He invites all the other animals like the badger and his family, the rabbit and his family and the mules; knowing that they were starving because of the fox hunt on and around the hill.

The fox invites all the animals who live under ground to the feast of their lifetime, with ducks, chicken, geese, apple cider, bacon and vegetables from the farmer's storehouses. The story ends ironically with the narrator exclaiming that as far as he knows the farmers are still waiting outside the tunnel entrance for the fox to come out. While the foxes and other animals live happily under the hill in an underground city connected to the farms for food.

1.7 Chapterization

The dissertation has been organized into five chapters and an appendix.

The present chapter introduced the field of translation studies and children's literature by encompassing a historical study of translation in the two languages. The research objectives and questions were discussed, apart from the approach and methodology chosen to carry out the research. The chapter also gives an overview of the texts selected for translation from English to Hindi. Following is a more thorough outline of the subsequent chapters:

The chapter 2 is titled as 'Understanding Children's Literature', opens with a discussion on definitions of childhood, children's literature and its evolution through the last few centuries. The chapter aims to discuss not only the development of the genre in English but also in the Indian sub-continent. It discusses the Hindi Children's literature and how it was present and

developed during the last century. The chapter also gives a brief literature review on important sub-topics like the role of illustrations in Children's texts, translation of texts into English and English as a significant literary language post-colonial era in India.

The section addresses the reformation of Indian literary canon post Rabindranath Tagore's noble prize winning in 1913, where authors started to write in English language, dropping their mother tongue and Indian indigenous languages in order to increase their readership. The section ends with a brief literature review of the translated literature for children around the world.

Chapter 3 of the theses entitled, 'Translation Methodology: the Theoretical Framework' discusses the translation of children's literature in India and around the world in detail. Followed by a discussion on specific dynamics that are mostly found in children's texts only. First such dimension is, animal symbols in the stories written for children which signify virtues, vices and reason. It highlights the prevalent didactic function of this literature. The role of the translator is important as it is up to him/her to choose between retention or replacement of cultural and linguistic nuances that define the author's writing style and govern the storytelling.

The chapter reviews the debate between Venuti's foreignization and domestication translation strategies. It discusses the available research in the field of Venuti's theory with respect to the genre of children's literature. It also discusses professor Subhramaniam's teaching of Bharatrhari's grammar and its use as a translation theory. The section aims to answer the question of the status of children's literature, translated literature and translated children's literature in Indian sub-continent and internationally by using Even Zohar's Polysystem theory.

Chapter 4 of the research is 'Challenges of Translating Fantastic Mr. Fox in Hindi' which discusses the problems and challenges of translating children's literature with reference to the translate text as per the objective of the research. Cultural and linguistic problems of translation

of the genre with specific focus on literary devices peculiar to the form are discussed. The subtitles are: anthropomorphism, animal symbolism, alliteration, onomatopoeia, syntactic differences, multiple verbs and translation of echo terms and short poems.

There are tables for each section which has corresponding translation of each English term r phrase. The translation is measured on the scale provided by Lawrence Venuti where the terms modified into receiving culture are marked as domesticated and the terms retained from the foreign text fall under foreignization.

The four chapters are followed by a conclusion which aims to sum up the study with a holistic approach to existing translation theories derived from Eurocentric research on texts and rewriting. The conclusion investigates the applicability of the theories in case of translating children's literature from English into an Indo- European language which is derived from Sanskrit and Prakrit i.e.; Hindi.

Apart from the five chapters, the theses also has an appendix which is a record of complete translation of Fantastic Mr Fox in Hindi.

Chapter 2

Children's Literature

This chapter discusses the necessary dynamic of understanding the 'intended reader' of children's literature, which is the child. The evolution of the separate category for the age group which was under cognitive, emotional and physical development through means like schooling, social interaction and experiences was in the wake of Industrial Revolution in England. Unlike, the subcontinent of India where the genre had different origins and qualities like abundance of folk and classical literature context (derived from ancient scriptures and religious teachings.). The above deliberation is followed by a brief overview of the genre in Hindi language. Which like its origin from Sanskrit and Pali borrows heavily from the texts in the language of its birth. After the overview the common characteristics of Children's literature which govern its distinction as a separate category like Visual representations and other paratextual elements, style and language use are discussed.

2.1 Idea of Childhood and Children Over the Centuries

2.1.1 Defining Children's Literature

There have been numerous ways in which critics, readers, librarians and publishing houses distinguish the genre of children's literature but the boundaries are porous and criteria for judgement ever changing. As David Rudd remarks in his introduction to Routledge companion to Children's literature (2012):

this being (child) can be reduced to a psychological profile or even to its biological and anatomical features but such depictions fail to capture the fact that children exist only within particular sociocultural contexts, and these might envisage children as innocent

and godlike, or as innately evil, or simply as pint sized adults. The artefacts produced for these children will vary accordingly. (8)

What lies at core to the topic, is the idea of what is a ‘child’. It is an ever evolving term which not only addresses the biological age but also mental and emotional age of beings. The literary movement, New Historicism puts such definitions, texts and terms in contexts, it seeks to understand the hierarchy of literature and where different genres lie at a particular point of time in history. It thus follows, there is always a gap between what was historically understood as a part of such literature and the contemporary texts that constitute the canon. Few texts have crossed the boundaries of adult literature to become a part of children’s literature. A classic example is the abridged versions of canonical texts by English authors like Charles Dickens, Jane Austen, and Charlotte Bronte etc.

2.1.2 What/Who is a ‘Child’?

In order to survey children’s literature or what is meant by children’s literature, defining ‘child’, ‘childhood’, and ‘children’ is necessary. According to the Oxford Dictionary a child is defined as follow:

- 1.1 A human being below the age of puberty or below the legal age of majority.
- 1.2 A son or daughter of any age.
- 1.3 An immature or irresponsible person.
- 1.4 A person who has little or no experience in a particular area.
- 1.5 (children)The descendants of a family or people
- 1.6 (child of)A person regarded as the product of (specified influence or environment)

2.1.3 According to Development Psychology

Studies in Psychology have contributed immensely to the understanding of cognitive development through age and human being's 'coming of age'. In developmental psychology, Piaget's cognitive stages of development draw the level of normal intellectual (cognitive) division based on age:

1. Toddlerhood : where the child learns how to walk (Sensorimotor Stage)
2. Early childhood: where the child is less dependent on parents and starts into social life (Preoperational stage)
3. Childhood: the age where schooling becomes an important part of the routine (Concrete Operational stage)
4. Adolescence: where the child reaches the age of puberty (Formal Operational Period)

2.1.4 Childhood Today

Many countries around the world legally specify the age where the child crosses over to become an adult officially. In India the legal age to vote is 18, the age varies from 15 to 21 in different countries. This age of cross over can be used as a tool of assessing the ideals of childhood in the society. The age has varied through the last century and also varies based on the region and historical background of the countries. The age bar is a legal means to understand 'childhood' images in different cultures. For further specifications countries have age bar on consumption of alcohol, marriages and sexual consent. The contrast is between attaining maturity and being under the guardianship of adults. In countries like Niger and Mali, adulthood age is 15 with girl marriages being arranged even before the age of 15.

There is not only a social construction of childhood but instilled in it is the next stage of adulthood. The biological development is one of the many factors; like independent decision making, sense of responsibility and/or financial independence. The religion also plays an important role in the division between childhood and adulthood, for example in Jewish tradition

an individual is viewed as an adult at the age of 13, marking it with Bar Mitzvah. An example on the historical perspective on the topic can be read in Neil Postman's book *The Disappearance of Childhood* (1985). He remarks that there was no age requirement for marriage or marking adulthood in Christian church during the Middle Ages. The above examples are important to understand the varying degrees and factors that govern and have previously governed the idea of childhood. The term has different implications in different parts of the world based on religion, class and cultural context.

2.1.5 Origins of the Literary Genre

Historically, the concept of childhood is a very recent one (English), during late 17th century John Locke introduced the concept of *Tabula rasa*. It considered the 'mind' as a blank state at birth, this blank state was then filled with social and cultural norms and code of conduct during the course of growing up. The age category gained special attention and recognition during and after Enlightenment and romanticism in England (18th century).

There was a divide between the practise of child labour and exploitation during the booming period of Industrialization and the high ideals of childhood as an age of innocence. The poetry of William Blake creates a clear distinction between the state of children in England and his own idea of 'age of innocence'. His '*Songs of Innocence and of Experience*' was an illustrated copy of poetry, subtitled in its second edition as '*Shewing the Contrary States of the Human Soul*'. The songs were written to create a contrary image between: the child and the adult, heaven and hell, innocence and sin of knowledge (experience), nature and industrialisation. Even the animal symbols were brought to build a contrast between the two states i.e.; lamb and the 'tyger'. The poem '*Chimney Sweeper*' was published in two parts; *Songs of Innocence* (1789) and *Songs of Experience* (1793). The two poems juxtapose innocence to experience, childhood to adulthood. Blake was one of the first romantic poets, the movement against

industrial corruption and exploitation of childhood was followed by William Wordsworth and Samuel Taylor Coleridge.

The very Industrial development that was blamed by romantic poets for snatching away the childhood of little ones, was also responsible in its wake of assigning ‘children’ a separate identity from adults. With the rise in capitalism, separate commodities manufactured specifically for ‘children’ opened the doors to a niche market of their own. The print technology assisted in the rise of the genre serving initially the purpose of ‘instructing only’ and then moving towards a more didactic function. David Rudd in the essay ‘The Development of Children’s Literature’ writes;

“...children’s text helped produce the very beings that we recognize as children. (beings seen as innocent, natural, helpless, pure and so on).” (2012, pg. 19- 29)

Rudd implies that the literature was responsible for building the ‘image of child’ based on what the authors understood as appropriate for their understanding of ‘child’. The role of authors was equally important in forming the ‘image of a child’. The understanding of child as innocent and devoid of wickedness unlike adults, was built in the literature that was meant to be read by children. He further adds that the ‘image of child’ is constructed distinctively at different time points in history and places. This also means that culture and multi-culturalism had and have an important role to play in not only understanding of childhood but also the genre of children’s literature.

Allison James and Allan Prout in their book ‘Constructing and Reconstructing Childhood’ (2003) suggested the idea of how childhood was a socially constructed idea. The view was drawn from the socio-cultural developments in English society.

As the present study deals with both English and Hindi Linguistic systems, there are multiple cultural and social settings involved in the task of translation. It becomes necessary to understand the development of ‘children’s literature’ in Hindi language and idea of childhood

in Indian subcontinent. English colonial powers that ruled over India for more than 100 years had a direct impact on the literature that was earlier produced in Indian languages, it includes the introduction of ‘novels’.

2.2 Hindi Children’s Literature

The tradition of children’s literature in Indian (Subcontinent: not the present geographical bound nation, *all references to India in this section are based on linguistic regions which includes Pakistan, Bangladesh and parts of Nepal) can be traced to oral folktales and short stories from mythological epics like Ramayana and Mahabharata. The earliest textual works in the field of children’s literature like Hitopadesh, Kathasaritsagar and ‘Jatak kathayien’ are used as point of departure in tracing the genre’s history. Hindi literary historians like Prakash Manu suggest that Hindi Children’s literature has a legacy that is inherited from Sanskrit language.

K. Shankar Pillai established the ‘Children’s Book Trust; in 1957. The objective of this trust was to provide design and content that was appropriate for children. The trust divided children’s literature into the following categories:

- Mythology
- Enlightening
- Mystery/ adventures
- Novels/ stories
- Great personalities
- Wild life
- Environment
- What and how: on basic working knowledge and history of computer, trains and other such technological questions that children ask out of curiosity.

The trust publishes books for children from the age of five to sixteen. The age group that the trust has selected is indicative of their understanding of children and childhood.

Hindi magazines for children are read widely in India they are generally published monthly. For example; Champak, Bal Hans, Nanhe Samratnandan and many more. The magazines are designed with colourful illustrations and text which is larger than usual. The texts are filled with mythological characters and anthropomorphic animals and magical creatures.

Tracing the history of Hindi literature for children, Dr. Shriprasad in his book “हिंदी बाल साहित्य की रूपरेखा” (Hindi Baal Sahitya ki Rooprekha), (1985) goes back to Pali and Sanskrit texts. According to Shriprasad the reason that there was no distinct literature written for children was because children and childhood as a separate identity was developed later. Instead selected stories from greater texts like Mahabharata, Ramayana, Panchtantra, Hitopadesh, Kathasaritsagar and Jatak Kathayien were widely circulated and read by children. The role of these stories was to teach the children morals and impart knowledge about political, technical and economical dynamics in the society.

A famous name in the field of children’s literature is Vishnu Sharma, the author of Panchtantra. The text was written for children and contains numerous metaphorical and direct references to animals and birds. The author used various animals and bird traits as symbols of human nature and wove them into the stories, making the texts enjoyable and educational at the same time. There is an interesting story about how the text was written to serve the purpose of imparting knowledge to the three princes from Southern India. In a city called Mahilaropya, a king named Amarshakti ruled. He had three sons namely; Bahushakti, Ugrashakti and Anantashakti. The king was always worried about his sons, they lacked the wisdom required to be a king. There were many learned ministers at his court but nobody was able to teach his sons. The king called

Vishnu Sharma to teach his sons, the author reassured the father that he would educate them in six months. The author then wrote Panchtantra for the sons. He divided the text into five parts:

1. Mitrabheda
2. Mitrasamprapti
3. Kakolukiyam
4. Labdha pranamshama
5. Aprikshitkarkama

He taught them behavioural and political knowledge. The text thus also had stories that taught the princes how to deal with political matters as a king and how to be just in tough situations. Dr. Shriprasad in his analysis notes that the stories are interrelated, one tale leads to another with aphorisms and moral values woven into it (1985).

Jatak Kathayien called Jataka tales in English, were originally written in Pali language are related to the Buddhist religious ideology. The subject of the tales is the rebirth of Gautam Budha. Moriz Winternitz (1972) divided the text into seven sub parts based on the diverse subjects of the tales:

1. Behavioural (vyahavahrik)
2. Witty (chatur)
3. Animals- birds in imagination (pashu pakshi kalpana)
4. Happiness (vinod)
5. Thrilling/ entertaining novels (rochak upanyasa)
6. Moral Proverbs (neeti kahavat)
7. Religious narratives (dharmik vritaant)

Dr Shriprasad in his book on children's literature in Hindi, especially discusses the role of folk songs and rhymes. Since the tradition was oral, folk songs and tales had a unique narrative style

that the orators followed. He suggests that the text was for a mixed audience, children picked their favourites and elders picked theirs. He divided Children's texts into the following sub sections:

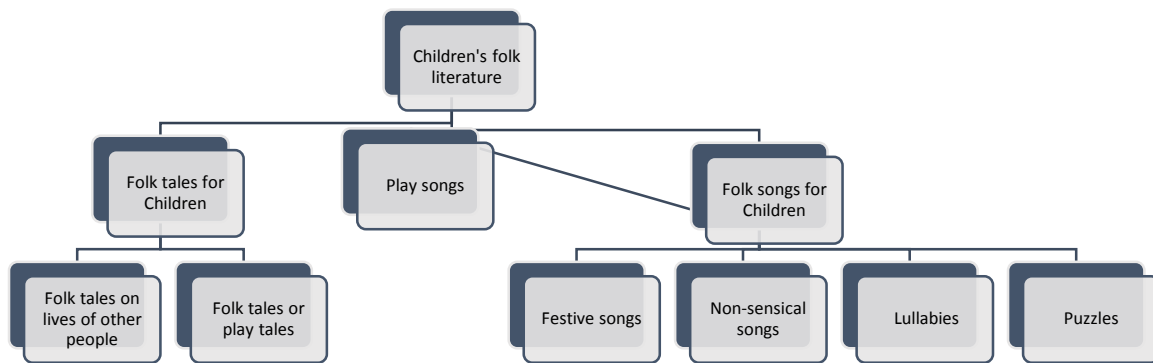


Figure1: Classification of Hindi Children's Literature

He further forms sub divisions of play songs for children and play songs for infants and children below the age of three. The festivity based songs are gender specific, the girls sing different songs and boys have separate folk songs, according to Dr Shriprasad.

He then traces the works of Bharatendu Harishchandra whose contribution to the genre include publication of magazines for children. Bala Bodhini was a magazine for girls, which published articles about activities like embroidery, cooking besides stories and poems for entertainment. His plays 'Satya Harishchandra', 'Andher Nagri' are considered a milestone in Hindi literature and drama. These plays were enjoyed by elders and children alike, the works are known for having something for everybody in the audience. Children were taught moral lessons of truth and justice through such stories. The allegorical quality of his works was enjoyed by elders. The works belong to 19th century and are followed by the 'Age of Dwivedi' called 'Dwivedi Yug' in the history of Hindi Literature. The pre-independence era gave birth to 'Khariboli dialect' (a dialect of Hindustani with principle literary styles of Hindi and Urdu). Magazines

like Balsakha, Vidyarthi, Kumar, Shishu and Khilauna were published during this period. Famous Hindi writers like Hari Oudh, Premchand, Ramnaresh Shukla, Kamta Prasad Guru and Maithli Sharan Gupt wrote stories and poems especially for children.

The 21st century gave way to new narratives like stories of independence and struggle against the British, texts on developing technology and scientific discoveries, detective stories and a great amount of literature which was translated from English, French among other languages. Hindi Literary critics point out the effects of English on Hindi literary canon, the novel writing and stories replaced poetry and Hindi narratives. Poetry for children including rhymes and alliterative play songs are not printed in magazines for children. Children magazines are filled with short stories and comics like its English counterparts, Dr Shriprasad critics the diminishing trend of Hindi poems for children in his book.

The subject of stories and narratives read by children can be divided into the following; Historical stories, ancient tales, stories of bravery, detective stories, tales of humour, stories on animals and birds, folk tales, stories about festivals and great personalities, scientific discovery in stories, stories about proverbs, stories with child as protagonist and narratives to impart knowledge.

The Hindi language borrowed literary styles from English but in the course it lead to extinction of its own styles which were based in Sanskrit and Pali. In the book 'Realism and Reality' (1985), Meenakshi Mukherjee discusses the introduction of new literary style in Hindi and Urdu that was correlated to the colonial effect. The new literary styles in Hindi were as much a product of Sanskrit and Pali literary tradition as of the contemporary political and social condition of the subcontinent, which was colonised by the English. The writers differentiate clearly between the pre-colonial, colonial and post-colonial periods in the history of Hindi and Urdu literature. Literary styles like Ghazals and Braj poetry were transformed and in some cases replaced by English style of prose writing.

The concept of authorship was also contested in Hindi and Urdu literature, where the translations and interpretations of celebrated epics and folklores were attributed to the interpreter. The ancient Sanskrit texts are form of ‘Pandulipi’, a manuscript or handwritten texts Hindi play songs and rhymes were created and sung by children.

2.3 Style and Language in Children’s Literature:

Irrespective of language differences across the world, there is a common belief according to which children’s literature as a genre is defined on the basis of use of language and writing style for the intended readers. The definite reading audience of the genre governs the language use. For a long time, children’s literature was assumed to be simplistic and lacking literary aesthetic quality compared to the larger canon of literature classics. But, works like *Alice in Wonderland* by Lewis Carroll (first published in the year 1865), *Nutcracker and the Mouse King* by E.T.A. Hoffman (German text first published in 1816) from the Modern Age contradict the assumption. Texts by Jane Austen, Charlotte Bronte, Charles Dickens and other major writers of English Literature are widely read b children (abridged version of the classic texts, which is another field of enquiry in the genre). Thus, the presumption that children’s literature lacks the literary qualities does not carry a lot of truth.

It is important to note that the genre has rich use of vocabulary in the forms of word play, rhyme and rhythms which not only showcase skilful use of language but also phonetic quality. For example; Roald Dahl’s novels contain a vast number of denominal verbs which render onomatopoeic qualities denoting actions, terms like tunnelled, foggiest, crunched, chortled and chuckled. The word play is not only to make reading interesting for children but also renders additional vocabulary and phonetic delight that helps them in acquiring the language skills. The pedagogical function of the literature especially read by children denotes learning of the language (as they are still acquiring linguistic working knowledge) and learning of life lessons (as they lack experience of the socio-cultural setting they are a part of).

