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TRANSLATIONS OF TAGORE'S WRITINGS IN SINDHI : A BRIEF SURVEY

The present paper is classified into the following four sections:

1. Sindhi: A Stateless Language in India with its location in Sindh, Pakistan
2. Cultural Relations between Bengal and Sindh
3. Gurudev Tagore's Visit to Sindh
4. Translations of Tagore's Writings in Sindh

Sindhi: A Stateless Language in India with its location in Sindh, Pakistan:

Sindhi is one of the main literary languages of India, recognized in the eighth schedule of Indian constitution. It was given place in the constitution on 10th April 1967, after constant and justified demand of the Sindhi community in India after independence. It belongs to the western group of modern Indo Aryan languages. The Sindhi language geographically has its origin and historical evolution in the region of the lower Indus valley, which coincides broadly with the present Sindh province in Pakistan. It shows dialectal variations in that region. Vicholi, the dialect of middle part of Sindh has achieved the status of standard literary language. Linguistically, Kutchhi, the language spoken in Kutch district of Gujarat in India and Dhataki, the language spoken in the western Rajasthan adjacent to the border of Sindh, are considered dialects of the Sindhi language, having admixture of Gujarati and Rajasthani respectively. But, speakers of these dialects identify themselves culturally with the local people of these provinces in India.

After the independence of India in 1947, about twelve lakhs of Sindhi - speaking Hindus, compelled by circumstances of that period, migrated from Sindh and got spread out in different provinces of India. Nowadays, Sindhi speaking people in India are mainly settled in Gujarat, Rajasthan, Maharashtra, Madhya Pradesh, Chhattisgarh, Uttar Pradesh and the National Capital Territory of Delhi. The number of Sindhis residing in other states

of India are very limited. According to 2001 census report of India, the total number of Sindhi speaking persons was 25,35,485. But, the figures of census are not convincing. It seems that most of Sindhis residing in India have not reported Sindhi as their mother tongue.

Among the modern literary languages of India recognized in the Indian constitution, Sindhi is the only language barring the classical Sanskrit language, which is not attached to any specific linguistic state. Being devoid of a specific location in India it faces various handicaps in its smooth growth and development. The central government of India has established National Council for Promotion of Sindhi Language (NCPSL) in 1994, as an autonomous organization for development of the Sindhi language and literature. Similarly, the governments of above mentioned states, where Sindhi speaking people reside in significant number, have established Sindhi academies for the development of this language.

It is worth mentioning here that, in spite of these demographic changes Sindh province is the centre of Sindhi language, literature and culture. The majority of Sindhi speaking persons are Muslims, who reside in Sindh, Pakistan. The number of Sindhis in Sindh and other parts of Pakistan is estimated above thirty millions. Sindhis being well known businessmen are permanently settled in different parts of the world also.

Cultural Relations between Bengal and Sindh:

Bengal and Sindh are situated on two opposite directions of undivided India, Bengal on the eastern side and Sindh on the extremity north-western of the country. In spite of this geographical aloofness, both of them have intimate cultural relations. The Hingulaj Tirth, one of the famous fifty two ancient peeths of Goddess Durga is situated in Balochistan province of Pakistan, near the sea-coast, at the distance of about 276 km west of Karachi. Devotees of Goddess Shakti used to visit this holy place every year from different parts of the country, including Assam, Bihar and Bengal. The route of this pilgrimage is via Karachi, the only sea-port in Sindh (Pakistan).

Besides, during the medieval period there existed trade relations between Sindh and Bengal. East India Company, having

its headquarters in Calcutta, established factories in Sindh during the seventeenth and eighteenth centuries. Thereafter, during the nineteenth century, the British army of East India Company, defeated the Talpur rulers of Sindh, in 1843, and established the British rule in Sindh. After the lapse of four years, the Sindh region was annexed to the Bombay Presidency. It got the status of a separate province in 1936, and became a part of Pakistan after a lapse of about eleven years, when India got independence in August 1947.

