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It is my pleasure to appreciate all the great academicians, researcher scholars and students across the country to attend the International Conference in collaboration with Sahitya Akademi, New Delhi organized by the Department of English, Sri SRNMC, Sattur on "*Translation: An Art of Examining Cultural Proximity and Political Transmission Across Boundaries*". The objective of this conference is to bring together, a multi-disciplinary group of academicians from all over the world to present and exchange break-through ideas relating to translation. It promotes top level research and globalizes the quality research in general, thus making discussions, presentations more internationally competitive and focusing attention on the recent outstanding achievements in the field of translation, and future trends and needs. Since this conference covers very global aspects on translation from very fundamental issue to practical application of the principle of translation, anyone interested in future progress of translation should not miss.

The Conference, composed of many sessions, tackles important topics on translation and allied fields. I am sure that each one of you will identify subjects of his/her interest and will benefit from many fruitful and enriching discussions. I would also like to welcome them for having brought us together to discuss one of the main current challenges worldwide which are, without doubt, translation.

I am particularly happy to be present in this unique event today and to exchange views and share experiences with other high level professors, colleagues and friends, representing many well-known Universities and Research Institutes together with members of relevant international organizations.

I congratulate the Department of English for the commitment and active participation and wish them all success.

I recommend them for having exciting and memorable events filled with enlightening interactive sessions. Congratulate them for bringing this dynamic exposition to our great state.


Dr. T.R. Dhinakaran, B.E.



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Dr. S. GANESHRAM

Principal



I am very much delighted to convey my warm greetings to the Faculty and the students of the Department of English for taking up the challenging task of organizing A Two- Day International Conference in collaboration with Sahitya Akademi, New Delhi on "Translation: An Art of Examining Cultural Proximity and Political Transmission Across Boundaries". The scenario of translation is now in a transformational phase as compared to earlier times. We are in a compelling era where global conditions require conventional practices which make one to change and adapt to suit the present requirements and also address futuristic needs. The department is committed in enhancing the quality of service delivery, providing practical programs and ensuring a valuable environment for the students. With the support of the management, faculty members and students are excelling in their work. I hope this conference will provide a unique opportunity to engage researchers from various institutions and students in more productive dialogues, while developing strong friendship bonds. The conference will draw attention to fundamental issues of Translation: An Art of Examining Cultural proximity and Political Transmission Across Boundaries through different presentations. The focus will be on concrete solutions and ways to make the research area in translation, a better one for further progress. I am proud to offer ever-improving facilities as well as inspiration and guidance to teachers and students across all aspects of college life. The Department of English envisages new approach in the field of translation. This approach is student-centered and goes beyond text books, class rooms and boundaries. Students develop practical skills, enabling them to apply their learning to unfamiliar analysis and think critically about different issues in translation. These deliberations prepare them for a lifelong success.

The convener is dedicated and focuses on inculcating in the learner three key attributes: creativity and innovation, collaboration and life-long learning. I know that the development of the department over the past few years has been significant. The future will build on these firm foundations focusing on the quality of learning literature in all the means. I express my hearty congratulations to the faculty of the English Department for their collective attempt in publishing this valuable presentation. I wish them greater success and sustained achievements in their academic pursuit.

S. Ganeshram

Acknowledgement

I offer my grateful prayer to God the Almighty, for his most generous blessings which enabled me to complete this special issue of a Two-Day International Conference in collaboration with Sahitya Akademi, New Delhi on “Translation: An Art of Examining Cultural Proximity and Political Transmission Across Boundaries” to be held on 22nd & 23rd February 2018 at Sri S. Ramasamy Naidu Memorial College, Sattur in Newman International Research Journal.

I would like to express my sincere gratitude to Dr Sreenivasa Rao, Secretary, Sahitya Akademi, New Delhi, for providing me an opportunity to organize this conference in collaboration with their renowned academy. I am grateful to him for the valuable suggestions, support and supervision throughout my organization.

I am grateful to our management and Head of Institution, Dr S. Ganeshram for their valuable suggestions, support and supervision throughout the programme. I feel immensely obliged to Dr S. Ganeshram, our Principal for his patience and for the freedom given to me. It is a great privilege and honour to have worked under his administration. I am very much beholden to my beloved Head of the Department Dr R. Sumathi for extending timely support to complete my work within the stipulated time.

I am deeply indebted to our Resource Persons – Mr. S. Devadoss, Sahitya Akademi Awardee for Translation 2014, Dr S. Chelliah, Head & Chairperson, School of English and Foreign Languages, Madurai Kamaraj University, Madurai, Dr Looi Wai Ling, Senior Lecturer, Faculty of Languages & Linguistics, University of Malaya, Malaysia, Prof. R. Raja Govindasamy, Director, Mannar Thirumalai Naicker College, Madurai, Dr S. Samuel Rufus, Associate Professor of English, Madras Christian College, Chennai, Dr T. Marx, Associate Professor of English, Pondicherry University, Pondicherry and Dr Jagdish Sharma, Director, School of Translation Studies and Training, IGNOU, New Delhi for their meticulous effort in making a grand success of this event.

I place on record my hearty thanks to my mentor Dr A. Ramasubbiah, Associate Professor of English, Mannar Thirumalai Naicker College, Madurai for his close follow up on the nitty-gritty for the organization of this programme.

Finally I wish to express my sincere thanks to Newman Publications, for the neat execution in publishing this special issue.

Dr (Mrs). B. AJANTHA PARTHASARATHI

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Social Taboos and the Fall of Customs in *Chemmeen* by T.S.Pillai

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Abstract : The Indian society has seen its revolutions and ages, it has seen its ups and downs and has come out to be a mixture of liberal and a conservative society. Sometimes a lot of people, like the youth, feel stuck because of the sheer contradiction that the Indian society has become over the time. It does give its people freedom, but also takes out the freedom like in the novel *Chemmeen* by Thakazhi Sivasankara Pillai. Thus, because of all the additions, the Indian society is still plagued with a lot of taboos. Taboos which change the meaning of life for some and make some rebellious. Taboos that make India seem like a backward country especially in South part of India, which the novel focuses on. "*Chemmeen*" is the narrative of the fisherman's society. Ordinary forces are severely portrayed, such as the restrictions take part in the names of religion, marriage, culture.

Keywords: Society, Religion, Marriage and Culture.

Social Taboos And The Fall Of Customs In *Chemmeen* By T.S.Pillai : Thakazhi Sivasankara Pillai is among the brand of writers who ushered Malayalam literature into a new age. His place in Malayalam literature is that of a god-father. *Chemmeen* is Pillai's best novel which expresses the aspirations, struggle and grief in the lives of the

fisherman of Kerala. The tragedy of the poor fisherman has been depicted on the epic scale. The aim of this critical study is to study this great novel from different angles. *Chemmeen*

has so much to offer to the readers. This critical study will help students of advanced degree courses of various universities as well as general readers to understand various aspects related to this novel.

Chemmeen is an acclaimed novel by Thakazhi Sivasankar Pillai, in which the conflict of traditionalism versus change/modernism dominates throughout. It is our view that through his novel the author favours traditionalism over modernism. Moreover, the novel serves as an important instrument for moralizing and advocating traditionalism. We base our argument on the following grounds. One of the chief characters: Chembankunju who happens to disregard not only the traditional practices of his village but at times also the moral conduct expected of any human being, is

portrayed as a greedy villain, throughout. He sets about the mission of buying a boat despite the fact that as per the customs; he is ineligible to own one.

Even though he bribes his way through the customs and becomes an owner of the boat, the end result is devastating, he ends up being a failure and losing his sanity. In the novel, at several instances, the author, by giving a description of traditional beliefs and customs and portraying the characters who transgress them; draws a contrast between what should be done and what should not be done. Karuthamma, who is another significant character in the

novel, like Chembankunju is also portrayed as the transgressor of traditions and customs. She trespasses against laws of her society by falling in love with a Muslim man, Pareekutty. Eventually, she is racked with loss of love and scorn of the villagers including her father. The same is true for Pareekutty. The novel mentions of the traditions of the fishing village. It emphasizes the fact that peace and a certain harmony status quo is maintained as long as the traditions and customs are adhered to. There's chaos and disharmony when these traditional laws and customs are breached and overstepped.

The novel validates this by portraying the tragedy of characters who have transgressed. Karuthamma, who eventually succumbs to temptation and love, loses her husband Palani who is at sea, at the same moment as she conjoins with her lover. The fact that the author has NOT portrayed the major characters that stand for change and rationality traditionalism as victors but as losers and victims of a tragedy validates our argument that the author is advocating traditionalism by giving an account of consequences suffered by those who refused to conform. *Chemmeen* tells the story of the relationship between Karuthamma, the daughter of a Hindu fisherman, and Pareekutty, the son of a Muslim fish wholesaler. The theme of the novel is a myth among the fishermen communities along the coastal Kerala State in the Southern India. The myth is about chastity. If the married fisher woman was infidel when her husband was in the sea, the Sea Goddess (Kadamma literally means Mother Sea) the Goddess would consume him. It is to perpetuate this myth that Thakazhi wrote this beautiful novel. It was adapted into a film of same name, which won critical acclaim and commercial

success. Thakazhi made a departure from his vowed commitment to realism as it appeared in his works till then he brought in a fresh breeze of lyricism and romanticism.

The novel acquires the quality of a fable in which life in the fishermen's community is depicted with great emotional detail. The customs, taboos, beliefs, rituals and the day-to-day business of living through the pain of stark existence come alive magically through Thakazhi's pen. Chembankunju's only aim in life is to own a boat and a net. He finally succeeds in buying both with the help of Pareekutty, a young Muslim trader, on condition that the fish hauled by the boat will be sold to him. Chembankunju's pretty daughter Karuthamma and Pareekutty love each other. Karuthamma's mother, Chakki, knows about it and reminds her daughter about the life they lead within the boundaries of strict social tradition. Karuthamma sacrifices her love for Pareekutty and marries Palani, an orphan discovered by Chembankunju in the course of one of his fishing expeditions.

Following the marriage, Karuthamma accompanies her husband to his village, despite her mother's sudden illness and her father's requests to stay. In his fury, Chembankunju disowns her. On acquiring a boat and a net and subsequently adding one more, Chembankunju becomes more greedy and heartless. With his dishonesty, he drives Pareekutty to bankruptcy. *Chemmeen* is Pillai's best novel, which expresses the aspirations, struggle and grief in the lives of the fisherman of Kerala. *Chemmeen* has so much to offer to the readers. This critical study will help students of advanced degree courses of various universities as well as general readers to understand various aspects related to this novel. The tragedy of the poor fisherman has been depicted on the epical scale. Thakazhi Sivasankara Pillai's (Malayalam) novel *Chemmeen*, accepted as part of the UNESCO Collection of Representative Works - Indian Series, was translated by V.K. Narayana Menon, and published by Victor Gollancz, London in 1962. It was the first significant Malayalam novel to be translated into English after Independence or, rather, during the early Post-Colonial era.

Conclusion : Accordingly, the novel *Chemmeen* is a misfortune of poor fishermen, who are sufferers of an financially viable system. Rich currency lenders demoralized them to the top of their twisted and fishermen have no anticipate for a brilliant opportunity. When a fisherman like Chemban Kunju tries to supplementary his predictions he is pulled behind by The jealousy of the persons and communal circumstances. They are fatalists in as much as they have a unsighted conviction in the supremacy of the goddess Katalamma. Social group contemplations are

conscientious for the disastrous end of the depressing relation of the leading role. All the characters consider in providence and they move violently alongside probability.

Traditions and taboos are too prominent for them. When an angler like Chemban Kunju struggles to supplementary his prediction, he is pulled downwards by the jealousy of the persons and communal circumstances. The affliction of Chemban, Chakki, Karuthamma and Pareekutty appear to be a division of the everyday life of these villagers on the ocean shoreline. Very few characters are conscious of the worthlessness and purposelessness of obsolete behaviour and philosophy. "Thus the novel is a creative sympathetic of the disintegration of traditions, communal and spiritual philosophy in a congested society."

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Translation Vs Transcreation: Carrying The Cultural Identity Across The Barriers In Kamala Das's 'En Kadhai'

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Abstract :

"Every Language is a World. Without Translation we would inhabit Parishes bordering on Silence."
- George Steiner

Transcreation is different from the process of Translation. The latter is taking up a story and tell it in the other tongue, whereas the former is read the story, observe & absorb, meditate and finally tell the same story on your own, out of evolution and not compulsion. The Cultural Identity is nothing but the crux and certain important features of a particular culture passed on to the posterity via mostly lineage and literature. Carrying or Conducting this Identity from one setup to the other is very difficult and if the other setup is entirely different, it makes the task nearly impossible. This challenging task was taken up by the translators willingly, because they believe in 'Literature is Universal'. Likewise, Kamala Das's 'EnteKadha' was taken across to two different cultural setups, they are 'My Story' (English) and 'En Kadhai' (Tamil). This Paper throws light on how the translation of her autobiography written in both Malayalam and English was carried over to the Tamil Readers and how the work struggles and eventually fails to reach the readers across various barriers and borders.

Keywords : *Transcreation, Translating Cultural Identity, Barriers in Translation and Reception of Indian Literature in Translation etc.*

The art of translation has its origin in Greece, where the first attempt to translate Greek works into Latin was made. Since then the field has an enormous growth in academic disciplines and many theories were formulated based on this. In this modern era of 21st century, the need for translation of literary texts relies on how effective the translation is and its ability to cross the barriers of translation and reach the universal reader successfully. At times, some works which have a rich and unique cultural heritage attached, fail to produce the desired effect because of the uniqueness of the culture attached to it, which cannot be carried across the barriers of translation. When we comparatively analyse both the texts, the original as well as the translation, this is evident.

"The word 'Translation' comes etymologically from the Latin for 'bearing across'. Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained." – Salman Rushdie, *Imaginary Homelands; Essays and Criticism*

Translation studies is an academic interdiscipline dealing with the systematic study of the theory, description and application of translation. The world has innumerable languages, whereas each language has its own literature, especially the Indian languages possess rich literary treasures. The richness need to be shared between languages by the art of translation.

Translation is the process of translating what is being said in one language to another, whereas transcreation is the process of adapting a message from one language to another, while maintaining its content, style, tone and context. A successful transcreation evokes the same feelings and emotions and carry the nuances and implications to the target language.

The importance of this study is to explain culture and language are interconnected and culture possesses certain unique elements and indigenous factors which is difficult to be carried by literature across various languages and other cultures. Why so many texts are translated in this modern era? What is the purpose behind it? If a text is in one particular language, it is confined to the readers of that particular language, whereas a translated text possesses increased readership. Also, to disseminate the cultural norms, the social happenings in one particular region, texts are translated. The relevance of the information, that the text contains, matters much here. A story can be translated, whereas the culture need to be transcreated. Language and culture are intertwined and cannot be easily separated, especially the languages of Dravidian origin. The culture's soul is language and a language breathe culture. There are certain nuances for a culture which cannot be translated, at times can't be even transcreated.

Kamala Das is known for her poems, short stories and explicit autobiography. She writes in Malayalam and English. She wrote chiefly about sex, love, betrayal and anguish. At the age of 42, she published a daring autobiography, *My Story*; it was originally written in Malayalam and later she herself translated it into English. Later she admitted that much of *My Story* had fictional elements. She was born in a conservative Hindu family and converted to Islam at the age of 65. *Times* Called her as 'The mother of modern Indian English poetry'.

Ente Kadha is an autobiography written by Kamala Surraiya in 1973. The book was outspoken and controversial, shocking the readers with her conventions and expressions of opinions. It was serialized in *Malayalanadu* weekly. Audrey Hepburn says "***The true beauty of a woman is reflected in her soul. It is the caring that she gives lovingly, the passion that she shows. The beauty of a woman grows with the passing years***".

My Story is the English translation, published in 1977, chronologically ordered, linear narrative written in a realist style, follows her life from Colonial and Missionary Schools in Calcutta where she had to face racist discrimination; through the brutal relationship with her husband; through her sexual awakening; her literary career; extramarital affairs and finally a slow but steady coming to terms with her husband, sexuality and writings.

En Kadhai was the Tamil translation by Nirmalya and was published in 2016. The Tamil translation was mostly based on the Malayalam text rather than the English text. The difference is the series was stopped abruptly in Malayalam with 27 chapters, whereas in English it was bigger with 50 chapters, translated by the author, concerning the universal readers of English.

Poet and Litterateur K. Satchidanandan said, "***I cannot think of any other Indian autobiography that so honestly captures a women's inner life in all its sad solitude, its desperate longing for real love and its desire for transcendence, its tumult of colours and its turbulent poetry.***"

Sukumaran, in his preface to the Tamil translation says, "***The Things which were written very carefully in Malayalam is written with immense freedom in English. Transcreation is possible for a novel, but will it suit for an autobiography? Why Not? This is her story. She has stated the true events happened and also the truths that would have had happened. Like her truths, her lies are also true.***"

Can an autobiography be transcreated? Is it possible for a work, which is rich in cultural and social heritage attached to it, to be translated into an entirely different soil, where the roots of the culture, language and society is contrary. Translation or Transcreation, which will be more effective, when it comes to the matter of an

autobiography. This gives us a technical insight into the impact and importance of the genre, when comes into the matter of translation.

There is no other example for an artist sacrificing oneself for his art; a woman sacrificing herself for her existence. She questioned the things forced upon womanhood by culture and morality. She exposed not only the existence of a woman's heart and mind, but also the feminine body and its exploration of the space for sexuality. She puts forth new explanations and definitions for the difference between love and sex. She stripped off the screens and showed the world how relations are fake and manipulative, for which she held herself as a scapegoat. She describes her first marital night as an unsuccessful attempt of rape, which is viewed as a kind of witness against the male dominant patriarchal system of society considering the feminine feelings and body as consumable things only. Maya Angelou says, "***Life is not measured by the number of breaths we take, but by the moments that take our breath away***"

The preface finds it interesting to reading *En Kadhai*, comparatively in three languages, Malayalam, English and Tamil. The Tamil translation was made more glamorous and erotic, for quenching the thirsts of the general and young audience. The original literary text, which was poetic, filled with images, metaphors and literary devices was narrowed down to some kind of mediocre pornographic text. The original and the translation possesses numerous distinct differences happened in concern with the readers of the different languages. A Keralite reader can understand some norms with a single word, whereas a Tamil reader must be explained the background.

The voice that we hear, here is not a woman's acceptance, but the witness given against the social, cultural, religious, moral values which jails the true self of woman. The femininity, which is lost amidst the missings, loneliness and social limitations, craves for love and happiness. The author uses the art of writing and the text as tool to get liberated from all the limitations and restrictions and to get tied up with and become one with the vast space. Despite the other valuations put forth, the major point conveyed in the text is '*For a woman, who seeks pure and complete love, it is denied*'

The fact that the subtle eroticism identified, when reading between the lines, is what made the text reach the hands of a multitude of readers, than the literariness of the text, cannot be denied completely. She is a Keralite, belonging to an aristocratic family background, Hindu by birth, converted to Islam, a versatile writer and political activist. All these things don't matter, the thing which matters the most is after all, she is a woman. A woman is always meant to be silent, when she opens up, there the controversies are.

The text *Ente Kadha* is a revolutionary outcry of Kamala Das. Her Conventions and Confessions are poetic. The Image of a Keralite Woman in the Post Colonial British India, her opinions, her search for love, her introspection, her sexuality, the notion of marriage, divinity, her love with Krishna, *the paramathma*, also with Karlo, Das and many others who are earthly, her understanding of politics, religion and sex, her inclination towards homosexuality, her marital bonding, her affection towards the family, her passion towards literature and writing, feminine freedom, fiery poetry etc are deliberately dealt in this work in an open, frank and straight forward manner.

She vehemently puts forth the argument that the society agrees everything that is happening but it taboos writing about the happenings, especially if the writer is a woman. A deeper look with insight into the biography of Kamala das will let you know a new personality altogether sewn by different imageries and a life filled with controversies over the fields of literature and politics. Nevertheless, one can understand *My Story* unless or otherwise he/she gets into the shoes of Mrs. Kamala Das and relive the dreadful life of Amy, Madhavikutty, Kamala Das and at last her phase of transition to Kamala Surraiya. She never took the shades, instead she always wanted to be the light. The text projects the prolonged period, i.e. 100 years of Keralite history and the transition of women and womanhood from British India to Kerala state.

“Women are the fantasy from last night, that nobody talks about the next morning. We make films about sex, we sell them, we watch& show them, we even present them with awards, but we are scared to acknowledge and accept them. Neither the society will change, nor women do”Adapted Dialogue from the Movie *The Dirty Picture* (2011)

The Kerala Society is multifaceted. Though it claims itself as ‘God’s Own Country’, the freedom of women in the state is still under questionnaire. How much the translator, or the trans creator tries hard to explain the nuances of the culture, a person, or a reader who doesn’t belong to the roots and soil of the same culture, it is not possible to completely understand what is stated in the text. *Nalapattu Tharavaadu* and *Paambinka*, such terms can be envisioned only by the sons and daughters of Kerala. Thus the movie, ‘*Aami*’ a biopic of Kamala Das, ends with the following lines taken from her poem, ‘*I wanted to be a lesser known poet and a greater woman*’.

Though there are certain cultural distinctions between the texts belonging to two different states Kerala and Tamilnadu, a normal and sensitive reader can understand the implied meaning that is interseeded between the lines, which is conveyed via certain emotions and feelings that can only be expressed by the nuances of the feminine sensibility. Any human being who happens to read the

text in any language will get to know the life of Kamala Das and will be moved.

“I am no bird; no net ensnares me: I am a free human being with an independent will” - Charlotte Bronte; *Jane Eyre*

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Bharat Mata: Conception, Evolution and the Question of Gender

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Abstract : Frantz Fanon, in his seminal work, *Black Skin, White Masks*, raises a fundamental question. He wonders whether the black man could ever establish dignity in a world where the knowledge, the semantics, language and hegemony is framed upon the definitions by the white man. Extending the analogy one must question how a feminine icon, the anthropomorphised form of the nation, survives in a man's world and raise a crude query; if Bharat Mata is a woman, after all.

This paper intends to study the conception and contraception of Mother India. It also analyses the locale and the zeitgeist of the conception along with 'her' development in the backdrop of national struggle. The paper analyses how the feminine representation of the nation is a reflection of body- politick and centres on the fact that the biggest benefactor of this scheme was patriarchy, which in turn regulated the women in their households whilst celebrating the 'Mother.' The paper scrutinises authors like Jawaharlal Nehru and their idea of Bharat Mata and wonders whether the gender of the 'mother' was ever in question.

Key Words : India, Post Colonialism, Indian culture, translating cultural identities, Bharat Mata, gender, woman, patriarchy, nation, body-politick, mother.

Bharat Mata: Conception, Evolution And The Question Of Gender : Renowned nationalist Bipin Chandra Pal in one of his early works associated India's alliance with the beloved mother as a natural one. He connected it with the cultural and spiritual realms of what Partha Chatterjee would call the 'private sphere' (Chatterjee 5). According to Pal, the anthropomorphised association was a result of India's attachment with the deity of *Prakriti* or nature. The most important of these claims was that the concept of conceiving nation as the nurturer and mother of her children, the countrymen, was indigenous to India (Pal 134).

Bharat Mata, or Mother India is the anthropomorphised, feminine representation of the Indian subcontinent. The idea of a mother nature perhaps strikes the Indian psyche in the late 19th century when the Calcutta University graduate, Bankim Chandra Chatterjee wrote the *Anandmath* in 1882. In one of the filler pages he wrote the famous 'Bande Mataram,' praise for the Goddess Durga. Whose title translated to "Mother, we bow down to thee." However, unlike the claims made by

Bipan Chandra Pal, the idea of anthropomorphised, feminine notion of the country was not indigenous. The idea of perceiving and personifying the geographical space was not very old as it is believed to be. This personification was an aftermath of the post enlightenment Western thought which happens in the beginning of the late 18th century. This was the same period when the modern nation states were being formed across Europe. Anthropomorphic representations and associations of the land, as 'fatherland' or 'motherland' helped the leaders mobilise and incentivise popular opinion and unite them based on the constructed and consistent meta-narrative. This was especially true for Europe. Hence, one could argue that the concept of nation as a nurturing mother is fundamentally a product of European influence. Authors who wrote elaborately on nationalism like Eric Hobsbawm and Benedict Anderson are of the same opinion that nationalism in the third world is a European import (Anderson 140).

Hence, one could conclusively say that Bharat Mata emerged in the later part of 19th century. However, was it merely a product of European imperialism? Did India add nothing to the nurturing mother image? Tanika Sarkar moves on a notch and argues that the formation of 'Mother India' is a reaction towards Queen Victoria's Britain. Despite of the proclamation of 1858, which promised a benevolent government in India, the crown failed to live up to its expectations. Poverty and frustration was rampant and the newly emerged middle class who were educated remained unemployed felt that they did not get the fair share of things. And those of who were employed under the crown were discriminated and were limited to menial positions. This greatly unsettled the educated middle class who were loyal supporters to the 'benevolent' British rule in the country. This was especially true for Bengal whose middle-class government officials were branded 'baboo's a derogatory term for clerks. Sarkar argues that the construct of Bharat Mata is a reflection of Queen Victoria who in turn, failed as a nurturing mother for the Indian nation (Sarkar 2011). This argument is backed by the fact that the author Bankim Chandra was one of the first graduates from the Calcutta University and also most importantly, a Bengali.

Hence, it is not surprising that when the first mass movement in the 20th century against the British rule gained momentum, the stage was Bengal and the key

players were the middle class of the same. As a reaction to the Bengal partition, the masses were mobilised by the western educated middle class of Bengal. The bourgeois leadership who were Anglophonic and western educated would dominate the scene even after independence. To mobilise the masses many tools were used. It is at this point that *Bande Matharam* and the idea of Mother India gains great importance.

At this juncture of a great divide, the leaders searched for symbols and metaphors to unite Bengal (and later India, which would awaken against the British rule in a matter of a decade). And in this search the Mother India drawn under the image of Goddess Durga, the favourite deity of the Bangla Hindu community gathers popularity. The *Banga Matha*, the 'Mother Bengal' as imagined by Bankim Chandra gains momentum and *Bande Matharam* becomes a war cry. The images of a chained, hurt, enslaved 'mother' is pictured throughout Bengal and rest of India (especially Maharashtra) during the period. These pamphlets asked the Bengalis, the beloved children of *Banga Matha* to rise in rage and in anger to free their enslaved mother from her chains. The boycott movement and the Swadeshi movement used *Bande Matharam* and the image of *Banga Matha* to good effect. The pamphlets with images of a mother in chains were distributed widely during this period (Bose 57). Hence, the partition of Bengal marked the beginning of an anthropomorphised, feminine representation of a nation state, the idea of India. This personification is followed to this day. The chants of 'Bharat Mata ki Jai' and 'Vande Matharam' became popular amongst moderates and extremists and was used widely across the subcontinent.

It might be ironical to learn that the introduction of the doctrine of anti-imperialism and anti colonialism is based on the construction of the 'other'; the very doctrine of colonialism and racism. Whilst constructing the images of Bharat Mata from the blue print of Goddess Durga, the educated Anglophonic middle class which held hegemony over the intellectual and spiritual sphere of Bengal and (by extension,) India created an 'other' ousting and alienating a major share of the population. Who were the people ousted? And who were the 'us'?

During the construction of Bharat Mata, the invocation of Goddess Durga and Kali upset the monotheistic Muslim community in Bengal which existed in large numbers. A song which began by bowing down to another God was unacceptable to many. This further alienated the already suspicious Muslims who were victims of the British policy 'divide and rule.' Further, in Maharashtra, under the leaders like Bal Gangadhar Tilak, festivals like Ganesha puja was revived under the garb of 'authentically' Indian festivals. It also induced leaders like Maratha King Shivaji as the heroes of Hindu India while portraying the Mughal (read 'Muslim') rulers as invaders and uncivilised barbarians; practically

locating them in place of the current rulers of India, Britain. Such invocations were catalysed by the British historians who portrayed the history of medieval India as a never ending battle between Hindus and Muslims; similar to that of crusades. Even when this portrayal was far from the truth, it gained momentum and laid seeds to the foundation of communalism in India.

The marginalised sections of the society, victims of the vicious caste system in India were also in the receiving end of the stick. The Dalits, tribals and the other backward communities were looked down upon by the elite classes and the newly emerged bourgeois middle class who enjoyed hegemony. Ramachandra Guha, in his popular work *India after Gandhi*, observes that India had a unique feature of handling a social revolution and political revolution in tandem (Guha 1). However, one could observe that this isn't entirely true. The pivotal organisations like Congress though pledged towards the social emancipation of the marginalised communities, made constant compromises and negotiations with the existing power structures and religious orthodoxy to galvanise the independence movement, hence undermining the process of emancipation mission for political mobilisation. The Poona Pact signed between Gandhi and Ambedkar is one good example of such a piece of negotiation. The underlining question of caste and Bharat Mata rests in a simple question; that is, if all Indians are the children of Bharat Mata and that Bharat Mata is Goddess Durga or the slayer of the demon Mahishasura, then where can one place the tribes in Central India whose deity is the 'demon' Mahishasura? It is with the same intensity that Dr. B. R Ambedkar asks in 1945. "Tell me, what share I am to have in the Swaraj?" (Bandyopadhyay 356).

With both the backward communities and Muslims placed as an outsider one could be curious if the author was to place a woman outside of the 'image of Bharat Mata'. After all, how could a woman be ousted within the feminine encapsulation of a nation? In order to address the question the author takes three incidents from colonial India.

The first one is the classic example, Sati. Outlawed in 1829, Sati was a custom that practically forced the widow to the pyre of her late husband. One of the early social reformers in India, Ram Mohun Roy faced severe criticism, death threats and social boycott from the religious orthodoxy as a result of working against this custom that burned down widows. Roy was ostracised even by his mother.

The second incident is the passage of the Widows' Remarriage Act of 1856. Ishwar Chandra Vidyasagar, a Bengali reformer worked intensely towards the passage of this law which gave the Hindu widows the opportunity to remarry. The lives of widows were severe and this was especially true for the caste Hindus. They were

subjugated, oppressed and ostracised from the community. The numbers of these widows were also high since the older men had the tendency to marry young girls. Due to the work of Vidyasagar and many other reformers, the law against widow remarriage was enacted in 1856. However, there was severe opposition. More than thirty thousand petitions were sent against the enactment of law. Leaders and authors like Bankim Chandra Chatterjee were extremely critical of Vidyasagar for trying to alter the custom and traditions of the Hindu society. Even after the enactment of the law there was little support for widow remarriages and the social stigma remained. A disillusioned Vidyasagar left to Central India to work among the tribal population and passed away in comparable obscurity.