Riitta Oittinen (2014: 35) draws a difference between texts being translated for young readers and the ones aimed for adult readers on the basis the style the translator adopts on the levels like; vocabulary, sentence structure, setting and image of 'child' (depending on the translator's understanding of the term and age). The translated text hence, is a product of the choices that the translator makes on the above denoted levels, adapts a strategy for his 'marked audience'. A very unique quality of texts for children is that they are read aloud by the adults for children who cannot read and are still learning the language. The texts contain special features like; rhymes, songs, repetition (and echo terms), frequent line breaks, smaller sentences and illustrations. Keeping in context the above features, a translator decides the variations in tempo, word stress, rhythm, time, and pauses. The complexity of the text is its aesthetic quality that communicates and helps the reader/listener draw images with restricted sentence lengths and vocabulary (which is comprehensible by the youngsters). The willingness of the youngsters to read a text is governed by the comprehension factor, many a times the texts are separated into different genres based on this factor.

Abridged versions of the classics are good examples of such texts. The difference between the source text and its abridged version includes, the number pages in the text (which are decreased), elimination of topics or incidents which the editors (adults) feel inappropriate for the young audience (like taboos, sex, violence etc.) and 'simplification' of complex sentences and words. The transformation of a classic into an abridged version can be used as a tool to study the difference in linguistic and cultural stylistics of a text meant for two distinct readerships. But, to draw an inference that texts for children lack good vocabulary or aesthetic quality of literature would be rather incorrect. Several authors who wrote for children including Roald Dahl, JK Rowling and Lewis Carol used words which were new and rather difficult in order to enhance the vocabulary of the readers and to introduce them to new literary devices such as similes, metaphors, alliteration and onomatopoeic words.

The word play in children's literature is one of the most difficult aspects of cultural complexity and intertextuality for translators to tackle. As Belen Gonzalez Cascallana remarks,

“The translatability of allusive wordplay, which implies lexical, grammatical or situational modification, depends on the extent to which the allusion is embedded in its own specific culture.” (2014: 97)

It requires great efficiency, stylistic awareness, creativity and linguistic knowledge for translation of such forms from one language to another, from one culture to another. The outcome can be literal, which may erase the stylistic feature on wordplay or aesthetically rich might cause the translator to either add to the source text, delete from the source text or edit the source text. The examples to all the above alternatives are marked from the text of study; “Fantastic Mr Fox” in Chapter 4.

The content in children's stories has more action and less descriptions. The action and its sequence catches the attention of the readers and keeps them engaged. Hence, there is an increased use of descriptive verbs. The Hindi language has a very different set of verbs as compared to English word bank. The translation of descriptive verbs from English to Hindi is complicated as in most cases the description is attached as an extension to the simple verb unlike in English. Dahl's extensive use of descriptive verbs not only denote elevated action sequence but are rich in onomatopoeic sense. The examples and problem of solving this style feature is further discussed in the next chapter.

2.4 Visual Representations in Children's Literature:

The paratextual elements as Genette(1997) names them, include chapter title, title of the text, the covers of the book, illustrations and epigraphs. At Macro level in children's literature these paratextual elements render a complete 'picture' of the text, especially, illustrations which are designed for the reader's easeful comprehension.

“Seeing comes before words. The child looks and recognises before it can speak.” (Berger, 1972).

The visual representations in literature is important for children, as for them comprehension is first derived from ‘looking or seeing’. This leads to an understanding or recognition of a pattern/ symbol/ image. The understanding and recognition then ultimately contribute to the knowledge or pleasure. Thus, the choice of representation, image and focus in the image by an artist is an important building block in the process of comprehension, knowledge formation and in deriving a holistic understanding of the text.

Penny Albers attempts to theorize the role of visual representations in Children’s literature in the research paper entitled ‘Theorizing Visual Representation in Children’s Literature’ (2008); insisting that the images drawn by artists in the text are learning codes (and symbols) which have an equally important role in comprehension as the content does. In fact, the images are read and enjoyed by children more than the text as it does not require a stress on their developing linguistic skills. There are special texts with minimum or no content except for images like picture books. The famous book, Winnie the Pooh is also designed with more illustrations and less content. The content and illustrations together become a text. As Gombrich (1982) wrote in his studies on the visual representation; “whatever can be coded in symbols can also be retrieved and recalled with relative ease.” (The above quote has been requoted from Penny Albers’s paper on Theorizing Visual Representations in Children’s Literature). Implying that the illustrations don’t just work for the reading comprehension but also become building blocks for real representations and symbols (and images) and their decoding for future references.

But the presumptuous differences between high art and low art (comics and illustrations) also separates texts for children from the greater literary canon. The illustration and the content together are specimens of different art form. It requires an understanding between the artist and

the author, artist's understanding of the text and the translator's knowledge in order to retain a similar reader's response in the target text.

This section of the study draws a historical context of the origin of the genre in both languages; English and Hindi. The increase in demand for English texts in Indian sub-continent as a result of post-colonial 'Internationalization' led to a steady decrease in publication of children's stories in regional languages. Such a gap in literary canon was observed through out North-Indian schools which designed a Hindi curriculum (were providing Hindi-medium education). This led to an increase in translation of texts from English to Hindi. The chapter also draws the wide variety of texts that are available to children including play songs, folk tales etcetera. The discussion is followed by various characteristics of the genre including visual representations, different styles and language use. These characteristics have come to define Children's texts in 21st century.

Chapter-3

Translation Theoretical Framework

In this chapter the theories utilised for the research on translation from English to Hindi are discussed in detail, especially in context of Children's literature. The chapter is divided into three sub sections; based on the three translation theoretical frameworks used. The first sub section discusses, Foreignization and domestication by Lawrence Venuti. The theory was used as a scale of measurement of retention or replacement of cultural terms from English to Hindi. The second theory borrows from Sanskrit linguistics and aims to categorize terms based on 'jaati' in order to distinguish among closely related terms. The theory by Bharatrhari also suggests the utility of 'Tatparyam' which is the implied meaning. The study is especially fruitful for translation as it relies on 'sense to sense' rather than 'word to word'

The third theory is by Even Zohar called, 'Polysystem Theory' which is used to answer research questions like, where does Hindi language stand in the language polysystem. It is also used to interrogate the status of children's literature in the literary canon. The final section of the chapter discusses relevant research and critical analysis in the area of children's literature and its translation from other languages like Spanish and Arabic using translation theories in use (present research).

The early western theories of translation, tracing back to St. Jerome to 21st century theorist Eugene Nida discuss translation with bible as their source text. The source text governs their idea of translation and hence, the concept of fidelity towards the source text author (in this case the bible is the word of god and hence cannot be altered in translation) and the idea of equivalence becomes important. The activity of translation as known today is majorly based on the biblical translations, with recurrent discussion of sense to sense versus word to word translation.

3.1 Foreignization and Domestication

In 1995 Lawrence Venuti introduced the translation practise which defined and gave prior attention to the cultural dynamics of the text. The translation strategy of domestication and foreignization was discussed in his book 'The Translator's Invisibility: A History of Translation'. Rita Ottinen explains the strategies in the light of Children's texts:

"While domestication assimilates texts to target linguistic and cultural values, in foreignization some significant traces of the original text are retained."

Domestication strategy aims to minimize the 'foreignness' of the source text in its translated form for the target readers, it is contested by theorists like Nida that it also reforms the text to serve the 'purpose' of the text. Eugene Nida distinguished between two types of translation: dynamic and formal equivalence. As his study was based on translation of biblical texts, researchers now distinguish between translation of religious texts and other texts based on genre and other factors such as culture and socio-linguistic background of the author. According to Nida, if a translator translates in order to serve the purpose of comprehension by the readers of the target language the text should be 'domesticated'. This was for a relative understanding based on replacing the source text terms and expressions in culturally equivalent terms from the target reader's language.

Venuti on the other hand insisted on retaining the 'foreignness'. The propagators of 'foreignization technique' aim to not only to retain the 'foreign' but also the author's impression of the source text instead of transforming the text. Susan Bassnett, a Comparative literature scholar remarked that Lawrence Venuti's translation strategy is 'translator-centred'. His idea of translation strategy aims to 'send the reader abroad'. Instead of adhering to receiving culture's value system for a fluent translated text, foreignization highlights the cultural and linguistic differences.

Domestication also implies a ‘fluent’ text which adheres to the contemporary (of the time the text is being translated) of the target language. The criticism of domestication is based on translation of texts to English, which according to Venuti is based on ‘submission’. The translation erases the traces of source text and transforms it to a text based on the ‘receiving’ culture’s values. The strategy closely studies the ‘refraction’ of cultural norms. He proposes to look at the process of translation from selection of text to editing, reading etc. as travelling through a prism of culture that governs the transformation of the text.

In the context of children’s literature where the texts are didactic, the ‘foreignness’ of translated text is additionally helpful for the readers. But the ‘foreignization’ technique might go to the length of transforming the text to an extent where the child readers suffer from lack of relativity affecting their comprehension and understanding. A balance between the domestic and foreign needs to be achieved where the reader not only understands the text but also learns the differential cultural practises and values.

3.2 Concept of ‘Jaati’ by Bharatrahari

Translating for children can be understood as a task of translating for the ‘dual-readership’, the translator and also the write not only for the children but also for parents and adults (like teachers and librarians). The elders read and judge the text before it reaches the children. The ambivalence of readership requires a research which is not limited to one single translation theory. As the translation was from English to Hindi, Sanskrit theoretical understanding of meaning and metaphors will also be applied, as explained by Subramaniam in the book, Theories of language: Oriental and Occidental.

Professor Subhramaniam in his works studies the grammatical uniqueness of Hindi which it inherits from classical languages such as Sanskrit and Prakrit. The Sanskrit grammatical structure can be used to understand Hindi as a language. The language understanding can then be utilised while translating from a foreign language. In this case a text from English which is

to be translated to Hindi. He suggests that the unique property that is useful in separating one thing from the rest of the things in the universe is called '*Jaati*'. The same property will be available across all the individuals of the same '*Jaati*'. For example, the '*Jaati*' of a cow is same across the world for all cow (individually). In order to find the '*Jaati*' one needs to find '*vyakti*' (individual) of the '*Jaati*'. Individual and '*Jaati*' thus are inseparable.

This property of grammar, which is studied under 'Uplakshnam', can be used for translation into Hindi. The ambivalence of readership requires a research which is not limited to one single translation theory. I derive theoretical framework from Ramanujan's idea of Context sensitive which in turn is derived from Sanskrit grammar. He uses the term to understand Indian way of thinking which seeks to break away from context in form of sannayasa in life (renunciation) or sphota in language (explosion of meaning beyond the sequence of time) or bhakti in religion, rasa in aesthetics or moksha in its complete form which literally means release from life cycle. Ramanujan in his socio-linguistic study points out to the use of '*Jaati*' in Indian context for everything.

While translating food and animal names, the above strategy is useful to decide whether the terms have equivalents ('*Jaati*') or not. If the equivalents don't exist, the term is retained with simple transliteration of the nouns, in case there are lingual equivalents present in the target culture ('*Jaati*') the source text nouns are replaced. The '*Jaati*' is helpful in forming distinct and clear equivalents. (Besides the prevalent Western theories of translation) the study will be utilizing the "Universal of Translations" as written by Bharatrahari in context to the grammar. Language has been a subject of scrutiny and micro and macro both kind of analysis have been implemented on it whether it is phonemes or discourse (*varna or mahavakyam*) the Indian Intelligentsia has worked on the topic for thousands of years now.

According to Bharatrhari "there is no cognition whatsoever that can be achieved irrespective of Sabda and every cognition shines through sabda just like an inherent component". Therefore,

a person at first perceives at an Artha and gets the cognition that this is so and so. Here, Artha has got two meanings- the real thing that is tangible and the imaginary or Bauddhartha.

The term Shabda denotes Varna (phoneme), Prakriti (morpheme), Pratyaya (morpheme), Pada (word), Vakyam (sentence), Avantaravakyam (means of knowledge) and the four philosophical entities, viz. para, pasyanti, madhyama (sphota) and vaikary (all untranslatable)

Culture plays an important role in the task of translation customs; philosophy, habits, dressing, language, food, medicine, scriptures, traditions etc. constitute culture. And it will be an uphill task for a translator to generate a faithful rendering. In such cases it is better to adapt the term rather than try for rendering.

The meaning of a sentence can be achieved with the help of four vrttis:

- Abhidha
- Laksana
- Vyanjana
- Tatparyam

While abhidha implies the primary meaning of a sentence that can be attained also called vacyarth. Laksana vrtti only occurs when the vacyarth is not acceptable and the sense attained through this vrtti is called secondary meaning. Dhvani denotes the third vrtti; vyanjana which means the implication, is different from the literal and secondary meaning but is prevalently used in the cultural and social setting. Literally, Tatparyam that is the intended meaning (which cannot be understood in any other of the three contexts.)

3.3 Polysystem Theory

The widely used and quoted; Polysystem theory first introduced by Even Zohar and derived from the Russian Formalism, concentrates on the ‘multiplicity of systems’ like social, historical, economical, literary etc. these systems are interdependent and any system can influence or be influenced by another or others. For the section concerning translation of food

items and other similar cultural universals like costumes, polysystem theory is necessary. As this theory keeps an account of the other frameworks which evolve with time and circumstances. Zohar stresses on the centrality of translated literature in the literary polysystem. The theory is significant for the recent study in order to identify the following dimensions of the research:

- a.) The status of children's literature in the literary polysystem.
- b.) The position of translated children's literature in literary polysystem.
- c.) The status of Hindi literature in Indian literary polysystem.
- d.) The position of translated children's literature in the Indian sub-context.

In order of the above points of enquiry, the status of children's literature in the literary polysystem had been peripheral for a long time. But with the advent of printing press, and the ideals of 'childhood' and 'innocence' children's literature developed manifolds. In the year 2013, Out of 90,000 total published titles in India, 26% text were in Hindi, 24% in English and the rest were in other Indian languages.

The majority of published titles in India were written in Hindi, which proves the dominance of the language in the sub-continent. Besides Hindi, English is also an important part of the literary cannon. It is important to note that unlike other major countries like China, United Kingdom, Russia, Germany and United States, where the published titles are primarily monolingual, Indian publications are an amalgamation of multiple languages.

The position of translated Children's literature in India, is formed of not just translated English titles but is found more recurrent in translation within Indian languages. The peripheral position of the genre is fast evolving into a profitable market for the publishers. It is also interesting to note that the formation of children's literature which was initially dependent on borrowing from other genres like epics and religious writings. From where the writers picked myths and

short stories with morals in order to teach values, virtue and vices to the children. The genre has now transformed into a system where writers specialize in writing for child audiences and publication houses which thrive on publishing solely for children, which also includes school text books and subject specific reading materials.

3.4 Chronotope

In order to understand the complexity of such a study the following excerpt from, ‘Translating Cultural References: The Language of Young People in Literary Texts’ by Isabel Pascua Febles is helpful;

“Should the translator’s main task be to represent the ideology of the source text? Or should he or she adapt the text to the ideology and current educational and publishing norms of the target language? Or still, should he or she follow the needs of the young readers, using the language these youngsters speak at home and with their friends”

The questions raised pertaining translating for a dual readership in case of children’s literature is an additional challenge to existing debate on fidelity towards the source text and author against the need to cater to receiving culture and language which is governed not just by space but also time. The importance of time and space in language and literature gained forestage when literary theorist M.M. Bakhtin from Russia, introduced the term chronotope in literary language. Chronotope is the term that denotes configuration of time and space in discourse and language. In the essay, "Forms of Time and of the Chronotope in the Novel" (1937) Bakhtin proved how a certain ‘word’ uttered was a production of the time and space besides the socio-cultural and political factors and the idea that meaning of the term has different connotation in a different time-space condition. Thus, one cannot separate the context from the term/word if a holistic understanding of the text is the translator’s aim. Riitta Oittinen derives from Bakhtin’s idea of heteroglossia and chronotope that there is a direct relationship between the translations and its readers / listeners. Both the text and the reader

In a similar way children's literature can also be seen as the product of its time in English literary history, as a result of industrialisation, development in the fields of psychology and public schools.

Zohar Shavit identifies two principles that translators of children's literature adhere to, while choosing a text and translating it. Firstly, the adjustment of the text in accordance with what the society understands as "good for children" and secondly, reforming the language, vocabulary, story in order to make it comprehensible for the reading audience (children).

3.5 Resolving Debate

The ambivalent nature of early literature in Hindi, aimed to reach audience of all age groups. In plays like Raja Harishchandra, children and adults enjoyed and gained based on their ability of comprehension. A similar ambivalence is integral to children's literature, which tries to appeal first to the 'guardian' filters like parents, teachers, guides, publishers before reaching the younger generation. Translation of such texts, requires an understanding of this 'ambivalent' feature integral to the genre. A translator who wishes to bridge the cultural gaps between two linguistic systems using language tools aims to rewrite the foreign text into a relatable text for target audience. The 'hidden' readers as Isabel Pascua Febles discusses in 'Translating Cultural References' requires implementation of not one strategy but multiple tactics because of the contextual elements that define the genre.

The cultural and linguistic challenges of translating Roald Dahl's novel from English to Hindi are numerous from differing literary forms of the two languages to the differing status of the languages within the world history. The study cannot be limited to the text and its translation, the histories of the two languages, the concept of childhood and children's literature have an important role in how the target text is translated, published and received. In 'Location of Culture', Homi Bhabha, remarks "the emerging global reality, a new international space where great numbers of people have come to live in a state of in-betweenness, endlessly negotiating

between the familiar and the unfamiliar, the unknown and the other.” The research locates the translation as not a complete domestication or foreignization but the translated text as a part of the “in-betweenness” a “hybrid” of the history of the cultures and languages.

The theory of foreignization and domestication has been contested and debated in the field of translation of children’s literature since it was introduced by Lawrence Venuti. Astrid Lindgren’s works have been translated by Rita Tornqvist, and she chooses to domesticate the source text, she says “you can’t expect a child to run for encyclopaedia or to the library to find an explanation for this or that element in the story” (Collie, 2014). While other translators and writers highlight the importance of unfamiliar words in children’s literature. Joan Aiken, a British author remarks, “children naturally don’t bother to stop and look words up; they make a guess at the meaning”, somewhat answering Ms. Tornqvist’s enquiry. Translators like Anthonie Kee choose to retain the foreign terms in the text but not without moderation and alterations of the unusual elements. Birgit Stolt on the other hand understands the children’s cognition as dependent on the excitement factor of the story, “when the story of a book is exciting enough, the child will also put up with difficulties; a strange name, to which one quickly gets accustomed...”

The key to understanding the different approaches in adapting domestication and foreignization in Children’s literature translation is how the translator looks at the ‘reading audience’. Based on their assumptions and understanding of the target readers, they tend to choose retention or rewriting or adapting terms and taboos too. Hence, the cultural impact on the translator also governs the choices he/she makes in order to translate. The translators who do choose to retain and preserve the ‘foreign’ is in order to introduce the readers to the cultural differences and bring them into contact with the ‘newness’ via the process of translation, as Jan Van Collie also notes in the case of Character name translation. Isabela Paascua calls this kind of translation strategy ‘intercultural education’. Such translations encourage the youngsters to accept

differences and diverseness in separate cultures and provide a platform where there is exposure to the 'international' literary cannon. Pascua calls it "a new educational policy...needed to overcome so much hostility toward the foreign, the strange, 'the other'". Jan Van Collie further studies the phenomenon of foreignizing names in children's stories through translation. He studies a random selection of translated children's texts from the decade of 1980s. By dividing the texts into age groups that the text is written for, which are; picture books, books to be read out loud, for readers above 6, followed by above 8, 10 and 12. The modification and domestication of proper nouns and character names is found most in the picture books and stories to be read out loud. This implies that the translators assume that as the child grows they are more receptive to foreign terms in stories, interestingly only a handful terms are modified during translation for readers above who are 12 and above.

The study by Jan Van Collie is significant in deriving the contemporary trend of translation in terms of Venuti's theory. His study in the area of domestication and foreignization in Children's literature is a significant contribution to the present field of research. The Dutch translator of the Harry Potter series; Cees Buddingh discussed the challenge in translating the character names, since the character names like Draco (dragon) Malfoy, dementors (demons) from Harry Potter series, denote the characteristics of the person. It is difficult to decide whether the name should be translated or not. Since the names denote a meaning attached to the English term, if the nouns (character names) are retained for the non-English speaker, the names have no evident denotive meaning. In such cases few translators derive reference from the target culture and change the names of the characters.