New Awakening in Sindh:

It was after the establishment of the British rule in Sindh, that a wave of new awakening started in every sphere of life. Educational, literary, religious, political and socio-cultural reforms were introduced in different fields. The main cause of these changes was the influence of Brahma Samaj movement, which had its birth in Bengal. Raja Ram Mohan Roy (b.22 May 1772 at Radhanagar - d. 27 September 1833) had established Brahma Sabha in Calcutta in 1828. Later on his ideology (worship of one God, union between men of all religions, abolition of Suttee custom, advocating the education of women, remarriage of young widows, opposition of polygamy, evil effects of caste distinction, supporting intercaste marriage, protest against idol-worship etc.) was propagated by his disciples Devendranath Tagore (1817-1905), Keshab Chunder Sen (1838-1884) and others.

The pioneer of Brahma Samaj in Sindh was Sadhu Navalrai Showkiram Advani. He was in the government service in Karachi. One day he came across a journal by name 'Indian Mirror' edited by Krishna Bihari Sen. He was highly influenced by the views of Keshab Chander Sen published in that journal. Hence, he decided to have 'Darshan' of this great man. On one day in 1873, Navalrai left Hyderabad Sindh for Calcutta by train and reached there after journey of six long days. He had long discussions on several topics with Keshab. During his stay in Calcutta, he attended the Mandir Service, saw all the institutions run by Keshab and his associates and after a fortnight's stay, Navalrai returned to Hyderabad (Sindh) quite a changed man. He was so much impressed by Keshab that he told his friend Dharmadas, "I saw, living Moving God, manifesting himself in every walk of

life, through animate and inanimate objects surrounding me. I was simply surcharged with sweet and charming vibrations emanating from an objects. All around me was a charming sweetness and ethereal atmosphere, which tongue has no power to describe.”

After sometime, Navalrai purchased a plot in Hyderabad Sindh, where ‘Sindh Brahma Mandir’ was built. In 1875, on the third Saturday of September the consecration ceremony was performed by Satyendranath Tagore, the elder brother of Ravindranath Tagore. He was the first Indian I.C.S. officer and in those days was the Sessions Judge in Hyderabad Sindh. Navalrai, after his first visit to Calcutta, used to attend the annual function of the Brahma Samaj in Calcutta, and give report of the progress made in this respect in Sindh. He had picked up Bengali and he used to translate Keshab’s articles and read out to the whole audience in daily gatherings in Brahma Mandir.

Sadhu Navalrai sent his younger brother Hiranand to Calcutta for studies. Hiranand was the first Sindhi student to pass the Calcutta University Entrance Examination in December 1879. Later on, his younger brother Motiram also went to Calcutta for studies in the secondary school. In Calcutta, both brothers at first lived in ‘Bharat Ashram’ but after some period they resided in the house of Keshab, and became members of his family. Hiranand passed B.A. Examination of Calcutta University in December 1883, and was in service of Keshab, when he breathed his last on 8th January 1884. While residing in Calcutta, he used to visit Ramakrishna Paramahansa, every Sunday. In Dakshineswar Mandir, Hiranand became an intimate friend of Narendra Nath Dutt, who later on became famous as Swami Vivekanand.

When Hiranand returned to Karachi in 1884, he was assigned the editorship of ‘Sindh Times’ in English and ‘Sindh Sudhar’ in Sindhi. He invited his friend Nagendra Nath Gupta from Calcutta to take the charge of editing the English periodical. This arrangement did not continue for longer period. In 1888, Hiranand moved to Hyderabad Sindh and established a secondary school by name ‘Union Academy’. He invited his two Bengali friends from Calcutta to teach in the school. They were Nandlal Sen, a nephew of Keshav Chandra Sen and Bhavani Charan Bannerji, who later on became famous as Swami Brahma Bandhav