The third incident is the Age of Consent Act. In 1891, following a case which shook both India and Britain, the British government raised the minimum age of consent for sexual intercourse for all women from ten to twelve. Rukhmabai Raut, a Maharashtrian woman, who defied the court order that forced her to live with her husband; writing extensively against the institutionalised forms of patriarchy and an eleven year old Phulmoni Dasi who was raped and killed by her 35 year old husband caused the government to intervene. The religious orthodoxy came down severely. Both the caste – Hindus and the Muslims came down defying the court order for an increase of age of consent from 10 to 12. There were nationalist leaders like Bal Gangadhar Tilak who severely criticised the move by the government complaining that the court was insensitive towards Indian culture and traditions. Tilak and some other national leaders severely attacked Rukhmabai and her defiance to obey her husband. They cited that it was the Western education that ruined her (Chandra 2937).

These three events that took place in the 19th century also takes place parallel to the formation of nationalism in India as mentioned earlier. With chants of “Bharat Mata ki Jai” and “Vande Mataram” and a very sensitive anthropomorphised image of the Motherland, 19th century India was vigorously moving towards a conscious sense of national awakening. And yet, despite of her intense love towards the mother, why were the ‘children’ of the ‘mother’ severely critical of her actions?

Partha Chatterjee analyses the psyche of the Bengali middle class of the 19th century and argues about the existence of two spaces in tandem. The first one is the material sphere or the outer sphere. It has factors that are more or less materialistic and dominates the public life like money, politics, science and technology among many others. The middle class has conceded the hegemony of the dominance and authority of the British in this sphere. The second space is the inner sphere or the spiritual sphere which has the rather ‘sensitive’ subjects like culture, religion and identity. Within this sphere of this

domesticity, the Indian middle class safe guards this space. This space was not to be intruded by the British and had to remain distant from the same (Chatterjee 10). The reaction of getting involved in the domestic sphere can be observed in the Revolt of 1857. Proselytising and intrusion of the government into the religious and cultural sphere of the natives were cited as the core reasons behind the revolt. It was so serious that the Queen promised freedom of religion in her proclamation of 1858.

One of the important elements in the private sphere was ‘woman’. Her domesticity, sexuality, morality and identity were of utmost importance to the patriarchal establishments. Like the Victorian England, Bengal of the 19th century published manuals that prescribe ‘ideal woman’ behaviour and etiquette to women and women alone. Dipesh Chakravarty observes that the intention of the ‘women’ magazines in late 19th century and early 20th century Bengal was to exercise control over the middle class women who were getting educated. These magazines would ask the women to be modern, but not so modern that they would lose their identity (read dignity) and become a fallen woman like the many white ‘mamsaabs’ (Chakrabarty 62). Even at the slightest bit of defiance from the woman, patriarchy would allege the role and influence of the ‘western education’ in ‘ruining’ her. It is rather ironical that the men of these patriarchal institutions were essentially westernised and were educated in English.

Hence one could learn that it is not the woman who is not important here. On the contrary, it is the culture and tradition which is deeply rooted in patriarchy which is essentially misogynistic. The woman is celebrated when she conforms to her role of a mother or a daughter or a sister. Once out of these three roles, her status and prestige is nothing more than the alien ‘other.’ The Mother India is not a woman but is a figure of imagination of the patriarchal domesticity of a conforming ideal woman figure that Tanika Sarkar claims is built in the shadow of Queen Victoria; a nurturing mother and an obedient and domestic wife (Sarkar 2013). One must remember that all those reformation movements that attempted to help women, movements undertaken against Child marriage, Sati and supporting widow remarriage bore few fruits. Social stigma and severe orthodoxy continues to this day. Sati was recorded to be practised as late as 1992; 40% of the child marriages in the world takes place in India and widows who gets remarried are targets of social boycott (UNICEF).

Roland Barthes works on the idea of ‘totem’ by Levi Strauss and attempts to develop it as an icon of resistance. Barthes argues that in the times of imperial and neo-imperial tendencies, it is ideal to develop an image that would defy the coloniser’s tendencies to infuse them as one (Barthes 238). A totem would be an icon of defiance and resistance against the tyranny of dominance and

majority. Hence, one could argue that during the time of political and cultural resistance against Britain, the feminine representation of the nation as a totem was necessary to act as a uniting force. However, after that if the Bharat Mata does not represent the religious minorities, the Dalits, tribal communities and women, then, whom does she represent? What does a Sari cladding Bharat Mata mean to the North Eastern India who doesn't wear the attire the 'Mata' does? What does a fair skinned, gold ornate Bharat Mata means to the dark skinned or poor Indians? The answers to these questions are decisively given by India's first Prime Minister Jawaharlal Nehru. In a speech made in a Dalit convention he embraces the plurality that is India and rejects the meta-- narratives of the hegemonic elite classes. He defies the sari wearing; gold ornate fair skinned Bharat Mata of the elite and hegemonic patriarchs. Nehru says, standing in the midst of the most marginalised in the country: "Who is Bharat Mata? It is you- The *janta* (the people of India)" (Nehru 63).



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Exploration of Language and Culture through the translated work “Unpublished Manuscript”

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Abstract: This article is about “Unpublished Manuscript” translated by Uma Seetharaman and Uma Narayanan from the work of Ambai’s novella “Pirachurikkappadatha Kaiprathi.” One of the the fascinating features of Ambai’s work is the characterization of common people through her writing. Language reflects the societal ideas and notions and so the culture is obvious through language. The characters of the novella projects both traditional and modern ideas which portrays mixed people with mixed ideas in the same society. The character “Muthukumaran” stands as an epitome of patriarchal figure who creates a scar in the character “Thirumagal” through his dialogues and behavior, whereas the character “Ramasami” convinces with his realistic nature from his view about widow remarriage deviating from a chauvinistic role. The objective is to analyze this translated work based on language and cultural phenomena by the characters’ dialogues and events.

Translation is an important mode of literary communication. It has always been a creative process rather than the imitation of the text itself. It is mostly bi-lingual so that the reader could bring out the essence of the text. The meaning of the source language is primary and the style is secondary. To retain the meaning, the stylistic elements are altered and reproduced. Translation has a long history. In the beginning, people translated for communication and overall growth of human life. Great texts were translated into other languages to make more people enjoy its literature. A translator, in general, played as a medium to bridge the source text and the translated text.

Translation is not a monistic composition, but an interpenetration and conglomerate of source language text and target language text. Translation studies can be broadly classified into four categories. Two are “Product – oriented, concentrating on the functional aspects of TL and SL and other two are “Process-Oriented” analyzing what actually takes place during translation. The first category is about the history of translation and the second category is about Translation in TL culture. The third category is about Translation and Linguistics concentrating on the comparison between linguistics elements SL and TL text with regard to phonemic,

morphemic, lexical, syntagmatic and syntactic levels. Here comes the problems of linguistic equivalence of language bounding of linguistic untranslatability, of machine translation, etc. Fourth and final one is about Translation and poetics. Whenever a language or culture has been perceived as being rich and dominant, and a receptor of ideas, aesthetic and poetics, there has been a rush to translate it into other receptor language and culture.

Translation” has two meanings—to change speech or writing into another language; to change something from one form into another”. Here, Ambai’s translated work, “Unpublished Manuscripts” attempts to capture the language shifts in writing. Generally, translation studies involve the research of the process of translating and the translated texts. However, this paper tends to the study the translated text ‘Pirachurikkappadatha kaiprathi’. This article brings out the language and cultural idea of the source language text and the target language text.

Roman Jakobson in his article “On Linguistic aspects Translation” classifies the types of translation into three as intra lingual (or) rewording, inter-lingual (or) translation proper, inter-semiotic (or) transmutation. This work comes under the inter-lingual category. He further adds by saying that even apparent synonymy does not convey equivalence because each unit has its own non – transferable associations and connotations. The problem of equivalence occurs when it is utilized and perceived. This in otherwise can be the problem of encoding and decoding.

Untranslatability also occurs during translation. Linguistic untranslatability is due to the differences in SL and TL whereas cultural untranslatability is due to the absence of equivalence in the TL culture. Transliterated words itself shows the untranslatability of the Linguistic equivalent or the effect of sense or culture.

Catford distinguishes two types of untranslatability, which he terms linguistic and cultural. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL item. Here, in this work it can be identified that the translator only transliterates certain words. This indicates the untranslatability of culture, which is associated with the language. When Muthukumaran scolds Thirumagal he

uses “di” which in the story conveys a derogatory connotation. There is no linguistic equivalent in TL.

The translators have used words from Tamil, Telugu and Hindi. They use terms like Ayya, amma, ma, athan, Veshti, tamarai flower, ganja, kuzhambu, rice, poriyal from Tamil. When we take the term “Tamarai flower” for instance, it can very well be translated as lotus flower but the translators did not choose the equivalent linguistic term.

The song mentioned in the story, which is transliterated from Tamil is translated in the TL language as follows “Thirupulambal – utraaraiyaan venden, ur venden, per venden... no kin do I want, no place, no name”. “Thiruchadakam- vaazhkinrai vaazhaada nenjame.. you live, you lifeless heart”. Or- “Avalakkadalaya vellathe... swelling like a sea of sorrow”. “nekkukkul urgil urgil...melting, melting in the heart of hearts”.

In the lyrics of the songs, the translators could have used only the TL but they have transliterated and translated the lyrics for an effective rendering.

Ambai has reflected her personal experience, which she used very successfully in her works to reveal the changes in the lives and position of women. The relationship between the characters Thirumagal and Ramasami exhibits a good father and daughter relationship. Ramasami, when he gets to know about his daughter's interest of marrying Muthukumaran he did not resist but warns her about his habit of consuming alcohol and ganja and then he leaves the decision to her. This aspect clearly conveys the transformation of cultural practices where the so called patriarchal values slowly undergoes a change for the better. It is effectively conveyed in TL to show how the father gives her daughter the freedom to decide on her future husband.

Edward Sapir claims “language is a guide to social reality”. Culture is one way of reflecting social reality. Cultural approach emphasized especially the important status of culture in translation and the cultural influence of translation in receptor-language region, treating translation as independent literature but not the mere copy of original texts. Culture is the creation of human beings within times, areas and ethnicity, referring to the whole models of a society in cultural beliefs, tradition, system and values. A nation has not only its own language, but also its own culture. Translation can never exist without culture.

Translation and culture can never be separated. It emphasizes the important role that culture played in translation, and treats translation as micrographic cultural shift with the studying focus shifting from the source text to translated text, from the author to the translator and the source culture to the receptor culture.

Sambasivanar: Only way to give widows a new life was through remarriage.....A somewhat revolutionary view, what?....

Ramasami: Let her marry if she wants to. Let her marry someone she likes. Why do you call it giving her a new life?

These extracted dialogues show the view of the society. Sambasivanar reflects the societal view of remarriage. He thinks himself as being revolutionary where as in contrast Ramasami brings out the view of giving a new life according to their wish. He brings out how this society views women as a reflection of the culture.

“Tamil culture is essentially about hospitality. You're married to this great poet. Aren't you obliged to look after him and his friends? This seems like an insult to us”

The dialogue shows that “hospitality” is associated with Tamil culture. The cultural habit is carried over to the readers. Woman is expected to look after and welcome the friends of her husband too. The idea itself is attacked by Thirumagal, the protagonist of this novella. Thirumagal retorts, “In your culture isn't there a time when woman can lie down and sleep” for which she replies that it is the voice of hers as well as those of the Tamil women reflecting the cultural resistance of women in the society. Here the suppressed state of women can be realised. Even when her father cooks for her, people around them criticize about it. In this we could see the cultural attitude of people where women are portrayed only as a cook. When Thirumagal calls her husband ‘Muthu’ he gets angry and asks to call him with respect as “Athan” which again shows a kind of suppression. When she comes back from work and asks Muthukumaran to help her he scolds him. As language is largely cultural oriented, the translator faces the problem of translating certain cultural based words into another language. The colloquial expressions, cultural words, slangs, proverbs are difficult to translate, for there is no one to one correspondence between one culture to another or one language to another.

Overall, the translated work does clearly convey the theme though at times the translated words and sentence could not capture the essence of Tamil language and culture.

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Texts as Intermediary Force: the Seamlessness of Culture Transmission in Anand's *Vyasa and Vighneshwara* and Saji Mathew's Translation

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Abstract: The role of translation in expanding literary scope is unquestionable. A text carries ideas, ideologies and intimations which only a limited amount of receivers in the source language context would receive. Translators help in overcoming such boundaries, but at the same time, they are being challenged for the accuracy in their work. While translating a text, not only words but the weight of a culture is also put under the process of translation. In a postmodern context, when a regional language writer draws from a multitude of contexts using far-fetched setting and characters, the translation becomes even more challenging. It is therefore important to consider the power of such a text and its translation in English to understand the scope and relevance in a bigger context.

Keywords: intermediary, writer-translator, cross-cultural fertilization, SL and TL, Anand

The act or the art of translation facilitates cultural and linguistic movement across boundaries. The translator expands the textual space which the Source Language (SL) writer has already constructed. Various dimensions are added, deducted and changed accordingly in the final product of translation. In order to retain the originality of the SL text, some translators do not replace certain culture-specific lexical items. In this kind of Documentary translation, the Target Language (TL) text receiver is provided better access to the ideas of the SL text, but at the same time being aware of that it is a translation. The select work is Anand's *Vyasanum Vighneshwaranum* in Malayalam, translated into English by Saji Mathew as *Vyasa and Vighneshwara*. It is a philosophical meditation on art, knowledge and society. With a unique touch of trans-cultural negotiations, the novel offers a fine aesthetic pleasure and a combination of binaries such as the modern and the traditional, memory and myth, past and future, text and context. Anand- a writer from Kerala, who has enjoyed the benefits of rich cultural experiences from across different places of India, retells or attempts to rewrite imaginary and incomplete narratives to contemplate on societal issues such as systems of governance, politics and what not. But the sense of poetics which Anand has etched out throughout his works can be seen as an unusual one, with a "sense of

translatedness" (Kumar 135). The intellectual prosaic language he uses while writing in Malayalam is felt by the SL reader as an indifferent construct which is apparently 'artificial'.

A comparative analysis of the SL text and TL text shows the differences in modality and tone of the languages used. While Anand conveys a sense of estrangement to the SL reader by using a narrative that resembles annals, the translator has attempted a much more aesthetic and poetic rendition. The sense of alienation or estrangement is felt in the SL text not only because of the diction. All major characters, except the narrator and the setting is outside the SL context. The typical nature of Anand to write about the historic events and people outside his native cultural background has rewarded him with both appreciation and sharp critical remarks. The trans-cultural notion is evidently visible in his postmodern writings so that sometimes the border between the reality and the imaginary gets blurred. *Vyasa and Vighneshwara* is divided into two parts- *Kriti* and *Kālam*. In Sanskrit *Kriti* means 'deed' or 'work' and *Kālam* means 'time span'. The translator has retained these two terms as in the original, along with many other such 'untranslatable' words. The gravity of certain words in the SL text is thus maintained, occasionally with the help of brief definitions across the text. For example, the beauty of the rhyming words such as *kriti*, *smriti*, *shruti*, *vismriti* and *mriti* is not lost in the act of translation. By including these Sanskrit-origin words, which are commonly used in Malayalam also, the translated work is posing us a few questions: Is the capability of transmuting the culture specific terms very limited? Or is it the successfulness of the translation to incorporate foreign language words into its scope?

However, it is a universally accepted fact that English is a plastic language, welcoming lexical entities from other languages towards it. But regarding philosophical terms such as mentioned above, English has a limited vocabulary to express them accurately. In the SL text, the diction imitates a kind of 'reporting' style; SL readers feel that they are reading a text which has been translated into their mother tongue. This very prosaic nature is absent in

the TL version. It is more fluid and artistic. Anand's characters, who are mostly from the Northern part of India, that too, historical, naturally carry a sense of distant geography and culture. Besides, the mythological characters like Ekalavya and Abhimanyu takes the reader into a far-fetched realm of intellectual debates on subtle subject matters. As the SL receiver reads on, he/she feels more proximity towards the themes which are discussed by the remotely situated characters. And when these same characters speak English, the blend of cultural-linguistic aspects is felt in a deeper sense. Anand's textual apparatus is that of a combination of everything- the emphasis on the word *purana*, suggesting the simultaneous presence of both ancient and the modern. Events are intermingled, chronologically juxtaposed and intentionally foreignized.

The problem in translating Anand's work lies in the vulnerability of the translator to reproduce the text into the TL by ironing out the incongruities and artificiality. If the translator fails to overcome this difficult problem, then the text would be read anew in the TL as a completely original one. Udaya Kumar uses the term "originary insufficiency" to describe Anand's complex textual composition (Kumar 137). Just like the literary bond between the eponymous mythological characters, the relationship between the SL writer-translator, SL writer-SL reader, TL writer-TL receiver is hard to untangle. On the instance of making the *Mahabharata*, Vyasa had assigned the task of writing to Vighneshwara. The latter demanded of unhindered dictation from the former while Vyasa insisted to his scribe to understand each word he was writing. This can be taken as an analogy to explain the relationship between the author and the readers. Each reader becomes individual scribes, who develop an analysis of the book in the reading process and trying to assimilate the ideas in the text. Whereas on the other hand, the receivers indirectly demand from the authors, an expedited reading experience:- "Because a meaningless telling is like journeying through kalam without the experience of kriya." (Mathew 126)

Many incidents in the novel are improbable to happen and circulate in a potpourri. Unrealistic turn of events occur such as the narrator meeting a person after nine years, exactly in the same manner while travelling in train. To be noted here is another symbolic image- the train. What does a train do? It takes people from various geographic locations, carries them forward to their destinations, and connects them. Sometimes train also happens to be a space where unexpected, extraordinary trysts take place. They are just like languages binding the cognitive human minds, helping them to connect to the external cultures. *Vyasa and Vighneshwara* is the perceptive of a Malayalam writer, mainly about the weavers in colonial Bengal and the legend of Ambapali from the Buddhist Pali texts. Through the construction of imaginary texts such as *Nishadapurana* and *Nagaravadhu*, he analyzes various social policies in

philosophical discourses. While doing so, the ideas conceived by the SL writer are being deterritorialized into a different plane. The SL receivers are not familiarized with the territory of which the text is speaking. The author's own multiple experiences of dislocation characterize the shift in territories observed throughout the text. In the TL plane, the work is further removed from the 'unfamiliar' context, plunging into the linguistic scope of English.

The notions of circulation, exchanging and doubling are some of the recurring processes in translation. Discourses take place in distorted and abstract spatio-temporal contexts. The politics of translating or interpreting ideas and ideologies into a foreign linguistic space is indeed complicated. It demands great objectivity from the translator in order to convey the right sense of the text. Although it is arguable whether the SL text or the TL text is accepted in a better intellectual response, in both contexts the removal from the immediate respective territories is inevitable. The *purana*, the ancient texts, and the incompleteness of the metatextual and intertextual elements, all suggest an open endedness to repetition, re-interpretation and thereby never ending possibilities of translatability.

The text, as a vehicle of culture transmission, is thus a powerful intermediary force. The literary movement between different points in history, geography, language, and sociology facilitates the extension of frontiers in literature. The process of putting a regional language work which contains universally significant thought streams, into the platform of a target language which has a wider receiver scope, indeed become subjected to deterritorialization. In this case, a reader who receives both the SL and TL text is subject to double deterritorialization. Despite the 'insufficiencies' in the 'original' novel and the translated novel, it leaves out a sense of incompleteness and abruptness, reflecting the central idea of the plot structure. Reading/writing becomes an experiential act, and as seen through the eyes of Dharmadhikari and Vardhamana, "...an endless process, and that there was no definite and final view either on writing or the writer." Translation is thus one chief agent in the cross-cultural, cross-ideological fertilization by which the literature thrives.

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6

Procession against Power: A Postcolonial Reading of the Translation of Badal Sircar's *Michchil*

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[**Abstract:** Translation is a tool to find the similarities and contradictions in two different cultures. Sometimes source language becomes too strong to be translated. Badal Sircar's *Michchil* sets an example of some unputdownable discrepancies regarding translation. Translator's version lacks the essentialism in target language. Translation of the real play acts as a third space for the postcolonial writer as well as translator. The smooth and rough stylistic of a regional language is missing in *Procession*. It has become a rally rather than a Procession.]

Translation studies is a comparatively new institutionalized branch of studying various works of literature, which can be considered as an ideological practice of third space. When a translator is translating a text from a particular language (source language=SL) to another particular language (target language=TL) he/she creates another text within the real text. The idea of third space is a postcolonial theory of Bhaba. Badal Sircar, one of the leading postmodern dramatists of India, has played a major role in fermenting a new mode of theatre in this country. It is the third theatre. He was deeply influenced by the theatrical methods of Bertolt Brecht. It is said that *third theatre* of Badal Sircar is an Indian version of Brecht's *epic theatre*. *Procession* is one of his pioneering play in case of both exposition and dialogue. Power system has been questioned critically in this play. When Samik Bandopadhyay decided to translate the work, he mainly focused on the dialogue of the characters. Sircar's 'live communication' was the main theme of translation.

Various scapes of the plot has been intermingled with each other in this drama. First and foremost thing, which provokes any reader, who is interpreting the play, is the use of a different kind of stage setting altogether. Conventional proscenium theatrical setting has been violated by Sircar by introducing street play. For that matter the translation lacks the vibrancy of the play a bit. The stage directions and the throwing of dialogues, which is apt in original Bengali text, is not at all present in the English text. So from the inception itself the reader will not be feeling the fluency of the text as such. For example the word, 'thamo' in Bengali is much more ferocious than the English word 'stop'. The scarcity and rude sarcasm on the state machinery has been almost nullified in the translated text.

As a postcolonial reader when we go through the text, three of the biggest urges of the postcolonial Calcutta takes shape in front of our eyes. As the three major postcolonial critics, Said, Bhaba, Chakravarty Spivak has commented, that the first aim of any postcolonial writing is to spread the awareness about the psychological, social and cultural grasp of colonists which constructs the inferiority. Second is trying to quest for political, cultural and social autonomy and thirdly they want to understand the cultural, social and political identity. Sircar has rightly depicted the scenario in one of the scene, where Khoka is telling, "Stop it! Stop these lies! It's not the truth! Don't you see—this all is rubbish? Deceit? An attempt to confuse you? I have been killed, I am killed every day." This killing is not the literal one but the psychological one. A new Khoka has been born every day with jumbled up identity. Translation of the text refers to the same aspect with a mild approach. Here lies another aspect of the postcolonial text. The power which the indigenous language carries, is not at all present in the language of the colonizers.

Michchil was a huge success among the rural villages of Bengal as well. Though the drama is set in the core of the city of Calcutta, its urban sensibility did not confuse the rural audience. But when it has been translated into English it has lost some of its universality. The translation by Samik Bandopadhyay is attempt to share the message with the rest of the country. But it fails in its execution. As a postcolonial subject when he is taking the language of his oppressors, it is becoming a mode of protest against the colonists. Secondly the effect hybridity of the cultures is verily visible in the text. From the character of *Gurudevto* the character of one person working and protesting in a factory, the collage of these things circulates the message of completely hybrid culture of Indian scenario. Where people still believe in superstitions, on the other hand, some people are enjoying the advancement of science. The text itself has become the platform for exhibiting those multicultural aspects of crumbled up Indian Society. Challenging the notion of British hegemony is another perspective of the text. Because of the colonially corrupt minds of the society, the flag independence is a fake allure of reality. One of the characters of the play is just shouting, "We don't believe

in this freedom.” The postcolonial writer’s urge for his/her own motherland is sharply attacking the colonizers and the postcolonial elite indigenous government as well. As a Marxist writer Sircar portrays the falsity of the hybrid society. The use of the word ‘kill’ several times in the text, reflects the barrenness of the parched society which had been created by the after effect of the colonial era.

When the translator translates the text, that urge is missing in that play. But in another way the translated text becomes a weapon for the colonized subject. When a translator is translating a text, the text itself becomes a third space. Neither the text contains the same originality and virulent nature of the source language nor does it exhibit the simplification of the target language. It oscillates between these two impossibilities. The text itself becomes a character here. As if it cannot fit into any of the language. The hybridity of both Bengali and English culture has become the new mode of expression. Transcultural assimilation cannot take place completely. Colonized translator is questioning the colonists about the untranslatability of the languages. The target language fails to propagate the message of source language properly.

As a postcolonial text *Procession* questions the very fundamental authority of power. The translation simultaneously enquires the superiority of English language. The original Bengali text harmonizes the chaos of a postmodern country, where the English translation lacks the express ability to convey the message. So it is kind of a challenge to the colonists that what they have thought as our problem, it is actually far more complicated and disturbing. They have subdued the basic need of the colonized country and have forcibly constructed a phoney identity of the colonized people. The problem is not just the language. The trans-mingling of two spaces, especially where one is dominating the other, creates a jumbled up reality. Samik Bandopadhyay’s translation fails to reciprocate all those problems which are deeply rooted into the cragged Indianness. The procession loses its right path.

Badal Sircar has questioned the then government and also the colonizers together. *Michchil* is very one of its kind. Samik Bandopadhyay has tried to bind the plot within the so called sophisticated English language, where *Procession* is defeated by *Michchil*. Where each and every word matter, a literal translation is not at all apt for the basic predicament of the target language text. The vulnerable nature of the English text is providing a platform to question its own modal stand in the field of literature. There are some instance in the drama, where we can sense the forceful literal translation of the words. In the original Bengali text one lady character asks, “*O maa!! Maa goooooo!! Basi ruti pai maaaa!!*” in English it sounds like, “O Mothe-e-e-r! O Mothe-er! A crust of tale

bread please.” The problem is, here the word *Maa* has a different connotation which the English word *mother* does not have. So psychologically an English reader cannot correlate with the situation of the lady beggar at all. The sense of abomination is missing here.

The topic can be concluded with certain findings, like the text becomes a new space for a postcolonial translator to question the authoritative nature of the language. Secondly, the swiftness and harshness of the regional language cannot be substituted by the target language as such. The cultural transmission is not fully possible between the colonizers’ and the natives’. Hybridity of a postcolonial country can be found in the translated text itself; the making of third space gives birth to a new platform of expressing the inexpressibility. Sircar’s comments and criticism of both colonial and postcolonial society quells the so called aristocracy of English language.

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Translation Techniques

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‘Translation’ is one of the major subject in this world because each and every translation has given plenty ideas and great messages from the creator or the author of the original text. The translator must have through knowledge in the both fields namely the Source Language Text (SLT) and the Target Language Text (TLT). The translator first of all read the original text in the Source language. He must know the real culture, background, tradition etc, from the real text which the translator needs to convert into target language.

The translator must get the knowledge of the author of the original text, his background which means his way of writing the work of art, his style, his language, his way of expressing ideas, his emotion in words, the content of the text, etc., The translator must try to bring out the real feelings and expression from the original text to the translating text then only it will become success.

The translator uses different techniques to translate from one language to another language. They are, **“Adaptation, Transliterate, Transcreation, Transference, Machine Translation, Transposition, Modulation, Equivalence, Literal Translation, Calque”**.

‘**Adaptation**’ when the translators translate from the Source Language Text (SLT) to the Target Language Text (TLT) the translator cannot able to find out the equivalent word in the target language text. So the translator uses this type of technique in his translation. Transcreation is also a kind of adaptation. **Eg:** Kavimani Desika Vinayakam Pillai’s adapts Fitzgerald’s translation of the Rubaiyat of Omar Khayam.

‘**Transliterate**’ is the one of the techniques in translation. The translator consists of replacing each source language letters by a target language letter on the basis of certain established rules. ‘Proper Nouns, scientific terms, Acronyms’.

Proper Noun: George Bush, New York, Scientific terms: Oxygen, Carbon,

Acronyms: AIDS, NSS, NCC, WHO Acquired Immuno Deficiency Syndrome, National Service Scheme, National Cadet Corps, World Health Origination.

‘**Transcreation**’ is also another technique in the field of translation. While the translator translates the original text

(or) Source language Text (SLT) to the Target language Text (TLT) the translator creates his own ideas which were also included by the translator and accepted by the readers according to their context. So the translator is also being considered as a creator. **Eg:** Kavimani transcreate ‘Kamban Kavi’.

‘**Transference**’ is a technique in the field of translation. Newmark defines transference as ‘a process of transferring a Source Language word to Target Language text’. Both Transference and Transliteration are resorted to when there is no equivalent for a Source Language word in the target language. Transference is used when both the Source Language and Target Language have the same alphabet. Hence, it is very common in translations from one European language to another. It uses in different fields namely-‘geographical names, names of periodicals, newspapers, literary works, street names, names of nationalized institutions, cultural events and festivals such as **Eg:** Pongal, Deepavali etc.,

Machine Translation: The computer has brought about revolution changes in the field of translation. In the past, translation was out manual. But the trend is changing fast nowadays. At present, Human-Aided Machine Translation and Machine- Aided Translation are coming to the forefront. Very soon machine will take up translation totally. This type of translation has three phases. They are, Analysis Phase, Transfer Phase, and The Synthesis Phase.

Analysis Phase: In this phase the Source Language text is first analyzed at word level. Using the morphological analysis, the computer breaks up each word into its morphemes, based on such rules as morphological rules.

Transfer Phase: In this phase the computer affects two kinds of transfer- the lexical transfer and the structural transfer. In the lexical transfer, the computer finds out the meaning of each word by using the SL-TL dictionary fed into the computer. In the structure transfer, the computer transfers the SL structure into the TL structure by using structure rules.

The Synthesis Phase: In this phase the sentence generated module is fed into the computer. With the help of the module the computer forms grammatically correct

sentences. In this processes the computer uses morphological rules.

Transposition: ‘Transposition’ is nothing but the transformation of traditional grammar. There are eight parts of speech in English. Transposition is very useful in Paraphrase or sense-for-sense translation. Transposition helps the translator avoid monotony by saying the same thing in different ways. They are, (i) A conversation in SL text can be transposed in the TL text by using ‘Reported speech’. Another transposing is changing a sentence in an Active Voice into a Passive Voice. **Eg:** Ram is poor. **He** is honest. **He** studies late in the night.

Modulation: ‘Modulation’ this is also one of the techniques in the translation. The translator must have the thorough knowledge in both SL text as well as TL text not only that but also the background of the source language according to that the translator altered or moulded the vocabulary in the target language .This is known as modulation . Otherwise the translator cannot translate into other language. **Eg:** Yet you to Brute/ **You too Brutus**

Equivalence: This method is something different from the other methods. While the translators translate the advertising slogans or the idioms the translator uses the vocabulary which equivalent to the original text or the Source language text. So the translator must have the knowledge of the equivalent word in the other language also. Similarity in thought and style between the Source Language texts is called Equivalence.