For example; the Spanish translators of the novel Harry Potter and the Chamber of Secrets, Adolfo Munoz Garcia and Nieves Martin Azofra use a Spanish full name for Voldemort:

English text by J.K. Rowling uses word play while introducing Tom Riddle as the childhood name of the villain Lord Voldemort;

“TOM MARVOLO RIDDLE” and as he rearranges the words with his wand it spells as: “I AM LORD VOLDEMORT”. The Spanish translation changes the villain’s childhood name to: “TOM SORVOLO RIDDLE” and its rearranges as “SOY LORD VOLDEORT” which in Spanish means ‘I am’.

Such translations on wordplay of nouns is difficult and is dependent on the target culture’s vocabulary, linguistic system and the translator’s creativity. More than often such wordplay on nouns are lost in translation. The retention of the foreign names confirms to the ethics of a translator’s fidelity towards the source text author. But, such translation do not confirm to the ethics of a translator’s fidelity towards the reading audience which depends on the translator’s ability to communicate or miscommunicate the text’s literary nuances. These literary nuances are intricately related to the meaning and inference of the text and thus need to be translated with utmost attentive knowledge of both the source and target linguistic cultures.

This aspect of cultural intertextuality in wordplay and character names with implied characteristics is a challenge for translators. It requires situational, grammatical and lexical modification as Belen Gonzalez Cascallana suggests in her essay. She writes that a literal translation of such nuances results in “loss of culture specific connotations and consequently will fall flat compared to the source text.” Translator is not just concerned with fidelity towards author but with “enjoyment of the book” by the readers.

To conclude, the available translation theories are majorly ‘Eurocentric’. Since the present study is not limited to the English language, the theoretical understanding has been expanded to include, use of translation theories in children’s literature from other languages, with reference to critical analysis by translation studies researchers like Jan Van Collie, Belen

Gonzalez Cacallana and Zohar Shavit in languages like Spanish, Arabic and others. And also Sanskrit grammatical teachings by Bharatrhari. For the immediate relevance of the 21st century Indian child readers, Homi Bhabha's idea of 'Hybrid' as a result of colonisation and internationalisation is very relevant. Hence, both Eastern as well as Western theoretical frameworks in translation become important for study.

Understanding the time-space relation of texts and its translation, Chronotope by Bakhtin is utilised. The inspiration is derived from Walter Benjamin's idea of 'afterlife of text' which finds its extension and relevance in the present time based on its translation.

Chapter 4

Challenges of Translating the Text: Use of Literary Devices by Roald Dahl

Focusing on the Translator's Task

The following chapter enlists the problems of translating *Fantastic Mr Fox* by Roald Dahl into Hindi. The intended readers of the text like that of the source text are children. Hence, the focus of the study is on the characteristics that are used in Children's literature specifically by Roald Dahl. Roald Dahl's in his novel 'Fantastic Mr. Fox' adopts literary devices like Onomatopoeia, rhythms and rhymes, alliteration and builds a anthropomorphic story that is culturally based in parts of Europe.

The translation is intended for Hindi readers (children) and thus, the strategies to solve the challenges are influenced by literary devices which are used prevalently in Hindi children's literature. The use of reduplicative, echo terms and onomatopoeic verbs is common in Hindi children's literature. The second section of the chapter records the translated terms which were resolved using Hindi literary devices.

4.1 Anthropomorphism

The rendering of human traits and attributes to any god, object or animal is generally regarded as anthropomorphism. The story of *Fantastic Mr Fox*, with all the anthropomorphic characters derives amusement from the animals outdoing the wicked farmers. Anthropomorphism has been an essential part of stories including great epics and mythological stories. Animals in children's literature have larger than life characters. Carolyn L. Burke and Joby G. Copenhaver wrote in an article titled, "Animals as People in Children's literature" (2004: 212), that the use of animals renders the story an emotional distance from the reader when the message of the tale is powerful or maybe painful. These characters function as an entry into the fantastical.

Carolyn L. Burke et. all. derive a direct relation between function of literature in human lives and function of anthropomorphic animals in children's literature.

In George Orwell's novel 'Animal Farm' (1945), the animals are used to metaphorically represent an oppressive political regime that destroys the society's freedom of knowledge and equality. Aesop's tales with animal characters are the earliest examples of anthropomorphic animals in English literature, the animals in his stories are characters that provide the reader with a significant life message. Carolyn L. Burke and Joby G. Copenhaver write:

"Anthropomorphism permeates the adult world. When the risks and rewards are high, when the signs are ambiguous, when we are up against powerful forces, we envision human intents and actions cloaked in the shapes of objects and animals, and we act accordingly. Intuitively, then we begin to see faces in the clouds, assign people's names to life threatening storms, and watch our investments in bull and bear markets." (2004: 207)

Translating anthropomorphic characters in children's literature requires an understanding of the animal/object symbolism in the cultural context. An animal signifies multiple alternate human traits in different socio-cultural setting. This feature which is prevalently used by Roald Dahl and other authors writing for children can be difficult to locate and translate for translators. It requires a thorough understanding of the two cultures and cultural connotations and symbolism. In extreme cases of symbolism where the object signifies completely contrary characteristics the target audience is at the risk of inferring a very wrong interpretation of the text (if the anthropomorphic attribute is retained as it is).

This feature of the text will be further elaborated in the sub section called Animal Symbolism, since the text for research encompasses animals as anthropomorphic beings.

4.2 Onomatopoeia

Since onomatopoeic words are easier to understand and help in the early in the stages of language acquisition they have a greater role to play in children's literature. The translation of onomatopoeic words is confusing and stands at the crossroads to cultural and linguistic acquisition. In the year 2016, a dictionary of eight thousand words from Dahl's writing was published, which included both his inventions and words he used often. He was famous for "swapping letters around and adopting spoonerisms and malapropism." Recounts a newspaper article from BBC. Oxford published the Roald Dahl Dictionary compiled by Dr Susan Rennie. Dr Rennie commented on Dahl's use of new words; "he didn't always explain what his words meant, but children can work them out because they often sound like a word they know and he loved using onomatopoeia...he sometimes pulled syllables of words apart and rebuilt them, combined them, and we can see children doing that in their own writing." (2016: BBC Interview)

Words like Scrumdiddlyumptious, um-possible, whizpopping, hippodumplings are some of the examples from Dahl's stories that transformed role of onomatopoeic words in literature for children.

The dictionary for Dahl's terms includes a word called Gobblefunk which means to play with words and invent new ones. In this sense, Roald Dahl was a true Goblefunk (in his own words). Words like squishous and swashboggling are adjectives which were used in his stories, the meaning was a direct implication based on what the story was about. He had special terms to describe the taste of food or beverage and even named new beverages in novels like 'The BFG'(1982) and 'Charlie and The Chocolate Factory'(1964). Dahl's use of language transcends the rules of exclamation and spellings, the text makes complete sense and meaning on its own for readers devoid of footnotes, explanations or key terms being explained at the end of the story. Sometimes the characters explain the meaning while introducing it to their

friends or the listener. The story writing is artful and engages the audience into its fantastical, anthropomorphic world. Isabel Pascua-Febles (2006, 111) in her study of Roald Dahl's translation from English to Spanish and German noted the increase in the onomatopoeic terms in the Spanish language. The target language governs the translation of the text, especially in such cases where the target language had a larger selection of onomatopoeic words that the speakers use in daily conversations. Other figures of speech are also highly influenced by the target language, they are transformed and transcreated in the process of translation.

4.3 Alliteration

The recurrence of similar sound or words at the beginning of connected words or adjacent words is called Alliteration. It is an important literary tool which is used widely in verses, poems, text titles and content. The literary device is utilized by parents and teachers to impart the knowledge of new words and terms to small children. MF Opitz wrote a book in the year 2000, 'Rhymes & Reasons: Literature and Language Play for Phonological Awareness' wherein, he discussed the phonological function of alliteration in literature which makes reading fun and the rhythm and rhyme help readers to learn while enjoying the text. The book suggested ways in which literary devices like alliteration can be used by teachers to make studies interactive and educational. The device is not only a part of poetry and prose but also used frequently in character names like; Mickey Mouse, Spongebob Squarepants, Donald Duck and many more.

The very title of the book repeats the consonant sound 'f', in 'Fantastic Mr Fox'. Translating such literary devices into another language is a challenge. Roald Dahl used alliteration for nearly all his character names. The three farmers; 'Boggis, Bunce and Bean' are always spoken of together for the effect of alliteration. He uses the English Honorifics, prefixing the animals with Mr or Mrs, repeating the 'm' sound. The title prefix not only marks the gender of the

animal but helps the narrative attain a rhythm. Translating titles discussed above in Hindi requires use of extensive vocabulary. But the use of vocabulary that exceeds the knowledge of the child reader can transform the text into a difficult reading.

In order to create a similar effect on the readers of target language, the title was translated into dental alliteration from fricative alliteration. ‘Fantastic Mr Fox’ has the repetitive sound of ‘f’ which is translated to ‘अद्भुत लोमड़ी’ with the repetitive sound of ‘d’ and ‘t’. Similarly, while translating the proper nouns, Boggis, Bunce and Bean, two were retained with change in script but Bunce was translated as ‘बंसी’. The alliterative phrase with the three names was; ‘बोगिस, बंसी और बीन’. बंसी is a common Hindi name, but Boggis and Bean are not used as proper names in the target language. The translation retained the foreignness of the names but balanced it with spelling addition to one of the names.

4.4 Culture Universals

Expressive forms for instance; music, art, dance, ritual and technological forms like clothing, cooking, tool usage, shelter are common forms of assessing culture and cultural differences. Roald Dahl’s novels for children draw fictional, fable like worlds but the allegorical undertone inherits heavily from his British heritage. The illustrator of his novels, Quentin Blake draws a picture of the protagonist fox, dressed in a coat and bow tie. The cultural references are not limited to language, the costume, and culinary experiences, geographical landscape are all European.

4.4.1 Food Variations among Cultures

The three farmers in the story, own big farms where they raise livestock like chickens, turkey, ducks, geese and pigs. The food described is not familiar to the north Indian culinary practises. It is English cuisine that the author derives his reference from. At the very outset one notes that, the three characters, Boggis, Bunce and Bean are called farmers. Literal translation of

farmer in Hindi is Kisan. But if one was to ask what ‘kisan’ means to any Hindi speaker, the direct reference is reduced to cultivation of crops.

While translating the food items, the translation can either choose to provide equivalents of food which are prevalently relished in Indian subcontinent or to replace it with a single term; ‘meat’ used as an umbrella term in modern Hindi and borrowed directly from English. Another way of translating the terms could be transliteration hence; retaining the foreign-ness of the source text.

Children’s literature is known to have a didactic function, in fact the genre’s literary function was limited to this before the twentieth and twenty first century philosophical discourse seeped into criticism and study of children’s literature. As a source of knowledge in allegorical form of fantastical tale, children’s literature not only imparts the knowledge of unknown regions around the world, it is a rich source of cultural and linguistic understanding which is diverse in context to translated literature for children.

The strategy of foreignization was adapted, edibles in the text were retained and transliterated in the Hindi script. Instances where there was an equivalent present in Hindi conversational language, it was used.

S. No	Food Item : English Source text	Translation: Hindi	Transliteration
1	Dumplings	डम्प्लिंग्स (मैदा, मीट और सब्जियों की पिंडियाँ जो भाप में पक्काई जाती हैं)	ḍamplings (maidā, mīṭ aur sabziyo kī pinḍiyāñ jo bhāp meñ pakkāī jāī haiñ)
2	Doughnuts	डोनट्स (गोल आकार का आटे से बना पकोड़ा जो आम तौर पर मीठा होता है)	ḍonaṭs (gol ākār kā āṭe se banā pakodā jo ām taur par mīṭhā hotā hai)
3	Boiled chicken	उबला चिकन	ubalā chikan

4	Smoked hams	हेम (अंगारे के धुएं में पक्की सूअर की टांग)	hem (aṅgāre ke dhueñ meñ pakkī sūar kī tāṅg)
5	Sides of bacon	बेकन (सूअर के कुक्ष का मीट)	bekan (sūar ke kuṣṣ kā mīt)
6	Apple cider vinegar	सेब का सिरका	seb kā sirakā
7	Plucked chicken	चिकन अथवा मुर्गी (पंख साफ़ करके, पक्काने के लिए तैयार मुर्गी का मीट)	chikan athavāmurgī (pañkh sāph karake, pakkāne ke liye taiyār murgī kā mīt)
8	Plucked goose	गीज़ का गोश्त अथवा मीट (पंख साफ़ करके, पक्काने के लिए तैयार गीज़ का मीट)*	gīz kā gosht athavā mīt (pañkh sāph karake, pakkāne ke lie taiyār gīz kā mīt)*
9	Plucked duck	बत्तख का गोश्त अथवा मीट (पंख साफ़ करके, पक्काने के लिए तैयार बत्तख का मीट)	battakh kā gosht athavā mīt (pañkh sāph karake, pakkāne ke lie taiyār battakh kā mīt)

Table 1: Translating food items to Hindi

4.5 Animal Figures and Symbolism

Animal representations in children's literature are not only anthropomorphic, they are allegorical representations of vices and virtues. Modern studies on bestiaries from middle ages provides us with a literary heritage which records animal figures fictional and nonfictional and comprises of a moral tale related to the animal. Panchtantra in Indian subcontinent, Aesop's fables from diverse western and eastern cultures all use animals metaphorically as well as fictional characters of fantasy.

Besides the factor of anthropomorphism that we discussed earlier, it is important to know that animals and insects are found in climatic conditions of their suitability. Flora and fauna is regional and travellers since centuries trade and transport spices, animal products, cattle, livestock across boundaries. Following is the list of animals that the novel by Dahl discusses,

these animals mainly live underground in burrows or are reared by the farmers for meat, eggs or other by products. Following is the list with its translation:

S. No	Animals in the Source Text	Translation: Hindi	Transliteration
1	Fox	लोमड़ी	lomadī
2	Badger	बिज्जू	bijjū
3	Rabbit	खरगोश	kharagosh
4	Mole	चचुंदर	chachuṇdar
5	Weasel	नेवला	Nevalā
6	Rat	चूहा	Chūhā
7	Turkey	टर्की	ṭarkī
8	Goose	गीज़	Gīz
9	Lamb	लेम्ब (मेमना, भेड़ का बच्चा)	lamb (memanā, bhed kā bachchā)
10	Chicken	चिकन अथवा मुर्गियां	chikan athavā murgiyān
11	Duck	बत्तख	Battakh

Table 2: Translating animal names to Hindi.

Chicken in English language signifies two things; firstly it is the younger one of the hen and cock and secondly, it is the meat of hen/cock. In Hindi, it is called मुर्गा- मुर्गी (Murga Murgee) and the younger one is called, चूज़ा (Chooja). The ambiguity regarding which bird is referred to in the text is solved with the help of ‘Tatparyam’ (implied meaning). Since, the story is about starving animals, the birds and animal’s referred are in reference to the meat (food source). Since, ‘chicken’ is borrowed in Hindi vocabulary from English into regular use for food preparation and dish menus, it is transliterated.

4.6 Translating Verses

The rhythmic, musical quality of verses have been part of oral tradition in form of lullabies, play songs, chants, ballads and rhymes before the special genre of poetry for children was introduced in literary studies. Morag Styles writes,

“Even when we tell young children stories, they demand exact retellings and repetitions with the same cadences, rhythms, pauses and tones they heard the time before. This early sharing of musical language is often physical, too; bumping toddlers up and down on our knees and often ending with a kiss. Early poetry is about the expression of love.” (2011, Interview at University of Cambridge, article)

Roald dahl’s stories are marked with frequent sing-along kind of verses and poetry Fantastic Mr Fox has three poems. The following is the first poem (chapter-1) of the text:

Source Text	Hindi phrase (word to word) translation	Hindi Translation : Target Text
1. Boggis and Bunce and Bean One fat, one short, one lean! Those horrible crooks, So different in looks, Were nonetheless equally mean	bogis aur bansi aur been ek mota, ek chhota, ek dubala! un bhayaanak badamaashon, itana alag dikhane mein, phir bhee samaan roop se matalab tha	“बोगीस और बंसी और बीन एक मोटा, एक बोना, एक दुबला ये बदमाश लोग दिखते विभिन्न परंतु हैं बराबर के दीन”
2. ‘Home again swiftly I glide Back to my beautiful bride, She’ll not feel so rotten, As soon as she’s gotten, Some cider inside her inside.’	‘ghar phir se tejee se main glaid karke jata hu, vaapas meree sundar dulhan ke liye, vah itana sada hua mahasoos nahin karegee, jaise hee vah mil gaya, usake andar kuchh saidar.’	“घर को वापस मैं चला, मेरी प्यारी पत्नी के पास, लेकर यह उपचार खास, पीते ही इस सिरके को कह पड़ेगी, श्रीमान क्या बात!”
3. ‘Oh, poor Mrs. Badger, he cried, So hungry she very near died. But she’ll not feel so hollow If only she’ll swallow Some cider inside her inside.’	‘oh, gareeb shreematee baijar,’ vah roya, ‘itanee bhookh se vah maut ke bahut nikat aa gae. lekin use itana khokhala nahin lagega	“ आह! मेरी बेचारी श्रीमती बिज्जू, इतनी भूखी इतनी हताश,

	yadi keval vah nigal jaegi, usake andar kuchh saidar.'	मगर पीते ही यह उपचार खास, बोल पड़ेगी, श्रीमान शाबाश!"
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Table 3: Translating poems from the text into Hindi

4.7 Translating English Verbs

Since, children's literature as a genre comprises of more action and less descriptions, there is an abundant use of verbs in the texts. Roald Dahl's novels have an extensive list of motion verbs, onomatopoeic verbs, gerunds etc. There is an evident difference between Hindi and English language verb usage. Hindi vocabulary does not necessarily have similar replacements of English verbs, in such cases, Hindi translators and writers use adverb with verbs. Following is a list of onomatopoeic verbs from 'Fantastic Mr Fox'

S. No.	English Verb	Hindi Translation	IPA Transliteration
1	Banging	भयानक आवाज़, खड़- खड़	bhayānak āvāz, khad-khad
2	Trotting	छोटे कदम रखकर दौड़ना	chhote kadam rakhakar daudanā
3	Clapped	तालियां बजाइ	tāliyān bajāi
4	Humming	गुनगुनाना	Gunagunānā
5	Scraping	खड़ खड़	khad khad
6	Murmuring	फुसफुसाना	fusafusānā
7	Chuckled	खिखी कर हँसना	khikhī kar hañsanā
8	Sniffed	सूंघना	sūnghanā
9	Buzz	भिनभिनाना	bhinabhinānā

10	Whacking	शानदार	shānadār
11	Rustling	सरसराहट	sarasarāhaṭ

Table 4: Translating Onomatopoeic verbs to Hindi.

There is a recurrent use of verbs in the text. These verbs are synonymous to basic verbs like running but in a defined manner (for e.g. rush, trot, scramble.), motion verbs (for e.g. topple, clog, quiver.), non- verbal expressions (for e.g. sigh, jeer.). The qualitative use of such verbs enhances the reader's vocabulary with synonymous knowledge of verbs. Roald Dahl's text is an effective way of teaching English to children. However, translation of such verbs in Hindi is a challenge for the translators. Following is a list of such verbs from the text:

S. No.	English Verb	Verb classification
5	Toppled	Change of state
2	Clogged	Change of state
3	Quiver	Body internal state of existence
4	Crouch	Assuming a position
5	Jeer	Non-verbal expression
6	Sigh	Non-verbal expression
7	Tunneled	Rummage
8	Toss	Throwing
9	Scramble	Run
10	Trot	Run
11	Rush	Run
12	Hop	Run

13	Tiptoe	Run
14	Creep	Run
15	Slammed	Non agentive verbs of contact by impact
16	Whack	Contact by impact
17	Lurk	Existence
18	Teeming	Group existence
19	Gape	Peer
20	Shovel	Non-alternative locative preposition, Funnel
21	Tuck	Non-alternative locative preposition, Funnel

Table 5: Classification of verbs.