Upadhyaya. Due to the influence of Christian Missionaries in Sindh, some teachers of 'Union Academy' became Catholic Christians. Bhavani Charan Bannerji and Paramanand Mewaram were among them. Considering that this conversion will vitiate the ideal atmosphere of the school, Sadhu Hiranand requested them to leave-the school. Bhavani Charan, later on started a bilingual fortnightly paper entitled 'Jete' on the 1st October 1896. It contained columns in English and Sindhi. Bhavani Charan edited the English Section and the Sindhi Section was looked after by Paramanand Mewaram. This arrangement continued for about four years and then Paramanand became the sole editor and publisher of this paper. The main aim of the periodical was propagation of Christianity in Sindh. In spite of that paper played an important role in the growth of Sindhi language and literature and celebrated its Golden Jubilee in October 1946, by publishing a Special number.

Khemchand Amritrai Mirchandani, another teacher of Union Academy also followed the footsteps of Bhavani Charan and Paramanand and became a catholic in 1892. He helped Bhavani Charan in the publication of 'Sindh Times' and 'Sindh Gazetteer'. These both papers were published twice a week from Karachi. Khemchand worked as a reporter and proof-reader. In 1900, he left for Calcutta to help Upadhyaya ji in editing the weekly 'Sophia'.

Brahmachari Animanand Rewachand was a Sindhi Hindu gentleman, who also followed Bhavani Charan Bannerji and became a Catholic. He went to Calcutta along with his Guru and established an ideal school by name 'The Boys Own Home'. It was an experiment in the educational field. The school was established at Cossipore near Calcutta. Later on, when Ravindranath Tagore established Shantiniketan in 1901, Rewachand joined him there. He was one of the first groups of teachers when Shantiniketan was started.

Rabindranath Tagore's Visit to Sindh:

Prof. Mangharam Udharam Malkani, who was awarded Sahitya Akademi award in 1969 for his book 'Sindhi Nasra ji Tareekh' (History of Sindhi prose) writes in memoirs that Rabindranath Tagore visited sindh in March 1923. Malkani's friend

Khanchand Daryani, a well known playwright and stage artist had established 'Rabindranath Tagore Literary & Dramatic Club' in Hyderabad Sindh. Hence, he invited the poet to grace the occasion and perform the inauguration ceremony himself. Rabindranath gladly accepted the invitation. On that occasion, Tagore's play 'Chitra'; was performed on the stage. Malkani had played a role of Arjun and Tahil Advani had acted as Chitra. In those days, girls were not allowed to play the parts on stage. Hence, a boy Tahil performed this role. The play was in English language. On the next day Rabindranath invited both actors for the breakfast at 'Narayan Mahal', where he was staying. Jethmal Parsram, a well known Sindhi writer and a journalist was also present there. Rabindranath highly appreciated acting and English pronunciations of both the actors and blessed them for more success in their life.

No doubt, people of Sindh were already conversant with Tagore's writings, but the visit of the poet to Sindh in 1923, influenced deeply a good many Sindhi writers and poets. Prof. Ram Panjwani writes:

"Rabindranath's influence on the lives and literature of the people of the Sindh has been deep and abiding. Our poets, novelists and dramatists owe a great deal to him. Not infrequently, Bewas, that prince among Sindhi poets, has derived his inspiration from him. Groups have been formed for a study of his works, and amateurs have got together to spread his message through Rabindranath Tagore Dramatic Clubs.

New experiments in Sindhi poetic forms owe their origins to Gurdev's free-flowing verse. Even a sindhi muslim like Hyder Bux Jatoti has come under this influence, for the content of his poetry is socialistic. The works of Bewas, too, bear an unmistakable stamp of the style and thought of Tagore, for his subjects are drawn from lowly life- the farmer, the labourer, the tiller of the soil and the stone cutter - these are the sources of his inspiration." (Indian Literature, Tagore, Number, Vo.IV, 1961. pp.188-189)

It was due to deep impact of Tagore that Krishna Kripalani joined Rabindranath Tagore's Vishva Bharati in 1933 and worked there for thirteen years (1933-1946). Later on, he became Director of the Tagore Museum and also edited Vishva Bharati

quarterly. It is worth noting that some Sindhi students also went to Shanti Niketan to study arts, painting and sculpture. e.g. Sobho Gianchandani, Krishna Khatwani & Metharam Dharmani.