Eg: Man proposes, God disposes (English)
gps;isahh; gpof;ff; Fu'fha; nghdJ (Tamil)

Literal Translation: In this type of translation the original or Source Language text is followed closely. In Theodore Savory’s ‘The Art of Translation’ calls literal translation. In other words it is known as ‘Metaphrasing or the word for word translation’. It is a most faithful translation each and every word gets translated. The translator gives great importance to finding words in them target language that are exactly equivalent to those in the source language text.

Eg: John wrote a novel. (English)
\$hd; vGjpdhd; xU ehty; (Tamil)

Calque: This is type of translation in a phrase level (or) literal translation. This translation aims at word-to-word translation. Here, the translator is ‘truthful, factual, honest, exact, accurate and plain’ in the translation. The translator translate the work of art with honestly which means he never include his ideas which relevant to the main concept. He presents the fact of the original text in the other language. This technique is known as Calque.

Eg: Hero Honda introduces new type of bike. (English)

QPnuh nQhz;lh g[jpa tpjkh ,uz;L rf;fu thfdj;ij
mwpKfg; gLj;jpaJ. (Tamil)

Whereas, if the translator cannot translate from the source language text to the target language text he uses the adaptation which is one of the major technique in the translation. The translator must give at least equivalent to the word which has translated into the target language. Then only the reader must easily understand the concept.

For example, if the translator translates any story behind the traditional word from Tamil culture he must known the equivalent word which will be the same meaning into the target language.

Eg: Raman went to the **river Ganga**. (English)
[Target Language]

,uhkd; f;if ejpf;Fr; brd;whd;. (Tamil) [Source Language]

Some nouns were adopted form the English word into the Tamil words such as, ‘Television, Radio, Bus, Bus stop, etc,’ If the sentence may be

Eg: Raman went **with Ganga** to the river Krishna. (English) [Target Language]

fpU#;zh ejpf;F ,uhkd; f;fht[l; brd;whd;. (Tamil)
[Source Language]

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Postcolonialism And Translation Studies – A Study Of Their Areas Of Intersection

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Over the years the art of translation or translation in general has been considered to be the secondary activity. It is thought to be a copy of the source text in the target language. Hence the source text is the great original whereas the text translated is considered to be the copy of the original and hence relegated in the margin. Similarly in postcolonial theory we have seen how the Europe is considered to be the great original and the colonized nations are thought to be the mere copy of the great original. So there is a point of convergence between the translated text and the colonized people living under the dominating hegemonic discourse of the European imperial masters. Both the translated text and the colonized people are living on the fringes. But recent development both in translation studies and its juxtaposition with post colonialism has actually subverted this discourse of 'othering'. Both these theories may apparently seem to be located at poles wide apart while one deals with the social reality and the other is more of a technical one dealing with language and the role of the translator but in recent times new areas have evolved and it is found especially in the context of India and other once colonized countries that both postcolonialism and translation studies have grounds of commonality between them as mentioned earlier. This paper endeavors to examine the intersecting points of these two theories.

Keywords : Translation studies, Post colonialism, Source text, Target text, and Othering.

The art of translation as it is known to all is a process that includes two languages: the Source Language (SL) and the Target Language (TL). The primary aim of both the act of translation and the translator is the transference of meaning from SL to TL. Hence there are critics who have compartmentalized translation as a secondary activity, a copy of the real in a different language. It is for this reason the art of translation is thought to be a parasitic act in respect to the very notion of creation. The transference of meaning is considered to be the primary aim of translation. But delving deeper we find that there is more to the act of translation than we can actually perceive.

The translation of a literary text is a labyrinthine of a multiple cross-cultural discourse. It is a challenge for the translator to find an exact equivalent of some of the cultural elements of the SL text in TL. For example the

expression “Shalagram Shila” as used in Sunil Gangopadhyay’s has no exact equivalent in the translated version “First Light.” The problem of equivalence is an important aspect of the art of translation. Addressing the problem of equivalence Roman Jakobson states that there can be no exact equivalence between two languages or even two words which may be apparently synonymous. Similarly, Eugene Nida talks of two different kinds of equivalence. They are the ‘formal equivalence’ and the ‘dynamic equivalence’. Nida says, that in case of formal equivalence, the TL text is very much close to the SL text in both form and content. Whereas in case of the dynamic equivalence there is an attempt from the part of the translator to convey the basic message of the SL text to the TL text without any burden of exact equivalence. J.C. Catford further states that the basic problem that a translator faces during his act of translation is to find an exact equivalence of the source language in the target language. It can be concluded then the act equivalence is an important aspect of the entire process of translation. Hence, translation does not merely remain an imitative act (at least for literary texts) but it has the burden of transferring culture along with the aid of an equivalent language, if not exact equivalence to a group of target readers who probably do have any knowledge about the multifarious cultural dimensions of the source language text. It can be argued that a translator along with the translation of language makes an attempt to translate culture.

Culture is a term which is intricately associated with postcolonialism and postcolonial literatures. Colonialism, according to *Oxford English Dictionary* is “the practice of acquiring control over another country, occupying it with settlers and exploiting it economically” (OED, Pg. 161). Colonialism has far reaching influences. It goes beyond the control of a nation by another nation politically. Apart from political control, the European imperial powers have systematically dominated the non-European culture, history and knowledge. Edward Said in his book “Culture and Imperialism” has shown how the European culture has developed itself and justified the establishment of empire throughout the globe and in Said’s words “its ramification is cultural imperialism.” This was possible because the colonial masters could acquire knowledge of the native culture mostly through translations of native texts and large scale academic study. Consequently, it

resulted in the replacement of native ways of thinking with the European one. What can be inferred from this is that translation and (Post) colonialism are historically linked.

When the word postcolonial gets associated with translation studies we are made aware of the fact that how language can wield its magic in the game of political supremacy in today's world. Analyzing the usefulness of the term postcolonial in relation to translation studies, Sherry Simon and Paul St. Pierre in their book "Changing the Terms: Translation in the Postcolonial Era" suggest that,

The first is the global dimension of research in translation studies; the second is the necessary attention to the framework through which we understand power relations of alterity. (Simon and Pierre, Pg. 13)

With the advent of postcolonialism we have become more and more skeptical about the received notions of knowledge and history. It is through this juxtaposition of postcolonialism and translation studies, we can come to the conclusion that the act of translation is not at all an apolitical and innocent linguistic activity. This reminds us of Tejaswini Niranjana's argument in her book, "Sitting Translations: History Post-Structuralism and the Colonial Context", where she vividly conceptualizes translation as the site for both linguistic and cultural conflicts. According to her, the entire project of colonialist translation is an endeavor where the colonial masters tried to depict the 'colonised subjects' in a way that would obviously project a degenerative situation of the natives. She states that,

In Jones's construction of the "Hindus", they appear as a submissive, indolent nation unable to appreciate the fruits of freedom, desirous of being ruled by an absolute power, and sunk deeply in the mythology of an ancient religion. (Pg. 14)

There are two benefits associated with this. Firstly, it helped them to identify themselves distinct from the colony, and also provided them with an opportunity to project a self-image of the colonized. So this is directly related to what Homi Bhabha puts it in his essay "The Other Question":

The stereotype is not a simplification because it is a false representation of a given reality. It is a simplification, because it is an arrested, fixated form of representation that, in denying the play of difference (that the negation through the Other permits), constitutes a problem for the *representation* of the subject in the significations of psychic and social relations. (Pg. 107)

What I endeavor to show in this paper is how postcolonialism and translation studies are mutually correlated. It must be kept in mind that the colony was thought to be a copy or translation of the great European original. Maria Tymoczko points out that translation can be perceived as a metaphor for postcolonial. She goes on to the etymology of the word translation which means, 'carrying across' (PostColonial Translation, Pg 19). So both a postcolonial writer and a translator have the burden to carry the native culture across through a different linguistic medium, with a basic difference that the translator's domain is limited to source language text whereas the writer's domain is the vast area of her cultural context. So Raja Rao's enigmatic statement in the foreword to "Kanthapura", is easily applicable in case of both the translator and a postcolonial writer, which says that,

One has to convey [telling] in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omissions of a certain thought movement that looks maltreated in an alien language. (Foreword, Kanthapura)

Now coming back to my earlier point, that what is the relation between postcolonialism and translation studies, I must say that there are lots of areas where both these domain have grounds of commonalities. Both the translator and a postcolonial writer, face the vexing problem of having to translate culture specific terms like food, festivals etc. this immediately reminds us of Satyajit Ray's essay "A Long Time in the Little Road" which begins with, "It was the last day of the big pujas..." (Our Films Their Films, Pg 30). The expression 'big pujas' suggests the all-important Bengali festival 'Durga Puja' which definitely holds a central place among the Bengali festivals. So in order to express the magnitude of the Durga Puja in Bengali custom, Ray uses the epithet 'big'. Similarly, a translator has to take recourse to footnotes, glossaries and prefaces to help and fill the void between the source language and the target language text. Even if they are not given in footnotes, they are at least italicized. In the opening chapter of "The Home and The World" entitled Bimala's story, by Tagore, Bimala says,

My father in law's house was old in dignity from the days of the Badshah's. Some of its manners were of the Moghuls and Pathan, some of its customs of Manu and Parashar... (Pg. 3)

In the same page of the text we find in the foot notes that the meaning of 'Manu' and 'Parashar' are given as "well known law givers of Brahminism". So, it can be said that to gain a wider reader the translator the aid of footnotes. Similarly, Amitav Ghosh, being a representative of the contemporary Indian English fiction in his novel "The Hungry Tide" used the diary of Nirmal

as a medium to introduce Sunderbans to the reader. The description of the Sunderbans has been made an integral part of the novel. It is so because Sunderbans is a place which may be a completely unknown domain (physically or metaphorically) both for the western readers and as well as majority of the Indian readers. So Meenaxi Mukherjee's statement in "The Anxiety of Indianness" is equally valid in this context, when she says:

...their [both the translator and the postcolonial writer] raw material may be India, but whose target readership span countries and continents, helping them every day to undertake journeys – either real or figurative. (Pg. 170)

Hence it is evident that both the translator and the postcolonial writer are at times subsumed by the dominant hegemonic pressure of the metropolitan culture whereas a writer like Hardy who is writing in the language of the colonizer did not need to explain or take recourse to footnotes of some of the major culture oriented issues in his novels as he himself belong to the community of the colonizer.

Apart from being affected by the dominant culture both postcolonial writer and the translator play an effective role in resisting the dominance of the imperial centre. Resistance in postcolonialism may suggest opposition to colonial power or it may be the subversion of the colonial power. David Jefferes in his book "Postcolonial Resistance: Culture, Liberation and Transformation" talks about another kind of resistance, which according to him "does not signify the insurgency of the 'oppressed' against the 'oppressor' but the transformation of the material and discursive structure that maintain oppression." (Pg. 134). It is a well-known fact that the primary way that the Britishers undertook for the success of their imperial agenda was through the creation of binaries – self/other, black/white, Hindu/Muslim etc. These creations of binaries have helped them to accentuate their policy of domination. Now this element of difference that has been made an attempt to resist by Amitav Ghosh in his novels in a way as is said by Jefferes in his book mentioned earlier. So again I refer to "The Hungry Tide", where we find Ghosh mentioning two types of dolphins – the Irrawady dolphins and the Gangetic dolphins. The Irrawady dolphins could adapt themselves under any environmental conditions, where as the Gangetic dolphins lacked the power to do so. The Irrawady dolphins in the novel become the metaphor for Ghosh's concept of nationalism which advocates a world without borders. So we can say that the binaries that were created by the imperial master and which helped them in their process of imperialism have been subverted and as well as resisted by Ghosh through his concept of nationalism. By dissolving the borders across nations he

has delimited the European notion of Orient and Occident.

In case of translation studies or specifically texts translated into English language from the vernacular source language text, the resistance occurs at the level of linguistic variant or the cultural codes that are attempted to be translated by the translator in a different cultural domain. Like postcolonial experience, language is also hybridized and the language that evolved out of this hybridization is what Ashcroft calls as 'english language' rather than 'English language'. Omissions of phrases and sentences may even be seen as a strategic disposition of resistance from the part of the translator. So in the opening chapter of "Ghare Baire", by Tagore, we find that Bimala's words: *amader deshe takei bole sundor jar borno gour* (*Rabindra Rachanabali*, Pg. 847) (the fair skinned in our country are called beautiful) have been omitted in the English counterpart "The Home and the World". This omission can be interpreted as a deliberate strategy from the part of the translator. We must remember that it is this creation of discrimination among men on the basis of their skin colour helped the Occident to create an imaginary picture of the Orient and in the process helped them to further the process of imperialism. So by omitting the colour prejudice of the Indians in the translated text, the translator has completely erased the ground which served the imperial master to dominate the 'colonised subjects'. Again Bimala's devotion towards her husband, as someone who is like a benevolent God to her, effectively throws light on the fact that how an Indian woman is taught to look at her husband. This may definitely raise the eyebrows of the feminists but looking at it from a different perspective, we can say that spirit of Indian culture gets translated in a language that belongs to a completely different cultural domain. This is even applicable to for the postcolonial Indian English writer but when a bhasha writer's (in the words of Meenaxi Mukherjee) work gets translated into English and it gains equal importance as the site of resistance that is something that draws our attention.

So coming at the end we can say that both the translator and a postcolonial English writer are both dominated by the hegemonic discursive pressure of the metropolitan centre. But we can't ignore the fact that their dominated state of existence doesn't completely subsume them, rather it is through this condition of existence that they have been successful in raising their voice and create a site for resistance to empire through their text. So both postcolonial studies and translation studies live on the same plane but they do have in them the power to decentralize the European strategy of centralization.

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the rhythm and intonations in each sentence. Here is A K Ramanujan's translation:

What He Said

What could my mother be
to yours? What kin is my father
to yours anyway? And how
did you and I meet ever?
But in love our hearts are as red
earth and pouring rain:
mingled beyond parting.

Cembulappeyani:ra:r (*Kuruntokai* 40)

A. K. Ramanujan, by his own admission, translates the poetry phrase by phrase instead of sentence by sentence or line by line. He goes for the equivalence effect. At the graphological level, he introduces several style markers: three question marks, a colon and paragraph spacing in the last and third to last lines. These deviations indicate a marked difference from the original Tamil poem in that the *Akaval* meter does not allow pauses and questions at the graphological level at least. The questions are realized at the level of pragmatics and prosody, where there is a change in the tone, the rhythm, the stress in articulation, the way the poem is communicated to the reader. Whereas the Tamil poem reads rhythmically like a chant, the translation follows the cadence and diction of the contemporary American English at the time of Ramanujan's translation. (Raman, Kalyan. *Livemint*, 25 Sept. 2017)

At the syntactic level, translation undergoes what Antoine Berman in the 1980s called "Expansion" in his *Negative Analytic*. He quotes George Steiner's description of translation as being "inflationist" which results from rationalization, over-clarification, and an unnecessary "unfolding" of the original "folded" text. A K Ramanujan's poem has six lines to the original five, thirty eight words to eighteen in the content, and three words (What he said) to two in the title (Thalaivan suttru). My mother, fortunately, helped me with the morphological breakdown of the Tamil lines, which reveal shocking complexity and intricacy in their structures. Each lexical item is a self-contained unit that translates into not a word, but entire phrases in English. For example: the very first word in the poem, "Y-aai-um" has three morphemes, ya, aai, and um meaning "my"(1PP), "mother", and the conjunction "and". All three morphemes undergo internal *Sandhi*, merging into the lyrical "yaayum". Thus, the whole poem is structured. By not being available to the target text reader, the translation destroys these underlying networks of signification and the poem's distinct rhythm.

Ramanujan takes the liberty of adding the words "beyond parting" which is not available at the lexical or exhibit level in the original poem. It is certainly implied at the immanent level, which Ramanujan takes advantage of to embellish his use of the word "mingled" in the last line.

Dr Jayanthasri Balakrishnan's translation is so similar to that of Ramanujan's, she almost seems to echo it. George Hart, on the other hand, takes up the task of translating the poem literally, morpheme by morpheme, to the point that the line "I and you" is jarring and awkward to the English syntax. We usually say "you and I" in English. He makes a conscious decision to translate the word *Sembula* as red fields, not earth or soil, transferring an element of the source culture into his work. Theories propounded both by translators and contemporary theorists of translation highlight the fact that the translation of poetry is not mere transference from one language into another but from poetry to poetry. (Balakrishnan, Jayanthasri, *Translation of Classics*)

Translations, while enriching the aesthetic experience of readers globally, are not without their fallacies. The lines from this poem have been used by the renowned poet and lyricist Vairamuthu in his songs. One is the song *Narumugaiye* from *Iruvar*. And the other is the song *Munbe vaa* from *Sillunu Oru Kadhal*. The lyrics to these songs have been published several times over throughout the internet, and of all the versions I found, only one site had the correct sentence in Tamil. The rest were happy to transcribe "yaayum nyaayum" as "yaayum yaayum", totally changing the meaning. Similarly, the word "Sembula" has been commonly transcribed as "sengula" in many web pages.

Despite various drawbacks, this is one of the most loved and translated poems from the Tamil anthology.

Man thinks in pictures and the conversion of these visual thoughts into speech is the most intrinsic form of translation activity, writes Dr Jayanthasri Balakrishnan. In that regard, Ramanujan succeeds spectacularly for introducing the phrase "red earth and pouring rain". It gained popularity globally due to the vivid imagery it evokes in the minds of the reader. I read online that the poem has been displayed on the London Tube too. Vikram Chandra adopts the phrase as the title for his very first book. And the British folk rock band *Bear's Den* published an album titled "Red earth and Pouring Rain" which included a song in the same title, in 2016.

Anyone translating a poem is, at the same time, trying to translate a foreign reader into a native one. But "the best in this kind are but shadows and the worst are no worse, if imagination amends them, says Ramanujan. He resigns himself to the fact that a translation will never be absolute, in every sense of the text as well as context.

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Postcolonial Critics In The Field Of Translation

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Abstract : What differentiates postcolonial approaches to translation is that they examine intercultural encounters in contexts marked by unequal power relations. It makes their strengths and weaknesses. Their major contribution is to clarify the role of power in the production and reception of translation. However, the postcolonial framework can be applied to other interlinguas exchanges with minimal inequality of power relations. In addition, there is a general tendency to undervalue the differences among post colonial contexts themselves suggesting that insufficient attention to the socio-political background of translation has been reflected in postcolonial formulations of resistance, which are typically purely textual. It is also argued that some postcolonial perspectives, rejecting reductive appropriations of other cultures, may have been led to some sort of reification of difference, reflected in a rather pessimistic insistence on the inaccessibility of the position of the other.

Key words: postcolonial approaches, cultural translation theory, identity, difference, and power.

The questions of identity, difference and representation are central to any cultural framework of translation in postcolonial studies. What characterizes this field is that it examines intercultural relations in contexts marked predominantly by unequal power relations. As a matter of fact, translation in the colonial condition describes as “an overarching metaphor for the unequal power relationship which defines the condition of the colonized” (Bassnett & Trivedi 1999:12). Therefore, the questions of engagement, action, and struggle are essential due to their complicity in processes of coercion, exploitation, and colonial administration, issues of the representation of, and interaction with, the Other acquire an oppositional, confrontational character. It is generally argued their strengths as well as their weaknesses of postcolonial approaches to translation.

The major achievement of postcolonial studies has been their exploration of the symbiotic connection between language and culture in the colonial context. They reveal how Western translation practices heralded, aided, and perpetuated colonial expansion. According to Bassnett & Trivedi, “colonialism and translation went hand in hand” (3). So, the translation of the cultural products of the colonized provided colonialist administrators with the necessary knowledge to manage

the local populations. As a result, colonialist enterprises were usually accompanied by large scale translation movements, whose aim was to transcribe the local culture for the new rulers. According to William Jones, who was “responsible for the most influential introduction of a textualized India to Europe,” translation had to serve “to domesticate the Orient and thereby turn it into province of European learning” (Niranjana 1992:12). Moreover, translating the colonial culture into the language of the colonized helped to inculcate them into the linguistic and cultural norms of the dominant nation. So, language is not simply a colonialist instrument. In fact, the very structures of control that define colonial domination are inscribed within it. In this connection, Anuradha Dingwaney observed that “the language and way of life that the self inhabits by virtue of being embedded within it” (7).

While the postcolonial correlation of language and culture coincides with the “cultural turn” in translation studies, the major contribution of postcolonialism, it could be said, has been its inquiry into the effects of power. Once we become aware of this dimension, we can recognise the political aspects of translation practices that may have looked politically neutral or only technical. However, it is clear, as Maria Tymoczko argues that one cannot simply treat postcoloniality as an “ontological condition” without “reflecting specific historical, economic and cultural configurations” (32). The problems of coercion and resistance in interlingual encounters in Canadian Quebec, for instance, are not the same that obtain in those between English and Indian languages in the colonial or postcolonial era, or between French and the modern Arabic of Maghrebi literature.

Postcolonialist translation critics deal with considerably varied contexts with the differences in their emphases. To begin with this, one could argue that, who is doing the translation—the colonial subject, the colonizer, or the postcolonial critic? What from colonization is involved? How violent is it? How similar are the two languages, and the ways of life associated with them? These lead us to on how to respond to the colonial experience, or to resist it. For instance, Homi Bhabha constructs his theoretical tropes of “mimicry” and “hybridity.” He examines how Indians responded to the assimilative projects of the British colonial rule. What was required of them was some form of imitation of the

British and their language, religion, and customs. The strategy that they used to evade these Eurocentric demands is the basis of what he defines as mimicry. It is, again, repetition with a twist, an imitation which appropriates the colonial discourse and puts it in new contexts that virtually send it off track. In this connection, Bhabha is of the view that “it is between the edict of Englishness and the assault of the dark unruly spaces of the earth, through an act of repetition that the colonial text emerges uncertainly” (1984:93). Further, he identifies

A process of splitting as the condition of subjection; a discrimination between the mother culture and its bastards, the self and its doubles, where the trace of what is avowed is not repressed, but repeated as something *different*—a mutation, a hybrid (97).

In fact, this hybridity afflicts the colonial discourse at its source, as Bhabha reveals the contradictions and discrepancies at the heart of British liberal attempts to rationalise colonialism:

in ‘normalizing’ the colonial state or subject, the dream of post-Enlightenment civility alienates its own language of liberty [...] The ambivalence which thus informs this strategy is discernible, for example, in Locke’s second Treatise which splits to reveal the limitations of liberty in his double use of the word ‘slave’ (1994:86).

This is why these conceptualisations as they are, have been influenced considerably by the specific cultural and political contexts through translation and language instruction they draw upon. But one wonders if the same methods of resistance that Bhabha and others describe would have any impact against a colonialist power that has no interest in adapting the colonised to its own culture, but only in appropriating their land, seizing their property and exploiting them for material profit. What kind of “ambivalence” could one detect in this discourse? It is this inattention to the material effects of colonial power in favour of linguistic and textual analysis that Benita Parry, herself an incisive critic of (post) colonialist exploitation, identifies as a major weakness of postcolonial approaches in general. She notes how in some postcolonial readings:

An air-borne will to power was privileged over calculated compulsions, ‘discursive violence’ took precedence over the practices of a violent system, and the intrinsically antagonistic colonial encounter was reconfigured as one of dialogue, complicity and transculturation (2004:4).

In the opposite direction of intercultural encounters Mahasweta Sengupta in “Translation as Manipulation” (1996), examines translations into hegemonic languages.

The study illustrates the ways in which the metropolitan culture of the colonizer imposes certain paradigms and modes of expectation with regard to works coming from the colonies. Such works are expected to conform to a particular set of images of what an “authentic” representation of that culture should be. Taking into account of Sengupta how a writer from a (formerly) colonized nation consciously transforms his work and adapts it to the norms that govern translation between the two languages in question. For instance, the Indian poet Rabindranath Tagore, translating his works—practically rewriting them in English—had to adjust his poetry in line with the prevailing images of India that had been formed in England over a long historical period and had become something of an orthodoxy. Texts from “Oriental” languages “were presented as specimens of a culture that is ‘simple,’ ‘natural,’ and in the case of India, in particular, ‘other-worldly’ or ‘spiritual as well’ ” (160). It is evidence of the power of the pre-existing discursive parameters in English that such a major genius as Tagore “had to succumb to the power of the ‘image’ of the ‘Orient’ as it had been produced by the English.” (171). Further, Sengupta argues that Tagore “fell into the stereotypical image of the saint of the ‘East’ who spoke of peace, calm and spiritual bliss in a troubled world entering the cauldron of the First World War” (167).

Postcolonialist critics have emphasised that language is not a neutral tool so that translation can never be a purely technical activity. They insist that one has always to consider the larger framework of power relations in which intercultural and interlingual transfer should take place. Further, they tend to separate linguistic performance from its context and treat it almost as an end in itself. As a matter of fact, the linguistic aspects of translation do not merely reflect cultural and political realities. In his view of postcolonial theory, the Marxist intellectual Aijaz Ahmad sees a somehow subtle purpose to the postcolonial approaches to resistance. It is arguable, he says:

dominant strands within this ‘theory’...have been mobilized to domesticate, in institutional ways, the very forms of political dissent which those movements had sought to foreground, to displace an activist culture with a textual culture (1994:1).

Whether or not one agrees with Ahmad about the theoretical objectives of postcolonial approaches, it is not difficult to observe their tendency, in Benita Parry’s phrase, by “towards collapsing the social into the textual” (2004:4). This tendency for “textual idealism” (3) could arguably be even higher in the field of translation studies which, by its very nature, has to locate the problems of language and textuality at the center of its inquiry. In other words, bilingual resonances, intertextual devices, and stylistic innovations do not necessarily subvert the

dominant cultural hegemony. Such practices, the anthropologist Talal Asad remarks, were used by Eliot, Pound and the surrealists in an attempt to question the assumptions of bourgeois culture. Now these devices were institutionalised and integrated into the system. For “the modern world culture,” Asad says, “has no difficulty in accommodating unstable signs and domesticated exotica, so long as neither conflicts radically with systems of profit” (331). My point here is not to diminish the responsibility of the individual translator. But one should be cautious of generalisations based only on the discursive aspects of cultural practices. The point is what works for one situation may not work for others. It is impossible to recommend one approach that would function across the borders. Therefore, while the translator has no control over the external conditions that shape the communicative act, it could be said that one should at least endeavour to acquire a full knowledge of them before adjusting his translation to the relevant contextual parameters.

Postcolonial translation studies have contributed significantly to translation theory, not only through their investigation of actual (post) colonial interactions, but also as a mode of analysis that could illustrate crucial issues of identity difference and power. While their oppositional nature may have sometimes led to essentialising tendencies, their findings and methods may still have analytical capacity for other areas of translation, especially those where asymmetrical power relations play a defining part. It seems that the main challenge in this regard is to pay close attention to the marked differences in (post) colonial contexts, while maintaining a common focus, based on the considerable commonalities and often shared causes that unite postcolonial critics in the field of translation.

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“The Cross-Cultural Dilemma of the Indian Translator, Bibhutibhushan Bandyopadhyay’s ‘Heenger-Kochuri’ in Perspective”

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Abstract : Arunava Sinha’s translation of Bibhutibhushan Bandyopadhyay’s “Heenger-Kochuri” is a pointer to the fact that translation in the Indian context is a multifaceted procedure. Not only does one translate the regional language into English but one has to include the distinct flavor of the region while translating to retain the true nature of the original piece. The title itself is a case in point. Sinha, who is a much celebrated translator, has chosen not to find an English alternative to the Bengali delicacy mentioned in the title thereby retaining its unique Bengali flavour. There are many other such instances in which the translator has stuck to the Bengali word instead of seeking out its English cousin. In Sinha’s case one may further observe that he has deliberately used a few Bengali words in his work in place of those alternate Hindi terms that are otherwise commonly used in Indian writing in English.

Keywords: Bengali Literature, Culture, Food, Marginalized Other, Translation

Indian writing in English has set up a new benchmark in world Literature with authors like Amitav Ghosh, Jhumpa Lahiri, Arundhati Roy, Aravind Adiga among others who have been decorated with prestigious international awards for their work. None-the-less no one can argue against the fact that regional literature captures the true essence of India especially so since their authors are not worried about being palatable to an international audience. Translation has made it possible for the English speaking population to be able to grasp this unseen aspect of India. But the culture gap that exists between India and the rest of the world is exactly why translating these texts into English have become all the more difficult. The nuances of Indian traditions so vividly encapsulated in the regional classics become quite a task for the translator who has to keep in mind the limitations of an international audience who are going to read the text in English. The following paper is going to analyze how the celebrated translator Arunava Singha has coped with the cross cultural dilemma of the Indian translator in order to adapt the well acclaimed Bengali author Bibhuti Bhushan Bandyopadhyay’s short story “Heenger Kochuri” into English.

“Heenger Kochuri” is about an unnamed eight year old boy who is also the narrator of the story. He moves to

Kolkata with his family from his native village and finds himself as a tenant of a bamboo and tile house shared by many other tenants like them. City life proves to be difficult. There he is befriended by a sex worker called Kusum. But the boy is too young to fathom that these women are social outcasts. He innocently visits Kusum daily and also other women who live in adjacent rooms. He is drawn there by the goodies offered by these women. The women receive him with reverence as it is considered auspicious to feed Brahmins and the boy is from that very caste. Bandyopadhyay depicts in detail the pathetic lives of these so called ‘fallen’ women who try to appease their motherly emotions by pampering the boy with food. Kusum forbids that he take food from her peers not only because of their social background but also because they might be carrying sexually transmitted diseases in their bodies. Their unusual friendship is spiced up by the “Heenger Kochuri’s” benevolently bought for him by Kusum’s “Babu” or the buyer of Kusum’s body. This relation continues despite the warnings and scolding of the boy’s mother. Their meetings end abruptly as the boy’s family is forced to leave Kolkata when the boy’s mother becomes sick. The climax of the story is set thirty years later when the boy has become a man with a family of his own. When a friend of his mentions sex workers as abominable the narrator interjects and says that he has a completely different view of them. Together they seek Kusum and find her living a lowly life of a maid. The story ends with Kusum offering the narrator and his friend “Heenger-Kochuris”.

Readers are bound to appreciate the way in which Bandyopadhyay in his story has addressed the center margin conflict in society. By choosing the boy as his protagonist Bandyopadhyay has brought in the perspective of an innocent boy who has not been corrupted by the regressive views of the society at large. He is enlightened about the pathetic lives of these women and carries this same view in his adulthood when he chooses to defend them before his friend. Sinha’s translation is successful as it is able to capture the intersection of the center and the marginalized ‘other’.