In order to translate the above list of verbs it is easier to first distinguish the verbs into the larger categories they belong to. The use of '*Jaati*' as Professor Korāḍa Subrahmaṇya in his work 'Theories of Language: Oriental and Occidental' (2008) suggests can make the task of translation easier. Since, the translator is able to sub categorise the terms, the words can be understood in its 'kind' i.e. '*Jaati*'.

In order to distinguish the above verbs into categories, Beth Levin's categorization was utilised, from the book 'English Verb Classes and Alternations: A Preliminary Investigation' (1991). The categorization lead to an easier resolution to the translation difficulty.

Since, the above aspect is an understanding of the syntactic differences and categorisation of verbs, the study cannot be limited. Hence, the semantic aspect is important to categorise in order to translate the relevant context of the verb use. For this purpose, John Saeed's categorisation of verbs on the semantic basis is used.

Categorization as discussed in his book 'Semantics' (1997) is based on situation types. In the Chapter- 5 entitles Sentence Semantics he discusses the verbs at length. An important identification of verb type which is relevant to the present study is, the use of Semelfactive

verbs. Semelfactive verbs denote the ‘temporal flow’ of the action, like ‘blink’, ‘sneeze’, ‘bang’ etc. Dahl uses semelfactive verbs in ‘Fantastic Mr Fox’, such verbs are translated into Hindi with Reduplicative terms, assigning the action its temporal flow.

4.8 Resolving Translation Challenges from English to Hindi

Anvita Abbi (1992) writes; “reduplicative structures always entail the basic semantic features of non-reduplicated counterparts, but by no means are they restricted to the latter. In other words, the meaning of non-reduplicated lexical items is manifested in the reduplicated lexical item, but in addition, some crucial meanings which are non-existent in the former are included in the latter”.

The above observation is applicable for reduplicated structures across languages, whether English or Hindi or Urdu.

Reduplicative terms are part of both linguistic systems, Hindi and English. In Roald Dahl’s novel onomatopoeia is stressed with echo terms like scrunch-scrunch, bang-bang. In translation since Hindi has an extensive dictionary of reduplicative terms it was easily replaced with खड़-खड़, डीश्क्याऊ- डीश्क्याऊ respectively. Reduplication is a common literary property of children’s literature in Hindi. Since the reduplication functions as:

- a. Adding intensity in case of adverbs and adjectives (e.g.; खड़-खड़, गडगडाहट)
- b. Hinting at the sense of every (e.g.; एक-एक, हरएक)
- c. Suggesting the motion in case of onomatopoeic terms

The reduplication is both partial and full, but apart from the above two functions there is another function. The property can be utilised in case of problems of translation from English. Following are the ways in which the device was used in the translation of ‘Fantastic Mr Fox’

For example:

English: It was the finest tail for miles around,'

Hindi: दूर-दूर तक सबसे शानदार पूँछ थी!

dūr-dūr tak sabase shānadār pūñchh thī

far till the most fine tail be-PST-SGF

English: Soon, two enormous caterpillar tractors with mechanical shovels on their front ends came clanking into the wood.

Hindi: कुछ ही देर में जंगल में दो बड़े-बड़े ट्रैक्टर आये, जिनके सामने दो बड़े-बड़े मशीनी

कुदाल लगे थे !

kuchh hī der meṁ jaṅgal meṁ do baḍe-baḍe ṭrekṭar āye jin-ke baḍe mashīnī kudāl lage the.

some EMP time LOC jungle LOC two big-big tractors come-PST-PL That-POSS big machine shovel stick-PST-PL

English: 'I'll chop him to pieces!' - "

Hindi: मैं उसके टुकड़े-टुकड़े कर दूँगा"-

maiṁ usake ṭukaḍe-ṭukaḍe kar dūṅgā

I.NOM he/she-POSS pieces-pieces do give-IMP

English: Slowly they walked over to the small fox's hole in the bottom of the huge crater.

Hindi: धीरे-धीरे चलकर दोनों लोमड़ी के बिल तक पहुंचे, जो अब बड़े गड्ढे के अंदर था.

dhīre-dhīre chala-kar donoñ lomaḍī ke bil tak pahuñche, jo ab bade gaḍḍhe ke
aṇdar thā
slowly-slowly walk-do two-POSS fox POSS Shelter-till reach-PST, COMPL
now big hole POSS inside be-PST-SGM

The above instances suggest an alternate way of translation where reduplicative device is used to emphasize on the intensity of the action uttered. In Hindi language the reduplicative like the ones suggesting distance, pace, size are part of everyday language and ever more for children who are at the learning stage. Since, children do not have a vast vocabulary they find it comfortable to read and use reduplicative which serve the purpose of emphasis (e.g. टुकड़े-टुकड़े), exaggeration (e.g. दूर-दूर तक) and selection (e.g. एक-एक).

As Abbi points out in her essay “Reduplicative Structures: A phenomenon of the South Asian Linguistic Area” (1992) reduplicated lexical has meaning beyond the non-reduplicated lexical term, for e.g. in the sentence number three above, the dialogue when Boggis declares that he will cut the fox into pieces, it implies his frustration and hatred for Mr. Fox. A similar emphasis is achieved through reduplication in Hindi by using ‘टुकड़े टुकड़े’ which implies to cut into several pieces.

This chapter listed and discussed the challenges of translating a novel by Roald Dahl from English to Hindi, which is meant for a defined readership. The readers are children, keeping that in light, the translation cannot use difficult words or sentence frames. The translation is a challenge of maintaining a balance between the fidelity towards the author and towards the readers of the target text. The issues are resolved using different theoretical guidelines derived from theorists working in English and Sanskrit. The study classifies the challenges into cultural and linguistic, and draws tables of reference to specific linguistics challenge.

Chapter 5

Conclusion

The translation of Roald Dahl's English novel, 'Fantastic Mr. Fox' in Hindi language highlighted numerous factors that were unique to Children's literature as a literary genre. Especially important to note was the author's contribution to the genre in weaving stories that don't necessarily confirm to the grammatical framework of English language but make complete sense to the young readers. An initial concern is aroused regarding the non-conformation to the grammatical rules by the author. As the readers are still learning how to read and write in the language, the text might misdirect their linguistic skills. Nevertheless, the stories inherit a phonetic quality that catches the attention of the youngsters, the use of fiction and fantastical further enhances their imagination.

Contemporary translation approaches have different focuses like; Skopos Theory by Hans Vermeer aims to observe and translate based on the final purpose of the translation and scope of the translated text, George Steiner's theory of Hermeneutic approach derives translation as an 'exact art' which deals with a translator's task of writing exactly what the author meant,. Others like Sociolinguistic approach the translatability of the text is based on the target text's sociocultural background.

The text, 'Fantastic Mr Fox' was first located and categorised on the basis of the genre, writing style and reading audience. The task of location of the text, was the first step in order to understand the use of language, literary devices and socio-cultural setting. It simplified the translation process by identification of similar tropes and trends in the categorised 'children literature' genre in Hindi language. Analysis of 'chronotope-ical' (as understood in Bakhtin's time-space context) of the text as published first in England show the change and difference with its translated Hindi text. The Hindi target text is translated roughly half a century later for

young readers mainly from northern region of India (including Rajasthan, Haryana, and Uttar Pradesh where Hindi is the mother tongue).

The vast difference between socio-cultural settings of the two linguistic groups (the speakers and readers belonging to different continents), introduce the ‘foreign’ through translated texts. Hence, Lawrence Venuti’s approach of ‘sending the reader abroad’ which concentrates on introducing and teaching target text readers about the ‘foreign’ is used as a didactic form for the text translation (in Hindi).

While, the theory of foreignization and domestication is utilised with the aspect of ‘foreignness’ highlighted as the two languages in the present study belong to very different backgrounds. The two terms are used as a scale to analyse the retention and replacement factor in the text. The theory is especially important in analysing the translation of cultural universals like food which is generally unique to the region the language belongs to. Out of ten food items in the text, only the term apple cider vinegar called ‘Seb ka Sirka’ was also a part of culinary vocabulary in Hindi.

Although the names of the dishes and ingredients are cooked in certain parts of the non-vegetarian regions where Hindi is the mother tongue. The dishes are described in form of its procedure of preparation or ingredients that are used. For example, smoked hams and sides of bacon are just described as the meat of pig (with body part specifications) that is; ‘Suar ka meat’ or ‘Suar ka Mans’. ‘Suar’ is the Hindi term for pigs. Lawrence Venuti’s theory is helpful in cultural analysis of translated text.

Besides the above theory, Evan Zohar’s Polysystem theory which acknowledges the multiplicity of linguistic and socio-cultural systems, is utilised. A categorisation of separate (yet interdependent) features that become challenges during translation are accessed. While, Alliteration, Onomatopoeia and semelfactive verbs are linguistic challenges. The features like

animal symbolism, paratextual elements and anthropomorphism are cultural and literary challenges. The distinction into multiple systems that together lead to the ‘meaning’ of the text assists in deriving solutions.

For example; in case of semelfactive verbs that the author uses in source text, there was a replacement of reduplicative terms which highlighted phonetic quality, onomatopoeic feature (in some cases) and rendered alliterative sense to the sentences. Like; the term ‘bang’ was translated as ‘khadd khadd’ which is onomatopoeic reduplicative. But, ‘bang’ is not only used to express closing of the door in the text, it is also used when the farmers try to shoot the fox with a gun. In the latter case, the verb is translated as ‘dhishkyaun dhishkyaun’, which is a common way that shooting is termed in Hindi comics and children’s texts.

Polysystem theory is also used to identify the position of children’s literature as a genre in the literary canon. Tracing its origins through history, the genre is identified as an upcoming field which gained momentum with the boom in printing industry and development of community schooling system across regions. It is important to note that the position of children’s literature in English and Hindi is not the same. As both the languages followed a different trajectory in development of the genre.

Different parts of the genre like poetry and plays in Hindi and Short stories in English were the building blocks in evolution. The English language as a part of the colonizer’s language also had an impact on the Hindi literary canon. As discussed in chapter titled ‘Children’s Literature’, writers in India replaced their mother tongues with English for their texts especially after 1913 when Rabindranath Tagore was awarded the Nobel Prize for literature. The writers started writing in English or worked on translating their works into English to widen their audience reach beyond the country.

The Indian theoretical understanding of Bharatrhari's 'Jaati' is relevant as the language for the present study originated from the mother language Sanskrit. Bharatrhari's grammatical teachings of the Sanskrit language introduces the concept of categorization based on characteristics of nouns. The concept of 'Jaati' is useful for a translator who translated from languages from very different parts of the world. Categories like animals and flora- fauna are mainly dependent on the geographical conditions of the socio-linguistic region. Categorisation of such terms into 'jaati' can help translators to tackle the challenge of such terms. The theory was used to translate and understand animal names in the text. There is a reference to 12 different animals and birds in the story, including badgers, turkey and goose. Badgers are called 'bijju' in Hindi, these animals are not commonly found in the Hindi-speaking regions and thus, its reference is introduction of a new specie (which is; 'Jaati') for the children. The description post badger's entry in the story:

"All us diggers. That's me and Mole and Rabbit and all our wives and children. Even Weasel, who can usually sneak out of the tightest spots, is right now hiding down my hole with Mrs Weasel and six kids..." (Chapter 12 Badger, page 47)

Explains that animals like badgers, foxes, moles, weasels and rabbits are diggers and live in holes they dig in the ground. The story goes onto explain how except for rabbits who are herbivores, all of them are omnivores (carnivores if meat is available). The story is not just a series of actions by anthropomorphic animals but an indirect medium of knowledge for children. Besides teaching morals, such stories introduce environmental consciousness and enhance children's knowledge. For children who live in cities and urban areas, such rural sites of action are new and exciting. Translation of animal names for young readers who are still in their learning stage requires foreignization of the names animal species that do not exist in target language regions. For example the bird Turkey is not common in North –India, it is commonly transliterated as 'Tarki'.

The research and translation process also brought into light Roald Dahl's special use of verbs that didn't have equivalent expressions in Hindi. The case of verb usage was studied with the help of two eminent linguists. In order to highlight the use of synonymous, motion verbs, Beth Levin's classification of verbs as discussed in the book; 'English Verb Classes and Alternations' (1993) was used. The division on basis of 'Jaati' / category simplified the task of translation by replacing the verbs which did not have equivalent expression in Hindi with another verb from its category with a close meaning.

Since the above differentiation was limited to syntactic expression, for the semantic categorisation which recognized semelfactive verbs by John I. Saeed, in his book; 'Semantics' (1997) was referred. The distinction of a list of semelfactive verbs from the text also suggested the multiplicity of meanings attached to such verbs. Example of such case are discussed in the previous chapter (words like Bang, chuckle). The denoted event being temporal, semelfactive verbs become terms to define the action in the story.

The comparative study of the source text and target text, brought to the spotlight, use of reduplicative terms and onomatopoeic verbs in the Hindi text. The use of echo terms in Hindi children's literature denotes phonetic rhythm and stresses on the action sequence through repetition. Reduplicative words in Hindi as Linguist Anvita Abbi notes in, "Reduplicative Structures: A Phenomenon of the South Asian Linguistic Area" include extra meaning which is not present in the term separately. Many reduplicative words in the Hindi target text are adverbial as is a common case in Indian languages. The problem of translating semelfactive verbs was resolved with the use of reduplicative words as discussed in the previous chapter.

Alliteration in the title and the text (including character names) 'Fantastic Mr. Fox' is another feature of the source text. The phonetic quality of alliteration assists in providing rhyme and rhythm to the text. Starting from names of the farmers which are named together with

alliterative stress on ‘b’, ‘Boggis and Bunce and Bean’ the examples throughout the text are numerous. It is worth noting that Roald Dahl in his text does not confer to grammar rule, use of two ‘and’ each time the farmers are named instead of a comma also renders the phrase alliterative quality. ‘Adbhut Shriman Lomdi’ the title of the target text is also alliterative. In case of alliteration in the source text, the target text replaces it with an equivalent wherever possible without compromising the inference of the context.

Jenny Williams and Andrew Chesterman write in their book entitled, ‘The Map’ (a guide for research in Translation Studies);

“A theoretical model is like a map showing what are thought to be the most important features of the object. Different maps of the same terrain might highlight different features just as you can have maps showing national borders or different vegetation areas...” (2014: 48).

Since, the present research is not limited to one dynamic of children’s literature but tries to address issues of status of the two languages, socio-cultural and linguistic differences, the ‘maps’ used are multiple (which are the theoretical models). Venuti’s theoretical model of Foreignization and domestication highlights the socio-cultural shifts and challenges in translation. According to the guide’s (referring to the text, ‘The Map’) classification of models, Polysystem theory is a ‘casual model’ which aims to enquire into the translation cause and effect, ideology and patronage. The theoretical framework was a part of the ‘cultural turn’ which studied norms and values in target as well as source culture. It is used to locate position of various dynamics like; children’s literature as a genre, Hindi literature in the literary field, English as the language of the ‘international’. These different ‘maps’ highlight very different features of the study and the ‘text’ in particular.

Children’s literature in translation tops the list of most translated texts in the world, signifying the importance of special translation theoretical framework for such texts. Topping the list of

most translated works is; *The Adventures of Pinocchio* (1881-83) by Carlo Collodi which was originally written in Italian, it is closely followed by *Alice's Adventure in Wonderland* by Lewis Carol (originally written in English in 1865) and *Adventures of Asterix* by Rene Goscinny and Albert Uderzo (originally written in French in 1959).

This research records the practical challenges of translating Children's Literature. Identification and classification of problems is divided into cultural and linguistic sub-sections. To resolve the problems, existing translation theories by Lawrence Venuti and Itamar Even-Zohar are utilised. The study is not limited to practical translation as it also tries to define 'Children's literature' further tracing history of the genre's development in the two languages, Hindi and English. The thorough research assist in understanding the prevalent writing style and literary devices used by authors who write for children.

Children's texts are meant for dual-readership and the umbrella term is meant for short stories, novels, poems, play songs and other media discourses like films and plays. It is hence, impossible to solve challenges of translation with a single theoretical framework. The study identifies use of literary and linguistic devices like alliteration, Onomatopoeia, use of special verbs, small poems and anthropomorphism. As Peter Newmark remarks;

"...the translation, like the original is written to delight as well as instruct" (1991, 44), his words reflect the truth of texts meant for readers who are children. The translation needs to be 'delightful' for the target readers as was the source text for the source text readers.

Roald Dahl's has been an important figure in the field of storytelling for children especially in English, with the advent of adaptation into movie, his works got translated and adapted into 58 languages. The present research is one of the first works of translation of Roald Dahl's novels in Hindi (to the author's best knowledge). The translation is written to delight the children, introducing them to foreign setting of English flora, fauna and cultural practises. It retains

Roald Dahl's use of onomatopoeia and alliteration for phonetic alterations. It serves the purpose of addressing the cultural differences between the Hindi readers and English setting which is a common sight for translations that recognize the advent of 'internationalization'.

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Appendix

अध्याय- 1

तीन किसान

एक घाटी में तीन खेत थे. इन खेतों के मालिक बहुत मुनाफ़ा कमाते थे. वे बहुत अमीर थे. वे इतने दुष्ट और मतलबी थे की शायद ही कोई और उनसे ज़्यादा मतलबी और दुष्ट हो. उनके नाम थे किसान बोगिस, किसान बंसी और किसान बीन.

बोगिस अपने खेत में मुर्गियां पाला करता था. उसके पास हजारों मुर्गियां थी. वो बहुत मोटा था. उसके मोटापे का कारण उसका खाना था. वो हर रोज़ नाश्ते में, दोपहर में और रात को तीन उबले हुए मुर्गे खाया करता जिस पर वो बहुत सारा मावा भी डाला करता था.

बंसी बत्तखें पाला करता था. उसके पास हजारों बत्तखें थीं. कदकाठी में वो एक पेट लटकता हुआ बोना था. वो कद में इतना छोटा था की दुनिया के किसी भी स्विमिंग पूल के सबसे उथले कोने में भी उसकी ठोड़ी पानी के अन्दर ही होगी. उसका पसंदीदा भोजन था बत्तख का जिगर और डोनट्स. वो लिवर को मसल कर डोनट्स में भर कर खाया करता था. इस भोजन के कारण उसके पेट में हमेशा दर्द रहता था और इसीलिए उसका स्वभाव बहुत क्रूर था.

बीन टर्की पाला करता था और सेब का धंधा भी करता था. उसके पास हजारों टर्की थी जिन्हें वो सेब के बाग में रखा करता था. वो कभी भी खाना नहीं खाता था. उसकी जगह बस भर-भर के सेब का सिरका पिया करता था, जो कि वो अपने बाग के सेबों से बनाया करता था. वो पेंसिल की तरह पतला था और तीनों में से सबसे चालाक भी था.

आस-पास के छोटे बच्चे उनको देख कर ये गाया करते :

“बोगीस और बंसी और बीन

एक मोटा, एक बोना, एक दुबला

ये बदमाश लोग

दिखते विभिन्न

परंतु है बराबर के दीन”

अध्याय -2

श्रीमान लोमड़ी

पहाड पर, घाटी से थोड़ी ऊंचाई पर एक जंगल था. इस जंगल में एक बड़ा-सा पेड़ था. इस पेड़ के नीचे एक बिल था. इस बिल में रहते थे श्रीमान लोमड़ी, श्रीमती लोमड़ी और उनके चार नन्हें बच्चे.

रोज शाम को सूरज ठलने पर, श्रीमान लोमड़ी श्रीमती लोमड़ी से पूछा करते,

“तो श्रीमती जी आज क्या खाना पसंद करेगी आप , बोगिस के खेत के मोटे-मोट मुर्गे? बंसी के बत्तख या फिर बीन के यहाँ की टर्की?” और श्रीमती लोमड़ी श्रीमान लोमड़ी को बता देती कि उसे क्या खाना है.

श्रीमान लोमड़ी रात के अंधेरे में दबे पाँव घाटी में जाकर वो ले आता.

बोगिस और बंसी और बीन ये भली भाँति जानते थे कि उनके खेतों में क्या चल रहा है और इस बात के कारण तीनों गुस्से से तिलमिला उठते. मुफ्त में कुछ देने वालों में से वे थे नहीं. ऊपर से इनके यहाँ चोरी हो रही थी.