Dr. M. K. Jetley remembers that two Bengali students of Nandlal Bose, Mani Mohan Roy Chaudhari and Dharendra Ghosh were appointed by Dayaram Gidumal Trust to teach painting and sculpture in Dayaram Gidumal Sanskrit Pathashala, Hyderabad Sindh. During the forties, a few years prior to the partition of country in 1947. Dr. Jetley, was fortunate enough to study these arts under their guidance. After sometime, Mani Mohan Roy Choudhary was transferred to Karachi to teach these arts there in 'Sharanagati' building.

Translations from Bengali:

The Sindhi prose had rapid growth during the later half of the nineteenth century after the establishment of the British rule in Sindh in 1843. The beginning was made through the translations of classics from English and Sanskrit. In this respect, masterpieces from some modern Indian languages were translated into Sindhi. Most of the literary works were selected from Bengali, Hindi, Urdu and Gujarati. The number of translated literary works in Sindhi during the last one hundred and seventy years is estimated about ten thousand. As regards the Bengali writers, Bankim, Tagore, Sharat, Tara Shankar Bannerji & Bimal Mitra are main writers, whose writings have been brought into Sindhi. It is worth noting that some Sindhi writers being influenced by Bengali writers, have tried to produce similar writings in their mother tongue. It requires critical survey and analytical study of such literary works in Sindhi. For instance, Lalchand A. Jagtiani who translated Tagore's 'Gardner' in Sindhi entitled 'Sada Gulab', composed a good number of poems in free verse in the same style. No doubt, a good many Sindhi writers have got inspiration from the writings of Bengali.

Translations of Tagore's Writings in Sindhi:

The task of translation of Bengali literature in the Sindhi language, as well as publication of essays and books on the life stories of the founders of Bramho-Samaj such as Raja Rammohan Roy, Keshav Chand and Devandranath Tagore etc. in Sindhi be-

gan in the last decade of the 19th century. However, translations of Rabindranath Tagore's writings in Sindhi, in a book form, began in the third decade of the 20th century. According to the information available, 'Sadhna Pustak' published in 1923 was the first such publication. Mangharam Malkani writes, The patriotic reporter of Sindh region Veerumal Begraj translated Tagore's 'Sadhna' while in Yervada jail (Pune) with Mahatma Gandhi. Then in 1923 it was published under the title 'Sadhna Pustak'. The other works of Tagore translated at first in Sindhi during the third decade of the twentieth century are as follows:

1. 'Budal Beri' (nauka dubi) is the first novel which Jethmal Parasram Gulrajani translated and published in his newspaper 'Bharatvasi' in 1924. It was published in series. This is the abridged form of Nauka Dubi (the wreck).

2. 'Goongi kunwaar' (Subha) is the first story which was translated by Mangharam Malkani into Sindhi and was published in 'Bharatvasi' in 1924.

3. 'Ravindranath Tagore Joon Akhaniyoon' is the first compilation of Sindhi translations of Tagore's stories. It was published by Jethmal Parasram in 1927. The translator of this work is Girdhari varumal Kripalani. He was sent to Shanti Niketan at the age of ten in 1913 to receive his education in the Gurukul mode under the tutelage of Tagore. The first story he translated into Sindhi was 'Kabuliwala'.

4. Acharya Asudomal Gidwani translated the drama 'Rath Yatra' in Sindhi and Jethmal Parasram published it in 'New Sindhi Library Series'. This was the first play to be translated in the Sindhi language.