But the work of the translator had been far from easy. The traditional Bengali terms that had been used by Bandyopadhyay to illustrate the prostitutes as social outcasts were the most difficult aspects of this

translation. For example even though these women want to pamper the Brahmin boy by feeding him delicacies their low status in society prevents them from doing so. The original version rings with the pathetic outcries of these women whereas the translation is barely able to deliver the pathos in words such as, “That’s my punishment in this lifetime” or “I left home at fifteen when my luck ran out”.

The first thing that strikes the readers is that the title of the story has not been translated into English. As one goes through the story one is able to appreciate the translator’s choice or in fact the translator’s lack of choice in this matter. The entire story hinges on an eight year old boy’s love for food which is generously and lovingly supplied to him by an unlikely friend who happens to be a sex worker. “Heenger Kochuri” is a Bengali snack made with flour and the Asafoetida along with various other ingredients. The English cuisine does not have an equivalent of this snack

What many Indian authors and translators like Nirad C Chaudhuri had done during the colonial period was to find suitable English equivalents of such ethnic terms. This was definitely not an option to Sinha who was writing at a time when India had recognized its true potential. But since Sinha also had to take care of an English audience in India and abroad who had no inkling of Bengali lifestyle so he chose to describe in English wherever and whenever possible terms such as “Kholo-r Bari”. In the very first line of the story the translator writes “bamboo-and-tile-house” instead of “Kholo-r Bari” in order to draw in the readers into the social premise of the story. The readers are able to perceive through this that the story that they are about to read focuses on lower middle class people living in miserable conditions in the crammed city of Kolkata. The other term that Sinha chooses to highlight is the “municipality tap” referred to as just a “tap” in the original story. Sinha helps his wider audience to grasp the dismal lives of these people who had to fight daily for basics like water.

The translator does a praiseworthy job in encapsulating the village memories of the boy narrator but the flavour unfortunately gets compromised as there are actually no words in English that can convey the true nature of “nosto chander raat”. He however refrains from translating the names of food items mentioned in the story. The translator sticks to the Bengali names for the same even though certain equivalent Hindi terms are more popularly used in Indian writing in English. For example there is ‘jilipi’ that has a popular Hindi equivalent term ‘jalebi’ as well as “haalua” which is generally referred to by the Hindi term, “Halwa”. There are many other such goodies that have not been translated, “khasta goja”, “amriti”, “muri”, “taal”, “kul chur” etc. To translate these would perhaps rob the story of its true Bengali character. It would also diffuse the way in which Bandyopadhyay’s

story highlights the Bengali tradition of showering affection on loved ones by feeding them their favourite delicacies.

There are some other aspects of this translation which turn out rather as square pegs in round holes. A tangy dish called “chaltar ambal” in Bengali becomes almost tasteless and drab when translated as “a broth with the chalta fruit”. Even the cooking implement “Khunti” becomes a “ladle” which is actually quite different. Similarly the “ghoti” which should have been accurately translated as a metal pot has been mentioned as an “upturned bowl”. Also the nature of food gets altered when rice mixed with chalta broth is mentioned just as “rice and chalta”. The problem of translating the names of food items from one language to another has been appropriately addressed by Roman Jakobson, the Russian American linguist, in his essay, “On Linguistic Aspects of Translation” (1959). Here Jakobson refers to this problem in translation by considering the available vocabulary as a repository of signs. He says that if the target language does not have the signs or words that have been used by the source language text then translation becomes difficult. He explains:

The meaning of the words *cheese, apple, nectar, acquaintance, but, mere* and of any word or phrase whatsoever is definitely a linguistic---or to be more precise less narrow---a semiotic fact. Against those who assign meaning (*signatum*) not to the sign, but to the thing itself, the simplest and truest argument would be that nobody has ever smelled or tasted the meaning of *cheese* or *apple*. There is no *signatum* without *signum*....An array of linguistic signs is needed to introduce an unfamiliar word. (Jakobson, 331)

Finally I have an objection to the way the translator has chosen to use the word “glutton”. Yes the boy narrator in the story is rather greedy for food but one must remember that the boy belongs to a lower middle class background and hence does not have the scope to eat appetizing food at home. Hence he looks forward to visiting these fallen women looking for some good food. In the Christian context gluttony is one among the dreaded seven deadly sins however the same sense does not apply to Hinduism where the love for food is not sinful in the eyes of God provided the food is vegetarian. We see how the narrator has chosen the Biblical term ‘glutton’ to explain the nature of the boy’s inordinate greed for food. This is an example of ‘hybridity’ in the context of translation. Translation theorist Anthony Pym has summarized Bhabha’s postcolonial critique of ‘hybridity’ in the following way:

The focus on hybridity has something to say about the general position of translators, who by definition know two languages and

probably at least two cultures, and it might say something basic about the effects that translation has on cultures, opening them to other cultures. Bhabha does not say that translations are hybrid; he locates a translatory discourse that enacts hybridity. (Pym, 142)

In the same vein one may further observe the use of the word “witch”. This word is insufficient to imply the sense contained in the original Bengali word, “jakshi buri”. “jakshi buri” actually is the ghost of a woman who had been trapped and killed inside a treasure trove so that the treasure could be guarded by it. The word gains significance in the Bengali version as Makhan is the last of the women left in the deserted brothel as if duty bound to protect it. “witch” bears a negative connotation hardly suitable to this situation. The word “men-friend” has been used for the customers of the brothels in the translation but in the original version the word “nagor” has been used. Now “men-friend” is a word which carries the meaning in it but “nagor” in the Bengali context does not. It is actually slang and so quite unintelligible to an eight year old.

These instances in the translation reflect the cross-cultural dilemma of the Indian translator. It is actually impossible to capture the entirety of the immensely variegated Indian culture and aptly represent it in the English language. Arunava Sinha deserves kudos for having been quite successful in rendering a regional language classic into a foreign tongue and a foreign culture as well. But few gaps remain as have been cited above.

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Vision of the Human Predicament in Krishna Sobti's *The Music of Solitude*

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Abstract : In *The Music of solitude* Sobti succeeded in infusing a spirit of liberal humanism into the life of her times. Sobti's work may be said to have brought a new signification to the perennially profound issues confronting man in the metaphysical, cultural, and social spheres. Though a romanticist at heart, she sought realistic modes of presentation. Her characterization, though dependent on the realistic psychological exploration, involve existentialist choices. She is capable of clarifying social relationships and responsibilities deriving from the character's engagement with life. It is the tensions, conflicts, contradictions, frustrations, and embarrassments stemming from the polarities of tradition and modernity, past and present, orthodoxy and radicalism, idealism and opportunism that seemed to interest her as a novelist. Her writings encompass almost the whole range of human experience, man's relation to his creator, to Nature and to his fellowmen. The values that she cherishes in her novel – such as friendship, love and nature – are put to test, as it were, in actual experience conditioned by time and place.

Krishna sobti's novel *The Music of solitude* holds up a mirror to the contemporary society in ferment in the late twentieth and early twenty first centuries. Her perspectivization of a society in conflict is marked by an emphasis on humanistic values which, in fact, cut across all her writings and attempt at a synthesis between the traditional concepts and modern concepts. A study of her novel, therefore, provides not only a more comprehensive and authentic account of her literary genius but also initiates us into the vitality of her vision of the human predicament. Her themes are formed out of the matrix of social and emotional life.

The study of sobti's novel, throws light also on sobti's range of imagery and her remarkable capacity of coupled varied ideas in novel metaphors and similes. It may here be pointed that imagery as used in her novel can be put under different heading such as nature, domestic and so on. Here are few significant examples of imagery.

The grass is like a green spread; its dharma,
the protection of its
Greenness. But it's not averse to a sprinkling
of colours. The circular
Flowerbeds are a riot of colours; without a
trace of fragrance, but
Swaggering nonetheless. Dwarf morpankhi
shrubs, interlinked and

attached to their own species, and woven
together with vivacious
leaves. There should have been a marble
platform in front of them
_____ they would acquire a different charm
and glory then. (5)

Her landscape chiefly depicts the beauties and glories of nature. In sobti's novel imagery serves 3 main purposes

1. Characterization
2. Unfolding of the of the theme or meaning of the novel and
3. Evocation of atmosphere.

The characters in the novel Ishan and Aranya of sobti are not types but individuals. *The Music of solitude* is a book of perennial inspiration for it contains the quintessence of sobti's great spiritual adventure.

Contemporary Indian novel in English translation have registered a great name and fame not only in India but also in all over the world. These translation works are gaining ground day by day and some of them have made bold innovations and positive response in terms of both theme and style. Rabindranath Tagore and Prem Chand are some of the names which can be associated with English novel in translation. Krishna Sobti is today known for her novel which is now translated into English by Vasudha Dalmia.

The music of solitude is a lyrical and metaphorical novel. It deals with the philosophy of truth and illusion. It also shows sobti's great mastery over music and metaphor. It is a novel of love from the physical to the spiritual, from transient to permanence. It is deeply dyed with the colours of both innocence and experience. Her writing flowed in waves of smooth clarity. The characters were authentic and the loops interweaved within them were complex; yet, the story was simple. This clarity of complexity is what speaks volumes of sobti's pen. The concept of nature finds a prominent place. Sobti is an imagist without belonging to the schools of Imagism and symbolism. When she writes poetry, Imagery spurts out automatically. She is a metaphorical writer in a highly metaphorical language. She thinks in metaphors & argues in similes. In fact, imagery in sobti's poetry is the most significant assurance in her as a poet. To her nature is not only a store house of beauty of colour, form, smell & rhythm – but also a veritable symbol of the emotional and conceptual truth. In his poetry, the objects of Nature

appear to symbolize his poetic ideas of love, beauty, life and death, of the eternal. Aranya observes “The Almighty has boundless freedom. He has done countless experiments with his universe. Each thing has its own nature and form” (6) The main incidents of the plot serve as landmarks in the protagonist's journey of self-discovery.

Sobti is a pantheist. To her every object of nature pulsates with life. Naturally, personification is her most favorite figures of speech. She gives animation to the abstract ideas. It is a poetic anthropomorphism and a variant of metaphors. She attributes a living, conscious and active personality to inanimate objects and forces of Nature, and also to abstract ideas. Ishan praises Aranya optimistic attitude and highlights the fact

Dusk declines and become night by the
force of its own being,
Night becomes old and renews itself as
morning. Each moment
is on the wings of change. At times the
sharp edges of your inside
cut into something, at other times they
leave behind scars, and sometimes
there come tears, filtered through drops of
blood. We are always
being transformed, chance and
coincidence fastened in memory,
season after season. The mind doesn't let
go of what ceases to be;
it fastens itself to old links in the chain.
Then it returns, reviews them
turns them around again.(30)

The novel is a multi – layered and multi – dimensional novel connoting and encompassing Weltanschauung – as well as zeitgeist. The juxtaposition of antithetical pairs in this novel involves contrasting human propensities and perceptions and is thus of perennial of universal interest. Through complexity, the skilled novelist shows the frailties of the good the redeeming features of the bad, the doubts, perplexities, conflicts of duties and interest, the variety of reaction to people and situation, and a true picture of human complexity generally requires also some suggestion of an inner life, thoughts, motives, emotions, and memories. She has philosophic formulation, but not the age –old philosophic problems. She describes some of the phenomena of human life such as nature and values. In her novel we have her deep existentialist concern exploring adjustment and belonging in the lives of 2 major characters Ishan and Aranya.

Sobti is gifted with a fine faculty of artistic perception. She plays the role of a neutral in her novel. Her novel is a microcosm of life itself, the life which she keenly perceived around her. The focal theme of the novel is the essentially required recognition of humanity,

which is possible through understanding of individuals, which sobti achieves in her characteristic way. Freedom is considered to be the fundamental instrument to make an individual self – confident, which in turn lends courage of conviction so essential to communicate oneself to others. Thus the novel succeeds in realism. The novel is a bold attempt to exhort the people to strengthen the bonds of humanity on the pillars of love and fellow feelings. It goes to sobti's credit that she uses fiction as a vehicle for communicating her vision of life. She explores the theme of human relationship through a clash between faith and reason represented by Aranya and Ishan. She has successfully delved deep into the relationship between them. Her language flows, even and beautiful like the Ganga in the plains. Compromise, the author seems to say throughout her novels; compromise so that the best traits may mingle and produce a better race. In her plot, the author uses thick bold strokes, but the author while painting her back drops resorts to mosaics. One – line comment here, a passing observation there, and a casual description else where and a fine picture emerges. Aranya observes in the park “Senior citizens sit and chat in a grove on elevated ground. Their public debates take place outside the bounds of their homes and families. The cumulative solitude of years gone by” (5) She effectively brings out certain social foibles and certain emotional conflicts faced by human beings

She has a facile pen and a sympathetic attitude. The novel reveals a progressive improvement in her grasp of human reactions to events. Sobti excels in recording and describing the inner workings of a character's mind and heart. She uses devices as flashbacks and vignettes and thought sequences to make the narrative interesting. She executes her themes skillfully of has a commendable technique. Her method of story – telling is straight forward, and she does not allow her plot to be bogged down with numerous tangled threads. Her story is complete in itself, and her plot moves ahead step by step. Her art of characterization does not permit too many characters in the novel, it is often stringent and fastidious. Her narrative power rises to the occasion and effectively meets the exigencies of plot and story. If her diverse themes unfold the variegated vignettes of India's social life and her cultural contacts, her varying techniques remarkably tackle those vignettes skillfully in order to absorb and transmute them into an artistic whole.

The simple language depicts the messages of human life, behavior and psychological facts. As a creative genius, sobti becomes aware of the mental level of her characters and reveals their conversation in an authentic manner. The minute analysis of nature, presented by her in the novel, shows how sobti uses the everyday words for the sensitive language of emotions. Her fictional genius is basically imagistic. The recurrent use of images makes the language symbolic and metaphorical in her novel. The real power of this novel lies in its realistic portrayal

of Aranya. She chooses carefully the minute details in her style. She describes the images of rain, tree in a cinematographic manner through the language. A discreet use of words of colour, sound and motion make the description of her novel effective. Such a description is discernible in the below mentioned passage:

The golden face of the sun shines in the deep blue of
the sky.
The east end of the parks departs to meet the sky as
the face
of the west lights the eyes. As if east and west are
saying to
to one another: Today will surely resemble yesterday.
But
tomorrow won't be like today.(10)

The style of the language employed in this passage reveal the intellectual maturity of the novelist for employing the common and ordinary images of nature to the higher vision of life. Sobti's use of the metaphorical language in her style becomes functional and illuminative. The metaphorical language gives an indirect suggestion and lifts the veiled curtain which makes many things crystal clear.

Self, the result of man's awareness of himself as a separate entity in the social environment enables him to regard himself and emotionally experience his own integrity and identity in relation to his past, present and future. Self and society are interconnected and this link is a kind of web, the construction of which is partly under guidance from self and partly, the prevailing social pattern. The subtle by-play between society and the individual by which the individual develops a sense of self through participation in social interaction, and yet possessing a feeling of separation from others is a fundamental social process which perpetuates culture and society.

In this modern era, the self finds it difficult to come to terms with the social environment because the inner values nurtured by the self and the outer social demands are incompatible. This inability to connect the self with the society results in the alienation of self. The tension between the self and society is the main focus. Cybernation, technological development, globalization and mechanical pace of living have had a significant effect on the social fabric of the society. These drastic changes that have taken place through the late twentieth century into the twenty first century have given rise to a relatively new set of complexities regarding self, identity and alienation. Today, people are hungry for meaning, identity, for some roots in existence, for some purpose in human experience, for some protection against anxieties and frustrations. But as the forces of cultural and societal expectations are a Herculean obstacle to overcome, the individual self finds itself in a state of conflict. The disparity between what an individual wants to desire for

and the societal expectation is wide. This lack of compatibility between the self and society is one of the themes.

In all her novels, Krishna Sobti dissects the lives of solitary, women. Aranya is a keen observer. She is highly intellectual, duty conscious, good – hearted and devoted. Ishan and Aranya suffer from not being loved or married because they want to be taken for what they are, without camouflaging or having to mask their behavior and attitude. The excellence of Sobtis' protagonists lies in their drive to face the challenges of life. They do not run away from the problems of life, but they learn to face them with a better vision without any kind of subterfuge.

Whether it is the West or the East, the inability of individuals to relate the inner sensibility with the outer social climate remains the same. The twentieth – century India, in which Krishna Sobti emerged as one the leading woman novelists, was the most transitional century in the millennium of the Indian history. It was an era of material affluence, political consciousness, democratic reforms, cybernation, technical advancement, mechanical progress and educational expansion. These developments made India self – dependent both monetarily and technologically and changed the mode of living in the Indian society. Modern society created a new system of values in which the pursuit of wealth and technological efficiency replaced the basic human values. This change in the social outlook affected the condition of women in India.

Freedom lies in having the courage to do what one believes is the right thing to do and the determination and tenacity to adhere to it; this can bring harmony in life. Freedom is the by – product of individual efforts and sufferings. The more we make others responsible for our life, the more we are slaves. If we realize the responsibilities, if we feel that I am the cause, then we can change ourselves. And when we are talking about spiritual quest, it must be clear that on this path each one has to realize his or her individual identity and freedom.

In *The Music of Solitude* is shown the perennial truth of how all the human beings in life- parents and children, relatives and strangers, men and women – are bound by the vine of emotional attachment and struggle to enjoy the beauty of life and overcome the ugliness in various ways.

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Tradition and Modernity in Bhabani Bhattacharya's *Shadow from Ladakh*

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Abstract : Bhabani Bhattacharya (1906-1989) is an Indian English novelist of considerable merit and distinction. He is a social reformist. He does not subscribe to the dictum of Art for Art's Sake. He believes that every work of art must carry a social message. His fifth novel *Shadow from Ladakh* (1966) is constructed on the theme of Tradition and Modernity. It stresses a synthesis of contrary elements- the old and the new, Tradition and Modernity, 'Gandhigram' and 'Steel town', village and city, etc. This paper makes an attempt to delineate the impact of both tradition and modernity in Bhattacharya's magnum opus *Shadow from Ladakh*.

Key words: Tradition, Modernity, conflict, contrary, industrialization.

Bhabani Bhattacharya (1906-89), an outstanding Indian writer in English and social artist of considerable merit was born on November 10, 1906 at Bhalpur, Bihar. He graduated from University of Patna with Honours in English and went to pursue his studies in English language and literature at King's College, University of London. But he decided to go in for a study of history. He received the B. A. Degree with Honours in history from the University of London in 1931, and three years later, in 1934, got the degree of Doctor of Philosophy in History from the same University. His six novels *So Many Hungers!* (1947), *Music for Mohini* (1952), *He Who Rides a Tiger* (1955), *A Goddess Named Gold* (1960), *Shadow from Ladakh* (1966), and *A Dream in Hawaii* (1978) reveal his rich contribution to the growth of the Indian novels in English. Each of his novels brings into focus his deep social consciousness and social concern as well as his vibrant aesthetic sensibility. Jitendra Prasad Singh 'Padma' remarks relevantly, "The driving force behind Bhabani Bhattacharya's writings has been his great concern for oppressive and crippling social, political and cultural forces" (2).

Bhabani Bhattacharya received for his novel *Shadow from Ladakh* in 1967. The citation spoke of Bhattacharya as a distinguished author and novelist ". . . a writer of considerable sensitivity and charm . . . who has depicted a cross section of contemporary India during a period of transition and rapid development and has reflected the

intricate pattern of present-day life with a remarkable understanding and charity" (qtd. in 'Padma' 3).

What is remarkable about *Shadow* is its profound and illuminating study and analysis of the theme of tradition and modernity which, in turn, is clearly linked with the great national conflict with China. It deals with the Chinese invasion of India in 1962. K. R. Srinivasa Iyengar's comment on the multiple dimensions and meanings of the word 'Shadow' is illuminating: "If the whole action of the novel is something of a shadow-play cast by the Chinese peril, many of the characters are shadows too – shadows chasing shadows. Satyajit is Gandhi's shadow (or a Gandhian echo), Bhashkar, the Chief Engineer of Steeltown, is almost a Nehruistic symbol or shadow. Satyajit's Gandhigram is distantly patterned after Gandhi's Sevagram, and Bhashkar's Steeltown could likewise be one of the dream edifices of Nehru, one of the 'new temples' in the secular India of Nehru's imagination . . ." (421).

One may point out that the characters are not shadows, as K. R. Srinivasa Iyengar opines, but persons pulsating with life and liveliness with enormous faith in their cherished values, unflinching commitment and devotion to their respective views or *idée fixes*, with their vigorous support or opposition to certain concepts.

The clash between tradition and modernity is symbolically associated with Satyajit and Bhashkar respectively or between Gandhigram and Steeltown. It is to be noted that Satyajit who is the very soul of Gandhigram is a devoted champion of the Gandhian ideology of non-violence and peace and Nehru's cardinal principle of non-interference in the affairs of other nations. Bhashkar is the Chief Engineer in the Steelmill in Lohapur. It is relevant to remember here the external or political conflict between India and China over its aggressive occupation of areas in Ladakh belonging to India resulted in the internal conflict between the virtues of manual effort (traditional in nature) and benefits of power-driven machines. In other words the Chinese incursions into the Indian Territory provoked a fierce confrontation with India. In essence it was a clash

between two ideologies –pluralist democracy and one-party Communism (or dictatorship), war and peace.

Tradition is indirectly associated with India which has inherited a wholly beneficial, humane tradition of peace and inversely with the war-mongering China. Peace is the only word that resonates and reverberates in all the rituals conducted in the village as enshrined in the Vedas: “In this village, as in all others, every ritual –at birth, marriage, funeral –ended with the words proclaimed by Vedic sages three thousand years ago: Peace and Peace and Peace!” (*Shadow* 71). In this connection Satyajit points to Gandhi’s ideal of renunciation, spiritualism, and the exceptional cannon of peace and strong belief in the quintessential good nature of man. Love of peace is innate in man: “Not to believe in the possibility of permanent peace is to disbelieve in the goodness of human nature” (*Shadow* 80).

Peace is the core principle which is creative and echoes and re-echoes in the heart and soul of India; it is a sort of ‘mantra’ heartily, hearteningly, devoutly chanted through the ages. ‘Peace’ is the very spirit and soul of India’s ancient tradition, re-invented and re-oriented by Gandhi to oppose Colonial rulers and free India from their oppressive grip; ‘Peace’ finds an eloquent and dynamic expression in Gandhi’s innovative policy of non-violence which has so emotionally impacted Satyajit Sen in *Shadow*. Of course wars were fought but consistent efforts were constantly made to retain and maintain a peaceful atmosphere and avoid and avert strife and bloodshed.

Satyajit was stunned when he read of Mao Tse-tung’s gun-philosophy –a destructive contrast to the doctrine of peace advocated by Gandhi “The whole world can be remodelled only with gun. War can be abolished only through war. To get rid of the gun we must first grasp it in our hands” (*Shadow* 78). In fact, China, crazy about empire- building expansion and extension of its territory to gobble other people’s territory, followed the tradition of innovation and aggression by the Chinese emperors and vigorously carried on by Jenghiz Khan.

The modernity of the Chinese lies in the mass revolt led by Mao against the old, outmoded Kuomintang regime of cruel oppression inhuman treatment of the poor, obstinate, perverse refusal to discharge their responsibilities towards the welfare of the people. With massive support of the Soviet Union, the triumphant Red Army entered Peking in January, 1949. The anti-people tradition of Chiang Kai-shek, defeated and disgraced, came to an abrupt but happy end. It was “the re-birth of a nation” (*Shadow* 77). India showed a generous gesture and warmth of feeling in hailing the victory of the Chinese over the reactionary forces of Chiang Kai-shek. Bhattacharya makes a pointed reference to the different political ideologies cherished by China and India. India welcomed “Cina’s new way of life, even though it was

not her way. India believed in many paths leading to one goal –human happiness” (*Shadow* 77). India revealed her modern mentality in her wish to maintain a cordial relationship with China despite its contrary choice of a one-party government in direct opposition to India’s inherent ideology of ‘many paths’ with its “enlightened neutralism” (*Shadow* 77) because India had its indestructible faith in the principle of “Universal Brotherhood.” This concept of ‘enlightened neutralism’ is “Nehru’s gift to his people” as remarked by Bhattacharya (*Shadow* 77). A long-suffering nation has at last come to its happy “trust with destiny. So has India” (*Shadow* 77), reminding the reader of Nehru’s famous ‘tryst with destiny’ speech. But strangely enough China chose to abandon its thousand year old traditional policy of warm mutually beneficial and historically significant friendship with India with an equally glorious ancient civilization as China had.

Bhattacharya always tries for significant synthesis of contrary concepts, thoughts, ideas and, in particular, tradition and modernity. The one fundamental principle that underlies all his novels, and inspire them, and gives the novelist an impetus to achieve what he has achieved a distinguished Indian novelist in English is his creative passion for the integration of conflicting values of tradition which is reinforced with ideals of Gandhism or as delightfully described ‘Satyajitism’ (*Shadow* 169) and modernity as embodied in Bhashkar who firmly believed that only industrialization could transform India into a progressive, prosperous nation and free India from perils of poverty and starvation. The invasion of India, Bhashkar understood, was China’s military strategy to keep India bogged down in poverty forever by forcing it spend a large amount on strengthening its army. *Oxford Advanced Learner’s Dictionary* defines ‘tradition’ as “a belief, custom or way of doing something that has existed for a long time among a particular group of people; a set of these beliefs or customs.” Traditionalism means “the belief that customs and traditions are more important for a society than modern ideas” (*OALD*). Modernity is defined as “the condition of being new and modern” and modernism means “modern ideas or methods” (*OALD*). The novel is a fictional explication of these definitions in the form of characters who throb with life.

As the novel *Shadow* opens, the clash between Gandhigram and Steeltown is brought to the fore. Gandhigram was named after Gandhi and the people of Gandhigram had to follow all the teachings of Gandhi and the ideals cherished by him. The very name Steeltown refers to the production of steel weapons and arms which are made of steel urgently required for the Indian army to defend itself against the attack of China and safeguard the country’s hard-won freedom. Gandhigram is opposed to Lohapur where the steel company located. The production of steel gained in importance as India had to fight against China and its aggressive designs. Steeltown had an

expansion programme which would cut into Gandhigram. This expansion echoes interestingly the expansionist incursions by China into the Indian Territory and Ladakh. Gandhigram resented the expansion drive undertaken by Bhashkar as India resisted the Chinese invasion on India.

It does not require much intelligence encode the motives of the sudden, all-out attack by China on India; it arises its traditional innate nature of territorial expansionism. Bhattacharya hints at the Chinese obsession with it by depicting how China invaded Tibet and annexed it heeding not the world-wide protest against and condemnation of its act of aggression. Bhattacharya describes how Mao assumed the avatar of the new Jengkiz Khan who captured power with the help of his People's Liberation Army. He was actuated by an irrepressible, traditional Chinese urge of expansionism: "Behind him lay the annals of China marked on many pages by the expansionist urge" (*Shadow* 78). The recent stand-off between India and China in the Himalayan region is another deplorable example of its inherent, traditionally cultivated policy of aggrandizement and of its attitude so well oiled and strained by abominable concept of expansionism. If Bhattacharya satirizes profiteers and hoarders like Samarendra Basu, Sir Abalabandhu in *So Many Hungers!* and the 'gold-haunted' Seth in *A Goddess Named Gold*, he exposes the treacherous stance and territorial greed of China in *Shadow*. To quote K. R. Chandrasekharan's caustic comment the cause of the Chinese invasion of India: "Perfidy, hatred and hypocrisy are the qualities they display in the course of their campaign against India whose democratic way of life is taken by them. To be a seriopus challenge to their new-found ideology" (120).

Bhattacharya's *Shadow* like other novels effects a synthesis of contraries and principles in the end. The conflict between Satyajit Sen, the guiding spirit of Gandhigram and Bhashkar, the defender of big industries and large scale steel production is resolved in the end. Both of them mutually realize the importance and truth of differing ideals. As Balram S. Sorot puts it "Satyajit too had definite views about the integration of values. His desire is . . . to bring about a healthy synthesis of the two modes of life" (85). Suruchi is for synthesis of traditional and modern values. Satyajit's daughter understands the importance of electricity. "Bhashkar's union with Sumita also illustrates a blending the antagonistic values, "union with Sumita also illustrates a blending the antagonistic values", as pointed out by Sarot. The married life of Satyajit and Suruchi is illustrative of the union of the values of asceticism and worldliness. The friendship between Satyajit Sen and Bireswar is a synthesis of contrary idealistic and realistic attitudes. The marriage of Jhanak of the marginalised class with an upper class boy is another example of fusion of different values in life as well as an integration of Gandhigram (the boy) and Steeltown (Jhanak).

Bhattacharya emphasizes of the inevitable truth of the life which lies in compromise: acceptance of both tradition (Gandhigram) and modernity (Steeltown). "That would mean acceptance of life in its totality . . . Let license be chastened by restraint. Let restraint find its right level by a leavening of freedom. Let there be a meeting ground of the two extremes. Let each shed some of its content and yet remain true to itself (*Shadow* 285). To conclude is to quote Dorothy Blair Shomer: ". . . the opposition has been worked out and accord is established between Gandhigram and Steeltown" (78) and all they epitomize.

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Translation, The Need Of The Hour In The Modern Era

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Abstract : Translation Studies is now an academic inter-discipline that includes many fields of study-Comparative Literature, linguistics, history, philology, philosophy, semiotics, terminology with the need for translators to choose a specialty- legal, economic, technical, scientific or literary translation in order to be trained accordingly. Translation promotes global interaction thereby allowing interactive relationships in various fields such as technology, finance, trade, etc. With the growth of internet and technology, it is relatively easier to reach audiences that are thousand miles away purely on the back of effective translation. This in turn has resulted in a need for translation in diverse fields such as education, mass communication, science and technology, literature, tourism, religion, trade, business, etc. Quality language translation aims to bridge the communication gap by helping companies reach a multivariate global audience by talking in a language their clients can understand and relate to. Bilingual people need more skills than two languages to become good translators. A competent translator is not only bilingual but also bicultural. Translators have always played a key role in the society. A translator should not use his translation as a vehicle for the propagation of his views. He must strive hard to find an apt word or an approximate word to convey the meaning and not yield to political, economic and communal considerations. Hence, the translator's task is much harder than that of the original author. This article entitled '**Translation, the Need of the Hour in the Modern Era**' attempts to highlight the need and the importance of translation in various fields and disciplines in the modern era.

Keywords: Translation, global interaction, communication gap, translator, bicultural

Translation Studies is now an academic inter-discipline that includes many fields of study-Comparative Literature, Linguistics, History, Philology, Philosophy, Semiotics, Terminology with the need for translators to choose a specialty- legal, economic, technical, scientific or literary translation in order to be trained accordingly. Translation promotes global interaction thereby allowing interactive relationships in various fields such as technology, finance, trade, etc. With the growth of internet and technology, it is relatively

easier to reach larger audiences that are thousand miles away purely on the basis of effective translation. This in turn has resulted in a need for translation in diverse fields such as Education, Mass communication, Science and Technology, Literature, Tourism, Religion, Trade, Business, etc. This article entitled '**Translation, the Need of the Hour in the Modern Era**' attempts to highlight the need and the importance of translation in various fields and disciplines in the modern era.