हर रात तीनों के तीनों अपनी बन्दूक लेकर अपने-अपने खेतों में कहीं दुबक कर बैठ जाते थे. इस आशा में कि चोर पकड़ा जाए.

मगर श्रीमान लोमड़ी बहुत शातिर था. वो हमेशा खेत की तरफ़ हवा चलने की दिशा के विपरीत चला करता.

जिसका मतलब था कि दूर से ही अंधेरे में छिपे आदमी का पता उसे चल जाता था. उसकी सूँघने की शक्ति इतनी तेज़ थी कि वह सूँघ से ही आदमी को पहचान लेता था.

बस इसी तरह अगर बोगिस अपने पहले मुर्गी के घर में छिपा होता था तो श्रीमान लोमड़ी दूर से ही उसकी गंध पहचान लेता और अपनी दिशा बदल कर सीधा खेत के दूसरे कोने में स्थित चौथे मुर्गी घर का रास्ता पकड़ लेता.

बोगिस चिल्लाया - “मन तो करता है कि गोली से उड़ा दूँ इस चोर जानवर को”

“मेरा तो मन है कि उसकी आँतें बाहर निकाल दूँ” बंसी बोला.

“उसको तो मरना ही पड़ेगा” बीन चीखा.

“मगर कैसे?” बोगिस ने पूछा.

इस जानवर को तो पकड़ना नामुमकिन हो गया है.

नाक में पतली सी उंगली घुमाते हुए बीन बोला “मेरे पास एक तरकीब है.”

“आज तक तुमने एक ढंग की तरकीब नहीं बताई” बंसी बोला.

“चुप करो और तीनों सुनो” बीन बोला. कल रात को हम उस लोमड़ी के बिल के बाहर छिप कर उसके बाहर निकलने का इंतज़ार करेंगे. और फिर “”दिशकयाओ”

“क्या शातिर चाल है, मगर पहले तो बिल ढूँढना होगा” बंसी बोला. “मेरे प्यारे बंसी मैंने बिल का पता लगा लिया हैं” बीन बोला.

“वो पहाड़ की उंचाई पर जो जंगल है, वहां एक बड़े से पेड़ के नीचे....”

अध्याय – 3

गोलीबारी

“तो श्रीमती जी आज क्या खाना पसंद करेगी आप, बोगिस के खेत की मोटी-मोटी मुर्गियाँ? बंसी के बत्तख या फिर बीन के यहाँ की टर्की?” श्रीमान लोमड़ी बोले.

“मेरा खयाल है, आज रात हम बत्तख खाएंगे” श्रीमती लोमड़ी ने उत्तर दिया. “हमारे लिए दो मोटी-मोटी बत्तख ले आना, एक तुम्हारे और मेरे लिए और एक हमारे बच्चों के लिए”

“तो ठीक है फिर आज बत्तख ले आएंगे” श्रीमान लोमड़ी बोले “बंसी के खेत की सबसे मोटी बत्तखें”

“सुनो ज़रा ध्यान से जाना” श्रीमती लोमड़ी बोलीं.

“श्रीमती जी” श्रीमान लोमड़ी बोले, “मैं उन गुंडो को मीलो दूर से सूँघ लेता हूँ. मैं तो उन तीनों के बीच में भी बू का अंतर बता सकता हूँ. बोगिस से सड़ी हुई मुर्गियों की खाल की बू आती है. बंसी से तो बत्तखों के जिगर बू आती है और जहाँ तक बीन की बात है, उसके आस-पास तो सेब के सिरके की इतनी गंदी बू आती है मानो कोई ज़हरीली गैस हो.”

“अच्छा ठीक है, मगर तुम लापरवाही मत करना” श्रीमती लोमड़ी बोलीं. “तुम्हें पता है ना वो तीनों तुम्हारा इंतज़ार कर रहे होंगे.”

“तुम मेरी बिलकुल चिंता मत करो” श्रीमान लोमड़ी बोले, “मैं जल्दी वापस आऊंगा”

मगर श्रीमान लोमड़ी ऐसी गुस्ताखी नहीं करते यदि उन्हें खबर होती कि उस समय वे तीनों किसान कहाँ उसका इंतज़ार कर रहे थे. वे तीनों उस समय श्रीमान लोमड़ी के बिल के बाहर ही पेड़ों के पीछे छिपकर बैठे थे और तीनों ने बंदूकें तानी हुई थी, और तो और उन्होंने इतनी चालाकी से अपनी-अपनी जगह चुनी थी की उनकी बू हवा के साथ बहकर लोमड़ी के बिल तक ना जा पाए. हवा तो उल्टी दिशा में चल रही थी. उनकी बू आने का तो कोई मतलब ही नहीं था.

श्रीमान लोमड़ी धीरे-धीरे अपने बिल से अंधेरे में बाहर निकल कर आए. उन्होंने अपनी तेज़ नाक बिल के बाहर निकाली और किसी बू के लिए हवा को सूंघा. वो एक दो कदम आगे बढ़कर रुक गया. एक बार फिर बू के लिए हवा को सूंघा. बिल से निकलते वक्त वो हमेशा अत्यंत सावधानी बरता करता था. उसने एक कदम और आगे बढ़ाया. उसका आधा शरीर अब बिल के बाहर था.

श्रीमान लोमड़ी ने अपनी काली नाक को हवा में घुमाया, सूंघा और फिर किसी खतरे को भाँपने के लिए थोड़ा सूंघा. जब किसी खतरे की बू नहीं आई तो जंगल में घुसने की तैयारी कर ही ली थी कि अचानक उसे लगा जैसे कोई छोटी सी आवाज़ आयी हो, बहुत ही हल्की सी आवाज़ थी मानो किसी ने हल्के से अपना पैर सूखे पत्तों पर रखा हो.

श्रीमान लोमड़ी ने खुद को धरती से सटका लिया और बिलकुल टहलना बंद कर दिया, उसने अपने कान खड़े कर कोई आवाज़ आने की प्रतीक्षा की. बहुत देर प्रतीक्षा करने के बाद मानो किसी ने हलके से अपना पैर सूखे पत्तों पर रखा हो.

श्रीमान लोमड़ी ने अपना पैर धरती से सटका लिया और बिलकुल टहलना बंद कर दिया, उसने अपने कान खड़े कर किसी के आने की प्रतीक्षा की. बहुत देर प्रतीक्षा करने पर भी उसे कुछ और सुनाई नहीं दिया.

“शायद कोई चूहा होगा”, उसने सोचा “या फिर कोई छोटा जानवर भी हो सकता है...”

वो फिर थोड़ा और बिल से बाहर निकला और थोड़ी देर बाद थोड़ा और बस एकदम बाहर पहुँच ही गया था कि उसने अपने आसपास बहुत ध्यान से आँखें घुमाई. जंगल में बहुत अँधेरा और शांति थी. आसमान में कहीं चाँद की रोशनी चमक रही थी.

तभी उसकी तेज़ नजर ने थोड़ी दूर एक पेड़ के पीछे कुछ चमकता हुआ पाया. चाँद की रोशनी किसी चिकनी सतह पर चमक रही थी. श्रीमान लोमड़ी बिलकुल अचल होकर उसे देखते रहे. ये चीज आखिर है क्या? अब तो वो चीज हिल भी रही थी. वो ऊपर और ऊपर...

हे भगवान्! ये तो बन्दूक की बैरल है. एक झटके में श्रीमान लोमड़ी अपने बिल में कूद गये और उसी समय मानो पूरा जंगल आवाज से गूँज उठा.

डीश्क्याऊ- डीश्क्याऊ, डीश्क्याऊ- डीश्क्याऊ, डीश्क्याऊ- डीश्क्याऊ!!!!!!!

तीन बंदूकों का धुँआ अँधेरी रात में ऊपर उठता हुआ दिखाई पड़ा. बोगिस, बंसी और बीन पेड़ों के पीछे से बाहर निकलकर बिल के पास आए.

अध्याय-4

भयानक कुदालें

नीचे बिल में, श्रीमती लोमड़ी रक्त का बहाव रोकने के लिए, श्रीमान लोमड़ी के बचे हुए पूँछ के हिस्से को प्यार से चाट रही थी. 'दूर दूर तक सबसे शानदार पूँछ थी.' सहलाते हुए श्रीमती लोमड़ी बोली.

“दर्द हो रहा है” श्रीमान लोमड़ी ने कहा.

“जानती हूँ, जल्दी ठीक हो जाएगा.”

“और पूँछ वापस बढ़ जाएगी पापा” छोटा लोमड़ी बोला.

“अब पूँछ वापस नहीं आएगी, मैं जीवन भर बिन पूँछ रहूँगा.” उदास श्रीमान लोमड़ी ने कहा.

लोमड़ी के परिवार ने उस रात कुछ नहीं खाया. जल्द ही उसके बच्चे भूखे सो गए. कुछ देर बाद श्रीमती लोमड़ी की भी आँख लग गई. मगर श्रीमान लोमड़ी उस रात बिलकुल नहीं सो पाया उसे पूँछ पर गोली लगने के कारण बहुत दर्द हो रहा था.

“देखा जाए तो मेरी किस्मत बहुत अच्छी है कि मैं अब भी जिंदा हूँ. मगर अब तो उन्हें हमारे बिल का पता लग गया है, हमें जल्द से जल्द यहाँ से निकलना होगा. अब हम यहाँ शांति से नहीं रह सकते...अरे ये आवाज़ कैसी*?” उसने तेज़ी से अपनी गर्दन पलटी और बहुत ध्यान से सुनने लगा. जो आवाज़ उसे सुनाई दी, वह हर लोमड़ी का भयानक सपना... खड़ खड़. कुदाल से जब ज़मीन खोदी जाती है तब आती है, खड़ खड़.

“उठो” वह चिल्लाया “वो हमारा बिल खोद रहे हैं”

श्रीमती झट से खड़ी हुई “क्या तुम्हे पक्का पता है?” वह डर के मारे थरथराते* हुए बोली.

श्रीमती लोमड़ी छठ खड़ी हुई, “क्या तुम्हें पक्का पता है?” वह डर से थरथराते हुए धीमी आवाज़ में बोली

“हाँ, सुनो!”

“वे मेरे बच्चों को मार डालेंगे” श्रीमती लोमड़ी रोते हुए कहने लगी.

“कभी नहीं” श्रीमान लोमड़ी ने कहा.

“मगर प्रिय, वे मार डालेंगे तुम जानते हो, वे लोग” श्रीमती रोने लगी

खड़-खड़, खड़-खड़, उनके सर के ऊपर कुदाल की आवाज़ आ रही थी. बिल की छत से मिट्टी और छोटे पत्थर गिरने लगे.

“वे लोग हमें कैसे मारेंगे, माँ?” लोमड़ी के एक बच्चे ने पूछा. उसकी आँखें डर से बड़ी हो गई थी
“क्या वहाँ कुत्ते होंगे?” उसने पूछा.

श्रीमती लोमड़ी और ज़ोर से रोने लगी. उसने अपने चारों बच्चों को गले लगा लिया. अचानक, उनकी छत से बहुत जोर की खड़ खड़ की आवाज़ आई और कुदाल छत को चीरता हुआ अंदर घुस गया. कुदाल को देखते ही मानो श्रीमान लोमड़ी के शरीर में बिजली सी दौड़ गई. वह कूद खड़ा हुआ और चीखा, “मिल गया! चलो हमें एक भी क्षण नहीं गँवा सकते, मैंने पहले क्यों नहीं सोचा”

“क्या नहीं सोचा, पापा?”

“लोमड़ी, इंसान से कई ज़्यादा तेज़ी से खोज सकते हैं” लोमड़ी चिल्लाया और मिट्टी खोदने लगा.
“दुनिया में कोई भी लोमड़ी जितना तेज़ नहीं खोद सकता.” श्रीमान लोमड़ी ने अपनी जान बचाने के लिए अपने सामने वाले पंजों से तेज़ी से खोदना शुरू कर दिया. हर तरफ़ मिट्टी उड़ने लगी. श्रीमती लोमड़ी मदद करने के लिए आगे भागी और फिर चारों लोमड़ी के बच्चे भी खोदने लगे.

“नीचे की तरफ़ हमें और गहराई में जाना है, और गहरा, जितना हो सके उतना गहरा” श्रीमान लोमड़ी ने आदेश दिया.

बिल की सुरंग और गहरी होती गई. वे सतह के नीचे और गहराई में खोदते रहे. माँ, पिता और चारों बच्चे साथ में खुदाई कर रहे थे. उनके पंजे इतनी तेज़ चल रहे थे कि दिखाई भी नहीं दे रहे थे. कुछ देर में कुदाल की खड़ खड़ का शोर हल्का होता गया. करीब एक घंटे बाद श्रीमान लोमड़ी ने खोदना बंद कर दिया.

“रुक जाओ” उसने कहा.

सभी रुक गए. उन्होंने मुड़कर देखा तो उनके पीछे एक गहरी सुरंग थी, जो उन सभी ने मिलकर खोदी थी. वहां बिलकुल शांति थी. “आह” श्रीमान लोमड़ी बोला, “मुझे लगता है हमने कर दिखाया” वे कभी इतना गहरा नहीं खोद पाएंगे, शाबाश!”

इतनी खुदाई करने से सभी की सांसे फूल गई थी, वे बैठ गए.

“अगर तुम्हारे पिता ने सोचा ना होता तो अब तक हम खुदा को प्यारे हो जाते, तुम्हारे पिता एक अब्दुत लोमड़ी है” श्रीमती ने बच्चों से कहा. श्रीमान लोमड़ी ने अपनी पत्नी की ओर देखा और मुस्कराए. जब-जब श्रीमती ऐसी बातें करती थी, उसे बहुत प्यारी लगती थी.

अध्याय- 5

भयानक ट्रैक्टर

अगली सुबह जब सूरज उगा तब भी बोगिस, बंसी और बीन खुदाई कर रहे थे. उन्होंने इतना गहरा गड्ढा खोदा था कि एक पूरा घर उसमें समा जाए. लेकिन, वे फिर भी लोमड़ी की सुरंग को नहीं खोज पाए थे. तीनों काफी थके हुए और निराश थे.

“बेड़ा गर्ग हो” बोगिस बोला, “यह किसका सुझाव था?”

“बीन का” बंसी ने जवाब दिया.

बोगिस और बंसी, बीन को कड़ी नज़र से घूरने लगे. बीन ने सेब के सिरके की एक घूंट ली और किसी और को पूछे बिना बोटल वापस अपनी जेब में डाल ली. “सुनो” क्रोधित बीन बोला, “मुझे वह लोमड़ी चाहिए, मैं उस लोमड़ी को पकड़ कर रहूंगा. मैं तब तक शांति से नहीं बैठूंगा जब तक उसकी लाश को अपने घर के सामने लटका नहीं देता.”

“यह बात तो पक्की है कि खोद कर तो हम उसे नहीं पकड़ सकते” मोटा बोगिस बोला. “अब बस मैं और नहीं खोद सकता”

बौने बंसी ने बीन की ओर देखा और कहा, “कोई और बेकार सुझाव है तुम्हारे पास?”

बीन बोला - “क्या? मुझे कुछ सुनाई नहीं दे रहा.” बीन कभी नहीं नहाता था, कभी मुंह हाथ भी नहीं धोता था. इस कारण उसके कान में गंदगी, कान का मैल, मक्खियां और खाने के टुकड़े सब फँसा था. इतनी गंदगी थी कि वह बहरा हो गया था.

“थोडा तेज़ बोलो” बीन ने बंसी से कहा. बंसी ने चीख कर कहा “और कोई बेकार सुझाव है तुम्हारे पास”. बीन ने अपनी गंदी उंगलियों से गर्दन खुजलाई, उसकी गर्दन पर दाना निकल आया था. बीन हमेशा खुजली करता रहता था.

“अगर खुदाई मशीन से खोदे तो हम उसे पाँच मिनट में बाहर निकाल लेंगे...”

“यह तो बहुत ही अच्छा सुझाव है” और बाकी दोनों भी मान गए.

“ठीक है फिर” बीन जिम्मेदारी लेते हुए बोला, “तुम यहीं रुको, कहीं पीछे से लोमड़ी भाग ना जाए. मैं और बंसी हमारी मशीन लेकर आते हैं. अगर वो भागने की कोशिश करें तो गोली से उड़ा देना उसे.”

दुबला सा लंबा सा बीन मशीन लेने जाने लगा, उसके पीछे-पीछे बौना बंसी भागा चला जा रहा था. बंदूक को लोमड़ी के बिल पर निशाना लगा कर सतर्क खड़ा रहा.

कुछ ही देर में जंगल में दो बड़े-बड़े ट्रैक्टर आये, जिनके सामने दो बड़े-बड़े मशीनी कुदाल लगे थे. एक बीन चला रहा था और दूसरा बंसी. दोनों मशीनें काले रंग की थी. ऐसा प्रतीत हो रहा था मानो दो भयानक विनाशकारी राक्षस आ रहे हो.

“लो, हम फिर आ गए” बीन चिल्लाया

“लोमड़ी की मौत तो अब तय है” बंसी बोला.

आते ही, मशीनें काम पर लग गई. अपने कुदाली मुख से मिट्टी के ढेर उठा-उठा कर पहाड़ को खोदने लगी. जिस बड़े वृक्ष के नीचे पहले लोमड़ी का घर था वह माचिस की तिल्ली की तरह उखाड़ दिया गया. हर तरफ पत्थर उड़ रहे थे और शोर इतना था कि कोई बहरा ही हो जाए. नीचे सुरंग में लोमड़ी का परिवार दुबक कर बैठा था और बाहर से आ रही भयानक आवाजें और खड़-खड़ सुन रहा था.

“यह क्या हो रहा है, पापा?” छोटे लोमड़ी के बच्चे डर के मारे रोने लगे, “क्या कर रहे हैं वो?”

श्रीमान लोमड़ी को नहीं पता था कि क्या हो रहा है, वह क्या कर रहे हैं.

“भूकंप आ रहा है” श्रीमती लोमड़ी बोली.

“देखो हमारी सुरंग छोटी हो गई, मुझे सूरज की किरणें दिख रही है” छोटा लोमड़ी का बच्चा बोला. जब सभी ने पीछे मुड़कर देखा तो सच में सुरंग अब बस कुछ ही फुट लंबी रह गई थी और सुरंग के मुख से सूरज की किरणें अंदर आ रही थी, जिसके आगे दो विशाल ट्रैक्टर थे.

“ट्रैक्टर!” श्रीमान लोमड़ी चिल्लाया, “और मशीनी खुदाई! खोदो-खोदो और अपनी जान बचाओ खोदो और खोदो!”

अध्याय- 6

हताश दौड़

खुदाई मशीन और लोमड़ियों के बीच एक हताश दौड़ शुरू हो गई. शुरुआत में पहाड़ कुछ ऐसा दिखता था.

एक घंटे बाद जब ट्रैक्टरों ने बहुत सारी ज़मीन खोद दी तो पहाड़ की चोटी कुछ ऐसे दिखने लगी.

कई बार लोमड़ी का परिवार आगे होता हुआ दिखाई देता और फिर मशीनों की गड़गड़ाहट धीमी हो जाती थी और श्रीमान लोमड़ी कहते, “हम बच जाएंगे, हां मुझे पक्का विश्वास है.” मगर फिर कुछ क्षण बाद मशीन उनकी सुरंग के और भीतर आ जाती, गड़गड़ाहट तेज़ हो जाती थी. एक बार तो लोमड़ी के परिवार ने खुदाई मशीन के धातु से बना कोना सुरंग में इतने करीब से देखा मानो अगले मिट्टी के गोले के साथ उन्हें भी उठा लेगा.

“खोदते रहो ” श्रीमान लोमड़ी हांफते हुए बोला, “हार मत मानो”

मोटे बोगिस ने बंसी और बीन से कहा - “खोदते रहो, किसी भी क्षण अब बस हम उसे पकड़ लेंगे”

“तुमने उसे देखा क्या?” बीन ने पूछा.

“अभी तक तो नहीं” बोगिस चिलाया, “मगर लगता है तुम बहुत करीब हो!”