5. 'Geetanjali' is the first compilation of Tagore's poetry to be translated in Sindhi by Dileep Singh Manikani which was published in 1927.

Translations of Tagore's novel in Sindhi:

Tagore had written twelve novels, out of them 'karuna' appeared in series in the magazine 'Bharati'. It was not published in a book form. The other eleven novels published in a book form, were translated into Sindhi. These are as follows:

1. 'Bo thakuranir Haat' (1883) this novel was translated into Hindi as 'Vichitra vidhwa rahasya' which was then translated

into Sindhi and published by Melaram Vaswani as 'Duhagin rani' in the year 1946.

2. 'Rajarshi' (1887): Melaram Vasvani translated this novel from Urdu into Sindhi with the title 'Bagawat' in the year 1943 and it was published by M.R. Maidasani through Kahani Sahitya Mandal Karachi.

3. 'Chaukherbali' (1903): There are three translations of this novel available. Chuharmal Hinduja translated it in 1936 under the title 'maya'. Later on in 1973 Hinduja himself translated it under the title 'Akhisor'. It was published by Sahitya Academy New Delhi. The abridged version of the novel has been translated by Laxman Sathi with the title "sarita" which was published in Bombay.

4. 'Nauka Dubi' (1906): English version- the wreck, Hindi - Aashcharya Ghatna): The summary of this story was translated by Jethmal Parasram in 1924, with the title 'BudaI Beri'. Chuharmal Hinduja translated it in 1939, under the title 'tufani Rang' and was published by Karachi's Ratan Sahitya Mandal. It's second edition was published by Nargis Publications Puna. Laxman Sathi also translated it under the title "mili" and it was published in Mumbai.

5. 'Gora' (1910): This novel was summarised and translated by Guli Sadarangani in the year 1938. The same translation was published in Central Hindi Directorate's Sindhi Advisory Board's publication scheme in the year 1983. The novel Gora was translated for the second time by Das Talib and was published in Mumbai.

6. 'Ghare Bahire' (1916), (Ghar aur Baahar in Hindi): There are two different translations available of this novel. Both were published in Mumbai in 1956. The first edition 'Ghar Ain Duniya' was translated by Rochiram Gangaram Shadani, and published by Hindustan Kitaab ghar, Mumbai. Second edition 'Ghar ain Bahar' translated by Adeeb, and published by Saraswati Publication, Ulhas Nagar.

7. 'Yoga Yog' (1927), ('Kumudini' in Hindi): This novel was translated in Sindhi as 'Sanjog' by Chuharmal Hinduja and was published by Sahitya Academy in 1963. The second abridged translation was done by Jagat Adwani as 'Kumudini' which was published by Sahitya Mandal, Mumbai.

8. 'Shesher Kobita' (1930): This novel was translated by Narayan Bharati from Hindi to Sindhi. It was published by Nargis publication Puna.

9. 'Dui Bon' (1933): This novel was translated in Sindhi as 'Ba Bhenarun' by Biharilal Chhabaria in 1947. It was published by Zindagi publications, Karachi. The second translation of this novel was done as 'nandhi bhena' by Bhawan Punjabi.

10. 'Chaar Adhyaya' (1934): This novel was translated by Ghanshyam makhija as 'manzil'. It was published by Melaram-Vaswani in 1945, through Sunder Sahitya Mandal.

11. 'Laboratory' (1940): This novel was translated by Jagat Advani as 'Suhini' in Sindhi .

Tagore has written many big stories, out of which few were translated and published in Sindhi in the form of novella e.g: 'Hungry stones' (1928) was translated by Atmaram Kriplani as 'Rajayi Rang Mahal', 'Fulwari' (1946) translated by Krishna Jethanand Hemrajani, 'ker kahinjo' (1948) translated by Moti Chhabaria and Shahi Taj (1953) translated by Jethanand Lalwani.