Translation is as old as human civilization. Since the dawn of civilization, human beings have been using language to translate their thoughts and ideas. A set of symbols or codes is used to communicate or transfer an idea or thought or a feeling to the person. The English word 'translation' has been derived from the Latin word trans- and latum- together meaning "a carrying across" or "a bringing across". In other words, it is the business of carrying across a message/ written content from one text to another, from one person to another and from one language (Source Language) to a different language (Target Language). It can happen within the same language (from one dialect to another dialect or from one form to another) or between languages. Roman Jakobson, a leading linguist and noted expert in the subject of translation, defined translation as "the interpretation of verbal signs by means of some other language".

As the whole globe is coming together based on information sharing and communicative advances, it is only natural that there has been a constant demand and an unprecedented need for translation of ideas from one language to another. The importance of translation emerges by the reason that it is one of the important disciplines being very much useful in various spheres of human activities. The need and importance of translation also arises when one wants to know the words or phrases or a language used in other countries so as to familiarize oneself for a particular purpose. The importance of translation in our day to day life is extensively multidimensional. Translation plays a vital role in the performance of international companies and governments alike.

Multinational companies need to pass information or collect data from all the employees or branches across the globe. In this situation, it is necessary that they translate

the information to and fro. For the linkage with local companies and tie ups with multinational companies, the need for translation arises.

In the field of Tourism, proper translation helps in increasing the revenue of the country men and the country as a whole. When proper translation to tourists is offered along with genuine guidance, the quality of that particular region can be shown as a tourist friendly destination. International dialogues on different matters rest heavily on successful translation.

Music, literature, films and various other art forms transcend global boundaries because of the way they are effectively translated to reflect local languages and sentiments. The films that are translated and subtitled generate more revenue for global industry. Translating a poem or novel requires great artistry and allows a lot of interpretive leeway. The translated literature and films provide royalties to the artists.

Language translation in journalism demands trust. Professionalism in journalism requires self-discipline and accountability, so it is appropriate then that journalists hold the responsibility of accurate translation. They also hold the responsibility of being liaisons between cultures. All of the journalists at some point used translators in their reporting. With many of the journalists, these translators were local fixers, or someone who is a guide to an area or country in addition to being a translator.

In the field of medicine, accuracy is vitally important. Healthcare providers want to be sure that their patients understand everything they need to know, so they often provide information about a condition, resource options, and homecare instructions in a variety of languages. Many physicians won't have the language expertise to double-check the facts in a translated pamphlet, so a medical translator must be rigorous in their research. Localization is always important in medical translation.

Legal translation is a very serious business. It often involves translation of legal documents such as birth certificates, marriage certificates, wills and contracts produced in a country outside of the one where a legal affair is being conducted. Translators who take these jobs are legally responsible for the accuracy of their work and could face serious repercussions for mistakes as they could be seen as deliberate attempts to meddle in a case. Legal translators therefore should take their job very seriously and must do a great deal of research to be sure that they understand their source text.

Translation agencies experience a growing demand for translations of texts from cultural institutions and media-related companies like marketing agencies or PR departments. International marketing campaigns or advertising slogans are not only have to be translated, but also have to be localized in order to adapt them for a foreign market. In these cases, it is important that the documents are not translated word for word, but rather in

a way that carries the message from one language to the other. But also in industry and in industrial chemistry, the work performed by a translation agency is gaining importance. Even in medicine, there is a variety of medical texts that has to be translated to make them accessible world - wide and distribute medical innovations. Internet and telecommunications is another huge source of revenue for language service providers. As globalization moves forward and it is important to communicate to customers in the whole world, the demand for professional translation grows. Translation agencies will always play an important role in the provision of language services.

The art of translation requires accuracy, clarity and flexibility to produce the translation which a reasonable reader can expect and accept. The art of translation is very much needed in terms of employment. A work of translation has a fixed audience and purpose. The same text may be translated for different audiences and serve different purposes. For example, Jonathan Swift's *Gulliver's Travels* has been translated into many languages for different purposes and for different audiences. The same text is read by children and also by adults. When the purpose differs the audience also changes. The audience could be any group: very young children, adolescents, young adults, mature adults, senior citizens, or people working in different professional organizations or engaged in different vocations. They could be a mix of consumers belonging to different age groups yet working in the same professional work-setting. If children are the audience, something to entertain them, inform them or educate them can be translated. If adults are the audience, purposes vary. The language and style may differ.

The role of the translator in mediating source ideas across cultural and national boundaries places him or her in a unique position in particular for understanding a range of development issues. A good translator is not born but made. With a little care and some labour, a person can acquire the skills of a good translator. A competent translator should try to get into the mind of the writer of the original text in the source language. He should act like the author's mouth piece in a way that he knows and comprehends fully whatever the original author has said in his text.

A translator must have his love for his language and at the same time should be free from bias and prejudices towards other languages. He must have logical thinking and analytical precision. He must update himself regularly with the latest knowledge of the subject. He should strive hard to find an apt word or approximate word to convey the meaning and should not be governed by political, economic or communal considerations. He should not use his translation as a vehicle for the propagation of his views. He must know the emerging theories in the Translation Studies, compare and evaluate translations in

the light of theories, discriminate between different translation alternatives and improve upon their translations. He should know how to use the tools like good monolingual and bilingual dictionaries, encyclopedias, e-dictionaries, glossaries of technical and standard works etc. pertaining to the SL text and style guides to help him/ her out in moments of difficulty. A serious translator should read a lot to have an indepth understanding of the nuances of the languages he/ she deals with. Hence, the talents, technical skills or the exceptional abilities of the translators who labor hard to produce the translations are to be respected and duly acknowledged.

Translation is a demanding and intellectually difficult activity. Apart from knowing the language, it is essential to have general knowledge about the world. In the last three decades of the twentieth century, translation studies started functioning as an autonomous branch of study. Today, in this age of globalization, the scope of translation is immense. It stretches from our immediate environment to every sphere of life. In the post-modern world, translation has become so relevant that people visualize it as a socio-cultural bridge between communities and countries. People now feel the importance of interacting and remaining connected with the people of other socio-cultural communities, both in their respective countries as well as countries across the world. In this backdrop, Translation has thus acquired an increasing importance and satisfies individual, societal and national needs.

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Dalit Identity in Bama's Narratives

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Dalit movements attempt to provide an identity to the downtrodden groups. Even literary contributions interrogate the various hierarchies and inspire the sufferers to come out of the strong shackles of class and caste discriminations. Various changes in the lives of Dalits empower them to achieve a recognisable status in our Indian society. In this connection, literature finds space to reflect the realities of Dalit's world.

Formal educational privileges are extended to the marginalized community and they become conscious to eradicate their subjugated positions. But, initially Dalit girls are deprived of literacy programmes due to various conventions and poverty. Phule and his wife Savitribai deserve the honour for committing themselves to provide education for Dalit girls. This has lead Dalit women towards liberation and equality. As a result, they involve themselves in various Dalit movements to address their hegemonic conditions. More over, their literary activities assist them to document the long social history.

Distinct changes and awareness have witnessed the remarkable transformations in the attitudes of Dalits. Literate and illiterate Dalits are enlightened collectively and resisted the dominated attitudes and practices of the upper class. New social practices and customs motivate Dalit's day to day lives and they try to realize many programmes for their upliftment and benefits. Sometimes, the government sponsored improvement programmes fail to reach the weaker section of the rural areas. So, they depend upon the traditional employment for their livelihood. But in the phase of modernization, they are conscious of their identity and self respect. They avoid victimized situations in the hands of the upper caste people. Even Dalit women find better social, economical and political positions with the changing times. Many Dalit women represent themselves in Indian literature and glorify their individual identity.

“ In the uncivilized world, they accept the civilized path. They fight for truth and for themselves. They revolt to protect their self - respect.They do not brood over the injustices perpetrated on them, nor do they just rave against it , but take up arms and prepare to

fight. The revolt of Dalit women is not person-centred but society -centred”¹

Writings of Bama appears as the voice of the suppressed class. She records the various experiences of the depressed class and the extended dominant power of the upper class. Her literary works attempt to portray the neglected selves of Dalits, which are plea for injustice in the voiceless community. And they challenge the marginalized status to resist the structured inequalities in all spheres of the changing system. Bama analyzes the particular way of life and community's behaviour.

“harum-scarum saar and other stories” and “Vanmam” are the expressions of Bama's sensibility towards Dalit's public and private life. Bama's narrative style influences in such a way that it clearly depicts community's culture. Sometimes, she uses humour in dialogues with different characters of the upper caste and the lower castes. Major incidents in her stories provide the detailed account of Dalit's oppression, career, taste, status, family, work place and choices. Her writings contemplate on the part of Dalit's segregation through the social set up and aim at liberating them from the age-old bondage.

To throw light on these perspectives, this research paper has selected two short stories - “Those Days” and “Freedom” from “harm-scarum saar and other stories”. The author shares the inhuman treatment of the dominated caste, Dalit's aspiration to discard many odd circumstances, revolts of the marginalized and the various transformations of Dalit's in these stories.

“Freedom” is a story of Arayi and Subramani, who belong to the community of Dalits. They are slaves in the bungalow of the upper caste. The big house is the asset of a land lord and his materialistic gains situate him in the highest strata of society. They appoint many Dalits to serve them and order to involve in the various hard physical works. It is clearly explained in the initial literary works of Bama, how the male naickers exploit Dalit labourers with low wages and long working hours. And this present story examines the horrible treatment of the female members towards the helpless in naicker's families.

Along with the elder generation of Dalits, most of the children are the victims of the landlord's inhuman treatment. The wretched life of Arayi and Subramani portrays the condemned situation of Dalit women and children. Arayi does chores work of the landlord's bungalow and Subramani takes care of dog and cat from the early morning to the late night. Though they work hard, their condition is not better than animals. Dog and cat get sufficient food to eat from the upper caste woman, but Arayi and Subramani often sleep with half bellies.

Arayi's restless work inside and outside the landlord's house never satisfies Amma. She is always illtreated with continuous chores and menial works.

Arayi expresses to Chinnarani teacher,

"Look at me. I'm unmarried, no man's hand has touched my body, there are not even worms in my belly, it still looks so young. But I'm getting older, Teacher, can I keep working and working like a young girl all the time? This Amma doesn't let me rest for a single second, doesn't let me go out anywhere". 2

Purposefully Amma wants to extract work from Arayi, even though bungalow is furnished with modern household gadgets. Subramani, twelve years old boy, every day bears punishment and suffers as a bonded child labour for the cost of fifty rupees.

The narrator states,

"The servants were not allowed to speak each other. What's more, they were forbidden to talk to anyone who lived in the neighborhood. These were Ayya and Amma's strict orders". 3

The author mentions the advent of gadgets, car, modern health facilities and formal education. In spite of this, the dominant classes exercise their powers over the depressed as the traditional culture of the region.

Ceaseless harassment and vigilance of the powerful class over the activities of voiceless class make them to remain in a suffocated condition. In the midst of oppressive culture, Dalits express their revolutionary attitudes. When the bungalow owners are outside, Arayi and Subramanian communicate with each other. Even they sit, cry, laugh, eat mangoes climbing the tree and talk with neighbours. Subramani enjoys that day as freedom day while unleashing the dog. Blows and tears are the part of Subramani's every day life. So, he stands against his unbearable pain by peeing on the curry leaves which Amma uses for cooking.

Like Subramani, most of the untouchables express the hidden anger and feelings in their own way. They are conscious of the existed literacy programmes and mid day meals. Due to poor economic condition, Dalit children are deprived of educational opportunities. Instead of getting cruel punishment and insult, Subramani yearns to enter into the school system. Dalit toil themselves for the upper caste, they are expected to have grave look on their faces in front of their landlords. Arayi and Subramani withstand against the acts of Amma and find their ways to live away from the controlling power.

The subaltern class begins to protest the tyrannical practices of the wealthy class. These transformations really attempt to eradicate the marginalised status of dalits. Such consciousness appears in another story, "those days" and Masanam acts as the mouth piece of telling various instances. This old man witnesses the suppression and enlightenment of his community. So he expresses,

" that's how it was those days, can't be the same today, can it? No." 4

The author verbalizes the frustration of dalits considering their segregation from the main stream. In the past, dalit men have fear to light up their beedis. As a result of change, now all dalit men smoke beedi in front of landlords and they are trying up new jobs like tailoring work. They are entering into the barber's shop for shave which is preserved for landlords. Masanam states that this changing scenario has happened because,

" Now, we're also educated and move around in white clothes. People who sleep on mud floors, will they not roll onto a mat? They will." 5

Dalits hold their headhigh, keep themselves away from village works like carrying the dead bodies of cattle and burrying them, working as informer of death, beating the drums in the mourning houses etc. They put an end to the practice of collecting the koozhu from landlords. They are awakened with education and learnt how to earn money without being enslaved in the hands of upper caste. They even attempt to achieve freedom in the political field. They have voting rights and are familiar with the changed pattern of election.

This story criticizes the landlord's harassment towards dalit women. The age old traditions of village panchayath with hegemonic tendency have disappeared day by day. The landlord has misbehaved with a dalit girl so, he has tied to the fig tree for punishment. In turn, dalit community seeks to get justice for the victimized dalit girl. Instead of accepting landlords' dominating

arguments, many dalit voices suggest the possible solutions. And they have threatened those landlords that they are ready to register the misdeed in the court. These community people break their silence and realise the significance of unity among them. Masanam has witnessed all these transformations in his community. He himself rebels against Ashokar Ayya. He protests Ayya's atrocity while sitting with five landlords and resists the blaming attitude of Ashokar. Without any fear, Masanam demands his daily wages.

Narration of the writer tries to represent the various new insights in dalits. They go beyond the old oppressive and dominant culture. They break the silence to realize their individuality, facilities, better life style and rights. Thus, Bama articulates dalits' strategies to deal with the various humiliating situations through verbal and aggressive actions.

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Problems Of Cultural Translation

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Literary texts display many linguistic peculiarities, as well as social and cultural aspects of our lives and, thus, we can assert that literary translation is one of the main ways of communication across cultures. Translating literary texts, however, is not an easy task, since it certainly poses many problems for the translator. One of the problems a translator can face arises from the fact that some words or phrases denoting objects, facts, phenomena, are so deeply rooted in their source culture (SC). They are specific (and perhaps exclusive or unique) to the culture that produced them that they have no equivalent in the target culture (TC), be it because they are unknown, or because they are not yet codified in the target language (TL). When discussing the problems of correspondence in translation, “differences between cultures may cause more severe complications for the translator than do differences in language structure” (Nida 130).

In all cases, when cultural differences exist between the two languages, it is extremely difficult to achieve a successful transfer, if not impossible (whatever the competence of the translator in the two languages involved). And even the slightest variation from the source language (SL) cultural term can be taken as an act of subversion against the culture it represents. Literary translation itself can even be regarded as an act of subversion, or a means of providing an alternative or subversion of reality. As Levine affirms, “the literary translator can be considered a subversive scribe” (7). In the same line of thought, when talking about the task of translating literature, Silver states: “I understand subversion as at the core of the translation project itself” (Silver 5). The aim of the present paper is to solve the problems involved in translating differences between cultures. Many scholars agree with the fact that language is an expression of culture and individuality of its speakers and have, hence, deeply examined cultural terms, as well as the problems involved in their translation when there is a lack of equivalence between two languages and cultures.

Translating is a challenging task and the translator faces many problems while carrying over a text from one language into another language. First, the translator has to decide whether the translation should be 'free' or 'literal' translation. 'Literal' translation is word for word translation. In 'Free' translation, the translator does not

follow the form and content of the Source Text closely. For instance, while transferring a law book or a science book or a book of information, the translator should transfer from one language into another literally. On the contrary, if the translator transfers a book of literature from one language to another literally, it would be misleading and confusing. The message first has to transfer it into an equivalent message for the TC (Target Culture) involving two 'equivalent messages' in two different language, Eugene Nida's (1964). In 1980s Susan Bassnett's Translation Studies focuses on unique problems of cross-cultural communication in translation. Translation has regarded as linguistic phenomena and as cultural phenomena. In the eighties, Jose Lambert and Clem Robyns viewed translation as an 'intracultural activity' rather than an 'interlinguistic' process (Gentzler 186). In 1990s Mary SnellHornby presented translation as an interaction between two cultures. Susan Bassnett and Andre Lefevere argued that translation study was taking ahistoric 'Cultural Turn' as it moved into the nineties. In other words, at present translation is not linguistic, but a cultural transference. The translator faces both linguistic and cultural problems while translating from one language into another.

The translator should be competent both in the Source Language (SL) and the Target Language (TL). He should understand and interpret the ST correctly. The translator commits many mistakes if he does not understand the ST correctly. The translator should always take help of dictionaries in order to avoid mistakes in comprehending the layers of meaning of a particular word. He has to choose the exact meaning of the word in the context. As it is impossible to find two words exactly having the same meaning in one culture and language, similarly it is difficult to find exactly equivalent words in two different languages. There is interface between the language and culture of a place. Language grows out of the culture of a particular place. There cannot be situational, emotional, social or psychological correspondence between two cultures and hence no equivalent word can be found in two languages. The translator has to find out the closest equivalent word of the SL in the TL.

Cultural meanings are intricately woven into the texture of the language. The creative writer's ability to capture and project them is of primary important and this

should be reflected in the translated work. The translator caught between the need to capture the local color and the need to be understood by an audience outside the cultural and lingual situation, a translator has to be aware of two cultures. One of the main goals of literary translation is to initiate the target-language reader into the sensibilities of the source-language culture. The process of transmitting cultural elements through literary translation is a complicated and vital task. Culture is a complex collection of experiences which condition daily life; it includes history, social structure, religion, traditional customs and everyday usage. This is difficult to comprehend completely. Especially in relation to a target language, one important question is whether the translation will have any readership at all, as the specific reality being portrayed is not quite familiar to the reader.

In the Indian culture, people show respect to their elders by addressing them in plural. A simple he/she cannot be substituted, because then the idea behind the use of plural address would be lost. So, in addressing an elder person, either choice-retaining the plural form or replacing it by a simple "you"-will lead to ambiguity. It seems artificial here for family members to greet one another with "good morning," "have a nice day," etc., to apologize, or to express gratitude by saying "thank you." Regarding social relationships, most Indians used to live with their extended families. A need to address each relative arose. For this reason, there are different words in all Indian languages to refer to each relation. There are words to address a wife's mother or father, a wife's sister or brother, a husband's sister or brother, a mother's sister or brother, and so on. This concept of extended family living together is unheard of in western countries; therefore, the English language lacks the corresponding terms.

Cultural transference is a challenge to the translator. These words have different meanings in different languages and cultures. The translator faces greatest challenge while transferring kinship words from one language to another. The problem multiplies if there is great gap between the cultures of two languages like that of Tamil and English. For instance, in English there are a few kinship words like uncle, aunt to express relationships. But in Tamil there are many kinship words like 'mama' 'mami', 'aththai', 'chittappa', 'chitthi', 'periyappa', 'periyamma'. The Tamil words 'sammanthi' means son-in-law's or daughter-in-law's father and son-in-law's or daughter-in-law's mother have no equivalent word in English culture and language. So the translator should translate the kinship words such a manner that the meaning does not become ambiguous in the TL. For instance, he should translate 'chitthi' as 'mother's sister'. Sometimes the translator has to retain culture-specific kinship words like 'thaththa', 'paatti', 'aachi', 'aaya' which is castebased system of address in Tamil culture in order to impart cultural flavour to the translation. Besides, the kinship word 'chithappa' in Tamil culture means 'father's

brother' in the Tamilnadu. So the translator should have the knowledge of the nature of word 'in order to reconstruct that which is or might be behind the words (Schulte 2). As Rainer Schulte has rightly pointed out '...translation is not the translation of words, even though the final product of our translations appears in the form of words and sentences. Words in themselves are very fragile entities. Each one of us develops different connotations in our encounter with every word. So the translator should 'acquire a sense for the magnetic field of words, their semantic fields both in the present as well as in the past. The meaning of a word is constantly changed or modified in course of time on account of social or cultural changes. In Tamil culture a 'kolunthiya' that is, 'younger brother's wife' did not see the face of her 'machchan' i. e., 'her husband's elder brother'. They maintained distance from one another. But in the modern age 'kolunthiya' 'achchan' do not maintain distance.

One may say that this extended-family lifestyle keeps many family values alive. In some texts, awareness of the society's or the family's values must be stressed; the linguistic manifestations of these values cannot be translated into a language where the audience is unfamiliar with these values. Dress code or ornaments used and the symbols behind each of them also pose a problem for a translator. Here some of the ornaments like 'mangalyam', 'thaali' are meant for only a woman whose husband is alive. A widow has certain restrictions. This idea of widowhood is non-existent in western countries. The pain behind this widowhood cannot be conveyed to such an audience. Regarding food habits, the very flavor behind a food or its significance is untranslatable to an audience who has never heard of it. For instance, certain foods are prepared only during certain festivals, and such foods remind Indian readers of the season or some religious story. But this is not experienced by an audience of a different culture.

Customs and tradition are part of a culture. Be it a marriage or a funeral, be it a festival or some vows, the story and the significance or hidden symbolism behind it become a stumbling block for a translator. For instance, in a Christian marriage, the exchange of kisses is part of the ceremony. In an Indian context, this would be totally inappropriate! Even expressing feelings in public is outrageous here. Beliefs and feelings change from culture to culture. The color white may represent purity and black evil in the Indian context, but it may not be the same in another culture. What is considered a good omen, whether an event, an animal or a bird, may not symbolize the same thing in another culture. Religious elements, myths, legends, and the like are major components of any culture. They present major hurdles in translating a text. This sensitive issue demands the translator's full attention. Lastly, geographical and environmental elements are also part of one's culture. For instance, snow is a part of the Eskimos' life. There are different words to identify different kinds of snow in their language. In

India, people have no idea of snow, and there are no words to describe different kinds of snow.

Cultural transfer requires a multi-pronged approach. It is concerned with the author's relationship to his subject matter and with the author's relationship to his reader. These should be reflected in a good translation. The translator has to transmit this special cultural quality from one language to another. Most translations are intended to serve, however imperfectly, as a substitute for the original, making it available to people who cannot read the language in which it is written. This imposes a heavy responsibility on the translator. Awareness of history is an essential requirement for the translator of a work coming from an alien culture. Thorough knowledge of a foreign language, its vocabulary, and grammar is not sufficient to make one competent as a translator. One should be familiar with one's own culture and be aware of the source-language culture before attempting to build any bridge between them. If the reality being represented is not familiar to the audience, the translation stumbles and becomes difficult to read. The translator would have to consider whether similar or parallel language resources exist in the literary subculture of the target language. In translations of a culture rich in literature, the question of relevance to the projected audience is more significant to the translator than to the original author. A translator has to look for equivalents in terms of relevance in the target language and exercise discretion by substituting rather than translating certain elements in a work. Even with all the apparent cultural hurdles, a translator can create equivalence by the judicious use of resources.

The translator faces more difficult problems while translating poetry. Translation of poetry involves not only rendering of similes, metaphors, irony, paradox etc. figures of speech like prose or fiction but also rendering of rhyme, rhythm and metre. Earlier poetry was written in metre and rhyme but most of the modern poetry is written in free verse. It is easier to transfer poems written in free verse than rhyming rhythmic poems into another language. The translator should 'feel' the pulse of the poem and transfer it to another language. That means the translator should possess poetic sensibility to feel and understand the poem. He should not 'rewrite' or 'produce an interpretation' of a poem. It is very difficult to translate the poetry of Shakespeare, Spenser, Milton, John Donne, T.S. Eliot etc. into Indian languages. The translator faces different types of challenges while translating dramatic texts. It is difficult to transfer dialogues in dialects of one language into another language. Besides, cultural content of dramatic texts pose serious challenges to the translator. Further, a drama is completely comprehended only in its performance and dramatic techniques are changed and modified with time. For instance, how can the translator do justice to a Shakespearean drama or Samuel Beckett's *Waiting for Godot* while rendering into Indian languages?

Translation is an intellectual activity that will continue to thrive, deriving inspiration from fiction in the source language and passing on such inspiration, or at least appreciation, to target-language readers. The world is fast approaching towards a globalised village. In this context, translation activity has a vital role to play in bridging the gap and bringing the people and nations closer. Besides, in a multilingual and multicultural country like India, translation plays an important role as a 'link' between various regional languages and cultures. The translator faces both linguistic and cultural problems while negotiating between two divergent cultures and languages. The translator plays a vital role as a mediator in this multilingual and multicultural globalised world. The translation should be readable while retaining cultural specificity of the ST. The translated text should be acceptable to the target language reader. The translator should strike a balance between maintaining close fidelity to the ST and complete freedom from it. If the translator frees himself completely from the ST, the Translated Text no longer remains a translation but becomes something else.

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Psycholinguistic Problems in the works of Ambai: An Analysis

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Abstract : Dr.C.S.Lakshmi is Popularly known as 'Ambai'. She writes and publishes her works under the pseudonym 'Ambai'. She is the distinguished prolific feminist writer in Tamil. She is the famous historian too. She is against the conservative ideas and menace for the women in the society. The traditional cultural methods teach and perceive women in a secluded angle. This is strongly criticized by Ambai in her writings. She is an outstanding independent researcher in women studies. Being born in an orthodox, middle - class family, her stories talk about relationships and observe issues from the life.

Ambai conglomerates her autobiographical experiences in all her works. As a woman, she beautifully traces out the psychological problems of women in the works. Her works are originally written in Tamil. But these works would lose their originality , if they are translated into any other language. She feels like that. Ambai extends her support for the regional writing and language . This paper purports to Ambai the Psycho – linguistic problems amidst the works of Ambai.

Keywords: Psycho- linguistics, Amidst , Pseudonym, Autobiography, Conservatism and Orthodoxy

Psycholinguistic Problems in the works of Ambai : An Analysis

Dr.C.S.Lakshmi is the popular, prolific Tamil Writer. She is well known as Ambai, it is her pseudonym. She is the distinguished feminist writer in the Tamil literature. She is the famous historian too. She had completed her under graduate degree at Madras Christian College, Chennai. Then she has gone to Bangalore to finish her Post - graduation. She has completed her doctoral degree at JNU New Delhi.

At present, she lives in Mumbai. Her approach towards women and their ordeals is entirely different. She adopts and interprets the dimension of feminism using her unique view and style. In one of articles, she criticizes her real name 'Lakshmi'.

She is born in South Tamil Nadu where it is the customary practice of naming the female child as Lakshmi if the child is born on Fridays. So, she likes to use her penname 'Ambai' in all her literacy works. Basically, she is against the conservative ideas and menace for the women in the society. The traditional cultural methods teach and perceive women in a secluded angle. This is strongly criticized by Ambai in the writings.

She is an outstanding, independent, orthodox researcher in women studies. Being born in a middle - class family, her stories talk about relationships and observe issues about the life.

She is an erratic critic. She is rebellious by her birth. Being a third and unwanted female child of the family, she does not receive her father's close affection and love. Though she is not treated well by her father, her mother and maternal grandmother poured much care and affection on her. In her loneliness, she started to write many novels at her teenage. Her father did not like her higher education. But she took initiative for her higher studies in Bangalore and later at Delhi.

She writes both in Tamil and English. But she doesn't like her Tamil works to be translated into English. According to her view, the originality of the work and the aesthetic feel of the writer could not be reflected and transferred in to the translated version of the target language. She focuses on the social research. She is a renowned researcher in the social issues.

Lakshmi's creative writing started very early. Her rebellious streak made her to choose Ambai as a pseudonym. She was deeply attracted by the character Ambai in Devan's novel 'Parvatiyin Sangalpam'.

The protagonist Parvati is shooed by her husband for not being a fitting match for him. He shows his educational supremacy on his wife Parvati, Who does not possess any educational background. Later, she starts to write and becomes a famous Tamil writer. Parvati changes her name and writes under the pseudonym of Ambai. The character Parvati (Ambai) is greatly influenced by Lakshmi in her literary career.

The works of Ambai, are characterized by a passionate siding with the cause for women and humour. She portrays the fictional characters with reality in her works. As an iconoclast, she raises so many questions. Why is the stereotype meant only for women in the society? But not for men! These are some of the feminist queries, created by her as a revolutionary, modern, female phase writer like Elaine Showalter.

Elaine Showalter tries to create space for women writers and women critics under her school of criticism popularly known as 'Gynocriticism'. Similarly, she talks about the socio, economic, psycho and political liberty of women in her writings. At the same time, she emphasizes that the men issues must be brought out in the literature

like women. She conveys that the society will flourish as the effect of the emancipation of both men and women.

Her popular long short story is *sirukugal Muriyum* and it is translated as 'wings'. Most of her stories discuss about the social relationships and create excellent observations about the contemporary life. The women characters of Ambai are made of flesh and blood and they reflect all their desires and fantasies without any contradiction. She tries to fight for the social injustices in her works. She shows the women characters in her works as 'unpaid servants' and 'submissive wives' 'Women are not objects physically' is the determined slogan, raised by her as a strong feminist writer.

Ambai conglomerates her autobiographical experiences in all her works. The psychological problems of women are beautifully traced out by Ambai in her writings as a woman. Her works are originally written in Tamil. But these works would lose their originality if they are translated into any other language. She feels like that. Ambai extends her support for the regional writing and the language.

"If the content of the regional writing do not reach the world audience, it is not mistake of the regional writer," she says in an interview. A woman is subjugated in the male dominated world. The Indian women writers received a significant position in the literary world in the twentieth century. They try to find out solutions for their suppression and isolation in the society through their exploration of writing. The original feeling of the writer is understood, if the book is written in their own language according to Ambai.

The translated version may not be effective like the original text. Translation is done based on the sense, taste and style of the translator.

It may try to reflect the concept of the original text but not the feelings and grief of the source text. *A Kitchen in the corner in the corner of the House* is an admirable story that concentrates on the experiences of women. It highlights the freedom and empowerment of women. There is a traditional belief that a woman should never advise a man. But it is broken in the novel, *a kitchen in the corner of the House* by the female character Minakshi, the daughter-in-law of Papaji. She daringly speaks to Papaji to extend the kitchen, when others do not care about that.