बंसी चीखा - “मैं उसे अपने ट्रैक्टर की खुदाई करने वाली बाल्टी में पकड़ लूंगा, मैं उसके टुकड़े-टुकड़े कर दूंगा”

दोपहर हो गई और खुदाई मशीन अब भी खोद रही थी. आगे-आगे बेचारे लोमड़ी का परिवार भी खोद रहा था. पहाड़ अब कुछ ऐसा दिखने लगा.

तीनों किसान भोजन के लिए भी नहीं रुके. तीनों को काम खत्म करने का इतना भूत सवार था.

“अरे, ओ लोमड़ी!” बंसी चिल्लाया, “हम आ रहे हैं तुझे पकड़ने तूने जो मेरी मुर्गी खाई थी वह तेरी आखरी मुर्गी थी. अब तू कभी मेरे खेत में चोरी नहीं कर पाएगा.”

एक अजीब पागलपन तीनों किसानों पर सवार था. लंबा सा पतला सा बीन और बौना बंसी खुदाई मशीन इतनी तेजी से चला रहे थे मानो बावले हो गए हो. मोटा बंसी आगे खड़ा-खड़ा, निर्देश दे रहा था, “और तेज और तेज”

शाम 5:00 बजे पहाड़ कुछ ऐसा दिखने लगा.

जो गड्ढा खुदाई मशीन से खोदा गया था, वह एक ज्वालामुखी के गड्ढे जैसा दिख रहा था. दृश्य इतना असाधारण था कि आस-पास के गांवों से लोगों की भीड़ जमा होने लगी. सभी पहाड़ के एक कोने में खड़े एक टक नीचे तीनों किसानों को देख रहे थे.

“अरे, यह क्या चल रहा है?”

“हम एक लोमड़ी पकड़ रहे हैं”

“तुम पागल हो क्या?”

लोगों ने उन तीनों की बहुत खिल्ली उड़ाई, मगर इससे क्रोधित तीनों किसानों की जिद और पक्की हो गई. उन्होंने निश्चय किया की जब तक लोमड़ी नहीं पकड़ लेते वे हार नहीं मानेंगे.

अध्याय- 7

हम उसे नहीं छोड़ेंगे

शाम 6:00 बजे बीन ने अपने ट्रैक्टर का इंजन बंद किया और चालक की सीट से नीचे उतर गया. बंसी ने भी वही किया. दोनों आदमी थक गए थे. पूरे दिन ट्रैक्टर चला चला कर दोनों का बदन अकड़ गया था. उन्हें बहुत भूख लगी थी. धीरे-धीरे चलकर दोनों लोमड़ी के बिल तक पहुंचे जो अब बड़े गड्ढे के अंदर था.

बीन का चेहरा गुस्से से लाल था. बंसी तो लोमड़ी को इतनी गंदी गंदी गालियां दे रहा था कि उन्हें लिखा यहाँ भी नहीं जा सकता. बोगिस बत्तख के जैसे डगमगाते हुए आया.

“यह सड़ा लोमड़ी, बेड़ा गर्ग हो इसका, अब हम क्या करें?”

“हमें इसे नहीं छोड़ेंगे” बंसी हट पर अड़ा रहा.

“कभी नहीं, कभी नहीं, कभी नहीं” बंसी चिल्लाया.

“सुन रहा है ना श्रीमान लोमड़ी?” बीन बोला “जब तक मैं तेरी लाश घर के सामने लटका नहीं देता यह बात खत्म नहीं होगी”

इसके बाद, तीनों ने एक दूसरे से हाथ मिलाया और प्रण लिया कि जब तक लोमड़ी को पकड़ नहीं लेते कोई अपने खेत वापस नहीं जाएगा.

“अगली तरकीब क्या होगी, सोचो!” मोटा-बौना बंसी बोला “अब क्या करना है?”

“हम तुम्हें उस बिल में भेजेंगे, बौने हो ना तो जाकर निकालो उस लोमड़ी को” बीन ने कहा.

“नहीं नहीं मैं नहीं जाऊँगा” बंसी चिल्लाकर दूर भाग गया.

बीन मुस्कराया, उस के मसूड़े दिखने लगे. जब भी वह मुस्कराता था दांतों से ज्यादा उसके मसूड़े चमकते थे.

वह बोला - “तो फिर अब बस एक ही रास्ता है कि हम उसे भूखा मार दे.” अगर हम दिन रात इस बिल की निगरानी करेंगे, अंत में उसे बाहर आना ही पड़ेगा, आना ही पड़ेगा ना?”

तो फिर बोगिस और बंसी और बीन ने अपने अपने घर खेत संदेशा भिजवा दिया और सोने का सामान, भोजन मंगवा लिए.

अध्याय-8

भूखा लोमड़ी परिवार

उस रात पहाड़ के बड़े से गड्ढे में तीन तंबू लगे थे. एक बोगिस का, एक बंसी का और एक बीन का. तंबूओं ने लोमड़ी के बिल को चारों ओर से घेरा हुआ था. तीनों किसान अपने तंबूओं के बाहर बैठकर रात का भोजन कर रहे थे. बोगिस का भोजन था तीन उबली हुई मुर्गियां डम्प्लिंग्स के साथ. बंसी के भोजन में थे बड़े बड़े छह डोनट्स.*

बोगिस ने एक गरमा-गरम मुर्गी, लोमड़ी के बिल के ऊपर फेरते हुए चिल्लाकर कहा, “क्या तुम्हें इस ताजे स्वादिष्ट चिकन की खुशबू आ रही है श्रीमान लोमड़ी? ऊपर आओ और ले लो”

चिकन की खुशबू नीचे सुरंग में छिपे हुए लोमड़ी के परिवार तक आ रही थी.

छोटे लोमड़ी ने कहा - “पापा, क्या हम चुपके से उसके हाथ से नहीं छीन सकते?”

“ज़रूरत भी मत करना, यही तो चाहते हैं वे लोग” श्रीमती लोमड़ी बोली.

“मगर हमें इतनी भूख लगी है!” छोटे लोमड़ी के बच्चे रोने लगे, “और कितनी देर तक भूखा रहना होगा?”

उनकी माँ ने कोई उत्तर नहीं दिया ना ही उनके पिता ने कुछ बोला. किसी के पास कोई जवाब था ही नहीं!

रात ढलने पर जब अंधेरा हुआ, तब बंसी और बीन ने अपने अपने ट्रैक्टर की बड़ी-बड़ी हेड लाइट बिल के मुँह की ओर कर दी.

“अब हम एक-एक करके इस बिल की निगरानी करेंगे, एक बिल के पास रहेगा और दो सोने जाएंगे पूरी रात यही करना होगा.” बीन बोला.

बोगिस ने कहा, “अगर लोमड़ी सुरंग खोदकर पहाड़ की दूसरी ओर से भाग गया तो क्या करेंगे? क्या तुमने उसके बारे में सोचा है? नहीं ना?”

“बिल्कुल सोचा है” बीन बोला.

“हां, तो बताओ” बोगिस ने पूछा.

बीन ने अपने कान से काली, गंदी मैल साफ़ करते हुए पूछा, “तुम्हारे खेत में कितने लोग काम करते हैं?”

“पैंतीस” बोगिस बोला.

“मेरे पास छत्तीस लोग काम करते हैं” बंसी ने कहा.

बीन बोला - “मेरे पास सैंतीस.” “सब साथ मिल जाए, तो पूरे 108 आदमी. हमें उन्हें पहाड़ के चारों ओर से घेरने का आदेश देना होगा. हर आदमी के पास एक बंदूक और एक टॉर्च होगी. फिर लोमड़ी कहीं बचकर नहीं भाग पाएगा.”

फिर क्या था, खेत तक फ़रमान पहुंचाया गया और पूरे 108 आदमियों ने पहाड़ के चारों ओर निगरानी शुरू कर दी. उनके पास लाठी, बंदूक, कुल्हाड़ी और दूसरे कई तरह के भयानक हथियार थे. इस वजह से लोमड़ी और दूसरे जानवरों के लिए बचकर भागना नामुमकिन हो गया था. अगले दिन भी लोमड़ी के बिल पर निगरानी और इंतज़ार वैसे ही चलता रहा. बोगिस, बंसी और बीन अपने छोटे पीढ़े पर बैठे हुए, लोमड़ी के बिल को लगातार घूर रहे थे. आपस में तीनों ने कुछ खास बात नहीं की, बस अपनी बंदूक गोदी में रख कर बैठे लोमड़ी के बाहर निकलने का इंतज़ार करते रहे.

थोड़ी-थोड़ी देर में, श्रीमान लोमड़ी दबे पाँव सुरंग के मुहाने जाकर, ऊपर की ओर सूंघते और फिर वापस जाकर बताते “वह अभी यहीं है”

“तुम्हें पक्का पता है क्या?” श्रीमती लोमड़ी पूछती.

श्रीमान लोमड़ी कहते - “हां पक्का, मैं उस बदबूदार आदमी, बीन को मीलों दूर से पहचान सकता हूँ”

अध्याय-9

श्रीमान लोमड़ी को एक तरकीब सूझी

तीन दिन और तीन रातों तक इंतज़ार का खेल यँ ही चलता रहा.

“एक लोमड़ी भोजन-पानी के बगैर कितने दिन जीवित रह सकती है?” बोगिस ने तीसरे दिन सवाल किया.

बीन बोला - “अब और ज्यादा नहीं, उसे अब बहुत जल्द भागना पड़ेगा.”

बीन का अनुमान सही था. नीचे सुरंग में लोमड़ी का परिवार भूख के मारे परेशान था.

लोमड़ी का एक बच्चा बोला- “काश, हमें एक घूंट पानी ही मिल जाता, पापा क्या आप कुछ नहीं कर सकते? एक बार कोशिश करते हैं भागने की, पापा क्या थोड़ी भी उम्मीद नहीं है कि हम यहाँ से बच निकले?”

“कोई उम्मीद नहीं है” श्रीमती लोमड़ी ने डांटा, “तुम में से कोई भी ऊपर बंदूकों का निशाना बने, यह मैं होने नहीं दूंगी. चाहे फिर हम यहां अंदर शांति से ही क्यों न मर जाए”

श्रीमान लोमड़ी मौन, एक कोने में बिना किसी हलचल के आँख मूँदकर शांत बैठा रहा. यहां तक कि दूसरे क्या बोल रहे हैं, वह उसका भी ध्यान नहीं रख रहा था. श्रीमती लोमड़ी जानती थी कि वह इस समस्या से बचने का उपाय सोच रहा है. उसने श्रीमान लोमड़ी की ओर देखा तो उसकी आँखों में एक उत्साहित चमक थी.

“क्या बात है, प्रिय?” श्रीमती लोमड़ी ने पूछा.

“मुझे एक उपाय सुझा है” श्रीमान लोमड़ी ने ध्यान से कहा.

“क्या?” सभी साथ में बोले “क्या उपाय है पापा?”

“चलो अब बता भी दो” श्रीमती लोमड़ी बोली.

“वो...” श्रीमान लोमड़ी ने कहा और सर हिलाते हुए वापस बैठ गया, “कोई फायदा नहीं, यह उपाय कोई काम नहीं आएगा”

“क्यों नहीं पापा?”

“क्योंकि उसके लिए हमें सुरंग खोदनी होगी और अब हम इस हालत में नहीं हैं, तीन दिन से कुछ खाया पिया नहीं है, अब ताकत नहीं बची है.”

“नहीं पापा, ताकत है” लोमड़ी के उत्साहित बच्चे बोले और इधर-उधर भागने लगे.

“देखो पापा हम कर सकते हैं कर सकते हैं ना, हैं ना! और आप भी कर सकते हैं!”

श्रीमान लोमड़ी ने चारों बच्चों को देखा और मुस्कुराया, “मेरे बच्चे कितने अच्छे हैं.” उसने सोचा “भले ही भूख से परेशान हैं और तीन दिन से कुछ पिया भी नहीं है, फिर भी किसी ने हार नहीं मानी... मैं इनको निराश नहीं कर सकता.

वह बोला - “हाँ, मेरा मानना है कि हम कोशिश तो कर ही सकते हैं.”

“चलिए पापा बताइए अब हमें क्या करना होगा?”

धीरे-धीरे श्रीमती लोमड़ी भी खड़ी हो गई. उसको भूख और प्यास के कारण सबसे ज्यादा दिक्कत हो रही थी. वह बहुत कमजोर हो गई थी.

“मुझे क्षमा करना, मगर मुझे नहीं लगता मैं तुम्हारी कुछ खास मदद कर पाऊंगी” वह बोली.

“तुम जहां हो वहीं आराम करो, हम यह सब अपने आप संभाल लेंगे” श्रीमान लोमड़ी ने कहा.

अध्याय-10

बोगिस का चिकनखाना नंबर 1

श्रीमान लोमड़ी ने एक खास दिशा की ओर इशारा करते हुआ कहा - “इस बार हमें इस खास दिशा में ही सुरंग खोदनी होगी”.

श्रीमान लोमड़ी और उसके चारों बच्चे एक बार फिर से सुरंग खोदने लगे. अब कार्य बहुत धीमी गति पर चल रहा था. मगर उन्होंने हार नहीं मानी और धीरे-धीरे एक सुरंग बनना शुरू हो गई.

“पापा, क्या आप हमें नहीं बताएंगे कि हम किस दिशा में जा रहे हैं?” एक लोमड़ी के बच्चे ने पूछा.

श्रीमान लोमड़ी बोला - “मैं ऐसी हिम्मत भी नहीं करूंगा, क्योंकि जहां हम जा रहे हैं, वह स्थान इतना बेहतरीन है कि सुनते ही तुम सब खुशी से झूम उठोगे और फिर अगर हम वहां नहीं पहुंच पाए तो तुम सब निराश हो जाओगे. मैं तुम सभी की उम्मीदों पर पानी नहीं फेरना चाहता.”

इतनी देर तक सभी ने खुदाई की, पता ही नहीं चला कितना समय बीत गया. उस सुरंग में ना दिन का पता चलता था ना रात का. फिर आखिरकार श्रीमान लोमड़ी ने सभी को रुकने के लिए कहा.

“मुझे लगता है, अब हमें ऊपर की ओर खोदना होगा, ताकि हमें पता चल सके कि हम पहुंचे भी हैं या नहीं, मुझे यह तो पता है कि मैं कहां जाना चाहता हूं परन्तु यह नहीं पता कि अभी तक हम उसके नज़दीक आ गए हैं या नहीं.

थके हुए लोमड़ी अब ऊपर की दिशा में सुरंग खोदने लगे और ऊपर की ओर सुरंग बढ़ने लगी. अचानक, वे इतनी कठोर सतह तक पहुंचे गए, जो उनसे खुद ही नहीं पाई.

श्रीमान लोमड़ी निरीक्षण करने आगे आए, “यह तो लकड़ी है, लकड़ी की कठोर सतह है, हाँ लकड़ी के फट्टे हैं”

“इसका क्या मतलब है पापा?”

“अगर मैं गलत नहीं तो यह किसी का घर है जिस के ठीक नीचे हम सभी खड़े हैं” श्रीमान लोमड़ी ने कहा.

उसने बहुत सावधानी से फर्श पर लगे लकड़ी के एक फट्टे को उठाया. फट्टा उठने पर, जोर से आवाज आई. सभी तेज़ी से वापस सुरंग में दुबककर बैठ गए, मानो किसी भी क्षण कुछ गड़बड़ होने वाली है, मगर कुछ नहीं हुआ. फिर थोड़ी देर बाद श्रीमान लोमड़ी ने फर्श का एक और फट्टा उठाया और फिर बहुत सावधानी से छेद से अपना मुंह बाहर निकालकर आसपास देखा.

देखते ही श्रीमान लोमड़ी चीखा, “मैंने कर दिखाया, पहली बार मैं कर दिखाया! मैंने कर दिखाया!” उछलकर लोमड़ी फर्श पर खड़ा हुआ और खुशी से नाचने लगा, “आओ, ऊपर आ जाओ देखो तो हम कहां हैं! एक भूखे लोमड़ी के लिए इससे बेहतरीन क्या दृश्य होगा!”

जब चारों बच्चों ने ऊपर फर्श पर चढ़कर देखा तो देखते ही रह गए. सभी का मुंह खुला का खुला रह गया. सभी एक बड़े से शेड* में खड़े थे और पूरा शेड मुर्गियों से भरा था. वहां हजारों काली, भूरी मुर्गियों के साथ-साथ सफेद मुर्गियां भी थी.

“बोगिस का मुर्गी खाना नंबर एक” श्रीमान लोमड़ी चीखा, “यही था मेरा लक्ष्य और मैंने पहले मौके में ही कर दिखाया! क्या अद्भुत बात है शायद मैं सच में बुद्धिमान हूं”

छोटे लोमड़ी के बच्चे खुशी से नाच रहे थे. वे पूरे शेड इधर-उधर भाग कर मुर्गियों का शिकार करने की कोशिश कर रहे थे.

“रुको! ऐसे अपने होश खोना उचित नहीं है” श्रीमान लोमड़ी बोला “पीछे हो जाओ, शांत रहो इसे हम बिलकुल ढंग से करेंगे. सब से पहले चलो सभी पानी पी लो.”

लोमड़ी के बच्चे, मुर्गियों के नाद की ओर भागे और ठंडा-ठंडा पानी पीने लगे.

श्रीमान लोमड़ी ने तीन मोटी-मोटी मुर्गियां पकड़ी और अपने दांतों से एक झटके में उन्हें मार डाला.

“चलो अभी वापस सुरंग में चलो” उसने आदेश दिया, “चलो, अब कोई नहीं खेलेगा. जितना जल्दी चलेंगे उतना जल्दी भोजन कर पाएंगे.”

एक के बाद एक करके सभी वापस सुरंग के अंधेरे में पहुंच गए. श्रीमान लोमड़ी ने सावधानी से वापस लकड़ी के फट्टों को फर्श पर अंदर फिर से जंचा के रख दिया ताकि किसी को पता ना चले कि फर्श के फट्टे हटाए गए थे.

“बेटा” श्रीमान लोमड़ी ने अपने सबसे बड़े बेटे को तीनों मुर्गियों को देते हुए कहा, “भाग कर जाओ और अपनी मां से कहना कि दावत की तैयारी करें. तब तक हम जल्दी से महाभोज के लिए कुछ और खास इंतजाम करने जा रहे हैं”

अध्याय - 11

श्रीमती लोमड़ी के लिए एक उपहार

श्रीमान लोमड़ी का बड़ा बेटा तीनों मुर्गियां पकड़े तेजी से सुरंग में भाग रहा था. खुशी के मारे पागल छोटू लोमड़ी बस यही सोच रहा था, “इंतजार करो बस मम्मी”. अति प्रसन्न छोटा लोमड़ी बस प्रतीक्षा कर रहा था बस कुछ देर और. उसे लंबा सुरंग का सफर तय करना था परन्तु वह एक बार भी नहीं रुका और भागते-भागते, हांफते-हांफते अपनी मां के पास पहुंचा.

“देखो मम्मी देखो, ये देखो मैं क्या लाया हूं!”

श्रीमती लोमड़ी बहुत कमजोर हो गई थी. भूख प्यास के मारे उसकी आंखें भी नहीं खुल रही थी. उसने एक आँख खोलकर मुर्गियों की ओर देखा. “मैं सपना देख रही हूं” बोलकर वह वापस सो गई उसने वापस अपनी आंख बंद कर ली .

“नहीं, माँ तुम सपने नहीं देख रही, यह सब सच है. मैं सच बोल रहा हूं! हम बच गए! हम अब भूख से नहीं मरेंगे. ये मुर्गियां असली हैं!”

श्रीमती लोमड़ी ने अपनी दोनों आंखें खोलकर देखा और झट से खड़ी हो गई, “मगर बेटा कहां से?”

“बोगिस के मुर्गी घर नंबर एक से!” छोटा लोमड़ी बोला, “हमने उसके फर्श तक सुरंग खोदी और वहां इतनी मोटी-मोटी मुर्गियां थी, आपने कभी अपने जीवन में नहीं देखी होंगी. पापा ने कहा कि आप दावत की तैयारी कीजिए. वे जल्द ही लौट आएंगे.

खाना देखकर मानो श्रीमती लोमड़ी में फिर ताकत आ गई, “तो ठीक है फिर दावत पकाएंगे” वह खड़े होते हुए बोली, “तुम्हारे पिता एक अद्भुत लोमड़ी है. जल्दी करो बेटा मुर्गियों के पंख साफ कर दो.”