Translations of Tagore's stories in Sindhi:

A good number of short stories of Gurudev Tagore were translated into Sindhi and have been published in many literary journals and magazines. Important short story collections published in a book form are as follows:

1. 'Ravindranath Tagore Jun Akhanyun' (1927): By Girdhari Kriplani: This compilation of short stories is published by Jethmal parasram through Sindhi library. It has four stories:

(a) Guptdhan (b) Ghar ji chik (c) Kaku Deewan (d) Master Sahab. In The second and third stories the names of the characters and places has been changed to give it a Sindhi treatment or atmosphere. Girdhari had received his education from Shantiniketan, even then it is not clear why Bengali names like 'Mrutyunjaya' and 'majumdar' have been written as 'Martanj' and 'majamdar'.

2. 'Ravindranath jun Kahanyun' (1963), (Editor: Somnath mitr, Translator: Fatehchand Vaswani, Sahitya Academy New delhi): This book has 21 stories in total which have been translated by Fatehchand Vaswani in Sindhi. Some of the stories published in this collection had been translated earlier by other

translators too.

3. 'Neema': This compilation of stories included only three stories Neema, Pardes, Mehmaan. It's translator is Amar chandnani. It has been published by Rani publications, Bombay in 1956.

Translations of Tagore's plays in Sindhi:

1. 'Rathyatra': It is the first play by Tagore, which was translated into Sindhi under the same title in 1926 by Asudomal Tekchand Gidwani, It has been published by Jethmal Parasram in the same year.

2. 'Daak Ghar' (Post office): Tagore wrote Daak Ghar in the year 1912, which was translated into Sindhi as 'Azaadi Ji Kodi' by Bherumal Meherchand Advani in 1938 and published by Ratan Sahitya Mandal. This drama has two more translations which were done after the partition of India. Hariram Mariwala translated it under the same title. It was published in 1957 by Hindustan Kitab Ghar, Mumbai. It is a good co-incidence that in the same year Narayani Advani too under the same title 'Daak Ghar' published it in Bombay. She was a Principal of a secondary school and wanted to present this play in the school program to be performed by students.

3. 'Uma Ain Vinayak': This drama is based on Hindu, Muslim unity and was translated into Sindhi by Asanand Mamtora. This was published by Amarlal Hingorani in 1930 in his magazine named 'Fulwari'.

4. 'Chitra': It was published in Bengali in 1892 and in English in 1914. Teerath Basant translated it into Sindhi and was first published in Boolchand Rajpal's magazine 'Sindh'. Later on, Hari sunder Roopchand got it published by Sahitya Mandal in 1944. The English translation was done by Tagore himself. It was dramatized in 1923 in the presence of Tagore by the members of Rabindranath Tagore Dramatic club in Hyderabad, Sindh. The reminiscences of this is written beautifully by Mangharam Malkani, who played the role of Arjun in this drama.

5. 'Mukt dhara' (waterfall): A few excerpts from this drama were translated into Sindhi by Chuharmal Hinduja, which was published in 1942 by Ratan Sahitya Mandal in book form. Tagore's two other small plays 'Kama and Kunti' and 'Balidan'

too have been translated into Sindhi and published in magazines.

Translations of Tagore's poetry in Sindhi:

1. 'Geetanjali': Tagore's famous compilation 'Geetanjali' for which he received the Noble Prize in 1913, its first Sindhi translation was done by Dileep Singh Manikani in 1927. Geetanjali's second translation was done by Mangharam Malkani in poetic prose form in 1942. Geetanjali's third translation was done by Govindram Raisinghani, which was published by Sindhi Times Publications, UlhasNagar in 1976. In the preface Govindram writes that its translation had been started by his uncle professor Isardas Raisinghani, which because of his sudden death had been left incomplete, which he was destined to complete. Geetanjali's fourth translation was done in poetic prose form by Amarlal Sadhwani, out of which some selected poems were published in the Sindhi magazine 'Koonj'. It has still not been published in book form.