"Papaji, why don't you extend the verandah outside the kitchen? If you widen it, we could have some chairs out there. If you then build a wash place to the left, you could have a really wide basin for cleaning the vessels. And then beyond that, you could put up some aluminum wire for drying the clothes".(p.234)

Before some centuries, women were treated worse by the men. No liberty for the women, particularly to the wives. They were confined to the kitchen. Papaji, the old

man has the same thought in his mind about women. He expects women to be meek and submissive. So, he murmurs:

"Dark Skinned woman, you who refuse to cover your head, you who talk too much, you who have enticed my son...." (p.235)

He also criticizes his son kishan for helping his wife in kitchen. In this story, Ambai tries to echo freedom and emancipation of women. She traces out the trials and tribulations of women in the society. Her works also provide the needed and expected strength to women to fight against the discrimination.

The works of Ambai build a strong literary relationship between the regional language Tamil with the world language English. Though there are many psycholinguistic problems in the process of translation and the equilibrium of the translated works of Ambai, her works are common to specify and oppose the cultural stigmas, stereotypes, taboos, mores and norms which are meant and specifically kept only for women in the present scenario.

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Ecology: Language Ecology and Culture

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Abstract : Language ecology has been identified as an unprecedented public profile as globalization threatens to extinguish a majority of the world's 6,000 languages by the end of this century; at this rate a language dies every ten days. Since language is the primary medium through which a society articulates and enhances its culture and history, and provides the cognitive structure through which its people apprehend their world, language death on this new scale has consequences that transcend all parochial boundaries. The field of language ecology investigates the dynamics of languages in relation to the groups of people who speak them; as such, people are concerned with problems of cultural change, continuity, and transformation. The focus on a variety of processes examines it from historical expansion, displacement (e.g. by migration), and contraction over the long term to everyday issues of language choice, style, and repertoire in ongoing communities; these foci converge in the crisis of language death, since an endangered language is precisely one where, due to long-term contraction, everyday speech choices may have devastating consequences. The ecolinguistics requires methods developed in tandem with disciplines such as archaeology, history, and population genetics, while the contemporary dynamics of language and speech require a different set of conceptual tools, for which we look to interactional sociolinguistics, socio-cultural anthropology; work on language learning and teaching, and the psychology of language. Throughout this spectrum, the approach on language as a nexus — an “ecology” — in which social context, history and geography, population dynamics, ideology, and cognition are interwoven and consequent on the forms destined linguistic systems.

Since the early decade, ecolinguistics has been defined as the study of the inter-relationships between language and (its) environment. All these alternative formulations of the definition have important implications. Einar Haugen, at the beginning of the 1970s, defined “ecology of language” and “language ecology” as the study of interactions between any given language and its environment. Some authors have already comprehended its history.

Ecology is intimately intertwined with ecology one way or the other. Ecosystem consists of a population of organisms, living in their territory (environment), and the inter-relationships that obtain between the organisms and the environment as well as between members of the population. One of the most important features of any

ecosystem is the diversity of species living in it. The greater the diversity, the stronger the system is. The equivalent of ecosystem in language studies is the linguistic ecosystem, which is more commonly called speech/ language community. The equivalent of population of organisms is people or population, living in its territory. The ecological inter-relationships (behavior) are equivalent to language. In other words, from this point of view language is a network of interactions, not a thing. These interactions may take place between members of the population and the world, in the neuronal connections of the brain and between language and society. In other words, inside this basic linguistic ecosystem, the world (including its population) constitutes the natural environment of language. A second way of seeing the relationship between language and its environment was mentioned by Haugen that language exists only in the minds of its users. This is also the case with the rationalist philosophy, including Chomsky's generative grammar. In this case, language is seen as a psychological phenomenon, and the brain/mind constitutes the language particularly used in an environment. A third way of interpreting the relationships between language and environment is the one preferred by Haugen. According to him, the true environment of language is the society that uses it as one of its codes. This is essentially what is done by present-day sociolinguistics, of which Haugen himself was one of the most prominent representatives. Discourse analysis, among others, is also one of these approaches.

Society brings out the social environment of language. These three environments of language are reminiscent of Døør's and Bang's three dimensions of bio-logics (natural), ideo-logics (mental) and socio-logics (social). It is important to make clear that environment defines ecolinguistics as the study of the relationships between language and environment: the natural, the psychological and the social environments of language. Language is described as a network of inter-relationships. Ecology homologizes to this flowing, not to organisms or species. The researcher's investigation on ecology does not deal with environmental questions or environmentalism but based on diversity (of species, behavior, languages, dialects, cultures, ideologies, etc.), which is a vital property of ecosystems. It is always to look for the origins of a new discipline in ancient Greek philosophy. Semantics deal with detailed reflections on the relationship between language and the world. Ecology moves from language to ecology.

Heidegger's philosophy and Norman Fairclough's ideas deal with critical discourse analysis.

The linguists emphasize the importance of the environment in the study of language, beginning with the assumption that language always occurs in a context and can be understood only in a context. It was only when psychologists varied their behavior and investigated the act of communicating rather than that of speaking that they succeeded in extinguishing the last claim of uniqueness in the human being; Darwin's theory of evolution referred to all functions of human beings, and there was no discontinuity in the emergence of language behavior.

The Language of Ecology discusses 'language, humans, animals and plants', 'language and groups', 'language and conflict', 'etholinguistics' and 'ecology of languages'. The latter is a study of grammar formation in creolistics, starting from interaction. In view of the several collective and individual publications that have appeared up to now that ecolinguistics is consolidated as a field of research, although there are practitioners with several theoretical backgrounds.

The perception of ecolinguistics as a paradigm is shared by several ecolinguists, even when they talk in terms of transdisciplinarity. Trampe says that "it is not only possible but also necessary to complement the 'paradigm' of human ecology with an ecolinguistic perspective", that is, an ecolinguistic paradigm. If ecolinguistics can bring fresh ideas to the study of language it is, in a certain way, a model (paradigm) for this type of study.

Ecocriticism in literary studies in several countries concludes that every social science has an eco-version. Today there is even an eco-architecture. However, practically all of its adherents are well aware that the ecological approach is not bound to have the enthusiastic approval of academics. In spite of that, they go on in this line of research because they are convinced that, in Døør's and Bang's terms, it is a healthy way of doing science.

Language standardization is the process by which conventional forms of a language are established and maintained. Standardization may occur as a natural development of a language in a speech community or as an effort by members of a community to impose one dialect or variety as a standard.

The term *re-standardization* refers to the ways in which a language may be reshaped by its speakers and writers. The linguistic term *codification* refers to the methods by which a language is standardized. These methods include the creation and use of dictionaries, style and usage guides, traditional grammar textbooks, and the like.

While codification is an ongoing process, "the most important period of codification [in English] was probably the 18th century, which saw the publication of hundreds of dictionaries and grammars, including Samuel Johnson's monumental *Dictionary of the English Language* (1755) [in Great Britain] and Noah Webster's *The American Spelling Book* (1783) in the United States" (*Routledge Dictionary of English Language Studies*, 2007).

The term *codification* was popularized in the early 1970s by linguist Einar Haugen, who defined it as a process that leads to "minimal variation in form" ("Dialect, Language, Nation," 1972). In linguistics, *dialect leveling* refers to the reduction or elimination of marked differences between dialects over a period of time.

Dialect leveling tends to occur when speakers of different dialects come into contact with one another for extended periods. Contrary to popular belief, there's no evidence that the mass media are a significant cause of dialect leveling. In fact, says the author's of *Language in the U.S.A.*

In linguistics, *accommodation* is the process by which participants in a conversation adjust their accent, diction, or other aspects of language according to the speech style of the other participant. Also called *linguistic accommodation*, *speech accommodation*, and *communication accommodation*. Accommodation most often takes the form of *convergence*, when a speaker chooses a language variety that seems to fit the style of the other speaker. Less frequently, accommodation may take the form of *divergence*, when a speaker signals social distance or disapproval by using a language variety that differs from the style of the other speaker.

The basis for what was to become known as *Speech Accommodation Theory* (SAT) or *Communication Accommodation Theory* (CAT) first appeared in "Accent Mobility: A Model and Some Data" by Howard Giles (*Anthropological Linguistics*, 1973). *Accent prejudice* is the perception that certain accents are inferior to others also called *accentism*. In the book *Language and Region* (2006), Joan Beal notes that there are "quite a few linguists who favour legislation along the lines of banning discrimination against what they call *accentism*. However, it is not something that employers appear to take seriously."

Dialect prejudice is discrimination based on a person's dialect or way of speaking. Dialect prejudice is a type of linguisticism also called *dialect discrimination*. In the article "Applied Social Dialectology," Adger and Christian observe that "dialect prejudice is endemic in public life, widely tolerated, and institutionalized in social enterprises that affect almost everyone, such as education and the media.

There is limited knowledge about and little regard for linguistic study showing that all varieties of a

language display systematicity and that the elevated social position of standard varieties has no scientific linguistic basis" (*Sociolinguistics: An International Handbook of the Science of Language and Society*, 2006).

Code switching is the practice of moving back and forth between two languages, or between two dialects or registers of the same language. Also called *code-mixing* and *style shifting*. Code switching (CS) occurs far more often in conversation than in writing.

Sociolinguistics is the study of the relation between language and society—a branch of both linguistics and sociology.

Sociolinguistics includes anthropological linguistics, dialectology, discourse analysis, ethnography of speaking, geolinguistics, language contact studies, secular linguistics, the social psychology of language and the sociology of language. Sociolinguistic competence enables speakers to distinguish among possibilities such as the following.

To get someone's attention in English, each of the utterances
'Hey!',
'Excuse me!', and
'Sir!' or 'Ma'am!'

is grammatical and a fully meaningful contribution to the discourse of the moment, but only one of them may satisfy societal expectations and the speaker's preferred presentation of self. 'Hey!' addressed to one's mother or father, for example, often expresses either a bad attitude or surprising misunderstanding of the usually recognized social proprieties, and saying 'Sir!' to a 12-year-old probably expresses inappropriate deference.

Every language accommodates such differences as a non-discrete scale or continuum of recognizably different linguistic 'levels' or styles, termed *registers*, and every socially mature speaker, as part of learning the language, has learned to distinguish and choose among places on the scale of register.

The term *Standard American English* customarily refers to a variety of the English language that's generally used in professional communication in the United States and taught in American schools. Also known as *Edited American English*, *American Standard English*, and *General American*. Standard American English (SAE or StAmE) may refer to either written English or spoken English (or both). The term *Standard American English* customarily refers to a variety of the English language that's generally used in professional communication in the United States and taught in American schools. Also known as *Edited American English*, *American Standard English*, and *General American*. Standard American English (SAE or StAmE) may refer to either written English or spoken English (or both).

For some of those people, Standard English (SE) is a synonym or *good* or *correct* English usage. Others use the term to refer to a specific geographical dialect of English or a dialect favored by the most powerful and prestigious social group. Some linguists argue that there really is *no* single standard of English. It may be revealing to examine some of the presumptions that lie behind these various interpretations. The following comments--from linguists, lexicographers, grammarians, and journalists--are offered in the spirit of fostering discussion rather than resolving all the many complex issues that surround the term "Standard English."

Standard English depends on both the locality and the particular varieties that Standard English is being contrasted with. A form that is considered standard in one region may be nonstandard in another, and a form that is standard by contrast with one variety (for example the language of inner-city African Americans) may be considered nonstandard by contrast with the usage of middle-class professionals.

No matter how it is interpreted, however, Standard English in this sense shouldn't be regarded as being necessarily correct or unexceptionable, since it will include many kinds of language that could be faulted on various grounds, like the language of corporate memos and television advertisements or the conversations of middle-class high-school students.

- i. It is not an arbitrary, *a priori* description of English, or of a form of English, devised by reference to standards of moral value, or literary merit, or supposed linguistic purity, or any other metaphysical yardstick--in short, 'Standard English' cannot be defined or described in terms such as 'the best English,' or 'literary English,' or 'Oxford English,' or 'BBC English.'
- ii. It is not defined by reference to the usage of any particular group of English-users, and especially not by reference to a social class--'Standard English' is *not* 'upper class English' and it is encountered across the whole social spectrum, though not necessarily in equivalent use by all members of all classes.
- iii. It is not statistically the most frequently occurring form of English, so that 'standard' here does not mean 'most often heard.'
- iv. It is not imposed upon those who use it. True, its use by an individual may be largely the result of a long process of education; but Standard English is neither the product of linguistic planning or philosophy (for example as exists for French in the deliberations of the Academie Francaise, or policies devised in similar terms for Hebrew, Irish, Welsh, Bahasa Malaysia, etc); nor is it a closely-defined norm whose use and maintenance is monitored by some quasi-official body, with penalties imposed for non-use or

mis-use. Standard English evolved: it was not produced by conscious design.

If Standard English is not therefore a language, an accent, a style or a register, then of course we are obliged to say what it actually is. Historically, it is accepted that Standard English was selected (though of course, unlike many other languages, not by any overt or conscious decision) as the variety to become the standard variety precisely because it was the variety associated with the social group with the highest degree of power, wealth and prestige. Subsequent developments have reinforced its social character: the fact that it has been employed as the dialect of an education to which pupils, especially in earlier centuries, have had differential access depending on their social class background.

In countries where the majority speak English as their first language one dialect is used nationally for official purposes. It is called *Standard English*. Standard English is the national dialect that generally appears in print. It is taught in schools, and students are expected to use it in their essays. It is the norm for dictionaries and grammars. Within each national variety the standard dialect is relatively homogeneous in grammar, vocabulary, spelling, and punctuation

The grammar of Standard English is much more stable and uniform than its pronunciation or word stock: there is remarkably little dispute about what is grammatical (in compliance with the rules of grammar) and what isn't.

Of course, the small number of controversial points that there are trouble spots like *who* versus *whom*--get all the public discussion in language columns and letters to the editor, so it may seem as if there is much turmoil; but the passions evinced over such problematic points should not obscure the fact that for the vast majority of questions about what's allowed in Standard English, the answers are clear.

The native speakers of Standard English are those people who have somehow espoused a particular set of conventions that loosely have to do with the way English has been codified and prescribed in dictionaries, grammar books and guides to good speaking and writing. This group of people includes a large number of those who, having espoused the conventions, nevertheless do not consider themselves to be excellent users of those conventions.

For many of these so-called native speakers the English language is a unique entity that exists outside or beyond its users. Rather than considering themselves owners of English, users often think of themselves as guardians of something precious: they wince when they hear or read uses of English that they consider being sub-standard and they worry, in their letters to newspapers, that the language is becoming degraded.

Native speakers of non-standard varieties of English, in other words, the majority of native speakers of English, have never had any real authority over Standard English and have never 'owned' it. The actual proprietors may, after all, simply be those who have learned thoroughly how to use a Standard English to enjoy the sense of empowerment that comes with it.

So those who make authoritative pronouncements about a Standard English are simply those who, irrespective of accidents of birth, have elevated themselves, or been elevated, to positions of authority in academe or publishing or in other public areas. The Standard English of an English-speaking country as a minority variety (identified chiefly by its vocabulary, grammar, and orthography) carries most prestige and is most widely understood.



Challenges in translating Proverbs from Tamil into English

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Abstract: Translation is a boon that connects people of different countries and enables the people to share their culture, news, literature and science and so on. The purpose of translation is to convey the original and accurate meaning of the Source Language (SL) into Target Language (TL). Translation requires a deep understanding of grammar and culture of both SL and TL. Translation of proverbs is an interesting area. Proverbs constitute a vast body of folk – literature and it's an age old wisdom literature too. Proverbs decorate a language with its concise and thought provoking sayings. They embody and symbolize the values that a human being should possess. A translator can translate a proverb provided he/she possess a sound knowledge and deeper insight in to the culture of the Source Language (SL) and Target Language (TL). In a translated text, sometimes the linguistic equivalent exists but cultural difference may occur. Hence the translator should translate without disturbing and missing the core of the source language.

A translator of proverbs will be successful if he brings the richness of the culture of the Source Language in the Target Language. Moreover, the meaning will be lost if he is not careful in carrying linguistic equivalent and presenting the contextual elements in the Target Language. Proverbs in Tamil can be translated and really understood across cultural boundaries. Yet, the problems arise in some cases where it deals with the climatic conditions, flora and fauna, nouns, and metaphors. Translation from Tamil to English is a challenging activity since the culture and structure of these languages are entirely different. This paper examines the challenges faced by the translators in translating the Tamil proverbs into English.

Key words: Linguistic Equivalence, Textual Equivalence, Paradigmatic Equivalence, Equivalent Effect, Cultural Differences

One does not translate languages, one translates cultures- Ivir

It is not possible for anybody to know all the languages. Translation breaks all the language barriers and allows all the people to read the master pieces of the world literature. Homer, Virgil, Thiruvalluvar, Shakespeare, Chaucer, and Seneca became the household names of all the literature lovers and that is possible due to the immense service rendered by the translators. Translation with its uniqueness, introduces the minor writers too. Translation is a boon that connects people of different

countries, religions and enables the people to share their culture, news, literature and science and so on. Though Robert Frost, the American poet once observed that 'Poetry is that which is lost in translation', translation imparts the diverse cultures to others. The purpose of translation is to convey the original and accurate meaning of the Source Language (SL) into Target Language (TL).

Translation requires a deep understanding of grammar and culture of both SL and TL. Once, translation was considered a mean intellectual activity. But today, it has become a creative and enterprising area which has been drawing more attention from the academicians. The role of a translator is not merely of a convener but of a responsible person who leads the role of an ambassador of both the TL and the SL cultures. Nida in his "Towards a Science of Translating" comments on a translator: "...besides competence and skills in verbal communication, he (translator) must have sincere admiration for formal features of the work to be translated".

Language is a complex phenomenon that includes sounds, words, sentences and the complexity of language is accelerated with the usage of metaphor, idiom and proverbs. Shelley observes the complexities of translation: "Translation is not like transferring wine from one bottle to another. It is more a creative activity. The plant must spring again from the seed or it will bear no flower". Proverbs come under the domain of folk-literature. Unlike other literary forms, proverbs are transmitted under word of mouth having no written language. The authors of these traditional literatures are usually unknown or unidentifiable. They cover multifaceted aspects of human lives that embody values, social norms, positive thoughts, relationship and so on. Proverbs are the integral parts of religion and culture. They are popular in all the languages.

Languages which do not have the written form too have proverbs. Proverbs are often allegorical in nature and they fall into the category of formulaic language. Interpretation of proverb is challenging and translating a proverb is even more complex and perplexing. Mohit K. Roy in his "Studies in Translation" highlights the difficulties of translating proverbs:

Language is largely culture oriented and therefore, translators face

the problem of translating certain culture based words into another

Language with a different culture. Colloquial expressions, culture-words, slangs and proverbs are difficult to translate for there is no one to one correspondence between one culture and another or one language and another. Equivalence of words in two or more languages is hard to come by. Hence, the difficulty arises in finding equivalent words in another language (48).

The Proverbs constitute a vast body of folk – literature and it's an age old wisdom literature too. Proverbs decorate a language with its concise and thought provoking sayings. They embody and symbolize the values that a human being should possess. A translator can translate a proverb provided he/she possess a sound knowledge and deeper insight in to the culture of the Source Language (SL) and Target Language (TL). Translation of proverbs is an interesting area and it is deeply rooted in the culture of the society. It is necessary to know the culture, food, dressing style and the weather conditions of both the countries in which the translation is based on. Sometimes the linguistic equivalent exists but cultural difference may occur.

While translating proverbs, the translator should not indulge in mere literal translation as it harms the meaning of the context. In spite of universal appeal of the proverbs, one could detect vast linguistic barriers of both the languages that bring disastrous to the translation. A translator of Tamil should be a master of Tamil as well as the Target Language. It is essential to bring the Linguistic equivalence (word for word), Paradigmatic Equivalence (grammar), Functional Equivalence (identical meaning) and Textual Equivalence (form of the text) in the Target Language.

It is crucial to convey the message correctly in the Target language. Otherwise, he may interpret the Tamil word கல்லாமை - 'kallamai' as a stone tortoise instead 'illiteracy'. It is to note that the translators of Tamil proverbs will be successful if they bring exact equals than mere literal translation.

Tamil Proverbs: Tamil is a member of Dravidian language family. It is easy to translate when the target language too belong to the same family. It may be easy to translate from Tamil to Malayalam as both of them belong to the same family as they may have common elements of grammar. For example,

She went angrily. (English)

அவள்கோபமாக சென்றாள் (Tamil).

avaL koapamaakach chenRaaL

In the above English statement, the subject is preceded by verb and it is followed by an adverb. While in the Tamil statement, the subject is followed by the adverb and it is preceded by a verb. English language belongs to the Indo-European language and no similarities exist between Tamil and English.

Tamil Proverbs are found with a variety of grammatical structures. The beauty of those proverbs lies in its form. If they are translated, the translators may fail to bring the uniqueness in their source. Some of the Tamil proverbs are imperative in nature. For Example:

இருக்கிறதை விட்டுப் பறக்கத்துணியாதே!

irukkiRathai vittu paRakkath thunNiyaaathae!

Some proverbs consist of rhetorical question.

காட்டுப்பூனைக்கு சிவராத்திரி விரதமா?

kaattup poonaikku chivaraaththiri virathamaa?

Some proverbs are declarative in form. For example

பகல்கனவுபலிக்காது.

pakal kanavu palikkaathu.

எரிகிற வீட்டிலே பிடுங்குகிற துலாபம்.

erikiRa veettilae pidunGkukiRathu laabam.

Some proverbs are culture-specific. For example

ஐயர்வரும் வரை அமாவசை காத்திருக்குமா?

aiyar varum varai amaavachai kaaththirukkumaa?

As the proverbs are in variety of structures, it is quite difficult to bring all the structures in the Target Language. Like any proverb, Tamil Proverbs too handed down through generations. Hence they incorporate the names of outdated weapons, unknown animals, old measurements which cannot be presented in the translation. Tamil Proverbs are poetic and musical in nature and if translated the sweetness of the music will be lost. Hence, one cannot go for the literal translation of Tamil proverbs, rather one can go for equivalent effect.

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Understanding Holocaust Through Nelly Sach's poems

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Abstract : Translation in disguise is a boon to learn the different types of lifestyles and cultural practices in the world. It enables to learn not only the bright side of life in the world and it also projects the subaltern position of people under the tyranny of some powerful nation/people. One such incident which disturbed the 20th century was the mass killing of the Jewish community. It is termed as 'holocaust' by the Europeans, which means religious sacrifice. The killing of the Jews was not a religious sacrifice hence the correct term to call the mass killing is genocide or slaughter. The present paper attempts to project the horror of holocaust by analysing the select poems of Nelly Sachs, a witness to holocaust.

Key Words: Translation, Holocaust, Jews, German.

Translation is not a simple act of conversion of one language into another: instead it enables one to read, understand and experience various culture and tradition of the world. Language for communication has evolved in the riverside and that is not meant only to convert emotion or ideas. It is embedded with its culture and environment. Thus translation does not end with simply translating the words instead it enables a foreigner to understand its cultural terms and practices. With the advancement of globalisation, the world has shrunken already. Understanding thousands of language, culture and tradition is necessary now which is easily possible due to translation. Literature plays a major role in understanding cultures of various countries as it is considered as a mirror of a society. Hence literature in translation provides the detailed study of various societies, cultures and traditions.

The present paper aims to study the major tragic events in the human history in the 20th century, holocaust. The word holocaust etymologically derived from a Greek word means 'sacrifice by fire'. Atrocities on Jews which is also termed as anti- Semitism were not new in the 20th century. Though the use of the word anti-Semitism,

...dates only to the 1870s, there is evidence of hostility toward Jews long before the Holocaust—even as far back as the ancient world, when Roman authorities destroyed the Jewish temple in Jerusalem and forced Jews to leave Palestine (www.history.com).

Later under the Europeans the Jews faced discrimination. In 1933, the Nazi's who came to power in German considered themselves as superior by treating/placing the Jews in inferior position. The

Germans took it for granted to ill-treat the Jews or to kill them. The ultimatum of their torture was the mass killing of the Jews by concentration camps. This killing continued till the end of World War II and by May 8, 1945 it has come to an end. From 1941 to 1945 around six million European Jews, that is two-third of the Jews, were killed. The aftermath of holocaust was more tragic as the survivors suffered with mental and psychological problems. Many Jews migrated all over the world with the hope of better life. The objective of the paper is to present painful memories of holocaust through select poems of Nelly Sachs.

Nelly Leonie Sachs (1891-1970) was a Swedish poet of German birth, who received Nobel Prize for literature in 1966. Though a Nobel Prize winner, she was less popular among the literary world. To find answer to her less popularity might be a difficult one which might lead to assumptions that belonging to a minority group, she is rejected by the world. She had a very comfortable and rich childhood. Her interest towards creative writing started at earlier age. When the Nazi's took power and started atrocities on the Jews, Sachs got affected psychologically due to it. It has gone to an extent that she lost her ability to speak at a point. Regarding it, in a letter to her friend, she has mentioned it as,

For... days I lived under a witch's spell,
speechless. My voice had taken flight, gone to
swim with the fish. It had deserted the body's
other members; they were left standing, in
horror, turned to salt. Such was its
bewilderment, all real utterance being
forbidden, the power of speech abandoned me
(Sachs, 1977: 311).

She got rescued from German by her Swedish friend at the last minute before being departed to the camps by the Germans. In Sweden, she translated Swedish poems and wrote poems. The report of her friends and family members about their being victim of the concentration camp reached her in 1943 which distressed her. She addressed her life as a 'battleground'.

Sachs' mother's death in 1950 affected her more. The confusions and reality of being alone, life in exile and known people's death in the concentration camp affected her which resulted in her stay in the mental hospital. As she felt that writing only could rescue her from the problems, she continued writings even in

hospitals. She explained that how writing has become a life saving source for her as,

The terrible experience s which brought me personally to the brink of death and darkness became my tutors. If I had not been able to write, i would not have survived. Death was my teacher. How could I have been occupied with anything else? My metaphors are my wound (Fioretos, 2012 :99)

Her initial poems in exile illustrate the suffering, persecutions, life in exile of the Jewish community. Her poems are the representative of the Jews. Though the Jews were brutally slaughtered by the Germans, she never used her poetry to instil hatred towards the Germans. Instead she was upset about the inhumanity nature of those people in killing their own companions. Nevertheless her poems talk more about harmony and forgiveness because she believed that there is no end to the sense of humanity. In her Nobel award speech she said, "In spite of all the horrors past, I believe you" proves her belief in forgiveness. She died in 1970.

Sachs earlier poems (before the Nazi attack) were light hearted romantic poems. After experiencing the horror of holocaust, her theme of writing has moved from simple to burdened one. All her poems are titled after the first line of her poems. Though her poems are translated in several languages, all her poems have German title. The present paper attempts to analyse three of Nelly Sachs poems which describe the horror of holocaust and its aftermath.

The first poem "If Only I Knew" gives the painful viewing/remembering of the dead Jewish people in the camp. The writer is painfully imagining what might be the last thought or sight of the dead person. She begins the poem with the indication of impossibility, "If only I knew". She is painfully interested in knowing the dead person's last sight. She imagines many things and lists out those as; 1. A stone that had received many last looks from the dead people. The line, "they fell in blindness on the blind?" may indicate the stone as blind, lifeless or the Germans who are blind without sympathy or falling on the already piled dead bodies. 2. The earth which has become a dirty place, with the covering of dead people shoes or with dead bodies. The Jews were made to remove their shoes before entering into the concentration camp and it had multiple meanings.

For Nazis, the shoe piles acted as a visual representation of the success of their final solution. Every pile and overstocked warehouse represented a death toll; each pair of shoes represented a captured or murdered body. Left on display in the camps, shoe piles disempowered and threatened those imprisoned within. People in the camp saw overwhelming, ever-growing piles of shoes

that emphasized their mortality. Tall enough for large swaths of prisoners to see, the overbearing piles of shoes spread the threatening message through the camp (dh.blogs.wm.edu).

3. The 'last road' in which the Jews travelled finally to reach their final destination that is to the concentration camp. 4. They might have seen a puddle which is next to their camp or looked at themselves in a piece of shining metal or the belt-buckle of the enemies or a fortune-teller from heaven who might have given promises of their life in heaven. 5. A bird sign in the air sent by the earth to indicate its love for the soul that flicked away from the burned body. The poem indicates the pain of remembering the agony of death experienced by a known person. The writer's urge to know the last sight or the thought of the person allows her to imagine all possible things around the dead person, still she could only assume. The poet raises a question to a dead person though she knows that she will never get answer for the question.

The second poem "Chorus of Orphans" is a very famous and well read poem of Nelly Sachs which also talks about the horror of holocaust. Each stanza of the poem begins with the line "We orphans/ We lament the world". The 'we' denotes the Jewish community who are made as orphans by the power. Now they lament the world. She uses metaphors in her poems to present the helpless conditions of the Jews. She begins the poem by narrating the agony undergone by the Jews. She denotes the concentration camp and the burning of Jews with trees. They are cut down like branches of trees and thrown in fire. As the protectors/parents were used as firewood by the Germans, the remaining Jews/children experience lowliness in the earth. The loosing of parents is described as parents playing hide and seek in dark with children. The dead parents monitor their children from the darkness when the children look at God. The children's toys became stones which have the faces of father, mother. The flower toy does not wither like a natural one, the toys do not bite like the real animals, and they do not burn like dry wood. She finishes the poem with a question to the world. She questions, "world why have you taken our tender mothers/and our fathers" and she continues that they resembled their parents but the parents are no more. Hence they "no longer resemble anyone in the world". Sachs concludes the poem by accusing the world for being silent witness of the horrible massive killing of humans. This poem leaves the readers with pain and guilt for belonging to family of quite observers.

The third poem "Angel of Suppliants" talks about the transformation the Jewish community experiences after the tragic incident. The killing of the Jews in the concentration camp (especially in fire) resembled the red sky during the sunset. The fire has taken those people into night that is death. Not only people but even the things

which are part of a home/family like ‘utensils’, ‘cradles’ got burnt in fire and the ashes are flying in the air.

At present in the death’s white floor plants are grown and those plants are not a natural one whereas they are planted in ‘despair’. The plants are grown with human body parts. It indicates the cruel death of the Jews under the Nazi German. The forest will not rustle as it has drenched with the tears of loved ones. The mothers are tearing their roots in order to survive which may indicate their urge to live for their children’s sake. Transformation undergone/ undergoing by the Jews are indicated by “...forming something new out of the Night/since they are still warm from transformation”. Here night might indicate the agony (death) faced by the Jews. The next generation who are still warm from the fire are transforming from their innocence to experience. The children are playing in the sand and Sachs wants that sand to be blessed hence it can understand the longing of the children. She tries to project that the next generation does not want to take revenge upon the killers instead they want to create something new. This poem ends with the transformation of the Jews and their hope for the future.