दूर सुरंग में श्रीमान लोमड़ी अपने बच्चों को बता रहे थे, “भोजन सामग्री के लिए बस एक और काम करना होगा एक छोटी सी सुरंग खोदने होगी”

“कहां के लिए पापा ?”

“इतने सवाल मत करो, खोदना शुरू करो!”

अध्याय- 12

बिज्जू

श्रीमान लोमड़ी और उसके बाकी तीन बच्चों ने तेजी से एक सीधी सुरंग खोदनी शुरू की. उत्साह के कारण ना उन्हें भूख का एहसास था ना ही थकान का. बस यही सोच-सोच कर सभी अति प्रसन्न थे कि बहुत ही जल्द वे दावत खा रहे होंगे. वो भी बोगिस के खेत की स्वादिष्ट मुर्गियां! यह बात इतनी बेहतरीन थी कि जो मोटा बोगिस सुरंग के उस पार उनके भूखा मरने का इंतजार कर रहा था, वही उन्हें अनजाने में भोजन भी दे रहा था.

“खोदते रहो, अब हम ज्यादा दूर नहीं हैं!” श्रीमान लोमड़ी ने कहा.

अचानक, ऊपर से एक भारी आवाज आई, “कौन है वहां?”

श्रीमान लोमड़ी और उसके बच्चों ने पलट कर देखा तो, सुरंग की छत पर एक काला सा, लंबा सा चेहरा दिखाई दिया.

“बिज्जू!” लोमड़ी बोला.

“लोमड़ी!” बिज्जू बोला, “भगवान का शुक्र है आखिर मुझे कोई तो मिला. पिछले तीन दिन और तीन रातों से गोल-गोल सुरंग खोद रहा हूं. पता ही नहीं चल रहा किस ओर जा रहा हूं.”

सुरंग की छत में बड़ा छेद खोदकर बिज्जू लोमड़ी के पास आया. उसके पीछे-पीछे उसका छोटा बच्चा भी अंदर आ गया.

उत्तेजित बिज्जू कहने लगा, “तुमको नहीं पता ऊपर पहाड़ पर क्या हो रहा है. इतनी उथल पुथल हो रही है. आधे जानवर जंगल छोड़कर जा चुके हैं. चारों ओर सशस्त्र आदमी घूम रहे हैं. हम में से कोई बाहर नहीं निकल पा रहा है. सभी भूख के कारण मर रहे हैं.”

“सभी? कौन सभी?” श्रीमान लोमड़ी ने पूछा.

“हम सभी, बिलों में रहने वाले जानवर. मैं, छछूंदर, खरगोश और मेरी पत्नी और बच्चे, यहाँ तक कि नेवला भी फसा है जो इतनी आसानी से कठिन से कठिन जगह से निकल जाता है. वह अपनी पत्नी और बच्चों के साथ मेरे बिल में छिपा है. अब हम क्या करेंगे, मित्र? मुझे तो लगता है हमारा अंत निकट है.”

श्रीमान ने अपने तीनों बच्चों की ओर देखा और मुस्कुराया. राज में भागीदार तीनों बच्चे भी मुस्कुराने लगे. “मेरे प्यारे दोस्तो यह कठिन समय तुम्हें मेरे कारण काटना पड़ रहा है.”

“मैं जानता हूँ कि यह तुम्हारी गलती के कारण हुआ है, और वे किसान तुम्हें पकड़े बगैर हार नहीं मानेंगे. दुख की बात यह है कि साथ ही साथ हम भी मारे जाएंगे. इस पहाड़ पर रहने वाला कोई भी जानवर नहीं बचेगा” बीजू अपने बेटे के कंधे पर हाथ रखते हुए बोला, “अब हमारा काम तमाम हो गया है, मेरी बेचारी पत्नी इतनी कमजोर हो गई है कि अब बिल्कुल खोद नहीं पा रही.”

“मेरी पत्नी भी बहुत कमजोर हो गई है. परन्तु इस समय वह मेरे और हमारे बच्चों के लिए मोटी-मोटी मुर्गियों की दावत पका रही है.”

“रुको! देखो मुझे मत चिढ़ाओ. अब मैं और सहन नहीं कर सकता” बिज्जू बोला.

“पापा आपको चिढ़ा नहीं रहे हैं. यही सच है. हमारे पास असल में बहुत सारी मुर्गियां हैं.” श्रीमान लोमड़ी का छोटा बच्चा बोला.

“...क्योंकि यह सब मेरी गलती के कारण हुआ इसलिए मैं दावत में तुम्हें भी आमंत्रित करता हूँ. सभी को आमंत्रण है, तुम्हें, खरगोश, नेवला और सभी की पत्नी और बच्चे, इन सबके खाने के लिए पर्याप्त मुर्गियां है. मैं तुम्हें भरोसा देता हूँ.”

“सच में? तुम सच कह रहे हो?” बिज्जू ने पूछा

श्रीमान लोमड़ी अपना चेहरा बिज्जू के नजदीक ले जाकर धीरे से बोला, “तुम्हें पता भी नहीं है हम अभी कहां से आ रहे हैं”

“कहां से?”

“बोगिस के मुर्गी घर एक से”

“नहीं”

“हाँ, मगर वह तो कुछ भी नहीं है, अब हम और कहीं जा रहे हैं. तुम बिल्कुल सही समय पर आए हो प्यारे बिज्जू. तुम हमारी खोदने में सहायता करोगे. जब तक तुम्हारा बेटा श्रीमती बिक्कू और दूसरों तक यह खुशखबरी पहुंचा देगा.” श्रीमान लोमड़ी छोटे बिज्जू की ओर मुड़के बोला, “उन्हें कहना कि उन सभी को लोमड़ी की दावत में आमंत्रित किया जाता है और फिर इस सुरंग में सीधे चलते-चलते सभी को साथ लेकर मेरे बिल पहुंच जाना.”

“ठीक है, श्रीमान लोमड़ी” छोटे बिज्जू ने कहा, “अभी जाता हूँ, धन्यवाद श्रीमान” कहकर वह छेद से गायब हो गया.

अध्याय- 13

बंसी का विशाल गोदाम

“मेरे प्यारे लोमड़ी भाई तुम्हारी पूँछ को क्या हुआ?” बिज्जू ने अचरज में पूछा.

“इस विषय पर कृपया कोई बात मत करना, मेरे लिए यह विषय अति दर्दनाक है” श्रीमान लोमड़ी बोला.

सभी मिलकर नई सुरंग खोद रहे थे. काम करते हुए सभी ने शांति बनाई हुई थी. अब जब बिज्जू का साथ था तो सुरंग बहुत तेजी से लंबी हो रही थी, क्योंकि बिज्जू एक कमाल का खोदक था. फिर बहुत जल्द सभी एक दूसरे लकड़ी के फर्श के नीचे खड़े थे.

श्रीमान लोमड़ी के मुख पर इतनी बड़ी मुस्कराहट थी कि उसके सारे पैने दांत दिख रहे थे.

“अगर मैं सही हूँ, तो बिज्जू भाई हम इस समय मोटे बौने बंसी के खेत के ठीक नीचे हैं.” श्रीमान लोमड़ी बोला, “हम उसके खेत के सबसे विचित्र हिस्से में हैं”

“बत्तख और गीज़” लोमड़ी का नन्हा बच्चा अपने होठों पर जीभ घुमाते हुए बोला, “रसीली बत्तखें और मोटी-मोटी गीज़”

“बिल्कुल”* श्रीमान लोमड़ी ने कहा.

“क्या तुम्हें पता है, हम अभी किस हिस्से में खड़े हैं?” बिज्जू ने पूछा.

श्रीमान लोमड़ी की मुस्कराहट और लंबी हो गई उसके सफेद दांत चमक रहे थे, “देखो, मैं इन खेतों का रास्ता भली भांति जानता हूँ, मेरे लिए यह उतना ही आसान है जितना सतह पर”

वह ऊपर चढ़ा और धीरे से दो लकड़ी के फट्टे फर्श से बाहर निकालकर, आसपास देखने लगा, “जी हाँ! एक बार फिर मैंने कर दिखाया! निशाना बिल्कुल सही लगा है, आओ और देखो बिल्कुल अर्जुन का निशाना*”

लोमड़ी के तीनों बच्चे भी फर्श पर चढ़ आए. उनका मुंह खुला का खुला रह गया. सभी इतने आश्चर्यचकित थे कि बस मौन खड़े एक दूसरे को देख रहे थे. ऐसा लग रहा था, मानो भूखे लोमड़ी या बिज्जू कोई स्वप्न देख रहे हो. हर भूखे जानवर को स्वर्ग में होने की अनुभूति हो रही थी.

“यह मेरे प्यारे दोस्त बंसी का विशाल गोदाम है. जहां वह बाजार जाने से पहले सारी बढ़िया चीजें रखता है” श्रीमान लोमड़ी ने बताया.

उस विशाल कमरे की हर दीवार, हर कोने में छत को छूने वाली अलमारियां थी, और उनके खानों में हजारों सबसे मोटी-मोटी स्वादिष्ट बत्तखों और गीज़ का तैयार साफ़ किया हुआ गोश्त था और ऊपर करीब सौ से भी अधिक सूअर के मीट से बने लाजवाब हैम और बेकन छत से लटके दिखाई दे रहे थे.

“देखो! देखते ही मन भर जाए, देखो! तुम्हारा क्या ख्याल है, हां बढ़िया ना?” श्रीमान लोमड़ी बोला.

एकाएक लोमड़ी के तीनों भूखे बच्चे और बिज्जू स्वादिष्ट खाने पर ऐसे टूट पड़े जैसे उनको एक जेल से आजाद किया गया हो और अपनी आजादी का जश्न मनाने के लिए वो बड़े आतुर हो.

“रुको! यह मेरी दावत है तो इसकी सामग्री मैं ही पसंद करूंगा”

सभी उंगलियों को मुंह में दबाए पीछे हो गए. श्रीमान लोमड़ी अपनी निरीक्षक वाली नज़रों से गोदाम में रखे गोश्त को परख रहा था. उसके मुंह से लार टपक कर ज़मीन पर गिरी, “हम लालची नहीं बन सकते. किसी को पता नहीं लगना चाहिए, किसी को भनक भी नहीं लगनी चाहिए कि हम यहां क्या गुल खिला रहे हैं. हमें बहुत सफाई से इधर-उधर से थोड़ा-थोड़ा लेना होगा. तो शुरुआत करते हैं “चार ताज़ा बत्तखों से” वो बोला.

उसने खाने से बत्तखें उठाई, “देखो यह कितनी रसीली और मोटी हैं, तभी बंसी को बाजार में इसका इतना अच्छा भाव मिलता है...बिज्जू भाई आइए इन्हें उतारने में मेरी थोड़ी सहायता कीजिए. हां, ऐसे ही. हे भगवान! तुम सबकी कैसे लार टपक रही है! मुंह में पानी आ रहा है... अब हमें थोड़ी गीज़ लेनी होगी...मेरा ख्याल है तीन ठीक रहेगी. इतनी बढ़िया गीज़ तो किसी राजा की रसोई में भी नहीं मिलती होगी! आराम से, हाँ ऐसे और खुशबूदार हेम्ज़, तुम्हारा क्या विचार है? मुझे तो हैम बहुत भाते हैं, तुम्हें बिज्जू? ज़रा मुझे वह सीढ़ी देना”

श्रीमान लोमड़ी ने सीढ़ी पर चढ़कर तीन शानदार हैम उतारे, “बीजू क्या तुम्हें बेकन पसंद है?”

“मैं बेकन का दीवाना हूँ” बिज्जू नाचते झूमते बोला, “चलो एक बड़ा हिस्सा बेकन का लेते हैं, वहां वो वाला...”

छोटा लोमड़ी बोला -“पापा, हमें थोड़ी गाजर भी लेनी चाहिए”

“क्या फालतू बात करते हो... हम यह सब कहाँ खाते हैं?” श्रीमान लोमड़ी ने कहा.

“हमारे लिए नहीं पापा, खरगोश और उसके परिवार के लिए. वे केवल सब्जी फल खाते हैं ना”

“अरे हाँ! तुम सही बोल रहे हो, कितने छोटे हो मगर इतना सोचते हो. गाजर के दस गुच्छे ले आओ” श्रीमान लोमड़ी बोला.

जल्द ही फर्श पर खाने की सामग्री का एक बड़ा ढेर बन गया. लोमड़ी के बच्चे उस ढेर को एक टुक देख रहे थे और उनकी आंखों में अलग ही चमक दिखाई पड़ती थी, मानो तारे चमक रहे हों.

“अब हमें अपने दोस्त बंसी की ये दो ट्रॉली उधार लेनी होगी.”

ट्रॉली में बिज्जू और लोमड़ी ने बत्तख और गीज़ का गोश्त, हैम और बेकन, सब कुछ डाल दिया. जल्द ही, उन्होंने ट्रॉली को सुरंग के छेद में खींच लिया. उसके पीछे-पीछे सारे जानवर सुरंग में प्रवेश कर गए. सुरंग में वापस आकर श्रीमान लोमड़ी ने सावधानी से लकड़ी के फट्टे फर्श पर वापस जंचा के रख दिए ताकि किसी को पता ना चले कि फर्श को छेड़ा गया है.

लोमड़ी ने अपने दोनों बच्चों से कहा - “मेरे प्यारे बच्चों एक-एक ट्रॉली लो और भाग कर अपनी माँ के पास जाओ, उसे मेरा प्यार देना और कहना कि आज रात खाने पर घर मेहमान आने वाले हैं. बिज्जू, छछूंदर, खरगोश और नेवले और इन सबके परिवार. उसे कहना कि दावत का खाना अति स्वादिष्ट होना चाहिए और हम सभी एक छोटा काम खत्म करते ही जल्द घर लौट आएंगे.”

“हाँ पापा! अभी जाते हैं.” और फिर दोनों बच्चे एक-एक ट्रॉली लेकर घर की ओर जाने वाली सुरंग में भागने लगे.

अध्याय- 14

बिज्जू की दुविधा

“बस एक आखिरी जगह” श्रीमान लोमड़ी उत्साहित होकर बोला.

“मैं जानता हूँ वह जगह कौन सी है, लगाए शर्त?” सबसे छोटी लोमड़ी के बच्चे ने कहा.

“कहाँ?” बिज्जू ने पूछा.

“जैसा कि आप जानते हो, हम लोग बोगिस के मुर्गीखाने जाकर आए और बंसी के गोदाम जाकर आए परंतु हम बीन के खेत तो गए ही नहीं! तो अब बीन की बारी है” छोटे लोमड़ी ने कहा.

“बिल्कुल सही” श्रीमान लोमड़ी बोला, “मगर तुम यह तो नहीं जानते कि हम उस खेत के किस हिस्से में जाने वाले हैं।”

“कौन से हिस्से?” दोनों ने साथ पूछा।

“ओह, बस अब प्रतीक्षा करो और देखते जाओ” श्रीमान लोमड़ी बोला।

सभी खोद रहे थे और साथ ही बात भी कर रहे थे, सुरंग तेज़ी से आगे बढ़ रही थी। अचानक, बिज्जू ने लोमड़ी से पूछा, “लोमड़ी भाई तुम्हें क्या यह बात बिल्कुल नहीं खलती?”

“क्या बात? क्या नहीं खेलती?” लोमड़ी बोला।

“ये सब चोरी करना”

श्रीमान लोमड़ी खोदना छोड़कर बीजू को ऐसे घूरने लगा मानो बिज्जू का दिमाग ठिकाने ही ना रहा हो, “मेरे प्यारे बूढ़े मोटू, क्या तुम दुनिया में ऐसे किसी भी पिता को जानते हो जो अपने भूखे बच्चों के लिए कुछ मुर्गियां नहीं चुराएगा” उसने पूछा।

सब बिल्कुल शांत थे और बिज्जू गहरे विचार में था।

“तुम अति स्वाधीन हो” श्रीमान लोमड़ी बोला।

“स्वाधीन होना कोई बुरी बात तो नहीं” बिज्जू ने कहा।

“देखो मुझे उम्मीद है कि तुम इतना तो जानते ही होंगे कि बोगिस, बंसी और बीन के ऊपर हमारा खून सवार है।” श्रीमान लोमड़ी बोला।

“हाँ प्यारे मित्र, मैं जानता हूँ” बिज्जू ने प्रेमपूर्वक जवाब दिया।

“मगर हम उनके जैसे नीच नहीं जो उनको मारना चाहेंगे”

“मैं आशा करता हूँ, हाँ बिल्कुल” बिज्जू ने उत्तर दिया

“हम ऐसा सपने में भी नहीं सोचते” श्रीमान लोमड़ी बोला, “हम बस इधर-उधर से थोड़ा खाना ले रहे हैं ताकि हमारा परिवार भूख से ना मर जाए”

“मुझे लगता है कि हमें इसके बारे में सोचना चाहिए। हमारे पास और कोई चारा नहीं है” बिज्जू बोला।

“यदि वे बुरे बनना चाहते हैं तो उन्हें बनने दो, हम शांतिप्रिय लोग हैं” लोमड़ी ने कहा।

बिज्जू अपना सर टेढ़ा कर मुस्कुराया और बोला, “भाई, तुम मुझे भा गए”

“धन्यवाद! अब चलो खोदना शुरू करते हैं” श्रीमान लोमड़ी ने जवाब दिया।

पाँच मिनट बाद बिज्जू का पंजा किसी कठोर चीज़ से टकराया।

वह बोला, “लगता है ईंट की दीवार है.”

श्रीमान लोमड़ी ने मिट्टी साफ़ की, वहां उनके ठीक सामने उनका रास्ता रोके एक दीवार थी.

“अब कौन बनाता है ऐसे धरती के नीचे दीवार?” बिज्जू ने पूछा.

“यह तो आसान है, वही जो ज़मीन के नीचे गोदाम बनाता है, वही तो बनाता है. यदि मेरा अनुमान सही है तो हमारी खोज पूरी हुई.

अध्याय- 15

बीन का खुफिया सेब सिरका गोदाम

श्रीमान लोमड़ी ने दीवार का करीब से निरीक्षण किया. उसने देखा कि दीवार पर लगा सीमेंट पुराना होने के कारण ईंटें ढीली पड़ गई थी. बहुत आसानी से उसने एक ईंट बाहर खींच ली. अचानक ईंटों के बीच बने छेद से एक छोटा सा मूछों वाला चेहरा बाहर आया.

“चले जाओ” वह बोला. “तुम अंदर नहीं आ सकते. यह निजी संपत्ति है”

“हे भगवान!” बिज्जू बोला, “यह तो चूहा है.”

“ओहो! क्या चालाक जानवर है. हमें पहले ही अनुमान लगा लेना चाहिए था, कि तुम यहीं कहीं छिपे होगे.” श्रीमान लोमड़ी ने कहा.

“चले जाओ यहां से, जाओ निकलो, यह मेरा अड्डा है!” चूहा चिल्लाया.

“चुप कर” श्रीमान लोमड़ी ने कहा.

“नहीं रहूंगा मैं, यह मेरा अड्डा है. जाओ यहां से. मैं यहाँ तुम से पहले आया था” चूहा फिर चिल्लाया.

श्रीमान लोमड़ी ने अपने पैने दांत बाहर निकालते हुए मुस्कुराकर, बहुत प्यार से कहा, “मेरे प्रिय चूहे, चुपचाप हट जा, मैं बहुत भूखा हूँ और अगर तुम हटे नहीं तो मैं तुम्हें एक बार में कच्चा निगल जाऊंगा”

इतना काफ़ी था, चूहा फिर नज़रों के सामने से गायब हो गया. श्रीमान लोमड़ी ने कुछ और ईंटें निकालनी शुरू कर दी. जब दीवार में एक बड़ा छेद बन गया तो उसके अंदर प्रवेश किया. बिज्जू और

छोटे लोमड़ी ने उसके पीछे-पीछे अंदर प्रवेश किया. उन्होंने अपने आप को एक बड़े और डरावने तहखाने में पाया.

“हाँ! यही” श्रीमान लोमड़ी बोला.

“यह क्या है? यह जगह खाली है!” बिज्जू ने पूछा

“ सारी टर्की कहाँ है ? मुझे लगा था बीन टर्की बेचता है” छोटा लोमड़ी निराशा से बोला.