2. 'Preet ja Geet' (Gardener): The Sindhi translation of the compilation of Tagore's poems in English titled 'Gardener' was done by Prof. Mangharam Malkani in 1921 and was published by Karachi's Ratan Sahitya Mandai in 1940. Its second edition was published by Parumal Pamandas Kewalramani after the partition of India, in Ajmer. The year of its publication is not mentioned.

During the same period Lalchand Amardinomal jagityani had translated selected poems from the 'Gardener' in Poetic prose form and titled it 'Sada Gulab'. This book was published a few years before Malkani's book by Jethmal Parasram. The book does not mention the year of publication. According to Malkani, this book was used as a text book in colleges for the B.A. course in Sindhi and he used to teach it himself.

After being inspired by Tagore's poems, Lalchand has used similar style for his own poems and got them published in the same book. He explains the reason for it, in the preface of the book thus, "Like a gardener plants With immense love and respect, I have taken a few of Ravindrababu's creations and added a few of mine, which are inspired from him and included them in 'Sada Gulab' in Sindhi literature. Just like the salty land of Sindh was flourished by the poetry of the sufi saints, similarly this 'Sada Gulab' too will bring prosperity into Sindhi literary society again.

I know this is a new addition to Sindhi literature, but if the Sindhis understand this style of writing, then I am sure that they too will appreciate it and be filled with joy and will experience that ‘Sada Gulab’ is truly a way of immersing the being in love.”

3. ‘Baal chandrama’ (Crescent moon): This book was translated by Arjun Asrani from English to Sindhi and it was published ‘bykatan sahitya Mandal, Karachi’. Tagore has presented poems on child psychology in this book.

4. ‘Phala-Choond’ (fruit Gathering): Hariram Mariwala has selected a few of Tagore’s poems and translated it into Sindhi and published in 1956 through Hindustan Kitab Ghar, Mumbai.

5. ‘Geet Ganga’: Phatan Purswani has translated selected songs of Tagore in Sindhi and published the compilation in Geet Ganga. This book was published in 1995.

Apart from the above mentioned books Tagore’s poems have been published in various literary magazines.

Tagore’s birth centenary was celebrated in May 1961. On this occasion, Sindhi magazines like ‘Nai Duniya’, ‘Koonj’, ‘Kahani’ etc had published special issues. These magazines published certain translated works of Tagore that were never published before. For instance the magazine ‘koonj’ which was edited by phatan purswani as guest editor, published: Dialogues of two scenes from the play ‘chitra’ which were translated in poetic prose form in Sindhi by Krishna Rahi .Two essays with the title ‘Sahitya Dharam’ and ‘kalakari me anand ka vichar’. It contain Tagor’s views on literature, aesthetics and Theory of Rasa.

The special edition of the Sindhi magazine ‘kahani’ in May 1961 had a translation of Urvashi’s poem. It was translated into Sindhi by Narayan Shyam in poetic prose style. The Tagore’s special edition of the Sindhi magazine ‘Nai Duniya’ published the translation of ‘Urvashi’ in free verse form. It was done by Vasudev Nirmal. In the same edition Mohan Gehani had translated a satire by Tagore under the title ‘Arya Anaarya’.

It appears from this brief survey that a good number of Tagore’s novels, short stories, poems and plays have been translated into Sindhi. Some are translated directly from Bengali and others from English/Hindi/Urdu. It may be mentioned here that most of the translations are in abridged form, while some others are adaptations. It is surprising that in most of the translated

works of Tagore in Sindhi, bibliographical details are not given. The title of the original writing is not mentioned and some times the names of characters are also changed. Of course, the translations published by Sahitya Akademi, New Delhi are faithful renderings of the original works. They also retain the idiom and style of the Sindhi language. It is also clear that Sindhi writers have paid very little attention to Tagore's essays and his views regarding the literature and literary creations, regarding patriotism and nationalism. Hence, it is required that such works of Ravindranath Tagore should be studied and brought out in Sindhi.

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