Reading of Sachs poems leave the rest of the world with sense of guilt. The pain undergone by the Jewish community and the brutal treatment they underwent did not reach the knowledge of many people/many countries even Poland who allied with German in the World War II was ignorant about it. Some people merely knew about Hitler’s atrocities on the Jews but not in detail. Tracking of works in translation by holocaust victims like Nelly Sachs, Anne Frank, Hannah Szenes works may enable the future generation to gain knowledge about the brutal behaviours of humans. It may guide to understand the pain of oppression and lead humans to live in harmony.

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Translation: A Probe whether it is an Art or a Science or it stands somewhere in the Middle between the Two

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Abstract : This paper analyzes how translation, as an activity, should be defined. This paper says that the process and not the product should be taken into account in defining translation. This paper suggests a definition for translation covering all aspects of translation including inter-semiotic translation also. It gives an account of different kinds of translation and how they are useful for readers and writers. It explains that translation opens a global access to all kinds of texts. A native author has a global readership and the readers of native country will have an international perspective. This world has shrunk as a global village only because of translation. A literary work or a scientific invention is not for a particular country or a region but for the whole world. This aspect is analyzed at length in this paper. It dwells in deciding whether translation is an art or a science by analyzing and differentiating the process of translating a literary text from translating a science text. To arrive at a conclusion, this paper defines art and science. It advocates seeing translation not as a product but as a process. By comparing both the process of translating literary text and science text, this paper concludes that translation is neither an art nor a science but it stands somewhere in the middle between the two i.e. a craft.

Introduction : Translation is a basic characteristic feature for all creatures including man, animal and even plants and trees. This is the world with changing of mind. We all know that changing is the only unchanging. Changing is the core point of transformation. Plants and Trees transform their inbuilt patent ideas into flower and fruits. Animals transform their ideas into action which may include moving, running, walking, attacking, eating perhaps their life. 'Man transforms' his idea or thoughts into action but expressed through language. Ideas are transformed from mind to language it is transformation. The same ideas are transformed from one language to another language is translation. It is a conversation between two languages of the same idea. The idea may be either a life or a concept or an argument anything it may. So translation connects two another, two languages, two audiences, two cultures, two societies but only one idea. Translation, hence, is an important entity which should be analyzed not theoretically but practically.

Definitions of Translation : Many experts have tried to define translation on their own way with their personal experiences. And yet no definition covers all aspects of

translation. Since translation has many aspects. we can, in general define translation as bringing one written material of a language into another language as a written material or as any other artistic form without any damage to the original. Translation is a carrier vehicle which carries the written materials from one destination (language) to another destination (language) or to another type of destination (other artistic forms like sculpture, dancing, dance and so on). As many experts have put it, the Source Language Text (SLT) is rendered as a 'Target Language Text' (TLT).

Why do we need translation?

Every society is a unique one. Each society is based on a unique culture. Every culture produces literary works exhibiting the special characteristic features of its own. Human living and the formation society are done based on the results of trial and error methods. So, the literary works in any language will reflect human life and the formation of society with literary quality which are the outcome of the life process of trial and error methods. This big world of innumerable societies would find and follow their own unique qualities of life. Such uniqueness will be of very much useful to the world for its betterment and peaceful life. Such findings would be transported to every part of the world only by translation.

No society can live on its own. It needs a model. Every society is a model to others. The fine qualities of other models may be adopted by one society and in such a way every society can better by itself. To know about others and to be known by others are possible only with translation. Translation only brings everything to everyone. This is the only one entity which breaks all confinements and try to create a uniform society. A world community is possible only with translation. If there is no translation, then there is no transformation of ideas from one language to another. If there is no transformation of ideas, no growth and development is possible in a society. Even the neighbors of different languages cannot come closer without translation. Translation, through transformation of emotions, brings closer every one, every state, every country and types on the whole, it creates a world of everyone.

Types of Translation : There are many kinds of translation in all areas of knowledge. Translation is not confined to literature alone. Translation is everywhere. It is useful in science, technology, arts, humanities,

economics, social sciences, medicine, media, literature and what not. The process of translation depends upon where it is used and on the purpose it is used. If it is a translation of a science material, it is different one from the process of translating a literary material. So, different methodology is adopted for translating different subjects' materials. So, we naturally have many kinds of translation. So, translation may be classified as follows:

Roman Jakobson, a popular translation theorist classifies translation into three kinds in his essay on **Linguistic Aspects of Translation**.

Intra-lingual translation: It is a translation within a language: It is a translation from one shape to another shape, from one form to another form. Poetry in one language may be translated into prose of the same language. Or a prose may be translated into drama. One best example for intra lingual translation is the Shakespeare's turning of the prose form of Plutarch's **Lives** into drama. And Shakespeare's plays were transformed into tales. This is an another example of Intra-lingual translation. The Middle English creation of **Chaucer's Canterbury Tales** has been rendered into Modern English by Neville Coghill. This is also one of the examples of intra-lingual translation.

This intra-lingual translation is very much useful for rendering the oldest form of literature into the modern forms of the same language so that the old creatures of literatures can be rendered to modern readers. Sangam poetry in Tamil was rendered by M. Karunanidhi into free verse titling **Sanga Thamizh** and Puliyur Kesikan has rendered **Sangam Poetry** into easy modern Tamil.

Inter-Lingual Translation: With this inter-lingual process, translation becomes a global theme. This process opens the world channels for the different languages. A particular work in one language will have access for a global journey with this inter-lingual translation only. So, inter-lingual translation means translating one particular work in one language say source language into another language or other languages debarring how it is translated. This inter-lingual translation gives a global perspective to translation. A science invention or any concept of any language may be translated into any language or into many languages without any genre change. But if, anything literary work which is in a particular form will have so many options when it is translated. This genre selection will be decided by the translator depending upon the need of the target language society. The source language text also plays a vital role in this selection of genre. The theme, style, diction and structure of the source language material also one of the key factors in deciding the target language, genre. It is not compulsory that poem should be translated as a poem or a play should be translated as a play only. This inter-lingual translation gives full freedom to the translator to decide upon its course. But in general, a poem is translated as a poem and a play is translated as a play. Translating Bible

from Greek into English and from English into Tamil are examples of inter-lingual Translation. **Gitanjali** was translated from Bengali into English. It is an example for inter-lingual translation. Inter-lingual translation is an international one. It turns every piece of work an international one and attracts international readers also.

Inter-Semiotic Translation: It is a translation not from lingual to lingual but from lingual to non-lingual, from verbal sign to non-verbal sign. A particular work of art is translated into other forms of fine arts such as dance, drama, painting sculptures and so on. This may be called as transmutation also. This inter-semiotic translation will kindle the emotions of the audience and will have direct approaching to the listeners. This is an easy way to make the children benefitted. Any high-serious theme, in inter-semiotic translation, is picturized to create an easy reach in the minds of the receivers. Thus inter-semiotic translation becomes a beautiful translation as it employs fine art entities. It enhances the literary quality of the original Text still further by beautifying with the finest artistic forms, important Biblical events were painted by Raphael beautifully, it is an example for inter-semiotic translation. Noted incidents of Sangam Age have been sung as Sangam poetry and they are brought as dance drama, poetic drama paintings and music. **The Lilas of Lord Shiva** and the **Life of Goddess Meenatchi** have been depicted as paintings on the walls of Meenakshi Amman temple at Madurai are the examples of inter-semiotic translation.

John Dryden on Classification of translation : John Dryden has discussed about the classification of translation. He classifies translation into three kinds as metaphrase, paraphrase and imitation.

Metaphrase: Metaphrase refers to word for word translation. The translator here employs himself as a tool of translation since he wants to be faithful to the **Source Language Text**. So, he doesn't consider himself as an author and would not appeal his mind to bring the source language text into the target language. It is a mechanical translation and the translator is a translating machine. There is no emotional involvement in metaphrase. It is more employed in the translation of non-literary texts such as science, math, and medicine, engineering technology and social sciences also. These are the areas where emotional involvement does not require. In metaphrase, the translator's hands are tied and he should move within the confinement of the source language text writer. The translator is an employee of his own willing and the author of the original text is his employer his master. So, the translator here is concentrating on finding exact equivalent word in the target language for every word in the source language text.

Paraphrase : It gives a new dimension to translation; it can be said that paraphrase is a free translation as it gives full freedom to the translator. The translation in paraphrase, is faithful to the author of the source language

text at the same, he can have his own hand in creation. Creation happens when paraphrasing a text. The translator, while doing paraphrasing, aims at the sense. This is the faithful translation. In metaphrase, the translator is faithful but in paraphrase, the translation is faithful, as it carries out the sense of the author of the Source Language Text to the readers of the Target Language Text. The translator, though plays a vital role in paraphrasing is not seen by the readers, but the author of the SLT is visualized to the foreign readers by the translator. The works of the SLT are modified, altered, deleted and made necessary changes such as replacing, adding, with words of Text Language in order to convey the 'feel' of the author of the SLT. Though words of SLT undergo diverse changes, the sense is conveyed afresh to the readers of the TL. So, the true translation is paraphrase as the reader of the TL Text are fed with sense of originality where as originality is lacking in metaphrase. Paraphrase is the matured translation. **Virgil's Aeneid** was translated by Waller and it is considered as the best example of paraphrase.

C.Imitation : It is another form of translation which takes translation to further height. The translator, as an imitator, is at liberty to change the style and form of the original. Sense alone is considered and conveyed to the foreign readers without minding the structure of the SLT. Poetry may be rendered as a play, an essay may be brought as a poem, and a play may be transformed as a verse drama. This selection is depended upon the translator and the needs and culture of the society play a vital role in it. The translator, when starts his translation as an imitator, unfolds his wings of imagination though he is owed his responsibilities to the SLT. However, he presents the sense of author of SLT to the reader of TLT with making necessary changes to SLT. This kind of imitation in translation brings out the talents of the translator and some times, the translator surpasses the original. It is like enriching the target language with translation which is a Roman concept. John Milton modeled his similies in *paradise lost* on Homeric similies but Milton surpasses Homer in rendering similies and shocks the literary world with beautiful similies in **Paradise Lost**. Though the paradise is lost thematically in **Paradise Lost**, a paradise of similies is gained. Cowley imitated Pindar in many of his odes.

We see different process of translation with different types of translation. With all these process of translations, let us analyze whether translation is a science or an art or stands somewhere in the middle between the two.

Art: The Oxford dictionary defines art as "The expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power. It is the work produced by human creative skill and imagination and such creative activity results in the production of paintings, drawing or

sculpture. Art includes various branches of creative activity such as painting, music, literature and dance:

The definition for art is a never ending one. Art starts from human heart based on imagination. This imaginative power kindles human emotions and teaches life sensitively. The living of soul is brought by this emotional kindling of human senses. Hence art is an entity which elevates our life to the height of heaven from the reality. In short, art is creation.

Science : The same Oxford dictionary defines science as "The intellectual and practical activity encompassing the systematic study of the structure and behaviour of the physical and natural through observation and experiment. It is a systematically organized body of knowledge or a particular subject". Apart from this definition, it can be defined as a branch of study, as veterinary science, computer science and so on. Anything which is probed and proved experimentally is science. The difference between art and science is 'proof'. No proof is needed in art but proof is a must in science. Let's apply these definitions into translation, and try to see whether translation is an art or a science.

Translation of Literary Text : All literary texts are produced creatively. It is based on imagination. When such a literary piece is translated, the translated work is also an art only. The translator applies his mind and captures the emotional feel of the author of the original text and produces the author's mind in his translation. The author's imagination now becomes the imagination of the translator and he creates the translation. So, we can see the imagination quality of the original in the translated version also. The translation work reads like the original. So, a translation of poem or a play would definitely be an art as the original is an art. While nature is portrayed in a poem, the poet involves all his imagination to describe it and when the same poem is translated, the translator gets impressed with the power of imagination of poet and he transforms himself as the poet and does the translation. The original is again seen in the translated version of the poem. Some theorists of translation say that translation is an art. Theodor are Savory in his book **The Art of translation** – suggests translation is an art. He and many others like him including Horst Franz, Anton, Popovic Doughtas Knight say that as translation involves in transferring of values in aesthetic manner, it should be an art. Much classical translation of Homer, Virgil, Shakespeare, Plato, Aristotle read not as translation but as original. The translator undergoes the pain of the original writer to translate the original text, though every poetic quality is produced by the author of the original text. So, translation can be considered an art.

Translation of Science Text : Science texts are the results. They are the findings of close reasoning and are proved by experiments. There is no place for unproved imagination. The proved imagination is science. Knowledge is born from imagination. If the imagination

is proved, that is science. The imagination becomes intellectual in science. When a science text is translated, it would naturally be a science text. The translator does not go for imagination. He finds equivalence in the target language for the words of the source language text. To translate a science text, the translator need not be a scientist. Science texts have only proved information and statements. They have discoveries and inventions with aid of nature things. Science starts from nature, travels into nature. It probes nature clinically, discovers something and invents based on the discovery. A scientist does not appeal his emotion and he is not for aesthetic sense. He either discovers or invents and says the truth – the material truth. Scientists do not create anything. Sir Isaac Newton discovered the gravitational force and Kepler, the nature of planet motion. The later scientists invented rockets and satellites using the discoveries of Newton and Kepler. Everything is experimentally proved; Emotion does not play in these discoveries and inventions. In science, a truth is discovered and another truth is invented based on the already discovered truth. This is science. When such science material is translated the translator need not undergo any pain of a scientist. Science text carries a truth openly and the reader is clearly instructed the truth without any ambiguity. So, translation of a science text gives equivalences for every word of SLT in the TLT without any confusion or ambiguity.

Translation of Literary Text Vs Science Text : A translator has to adopt different strategy for different subjects. The strategy varies depending upon the text, whether it is literary or scientific. The strategy adopted for translating a literary text will not be applicable to translating of science text. The process is entirely changed and different one. In the translation of literary text, the translator aims at bringing the emotional feel of the writer of the SLT. The culture of the society should be borne in mind when a literary text is translated. Every literary text of a particular language has its own cultural impact in it where as science texts don't have such cultural impact. Science speaks of the natural truth. Cultural exposition is literature. The uniqueness of cultures of both SL and TL should not be disturbed in anyway. There is no such a question in the translations of science materials. The translator of science aims at linguistic equivalence which is possible in it where it is impossible in the translation of literary texts. Scientific truth has only one meaning which it can't be explained differently, contrasting to the earlier one. Kepler says that planets in the solar system revolve around the sun in the respective elliptical orbits. It is clear for every reader; it is unambiguous. It can be accepted, if it is proved; if not proved, it may be rejected. The readers can't draw more meanings other than the one established. But the poetic line

“Child Becomes the Further of Man” can give number of meanings. There lies the problem for a translator of literary text. The translator has to fix the meaning what he wants to communicate to the society

with reference to the writer of the original text and then he has to translate the poem without any cultural damage for both SL and TL. So, translation can't be a shirt which will be fit to everyone. Everyone needs a shirt of different size and form depending upon one's own size and form.

Is translation an Art or Science?

The process of translating a literary text is entirely different from the process of translating a science text. But basically, the idea, theme, style and structure in a translated work are not created by the translator. They are created by the author of the original text i.e., SLT. A translator is a translator and he can't be the author. He is making use of the idea, diction, style, theme and form of the other i.e., the author. The translator can modify, alter, delete or add but can't deviate. He has to be faithful to the author. The translator however conveys the message of the author to the readers of the TL; he is the middle man between the author of the SLT and the reader of the TLT. The prime duty of translator is rendering the message of the SLT into TLT. He is only a middle man; the translator can't be a creative man for both the text of literature and science. So, there is no creativity in translation, it can't be considered as an art.

Translator has got every right to change, alter, modify, delete, and add as he wishes only to convey without any damage the message of the SLT to the readers of the TLT. He can do such things within the frame work of rules. Then it can't be science. The translation is neither creative nor mechanical. It is neither original nor artificial; it is neither authoritative nor submissive; it stands somewhere in the middle between these two. It is a craft. The craftsman brings his artifacts using materials from other sources. A doll is made of using clay; a toy is made of using wood. The craftsman uses the natural sources for his making, such a craft making is translation as the translator uses SLT as his source for his making. It can be said that translation is neither art nor science but a craft.

Conclusion : Translation, when it is probed whether it is an art or it is a science, we find it stands somewhere in the middle between the two. The point at which it stands is craft. As this paper tries to explain, translation opens a global avenue to both the writer of the original text and to the reader of the translated text. And the role of the translator is more important than the writer of SLT and the reader of TLT. The translator loads double luggage that he should be faithful to the author of SLT and to transform with no damage to the target language culture the sense of the original to the reader of the TLT. The translator should act as an Indian mother at home one who cooks the raw materials as delicious dish so that everyone can enjoy. To sum up, translation is a craft of delicious dinner which is cooked up of the raw materials of the SLT.

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Unravelling the Impediments of Patois and Syntax in Translating Malarvathi's *Thoopukari*

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Abstract : *Thoopukari*, a novel written by Malarvathi in Tamil, which won the Sahithya Yuva Puraskar award in the year 2012, is not translated to English due to the impediments of patois and syntax. Translation is an art of compromise. It aims at giving the essence of the original. It is an artistic procedure. Can justice be brought forth while translating patois? How can an award winning novel be exposed to the literary arena? It can be done only through translation. The novel is compared with other dalit novels for the intensity of the issue it speaks on. It has a social issue which has to be reviewed and discussed. A transmigration of the text can bring fairness to the work. The language and the poetic expressions should be translated with poise and elegance, only then the beauty of the work will remain intact. The impediments should be surpassed and certain words should be transliterated. Through translation a new avenue can open and it can enable literarians and the common man to understand the pains underwent by a minority economically underprivileged oppressed group in the society. The translation can act as a strong tool in the upliftment of the downtrodden. This paper is an attempt to bring out the hindrance in translating the novel in English mainly because of its patois and syntax.

Keywords: patois, transliteration, economically oppressed, transmigration.

Translation is an art of compromise. It aims at giving the essence of the original. It is an artistic procedure. Can justice be brought forth while translating patois? How can an award winning novel be exposed to the literary arena, it can be done only through translation. This paper is an attempt to bring out the hindrance in translating the novel *Thoopukari* from Tamil to English mainly because of its patois and syntax. *Thoopukari*, a novel written by Malarvathi, which won the Sahithya Yuva Puraskar award in the year 2012, is not translated yet due to the impediments of patois and syntax. Patois is a form of a dialect that is spoken in a particular area and is different from the main form of the same regional dialect. This is what is seen in the novel *Thoopukari* and the dialect doesn't adhere to the dialect spoken by the people of kanyakumari district, but it belongs to a particular area called vellicode, almost the border of tamilnadu and kerala, from where the author hails. The dialect is very much culture specific.

The novel is compared with other dalit novels for the intensity of the issue it speaks on. It has a social issue which has to be reviewed and discussed. A transmigration of the text can bring fairness to the work. The language and the poetic expressions should be translated with poise and elegance, only then the beauty of the work will remain intact. The impediments should be surpassed and certain words should be transliterated. Through translation a new avenue can open and it can enable literarians and the common man to understand the pains underwent by a minority economically underprivileged oppressed group in the society. The translation can act as a strong tool in the upliftment of the downtrodden.

Translation does not involve the transfer of meaning in one set of language to another, but it also involves a whole set of extra linguistic criteria. It is a common fact that in translation studies, if a dozen translators tackle translating a passage, that will produce different versions, still, somewhere among them, there will be that invariant core of the original, transformation of variants, do not modify the core of the meaning but influence the expressive form. So the variant is part of a dynamic relationship and should not be confused with speculative argument about the nature, the spirit or soul of the text. (Qtd in Bassnet 26).

Regional language and style differs from state to state and district to district, but the pangs experienced by the people remain the same throughout. It doesn't narrow down to the depressed or dejected classes but to the economically downtrodden. The novelist plays a vital role in exposing the trauma to others. This novel acts as an eye opener and can be compared with Thakazhi's *Thotiyin Mahan*, Bama's *Karukku* and also Valmiki's *Joothan*. It talks of a social issue of the economically downtrodden people. The word 'thoopukari' means a woman sanitary worker, in this novel, it's not a dalit woman, but an economically oppressed woman belonging to the nadar community. The novelist's mother worked as a sanitary worker and seeing her harrowing experiences, the novelist has penned her first hand experiences. It's a semi autobiographical novel. If the novel is not translated, then how will it reach a wider audience. It's spoken in the regional dialect, so the effect in the native language is immense. She talks of how human excreta are removed using bare hands and also how the used sanitary napkins or the menstrual blood stained clothes is being washed by

women. This brings an aversion as well as bitterness to see the privileged class misusing the services of the underprivileged. It brings in tremors to the readers. The novelist has given a stunning exposure to the dark world into which many dare to tread. The protagonist says that she feels proud that she is doing a great job as cleaning everyone's dirt, but declares everyone should learn to clean what they have messed up.

There are a few principles to be followed while translating a text. One must fully understand the work they intent to translate and also the sense and meaning of the original text. There should be a perfect knowledge of the source language and the target language. The problem arises when the source language and the target language belong to different language families. If the languages have different cultural backgrounds, syntactic structure and geographical conditions, they pose a great challenge to the translator. Though it is difficult to overcome all the difficulties, still one can produce a distinct echo of the original. Due to the patois and syntax, *Thoopukari* is yet to be translated. Chapman says an attempt should be made to reach the spirit of the original. One has to search to bring about a transmigration of the original text. While translating, certain translators compromise with the meaning, but certain translators are not able to cope with the style of the original text. Either the meaning is distorted or they take the theme, put it in their own words, not bothering about the nature of the original. Word for word rendering should be avoided and also for common forms of speech, an appropriate word should be used (qtd in Bassnet 28).

In the novel *Thoopukari* "cheruppa keezha itutuvarapidaatha, injeru," (23) is a local dialect. But when it is translated, the entire slang is distorted and the effect is lost and difficult to retain in the target language English. Similarly "epadile ipadi pesa padiche"(27) is a very normal statement in the local dialect, but when translated it can be "how did you learn to talk like this" which sounds very plain. Malarvathi's use of the local dialect is crude many a times as it depicts the shocking reality of the life led by the underprivileged people and no one can ignore her experience. Gayathri Spivak's term 'surrender to the special call of the text' is an apt example here (qtd in Bama xx).

In Bama's *Karukku*, translated by Lakshmi Holmstrom, many words are transliterated to get the feel of the original. The word 'karukku' itself doesn't have an apt English equivalent. 'Karukku' in Tamil means the serrated edges on the Palmyra leaves. The words like 'ei akka'(3), 'thatha'(5), 'pusai(99)', taamarai kulam'(2), 'periya kulam'(2), 'kuuzh'(71), 'cheri'(19) etc are transliterated. In Malarvathi's *Thoopukari*, the novelist has given Tamil equivalents in parenthesis, even though the novel is in Tamil, for a better understanding of the native readers. For example: 'oru kilamai'(vaaram)(32)-meaning 'a week', 'uchaiki'(mathiyam)(32)-meaning

'noon', 'viliyinga'(koopidunga) (33)-meaning 'call', 'chaaya'(kaapi) (33)-meaning 'coffee', 'paraiva'(thituvu) (36) - meaning 'scold', 'melu (udambu) (37) kaluviriyaadi'- meaning 'body bath', 'kalani'(panthi)(41)-meaning 'a row of guests seated for dinner in a wedding or any celebration' and many more such words with a peculiar dialect. The word 'makka' is used in quite a few places and it can be linked with the English equivalent 'dude'. Even a person from kanyakumari district may not understand the meaning of many of these words as it's flowered with patois.

Malarvathi, the novelist, has used poetic expressions in a few places in *Thoopukari*. For example 'kilaihalin salanam ooruku theriyum, verhalin aluhai yaaruku theriyum'(48) is a phrase seen in the novel. Poetic liberty in translation should be used while translating such phrases which are highlights of her work. She has also given a beautiful poetic expression for a 'sigh'. 'vazhkayin niraasaihalil nenjam azhum sathamalavo perumoochu'(67). Abusive language is used in a few places in her novel. This is seen in the writings of many writers belonging to the oppressed class like dalits and African Americans. Many critics believe that abusive language is used as a tool by them to show their power.

In translation, if a dozen try to translate, different versions will be produced. Still somewhere there will be the core of the original. James Holmes says about the use of the term equivalence. He says it is perverse, since to ask for sameness is to ask too much, because translation is an artistic procedure. This cannot be considered in isolation, but must be located within the cultural temporal context within which they are utilized. (Qtd in bassnet,28). Translation, by and large is an art of compromises all along the way. It breaks the barrier of communication. It opens new vistas to the work of art which lie hidden in some corner of our society. So when a work should be translated, many aspects should be taken into consideration. Same applies in taking an effort in translating the novel *Thoopukari*. The impediments should be carefully sorted and by keeping the essence of the original, translation could be attempted in Malarvathi's *Thoopukari*.

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Translation as Assimilation: a Prerogative for Unity in Diversity

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Abstract : The heterogeneity of culture has promoted regionalism; an ingrained consciousness as to the separateness of the 'self' from that of 'other/s' amongst Indians. In the affirmative sense regionalism signifies a healthy quest for self-identity and in the negative sense it results in 'regional patriotism'- extreme loyalty to the interests of a region with fanatical intolerance for the 'other/s', nativism and the related politics of coercion and anti-migrant campaign. Regionalist forces opposing pro-diversity ideology of sovereign India, precipitating sub-nationalism, encouraging intolerance and xenophobia can be resisted mainly by translation activities. The paper while discussing the varied intricacies of the politics of regionalism substantiates the same by studying regionalism as represented in Jnanpith award winner, Padmabhushan, Kuvempu's *Kanooru Hegaddathi Subamma* translated into English as *The House of Kanooru*. In other words the paper substantiates the virtue of translation in attaining acculturation as the sure means of promoting unity in diversity thus enhancing capacity for affirmative regionalism. The reading public of India definitely will be cumulatively assured of fraternity amongst fellow men of different regions/states, once their awareness of other/s is enhanced by reading more and more of translated literature. The essential 'Indianness' beneath the façade of diversity will also be effectively grasped.

The distinctness of India as a nation lies in its heterogeneous socio-cultural and pluri-linguistic ambience. The heterogeneity though has given discrete identity to the nation yet has promoted regionalism and the related intricacies. Regionalism is described as an ingrained consciousness as to the separateness of the 'self' from that of 'other/s' amongst the citizens within the nation. People of each state in India are acutely conscious of their socio-cultural distinctness and their difference with the people of other regions/states.

Regionalism is both a matter of pride and threat and has both positive and negative implications for the nation depending on the way the people practice it. Regionalism in positive sense embodies a healthy quest for self-identity and a desire for self-fulfillment. Positive regionalism is an affirmative phenomenon if people are able to balance the interests of their region along with the interests of the other regions and with the nation as a whole. But negative regionalism results in 'regional patriotism'; extreme loyalty to the interests of a region

with fanatical intolerance for the 'other/s'. It means depriving attitude by the people of one region towards the 'other/s' and is an impediment to the integration of the nation. Regionalism is politicized in post-independent India by vested interests for selfish reasons thus thwarting any easy attainment of 'cultural nationalism'; an impression of cultural oneness. A sense of united cultural self and assertion of the same is very essential to counter both the hegemony of western culture and to avoid the threat of disintegration due to cultural pluralism.

One important negative repercussion of regionalism in post-independent India includes the failure to evolve a pan-Indian link-language from indigenous repertoire of languages of the country. Regionalism in India has created problems like sectarian politics, demand for separate statehood, demand for full-fledged statehood and inter-state disputes. Few instances of regionalist politics are as follows; In Maharashtra, Shiva Sena against Kannadigas in the name of Marathi pride; recently MNS activism against Biharis; in Punjab, against non-Punjabis that gave rise to Khalistan movement and earlier Akali movement; in Andhra, Telangana movement with an aim of separate state; in Assam, ULFA militants against migrant Biharis and Bengalis; in North-East against other Indians etc. Negative regionalism continues unabated for political gains though violence in the name of regionalism is a criminal act and is punishable. In the present if we don't control negative regionalism, the situation will definitely be abused by neo-liberal forces of globalization. 'Nativism'- extreme attachment by people to their respective local culture and language and indifference towards other/sof other states, promoted by regionalism has proved a severe hindrance for Intra-national migration between states for employment and education purpose. Nativism is dangerous for it encourages the politics of coercion and anti-migrant campaign. The compulsive behavior of the kind thwarts inter-regional cultural assimilation which is essential for the unity of India. It opposes pro-diversity ideology of sovereign India that includes the social resolve not to privilege interests of one community over the other. Negative regionalism shown in the matter of language has resulted in linguistic chauvinism generating many an inter-state border disputes and unresolved debates as to the appropriate language formula for primary and secondary education. Compulsive obsession with a region's cultural and linguistic particularities and de-recognition of the 'other/s' has paved way for sub-nationalism.

The constitution and state's institutional apparatus' of India is accommodative of the regional versatility and the law of the nation allow for amicable living between regions, but still conflicts due to negative regionalism persists in India. This proves that the real impairment lies in the mindset of the people and the same needs to be changed. Since literature especially popular fiction and media, interests the populace more than any elitist modes of entertainments, both needs to be judiciously utilized to promote positive regionalism and thereby ascertain the unity in diversity of India. Campaigning convincingly the reality of pluralism of India and invoking respect for the same is the need of the hour. Any striving after for the evolution of a monolithic culture or homogeneity in culture and language is not only possible but also not essential when diversity is so much a matter of pride for the country. So the essential need of the hour is to inculcate tolerance in people towards others and thus deter xenophobic tendencies. Any advocacy to attain multi-lingual expertise to learn the difference between the 'self' and the 'other/s' and the underlining unity of the nation is an impossible feat. But understanding will definitely be boosted by reading the translated works of other/s indigenous literature. In the long run this will promote catholicity of attitude towards the 'other/s' and curb narcissistic mind-set. It serves the purpose of amelioration of hatred between regions as knowledge of the 'other/s' at least will suppress derision, indifference or will successfully disperse xenophobic fears. It also minimizes the tendency to look at the differing cultures and languages in bipolar superior/inferior positions within a nation.