“हाँ वो टर्की बेचता है मगर हम टर्की लेने नहीं आए, हमारे पास पहले से ही ढेर सारा भोजन है.”

“फिर अब क्या करें, पापा?”

“ध्यान से अपने आस-पास देखो, क्या तुम्हें अपनी रुचि का कुछ भी दिखाई नहीं दे रहा?” श्रीमान लोमड़ी बोला.

आधे अंधेरे में बिज्जू और छोटा लोमड़ी देखने लगे, जैसे-जैसे उनकी आंखें अंधेरे में थोड़ी ठीक हुई उन्होंने पाया कि छत तक खाने की खाने बने थे. उन खानों में कांच की बड़ी-बड़ी बोतलें थी. जब वे और पास गए तो पाया कि हर बोतल के ऊपर एक ही चीज लिखी थी, ‘सेब सिरका’

“पापा देखो! हमें क्या मिला” छोटा लोमड़ी हवा में कूदता हुआ बोला.

“बिलकुल” श्रीमान लोमड़ी ने कहा.

“शानदार” बिज्जू चीखा.

“बीन का खुफिया सिरके का तहखाना, मगर प्यारो थोड़ा ध्यान से कोई आवाज नहीं होनी चाहिए, यह तहखाना खेत में घर के ठीक नीचे है” श्रीमान लोमड़ी बोला.

“सिरका” बिज्जू बोला, “बिज्जूओं के लिए खास लाभदायक होता है. हम इसे दवाई की तरह लेते हैं. एक बड़ा गिलास रोज़ाना दिन में तीन बार खाने के साथ और एक सोने से पहले.”

“इससे हमारी दावत एक महाभोज बन जाएगी”

जब सभी वार्तालाप में व्यस्त थे, तब छोटे लोमड़ी ने चुपके से एक बोतल खाने से निकाली और एक घूँट सिरका पी लिया, “वाह! वाह!” वह बोला

यह समझना आवश्यक है कि वह कोई आम सिरका नहीं था जो किराने की दुकान में मिलता है, जो हल्का होता है, यह शुद्ध घर में बना सेब सिरका था जो गले को जला देता है और पेट में जाकर उबलने लगता है.

“आहा! क्या बढ़िया सिरका है.”

“बस, बस और नहीं” बोतल लेते हुए श्रीमान लोमड़ी ने कहा, दूसरे ही क्षण उसने एक घूंट ली,
“अद्भुत है, अति सुंदर, शानदार चीज है!”

“मेरी बारी, मेरी बारी” बिज्जू बोला और सिर पीछे कर एक घूंट लेने लगा सिरके की बोतल में उबाल उठ रहा था, लेते ही वह बोला, “ऐसा लग रहा है जैसे इंद्रधनुष हो, जैसे सूर्य की किरण हों.”

“यह अवैध है!” चूहा चिल्लाया, “इसी क्षण उसे वापस रखो, ऐसे तो मेरे लिए कुछ नहीं बचेगा”.

चूहा सबसे ऊपर वाले खाने पर बैठा था और एक बड़ी बोतल के पीछे छिपा था. बोतल के गले में रबर ट्यूब लगी थी जिसकी सहायता से वह सिरका पी रहा था.

“तुमने ज्यादा पी ली” श्रीमान लोमड़ी बोला.

“अपने काम से काम रखो!” चूहा चिल्लाया. “यदि वे दानव-से इंसान अंदर आ गए तो हम सब पकड़े जाएंगे. निकलो यहां से और मुझे शांति से मेरा सिरका पीने दो”

अचानक, ऊपर घर से एक औरत की आवाज़ आई, “जल्दी करो, मेबल जाओ सिरका लेकर आओ”, “तुम जानती हो श्रीमान बीन को प्रतीक्षा करना बिल्कुल पसंद नहीं, खासकर जब वे पूरी रात तंबू में रहे हों”

और फिर, किसी की सीढ़ियों से नीचे आने की आवाज़ आई.

अध्याय- 16

वो औरत

“जल्दी करो” श्रीमान लोमड़ी बोला, “छुप जाओ”

लोमड़ी, बिज्जू और छोटा लोमड़ी कूदकर खानों में चढ़ गए और बड़ी-बड़ी सिरके की बोतलों के पीछे छुप गए. बोतलों के पीछे से उन्होंने देखा कि एक बड़ी सी औरत सीढ़ियों से उतर कर नीचे तहखाने में आ रही थी. उस औरत ने नीचे उतर कर अपने दाएं-बाएं देखा फिर मुड़ कर सीधा उस खाने की ओर बढ़ने लगी जहाँ श्रीमान लोमड़ी और बिज्जू और सबसे छोटा लोमड़ी छुपे थे. उनके बीच बस बोतले थीं. वह इतने पास थी कि श्रीमान लोमड़ी को उस औरत की सांसे भी सुनाई दे रही थी. बोतलों के पीछे से उसने औरत को देखा. उस औरत के हाथ में बड़ा बेलन था.

“श्रीमती बीन इस बार उन्होंने कितनी बोतल मंगाई हैं ?” वह औरत चिल्लाई और ऊपर से आवाज आई, “दो या तीन बोतल लेकर आना”

“कल उन्होंने चार पी थी, श्रीमती बीन”

“हाँ, मगर आज उन्हें इतनी नहीं चाहिए होंगी, बस कुछ घंटे और उन्हें वहां रहना होगा. वे कह रहे थे कि लोमड़ी आज पक्का भागने की कोशिश करेगा. अब और भूखा प्यासा कितने ही दिन रहेगा बिल में, आ ही जाएगा”

तहखाने में खड़ी औरत ने हाथ बढ़ाया और खाने से एक बोतल उठा ली. वो बोतल श्रीमान लोमड़ी के छिपे स्थान से दो बोतल ही दूर थी.

“मैं तो बहुत खुश होंगी जब वह गंदा जानवर मारा जाएगा और उसकी लाश को हम बाहर लटकायेंगे. आपके पति ने मुझे याद के तौर पर उसकी पूँछ देने का वादा किया था.”

“अरे! तुम्हें नहीं पता क्या? वो पूँछ के तो चीथड़े उड़ गए” ऊपर से आवाज आई.

“मतलब वो बर्बाद हो गयी?”

“बिलकुल और क्या, लोमड़ी तो बच निकला मगर पूँछ पर गोली लगी थी.”

“नहीं! मुझे वो पूँछ चाहिए थी” औरत ने कहा.

“तुम उसकी मुंडी ले लेना मेबल, उसे तुम अपने शयनकक्ष में टंगा सकती हो. अब जल्दी से सिरका लेकर आओ”

“जी श्रीमती जी, आई!” और उसने खाने से दूसरी बोतल भी निकाल ली.

अगर उसने एक और बोतल निकाली तो हम उसे दिख जाएंगे श्रीमान लोमड़ी ने सोचा. उसके बगल में सबसे छोटे लोमड़ी का शरीर उत्साह के मारे धक्-धक् कर रहा था. श्रीमान लोमड़ी को यह एहसास था.

“दो बोतल काफ़ी होंगी श्रीमती बीन? या एक और लूँ?”

“हे भगवान! मुझे नहीं पता बस अब जल्दी ऊपर आओ.”

“तो ठीक है फिर दो बोतल ही सही.” वह बोली.

फिर धीरे से बोली “वैसे भी वह आदमी बहुत पीता है”

दोनों हाथों में एक-एक बोतल पकड़े और बेलन को काँछ में दबाए वह तहखाने से निकलने लगी. सीढ़ियों के पास पहुंच कर वह रुकी और उसने जोर से सांस ली, “और श्रीमती बीन मुझे लगता है, चूहे वापस तहखाने में घुस आए हैं. मैं सूँघ सकती हूँ.”

“तो ज़हर खिला दो उन्हें, तुम्हें पता है ना ज़हर कहां रखा है?”

“जी श्रीमती जी” मेबल बोली और ऊपर चली गई, फिर दरवाजा बंद होने की आवाज आई.

“ जल्दी एक-एक बोतल उठाओ और निकलो यहां से” श्रीमान लोमड़ी बोला.

चूहा ऊपर खाने पर खड़ा चिल्लाने लगा, “क्या बोला था मैंने तुम लोगों को? अभी पकड़े जाते, तुमने मेरा पर्दाफ़ाश ही कर दिया था. बस मुझे तुम में से कोई आसपास दिखाई नहीं देना चाहिए. यहाँ से दूर रहना. यह मेरा अड्डा है.”

“तु... तुम्हें वो जल्द ज़हर देने वाली है” श्रीमान लोमड़ी ने कहा.

“बकवास! मैं ऊपर बैठकर उसे नीचे वह सामान रखते हुए देखता हूँ. वह मुझे कभी नहीं पकड़ पाएगी.”

“चलते हैं चूहे” बोलते हुए लोमड़ी और बिज्जू और छोटा लोमड़ी एक-एक बोतल पकड़ कर तहखाने से सुरंग में भागने लगे.

“स्वादिष्ट सिरके के लिए धन्यवाद!”

“चोर कहीं के, उचक्के, डाकू, तस्कर” चूहा बोला.

अध्याय- 17

महाभोज

श्रीमान लोमड़ी ने रोककर पहले दीवार में बने छेद को ईंटों से वापस भर दिया. वापस ईंट रखते हुए श्रीमान लोमड़ी एक धुन गुनगुना रही थी.

वह बोला - “अब भी सिरके का स्वाद मेरे मुंह में है, यह चूहा कितना बेशर्म है”

“बहुत बदतमीज़ चूहा है” बिज्जू बोला, “हर चूहा बदतमीज़ होता है. मैं आज तक किसी तमीज़दार चूहे से नहीं मिला”

“और वह बहुत पीता भी है, बस हो गया चलो हम महाभोज के लिए घर चलते हैं” श्रीमान लोमड़ी आखिरी ईंट लगाते हुए बोले.

तीनों ने एक-एक बोतल उठाई और घर की ओर चल दिए. श्रीमान लोमड़ी आगे-आगे, बीच में छोटा लोमड़ी और पीछे पीछे बिज्जू सुरंग में आगे बढ़ रहे थे. पहले बंसी का विशाल गोदाम पीछे छोड़ा फिर बोगिस का मुर्गीखाना नंबर एक पीछे छोड़ा. फिर श्रीमती लोमड़ी के बिल की ओर जाने वाली सुरंग में चलने लगे.

“मेरे प्यारे साथियों बस थोड़ी ही दूर और जाना है, हम जल्द पहुंच जाएंगे. अब बस यह सोचो कि उस पार हमारे लिए क्या-क्या प्रतीक्षा कर रहा है और सोचो हम ये बोतल जो लेकर जा रहे हैं, इसे पीकर श्रीमती लोमड़ी पक्का खुश हो जाएगी या नहीं” श्रीमान लोमड़ी गुनगुना रहा था और अपने बिल की ओर दौड़ रहा था:

“घर को वापस में चला,
मेरी प्यारी पत्नी के पास,
लेकर यह उपचार खास,
पीते ही इस सिरके को
कह पड़ेगी, श्रीमान क्या बात!”

फिर बिज्जू ने भी उसका साथ दिया:
“ आह! मेरी बेचारी श्रीमती बिज्जू,
इतनी भूखी इतनी हताश,
मगर पीते ही यह उपचार खास,
बोल पड़ेगी, श्रीमान शाबाश!”

गाते गाते उन्होंने सुरंग का आखिरी मोड़ भी पार कर लिया और उनके सामने एक मनमोहक दृश्य था, जो तीनों में से पहले कभी किसी ने नहीं देखा था. महाभोज बस शुरू ही हुआ था. मिट्टी खोदकर एक बड़ा भोजनालय बनाया गया था और उस कमरे के ठीक बीच में पूरे 29 जानवर बड़ी सी टेबल के चारों ओर बैठे थे.

वे थे;

श्रीमती लोमड़ी और उनके तीन बच्चे

श्रीमती बिरजू और उसके तीन बच्चे

छछूंदर और श्रीमती छछूंदर और उनके चार छोटे छछूंदर

खरगोश और श्रीमती खरगोश और उनके छोटे छोटे खरगोश

नेवला और श्रीमती नेवला और उनके छोटे नेवले

टेबल भोजन से भरी हुई थी. चिकन, गीज़ और बत्तख का गोश्त हैम और बेकन और सभी यह स्वादिष्ट भोजन खा रहे थे.

“प्रिय लोमड़ी” श्रीमती लोमड़ी, श्रीमान लोमड़ी को देखकर रोने लगी और उन्हें गले लगा लिया, “हमें माफ करना, हम और प्रतीक्षा नहीं कर पाए!” फिर उसने छोटे लोमड़ी को गले लगाया.

श्रीमती बिज्जू ने आकर श्रीमान बिज्जू को गले लगाया और फिर सभी दूसरे एक दूसरे के गले मिलने लगे. आपको याद तो होगा ही कि सभी ने बहुत दिनों से कुछ नहीं खाया था. सभी भुखमरी की स्थिति में थे. थोड़ी देर कोई कुछ भी नहीं बोला. केवल खाने की कचकच आवाज आ रही थी. सभी जानवरों ने स्वादिष्ट रसीले खाने पर हमला बोल दिया था

अंत में बिज्जू उठा और अपने सिरके के गिलास को हवा में उठा कर बोला, “एक टोस्ट, मेरे प्रिय मित्र श्रीमान लोमड़ी के नाम. जिसने हमारी जान बचाई, चलिए सभी खड़े होकर एक टोस्ट इनके नाम पीते हैं”

“श्रीमान लोमड़ी के नाम!” सभी खड़े होकर अपने-अपने गिलास हवा में उठा कर बोले “भगवान करे लंबी उम्र हो श्रीमान लोमड़ी की”

शर्मति-शर्मति श्रीमती लोमड़ी बोली, “मैं कोई भाषण नहीं देना चाहती बस एक बात बोलूंगी कि मेरे पति एक अद्भुत लोमड़ी है.”

सभी ने तालियां बजाई.

श्रीमान लोमड़ी खड़ा हुआ, “यह स्वादिष्ट भोजन...” उसने कहा फिर रुक गया.

उस शांति में श्रीमान लोमड़ी ने एक बड़ी डकार ली सभी और जोर-जोर से तालियां बजाने लगे और ठहाके मारकर हंसने लगे.

लोमड़ी बोला, “यह सब हमें श्रीमान बोगिस और बंसी और भीम की बदौलत मिला है. आशा करता हूं कि आप सभी को उतना ही मज़ा आया जितना मुझे.” इसके बाद उसने एक और भारी डकार मारी.

“अंदर से अच्छा बाहर सही” बीज्जू बोला.

“धन्यवाद! परन्तु मेरे मित्रों थोड़ा गंभीरता से सोचते हैं” लोमड़ी हंसते-हंसते बोला, “हमें कल के बारे में विचार करना होगा और आने वाले दिनों के बारे में भी. यदि हम बाहर निकले तो वह लोग हमें मार डालेंगे, है ना?”

“हां” सभी साथ बोले.

“सौ मीटर पार करने से पहले ही वे हमें गोली से उड़ा देंगे” बिज्जू बोला.

“बिलकुल” श्रीमान लोमड़ी ने कहा, “लेकिन बाहर जाना कौन चाहता है? मैं तुम सभी से कुछ पूछना चाहता हूँ. हम सभी खोदना जानते हैं, हमें बाहर जाना पसंद भी नहीं है. बाहर हमारे दुश्मन भरे पड़े हैं. हम बस इसलिए बाहर जाते हैं क्योंकि हम अपने परिवार का पेट भरना चाहते हैं. मगर अब मेरे दोस्तों हमारे पास एक नया तरीका है. हमारे पास एक सुरक्षित सुरंग है जो दुनिया के सबसे बड़े गोदाम तक जाती है. “

“हाँ! यह सच है मैंने अपनी आंखों से देखा है” बिज्जू बोला.

“और तुम जानते हो इसका क्या अर्थ है ?” श्रीमान लोमड़ी ने पूछा, “इसका अर्थ है कि अब हमें कभी ऊपर नहीं जाना पड़ेगा!”

टेबल पर सब लोग उत्साह से भर उठे.

“मैं आप सभी को आमंत्रित करता हूँ. आप सभी यहां मेरे साथ रहिए, हमेशा-हमेशा के लिए.” श्रीमान लोमड़ी ने कहा.

“हमेशा-हमेशा के लिए!” सभी साथ बोले.

“क्या बात है! कितना बढ़िया विचार है!” श्रीमान खरगोश ने श्रीमती खरगोश से कहा “प्रिय! हम पर कोई भी जीवन में गोली नहीं चलाएगा.”

“हम सभी एक गांव का निर्माण करेंगे, जो भूमिगत होगा, जहां घर होंगे और गलियां होंगी. बिज्जू, नेवला, छछूंदर, लोमड़ी, खरगोश सबका अलग-अलग घर होगा. हम रोजाना खरीदारी करने जाएंगे. रोजाना महाराजाओं की भांति खाएंगे.” श्रीमान लोमड़ी ने एलान किया.

इस भाषण के बाद तो कई घंटों तक तालियों की गड़गड़ाहट जारी रही और सभी ने लोमड़ी की जयजयकार की.

अध्याय- 18

प्रतीक्षा अभी और

बोगिस, बंसी और बीन तंबू के निकट, लोमड़ी के बिल के बाहर अपनी गोदी में बंदूक रखे बैठे थे. वर्षा शुरू हो गई. पानी तीनों की गर्दनों से होते हुए उनके जूतों पर बूँदें बनकर टपक रहा था.

“अब वह और ज्यादा वक्त भीतर नहीं रह पाएगा” बोगिस बोला.

“जानवर कहीं का भूख से मर रहा होगा” बंसी बोला.

बीन बोला - “सही में, अपनी बंदूक तैयार रखो. अब वह किसी भी क्षण बाहर निकलने का प्रयास करेगा”

वे बिल के निकट लोमड़ी की प्रतीक्षा करते रहे और जहां तक मेरी जानकारी है, वे आज भी उसकी प्रतीक्षा कर रहे हैं.

Devanagari alphabet for Hindi

Vowels and vowel diacritics

अ आ इ ई उ ऊ ऋ ए ऐ ओ औ अं अः अँ

a	ā	i	ī	u	ū	ṛ	e	ai	o	au	aṅ	aḥ	āṁ
[ʌ]	[a]	[i]	[iː]	[u]	[uː]	[ɾ]	[e]	[æː]	[o]	[ɔː]	[aŋ]	[əh]	[āː]

प पा पि पी पु पू पृ पे पै पो पौ पं पः पाँ

pa	pā	pi	pī	pu	pū	pr	pe	pai	po	pau	paṅ	paḥ	pāṁ
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Consonants

क ख ग घ ङ च छ ज झ ञ ट ठ ड ढ ण

ka	kha	ga	gha	ṅa	ca	cha	ja	jha	ña	ṭa	ṭha	ḍa	ḍha	ṇa
[kə]	[kʰə]	[gə]	[gʱə]	[ŋə]	[tʃə]	[tʃʰə]	[dʒə]	[dʒʱə]	[ɲə]	[ʈə]	[ʈʰə]	[ɖə]	[ɖʱə]	[ɳə]

त थ द ध न प फ ब भ म य र ल व

ta	tha	da	dha	na	pa	pha	ba	bha	ma	ya	ra	la	va
[tə]	[tʰə]	[də]	[dʱə]	[nə]	[pə]	[pʰə]	[bə]	[bʱə]	[mə]	[jə]	[rə]	[lə]	[və]

Additional consonants (used in loanwords from Persian, Arabic & English)

श ष स ह क़ ख ग़ ज़ झ फ़ ड़ ढ़

śa	ṣa	sa	ha	qa	ḡa	ga	za	zha	fa	ṛa	ṛha
[ʃə]	[ʂə]	[sə]	[ɦə]	[qə]	[xə]	[ɣə]	[zə]	[ʒə]	[fə]	[ɾə]	[ɽʰə]

Common conjunct consonants

क्ष ज्ञ द्व द्य द्त द्ध द्ध्न द्ध्न्य श्र त्र र्प प्र ट्र

ksa	jña	dva	dya	dda	tta	dma	hma	hya	śra	tra	rpa	pra	ṭra
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by Sushmita Pareek

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