The imbroglia created by politics of regionalism can be overcome by promotion of frequent cultural contact or acculturation and the same is to be attained by boosting translation activities. Extensive translation activity induces liberal attitude to other languages and cultures other than one's own and the translator needs multi-lingual proficiency or at least prerequisites bi-lingual efficiency. Reading translated works of other languages and regions encourages 'acculturation' which in turn will encourage regionalism of the positive kind inclusive of respect for the 'other/s'. Promotion of acculturation through translation will in the long run ensure successful cultural nationalism and political nationalism. Care needs to be taken to avoid any kind of imbalance in translation. Mere translation of literary works in English of other nations into Indian vernacular languages may prove further encouragement for westernization and so inter-linguistic translation between indigenous or vernacular languages of India and of them into English needs to be boosted to achieve socio-cultural compatibility between regions. In more recent times' translation of the vernacular literatures into English also signifies an attempt to preserve the distinctness of cultures of India for posterity as the same is facing threats of erasure by processes of westernization, the related issues of cultural

hybridization and homogenization. Both the distinctness [diversity] and the underlying unity of the socio-cultural lore of the Indian sub-continent will be better understood in the translated versions of the vernacular writings in English. Further varied cross-cultural encounters; colonization and the resultant east-west cultural conflicts; conflicts between mainstream Sanskrit (Marga) and the regional (desi) culture; between mainstream regional and sub-cultures within each state also are grasped better. An awareness of all these in the long run will help to curtail negative regionalism and strengthen the unity of India. We have enough historical evidences of positive effects of translation in India. Translated works of Bankim Chandra Chatterjee and Khandekar have popularized the patriotic sentiments and boosted the spirit of nationalism throughout India. British to understand the cultural distinctness of the subcontinent did encourage translation of Sanskrit work into English during colonization period. Early translations from English enabled the regional writers to understand the contours of creation of the genre of novel which later was regionalized to suit the distinct cultural lore of India. The awareness of modernist discourse was also the offshoot of translation activities leading to the employment of the same in regional novels to resist provincialism of regions. Translations from English popularized science and other western knowledges' in India.

Against the background of hitherto made discussion on regionalism and translation the paper substantiates regionalism and its nuances as it is represented in Kuvempu's *Kanooru Hegaddathi Subamma* translated into English as *The House of Kanooruby* B.C. Ramachandra Sharma and Padma Ramachandra Sharma. Kuvempu is Kannada's first Jnanpith award winner and is also the Padmabhushan awardee and is considered the National poet of India. The text is a fine expression of regional distinctness of Malenadu region with all its strengths and drawbacks revelatory of an attitude of positive regionalism in Kuvempu. The novel makes a very detailed representation of the socio-cultural nuances of Malenadu region situated in the Western Ghats of Karnataka all the while capturing the intricacies of inter-community relationships within the region. The need for one such novel was a matter of immediacy in the face of the changes India was undergoing during 1950s and onwards due to modernization process under the impact of west. The changes induced by modernity and the way it affected provinciality of the region are portrayed authentically and creatively. The novel has heritage value as it documents the geographical and cultural nuances of the region as it existed before the onset of modernity and the same becomes available for reference to the posterity.

The Kannada of the original novel is in dialect form and it is the Kannada especially spoken in Malenadu area and translation of it into English gives a special flavour to the whole narrative, contributing to the quality of 'Indian

English'. The flora and fauna of the region which is very distinct from that in the plains are also closely documented. The translator by retaining the indigenous names of the flora and fauna specific to the Malenadu region is contributing to the preservation of their native names, analogous to patenting of names, though footnotes may have to be included for reference. Kuvempu's regional representation is so adept and convincing that the novel proves itself an intelligent combination of the virtues of documentation with aesthetics of creativity. Kuvempu's representation of the region's positive regionalism, for he never involves in undue glorification of the 'self'. The novel is a fine representation of the socio-cultural intricacies of the varied communities characterized by matters of inter-community politics and politicization for reasons of hierarchically conceived differences between them. The weaknesses and strengths of the upper castes, Shudra and the Dalit community and complexes that govern the interactions between them are brought out effectively. On reading the novel we realize the features of a claustrophobic feudal society; illiterate and ignorant people living in fear of spirits and witchcraft, lending themselves to easy exploitation and the socially better empowered exploiting the vulnerable, the gullible. Women and children are utterly dependent on patriarchal protection and therefore vulnerable to abuse and violence. Some community heads are condemned for their arrogance and exploitative machinations and others are there very pious, docile and less exploitative. Amidst the headstrong community heads and the oppressive class and caste representatives, Hoovayya is the only enlightened consciousness in the novel. He has returned to his native society after his education in Mysuru and has studied English literature. With his cultivated enlightened modernist rationale by virtue of his education he strives to subdue the crude provincialism of his people trying all the while to enlighten them as to changes happening within the nation during 1950s. Whenever opportunities arise he tries his best to reform his society of its superstitions, its pettiness and exploitative tendencies. This aspect of the novel serves to trace the gradual incremental changes induced at regional level by enlightened modernist trend of the time. Hoovayya's adoration of Nature is Wordsworthian kind and the picturesque ambience of Malenadu invokes sublime feelings in him and helps him to transcend the mundane. In a way he epitomizes capacity for 'Culture' in Arnoldian sense and embodies Wordsworthian faith and meaning of Nature. Hoovayya's attitude is not one of self-abnegation and other-glorification instead he epitomizes the judicious combination of the scientific rationale of the West with distinctions of the spiritual traditions of India; Buddha, Ramakrishna and Vivekananda inspire him. In Hoovayya's more idealistic communication with Nature, the Vokkaliga (peasant) community's abuse of Nature for selfish utilitarian reasons is made to appear too conspicuous and condemnable. Poaching activities, hunting expeditions, felling of trees and all sorts of

altercations the Shudra families involved in are exposed for condemnation. Hoovayya who embodies Kuvempu's love for modernist ideologies, condemns the elaborate ritualism of the Brahminical tradition. At the same time he believes in the spiritual traditions of India, which he practically follows to enlighten his soul and condemns the excess materialism of the west. Hoovayya's ways signifies assimilation; a remarkable capacity to integrate the positive and newer elements of various cultures he came into contact with, by a process of redefinition of the self and the other. He embodies three different responses that allows for attainment of cultural nationalism. The first is to correct the flaws in the native/regional culture, the second is to synthesize the best practices of multiple cultures and the third is to posit the noble aspects of one's own culture with reference to alien culture. If not for this novel and the translation of the same in English in the ever changing context of the modern world, the nuances of a distinct region would have become oblivious forever. The novel is also a memorable authentic record of a pan-Indian phenomenon of the mid-fifties of twentieth century namely tradition-modernity interaction and the resultant conflicts and compromises. The paper is an attempt to evaluate the advantages translation has for the solving the problems generated due to the persistence of negative regionalism in the social consciousness of the people. Unless change is brought about in the attitude or the mindset of the people hope of a stable India through the interference of the government policies and judiciary will fetch little success and the country forever will remain precarious. The reading public of India definitely will be cumulatively assured of fraternity amongst fellow men of different regions/states, once their awareness of other/s is enhanced by reading more and more of translated literature. The essential 'Indianness' beneath the façade of diversity will also be effectively grasped.

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Socio-Psychological Analysis Of Lawrence Hill's 'The Book Of Negroes And Any Known Blood'

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Abstract : This paper interrogates how Lawrence Hill's novels *The Book of Negroes* and *Any Known Blood* represent histories of violence of African Americans. This animates the violence endemic to slavery and colonialism in an effort to emphasize struggles in conscience, the incomprehensible atrocities, and strategies of rebellion. This illustrates how the two novels supplement these literary goals with Hill's own imagination of how slaves contested the inhumanities thrust upon them. Even though it is painful for some, these issues need to be addressed, so that oversights in history can be mended and people might get a chance to come to terms with the traumatic past of slavery. This paper proposes to analyze the importance of social changes on individual which leads to psychological aspects focused on Black Canadians'.

Social psychology is the scientific study of thoughts, actions and interactions of individuals as affected by the actual, implied, or imagined presence of others ... social stimuli affect the thoughts and motivations of an individual, and these internal or intra-psychic factors affect that individual's subsequent interactions with other people. (Timothy 5)

Contemporary social psychology contributes to the development of a critical perspective on society and the individual. Social psychology must be constantly updated in terms of analysis and concepts if it is to participate in contemporary analyses and contribute to the introduction of social psychology and modernity specific knowledge of the individual and society and its relationship that is its specialty. In such a social psychology, an empathetic approach is taken to the people studied, while the aim is also to expose oppression and injustice, and to dissect the conditions and structure of power, individual memory is framed and thus shaped by the social memory.

The novel *The Book of Negroes* opens with the scene set in London in 1802, headlined "And now I am old" (BON 1). Despite her old age, Aminata is haunted by memories of her abduction and enslavement as an 11-year-old. Her traumatic recollections are still present and vivid through sensory perceptions: "I still can smell trouble riding on any wind [...]. And my ears still work as good as a hound dog's". (BON 2). The trauma that most haunts and aggrieves Aminata at her old age is having lost her family. Having neither parents nor children to comfort her is the one regret that stands out among the others.

Interestingly, the loss of her own way of dealing with loss of her parents, so she holds imaginary conversations with both her father and mother. This psychological mechanism is preserved in Aminata up to her old age. In 1802, when writing her memoir, she says:

Most of my time has come and gone, but I still think of them as my parents, older and wiser than I, and still hear their voices, sometimes deep-chested, at other moments floating like musical notes. I imagine their hands steering me from trouble, guiding me around cooking fires and leading me to the mat in the cool shade of our home. I can still picture my father with a sharp stick over hard earth, scratching out Arabic in flowing lines and speaking of the distant Timbuktu. (BON 3)

In *Any Known Blood*, memoirs heal the individual self; exploring distant sources of conflict, they often attempt to resolve current family estrangements. Hill's novel is typical in that family memoirists often meet resistance to their endeavors, particularly from family members whose understanding of the past is challenged. Langston Cane V's lover, Annette, is unsympathetic to his quest, his aunt Mill tells him he is "chasing [his] tail", (AKB 51) and his father tries to prevent him from uncovering the past. As in family novels, the text shows up the family against decline, moving across geographical and racial boundaries in the interest of psychological wholeness.

For the first time in my life, I love me in a way I've never loved me before ... I love my parents and grandparents and those before them in a way I never knew them, nor loved them before... I have always been proud of who I am. And I have always appreciated the little part of me that I know. But now I have a new found appreciation of "from whence I have come". And a new vision where I, and we as a people, must go. And now I know why we must go. (AKB 53).

Hill in *The Book of Negroes* describes the sufferings of Aminata in Indigo plantation. There were many African slaves working in Indigo plantation. They worked very hard "we worked from darkness in the morning until darkness at night" (BON 168). Even though Aminata is too young to work in plantation, she was made to work all day in hot sun,

The Indigo scratched my arms badly. I was in hurry to get it away from my skin, so I dumped it quickly into a vat. Mamed cane crashed across my leg, especially after I worked so hard to clean the vats earlier in the spring. (BON 166)

Through the character Cane I, the ancestor of Langston Cane V in *Any Known Blood Hill* has shown this, who was a slave worked in tobacco plantation.

I was born free, but a tobacco plantation owner named Jenkins stole my freedom. My mother and I and others in our situation worked for him, and for Thompson, his overseer. Thompson was an ignorant mass of a man, quick with his foot to your backside, and just as quick with the whip. (AKB 80)

Lawrence Hill succeeded in combining critical discussions on various concepts with the ability to give the reader a feeling for the purpose it has been created. Such studies provide the tools to understand better and change the social reality in which reflections of individual is found. In order to carry out social psychological studies, the ideas must formulate that overstep the normal disciplinary boundaries and that capture something of the subtle dynamics implied in Asplund's slash. Thus Hill in these novels project the influence of the society leaves a deep scare of impact on individual.

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Hands On Translation Activities For Gen Z - L2 Learners –A 4g Translingual Top Up.

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Abstract : The ELT curriculum and classrooms are being constantly updated and upgraded with novel pedagogies across the academia wherein this paper places a collection of rough-and-ready sources and pragmatic techniques on “Translation Activities”. An appeal is made to incorporate these activities in the classes of General English and Technical English. Multilingual snippets such as literature extracts, TV-adds, excerpts from social media platforms, songs, film clippings, tongue twisters and many more edutainment sources are being tested to defend the topic. Hence these translation activities could evidently change the Gen Z learners’ aversion to English language.

Key words: translation activities, multilingual snippets.

The face of 21st century academia

“A compassionate-competitive humanity is the prime objective of education”.

It’s an undeniable fact that a compassionate generation with competitive skills is built in the classrooms especially in language classrooms. But with a view of ‘survival of the fittest’ concept, the priority is given to competition and eventually everything is getting changed by leaps and bounds in the curriculum. So the 21st century academia has completely become materialistic and competitive in nature creating more pressure and it is invariably experienced by students of all disciplines. Both the teaching and learning community have no other go than accepting the reality of our education system. On the other hand, students of Literature could be very well noted for having a joyful curriculum with lots of literary works while the non-literature students are deprived of the pleasures literature as it finds no place in their curriculum. This materialistic focus needs to be certainly changed so as to build a happy and competitive gen z especially by the language teaching fraternity.

Modern Classrooms : “Classrooms are the coliseum of happiness and reservoir of knowledge”.

It is living statement that the Gen Z learning group wants a kind of entertaining educational setup. Teaching and learning should be a pleasure and never a pressure else they like to change the classroom ambience just like changing the TV channels.

Gone are the days when students’ life was completely shaped only by teachers whose role today is very much reduced to feed them the right thing and lead them on the

righteous path of success which is ultimately unavoidable for the Gen z learning community. Besides chalk and talk method, OHP, LCD and other relevant technological aids are prevalent in classrooms and hence a technically sophisticated classrooms becomes the best part of today’s learners. Despite such a fortunate knowledge base, most of the times the classroom teachings seem to be bit monotonous due to lack of creativity and variety.

Incorporation of Translation Activities in the Tech.Eng. Syllabus :

It’s very obvious that the ELT classrooms today are brimming with adequate state of the art pedagogical sources honing the language skills of the learners. On a positive note, English classrooms/classes are widely observed to be an ideal platform for joyful and soulful learning ever charged up with enthusiasm and freshness to carry on the with the rest of the day in a fruitful manner. At the same juncture, there are great chances for stereo typicality as the syllabi of General English and Technical English are designed to build mainly the communicative skills. Hence a lot of creative pedagogical sources could be implemented every now and then in the language classes so as to keep the students attentive. Translation activities are certain to play a purposeful role in enhancing the language skills amidst myriad ELT activities. “Modern translation activities have clear communicative aims and real cognitive depths, show high motivation levels and can produce impressive communicative results” says Duff (1989). So it’s very clear that translation activities could yield favourable outcomes when incorporated in the syllabus.

Sources –Techniques –Outcomes : “The significance of translation in our daily life is extensively multidimensional” (www.outsourceindia.com) and the result of incorporating a handful of translation activities are notable. Any meaningful material from any source language could be ideally utilised as ELT pedagogical source because winners don’t do different things, they do it differently. So converting any suitable enterprising to cater the communicative needs of students is up to the teaching fraternity. Activities, snippets, news and many more thought provoking happenings form selected source language could positively be the sources translation activities. If the teacher loves his/her class, any interesting can be used for educational purpose and it’s also a predominant part of teaching found among the teaching fraternity.

A handful Translation Activities for our perusal

- Extracts from literature from a few languages.*Reviewing short portion of books.
- Short stories and Songs.*Inspiring film punches.*Quotes and thoughts.
- Extracts from Social media such fb, whatsapp, twitter.
- Socially acceptable Video clippings.*TV serials and ads.
- Tongue twisters *Proverbs/quotes.

There are no hard and fast rules as far as the technique of applying this translation activity is concerned. The teacher can brief the students about the communicative and cognitive outcome of this activity and encourage a set of 3 or 5 students to come ready with their favourite activities from the above listed items. Then they have to either write them on the board or say it aloud to the whole class requesting to translate it any language of their choice but predominantly in English. The outcome of this activity is quite clear i.e. a fun filled language skill acquisition.

An enriching translation activity from one of my Technical English II class : One fine afternoon after a heavy lunch the Ist year BE students were happily and energetically seated in the classroom.It was the 5th hour Technical English class and Conditional Clause(If clause) was the lesson.The teacher lectured the day to day application of it with lots of good examples.As time went by it was noticed except a bunch of attentive students others were slowly moving out of the focus.A few heads started to sway like snakes as if enchanted by a snake charmer.Yawning, dozing, and murmuring started to come up from all four corners of the classroom and even an extrovert boy made a polite request for a change of topic to beat the momentary drag. I understood the need of the moment clearly and eventually the following activity was offered.

A text was written on the board and students were encouraged to translate the text form the source language to any other language of their choice. The responses were very interesting as it included Telugu ,Malayalam and ofcourse English translations.After making this multilingual translations, a few of them were encouraged to read their translated version for the class.They felt little shy to speak before the class but after a nice motivation ,each translation was read aloud that received mixed responses from their colleagues.This activity covered almost all the four skills of English viz., Writnig,Reading,Speaking and Listening.

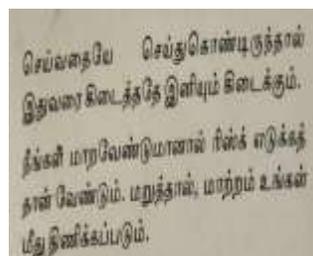
Activity 1

(An extract from a self-motivational Tamil book“Risk EduThalaiva” by Sibi Solomon)

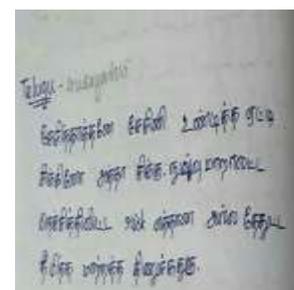
The source language : Tamil

The target language : English

The Original text for Translation :Student no 2.

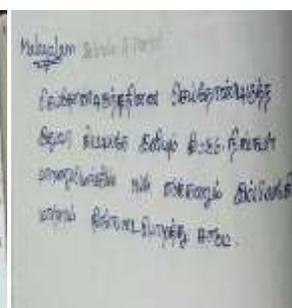
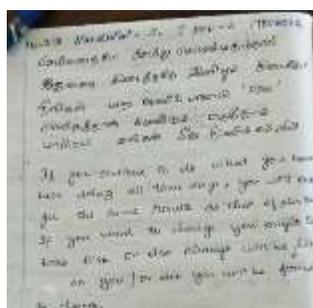


Tamil to telugu



Students' response in translating the text:

Student no 1.Tamil to English Student no.3 Tamil to Malayalam



The Outcomes

- Translation activities bring in great diversion to the whole class.
- Both the teachers and students are charged up with great energy.
- Mostly they are treated as stress busters.
- Teaching and learning become very lively and funny.
- The grammatical flaws are highlighted and rectified instantly.
- A curiosity to listen and enjoy the neighbour language is created.
- A spark of affinity also pops out among the students.
- A good team skill is developed.
- A lively learning ambience created.
- LSRW acquisition is positively achieved.
- Public speaking is also enhanced.
- Moral support is extended.

Conclusion : The 4th Gen youngsters seem to be hyperactive and expect everything should be instant and interesting for them. So a teacher should be ideally updated and trendy while imparting knowledge. The language classes have to be abundantly enriched with variety of ELT activities so as to make teaching and learning a pleasurable journey else they might go out of the track.Hands on activities on translation could always

tap their drooping spirit during some tedious hours and help them bounce back to the learning schedules with more energy and focus. The teaching fraternity is humbly and happily encouraged to indulge in extracting and creating more and more pedagogical sources to make learning a memorable experience. Like ArunExcello Estancia's Business advertisement "Choose what suits you", as far as language teaching is concerned, let's all choose what suits students in the classrooms.

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Impact of Recognition in Kalidasa's Abhijnanashakuntalam

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Abstract : Kalidasa was the greatest poet and dramatist of Indian classical literature. Although the date of his birth has no definite proof, he assumed that he was lived in 400A.D. Sanskrit literature owes to him for giving classics like *Abhijnanashakuntalam*, *Meghadutam*, *Kumara-Sambhavam*, *Malavikagnimitram*, etc. His works have attracted readers of languages. However, when I was at school I had been seen a movie named Shakuntala. Also the television serial Vishwamitra had a few episodes on the story of Shakuntala, had left an inerasable impression on my mind. But I read the drama for the first time when I joined in post graduation. We have it as a course curriculum in the paper "Comparative Literature and Translations". I decided to work on the drama Shakuntala. The research paper attempts to establish the 'Impact of Recognition in Kalidasa's Abhijnanashakuntalam'. This gives the brief sketch of Kalidasa's life and the place of his origin and his works. It also with the predecessors who influenced Kalidasa and his successors and his influence on them. Finally it deals with the theme of recognition with the help of signet ring and Bharata. The conclusion shows Kalidasa's place in the Classical literature and also various themes makes the drama to flourish the Indian literature. Finally, it shows how far he was successful in applying theme of recognition in his play *Abhijnanashakuntalam*.

The appellation of the comedy *Abhijnanasakuntalam* indicates the hidden affair in it. Etymological acceptance of the appellation Abhijnana agency 'Recognition'. Thus in English the appellation is translated as 'Recognition of Shakuntala', in which acceptance indicates the baron Dhusyanta by his admired Shakuntala. He has been abandoned her as an aftereffect of the anathema of Durvasa. But this acceptance is not alone of the concrete actuality Shakuntala, but of the abutting adorableness of the "Lady of Nature" Rajan has explained the absolute acceptance of the acceptance and ambience of the play: what is knowing? The baron at aboriginal knew Sakuntala carnally, as an article and bluntly as an article of pleasure. She is an annual to smell, a gem to authority and an accessory to wear. She is hardly a being to him. It his alone at the abutting of the comedy that he sees her as a being and knows her truly. Something has to be added to his appearance of her to accomplish him see her as a 'person' of built-in adorableness and not alone admirable object.

When Dushyanta saw Shakuntala for the aboriginal time, he was admiring by the concrete agreeableness of her body. But he has to apperceive her soul. This could be accessible alone through a continued break and grief. Shakuntala was accused by Durvasa and as aftereffect of the anathema Dhusyanta banned to acquire her. Hence the break amid the lovers has appeared in the play. But in the fisherman arena Dushyanta realizes his mistake. The answerability of abnegation Shakuntala opened the eyes of Dhusyanta. He could now see the adorableness of her soul. In the seventh act he sees Shakuntala not as admirable as she was back he aboriginal saw her. She is no added in the prime of her youth. Here she stands "Dressed in adusk garment, her face fined attenuate from celebratory strictest vows" (VII, Rajan 275).

Kalidasa's versify of Recognition: Kalidasa's adaptation which need composed something like 500years a considerable length of time ago, at the tallness court society of the Gupta period, Dhusyanta doesn't profit should perceive Shakuntala following their marriage will Kanva's hermitage, Throughout the coarse from claiming time she might have been pregnant. Kanva might have been not in the seclusion throughout the period from claiming love life between Dhusyanta and Shakuntala. When Kanva originated once again of the seclusion he found something like the pregnancy about Shakuntala. Concerning illustration similarly as he originated should recognize around this he demanded simply drawing to try of the kingdom about Dhusyanta. Yet Dhusyanta might not make remembered due to the curse of the sage Durvasa. An additional purpose behind as much reduction about memory will be the seal ring which might have been provided for will Shakuntala similarly as a token of love throughout those wedding service be that as unfortunately she need lost it same time voyaging in the waterway to Hastinapur.

Shakuntala attempted will review huge numbers episodes yet all the known went futile. The grief stricken Shakuntala abandons the king's castle and returns to backwoods. After she departs, angler might have been totally astounded will figure an imperial ring inside the paunch of a fish which he required gotten in the waterway. He found those ring the point when he cut up those fish and distinguishing those illustrious seal. In this way he took the ring and went of the king, Dushyanta. Likewise he saw the ring he instantly recalled as much

secret word and as much love life for as much cherished Shakuntala, those eminent run through used with her and the memories of as much flawless lady. The curse which might have been provided for eventually perusing those Durvasa might have been broken also he began recapturing as much memory. Taken after by this he began as much contrite regarding as much inconsiderate conduct also determined out as much own pregnant wife from as much court, and likewise offending her temperance in front for every last one of people particular case every last bit exhibit there.

A smashed Dhusyanta might have been looking Shakuntala all over anyway he couldn't discovered at anyplace. Concerning illustration a considerable length of time passed he got assistance from divine being and Goddesses, Indra heads Dushyanta with a knoll the place he figures a tyke numbering the teeth of a liomys irroratus. The child's arm band falls off. With respect to perceiving this Dhusyanta binds it back, the place every one gods said that best as much father tan or mothball camwood would that deed. Every last one of Gods said that he is the child for Dhusyanta. Accordingly Shakuntala is brought together furthermore there he indicates the upbeat completion then afterward in length a considerable length of time about yearning and detachment.

Vyasa's versify about Recognition: Vyasa is the creator of the great epic the Mahabharata, he need composed in front of 2000 a considerable length of time sooner regarding the story from claiming Shakuntala in as much as *the Mahabharata*. Here he depicts that concerning illustration quickly as the takeoff from claiming Dhusyanta starting with the Kanva's hermitage, Kanva re-enters of the seclusion there he discovered as much little girl Shakuntala begets a child, those kid might have been a child. He is brought up eventually perusing Kanva alongside the Shakuntala in the same backwoods. Concerning illustration days passes he grew up, What's more he ended up a valiant kid. He utilization on assume with those wild animals like lion, tiger, elephant and so on. Later at the end of the day Dhusyanta originated will woodland to chasing animals second time. Likewise quickly as he entered those woods he recognized a young man playing for the lion irroratus cubs. The point when those young man grew dependent upon he might have been precise willing should recognize around as much father tan furthermore as much foundation historical backdrop. Something like that Shakuntala chose with make him of the castle on hint at as much adore for music, something she imparts to her father. Yet Dhusyanta might have been neglected with perceive him.

As opposed to distinguishing he began to offend on account she might make lost her ethical values further accuses her to attempting to stake claim over as much kingdom. Anyhow Shakunatla didn't detached her would like also said that Dhusyanta might have been as much

adore for music, something she imparts to her father of the child, whose sake might have been Bharata. Once perceiving know these happenings Gods talk up and uncovers those regarding about Bharata's conception as much memory misfortune. Emulated toward this Dhusyanta acknowledged as much error also began to contrition by himself around speculation around as much conduct towards as much dearest. He might have been compelled on apologize and take back as much expressions from her. He asserts to talk in view he needed the backing of as much kin with the goal that nobody tests the authenticity from claiming as much child and also as much conjugal status.

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The Great Gatsby as a Cautionary Tale of the Decadent Downside of the American Dream

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Abstract : The Great Gatsby is a novel narrated by Nick Carraway, who was once Gatsby's neighbour. And he tells the story sometime after 1922. This novel was written by American author F. Scott Fitzgerald. The story primarily concerns young and mysterious millionaire Jay Gatsby. The story explores themes of decadence, idealism and resistance to change social upheaval. That follows a cast of characters living in the fictional town of West Egg on prosperous long Island. The republication of Gatsby in Edmund Wilson's edition of "The Last Tycoon" in 1941 produced an outburst of comment with the general consensus expressing the sentiment that the book was an enduring work of fiction. The Great Gatsby's positive reception by literary critics, which may have influenced public opinion and renewed interest in it.

Key Words: Great Gatsby, Fitzgerald, American Dream.

Fitzgerald still felt the novel felt short of the recognition he hoped for and, most importantly, would not propel him to becoming a serious novelist in the public eye. Fitzgerald's work was strongly influenced by the First World War. His wife Zelda's illness became serious enough for her to be confined almost permanently to various hospitals, whilst, with the notable exception of "Tender is the Night" (1934). Fitzgerald's work was characterized by failure. From being the darling of the jazz age, he became its chief victim. A different manifestation of this post-war mood was the preoccupation with living for the moment, captured by Fitzgerald in the term the jazz age.

In the early 1920's, America business flourished and there was a boom in consumer spending amongst the upper and middle classes. The word "Jazz" itself

describes a type of music which not only reflects the raw vigour and spontaneity of the period, but which is also distinctively American. A picture of an expensive and fashionable 1920's car could represent not only Gatsby's vehicle which plays a key role in the plot of the novel, but also the materialistic values of American society, which held such objects in high esteem.

The main events of the novel take place in the summer of 1922. Nick Carraway, a Yale graduate and veteran of the great war from the mid west. Who serves as the novel narrator takes a job in New York as a bond salesman. He rents a small house in Long Island, in the fictional village of West Egg, next door to the lavish

mansion of Jay Gatsby, a mysterious multi millionaire who holds extravagant parties but does not participate in them. Nick drives around the bay to East Egg for dinner at the home of his cousin, Daisy Fay Buchanan, and her husband, Tom, a college acquaintance of Nick.

They introduce Nick to Jordan Baker, an attractive, cynical young golfer with whom Nick begins a romantic relationship. She reveals to Nick that Tom has a mistress, Myrtle Wilson, who lives in the "Valley of Ashes", an industrial dumping ground between West Egg and New York city. Not long after this revelation, Nick travels to New York city Tom and Myrtle to an apartment a vulgar and bizarre party takes place. It ends with Tom breaking Myrtle's nose after she annoys him by saying Daisy's name several times.

As the summer progresses, Nick eventually receives an invitation to one of Gatsby's parties. Nick encounters Jordan at the party, and they meet Gatsby himself, an aloof and surprisingly young man who recognizes Nick from their same division in the great war.

The expression the "American Dream" has come to summarise the belief that America is a land of almost infinite possibilities in which everyone, however humble their origins, has the opportunity to succeed in their lives. This dates back to before the founding of the nation, when the first settlers began to arrive from Europe, and is expressed in the Declaration of Independence (1776): "We these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain inalienable rights, that amongst these are life, liberty and the pursuit of happiness".

The story deals with the limits and realities of American's myth of social and class mobility; and the inevitably hopeless lower class aspirations to rise above the station of their birth. The Great Gatsby captures the American experience because it is a

story about change and those who resist it; whether the change comes in the form of a new wave of immigrants.

Later critical writings on The Great Gatsby, following the novel's revival, focus particular on Fitzgerald's disillusionment with the American Dream-life, liberty and the pursuit of happiness-in the context of

the hedonistic Jazz Age, a name for the era which Fitzgerald claimed to have coined.

The narrator, Nick Carraway moves to the East coast to work as a bond trader in Manhattan. He rents a small house in West Egg, a nouveau riche town in Long Island. In East Egg, the next town over, where old money people live, Nick reconnects with his cousin Daisy Buchanan, her husband Tom, and meets their friend Jordan Baker.

Nick later learns more about his mysterious neighbour. Gatsby tells Jordan that he knew Daisy in Louisville in 1917 and is deeply in love with her. He spends many nights staring at the green light at the end of her dock, across the bay from his mansion. Gatsby would like to see her again. Nick arranges for Daisy to come over to his house. So that Gatsby can "accidentally" drop by. Nick invites Daisy to have tea at his house, without telling her that Gatsby will also be there. After an initially awkward reunion, Gatsby and Daisy reestablish their connection. Their love rekindled, they begin an affair.

Tom and Daisy come to one of Gatsby's parties. Gatsby disgusted by the ostentatiously vulgar display of wealth, and Tom immediately sees that Gatsby's money most likely comes from crime. We learn that Gatsby was born into a poor farming family as James Gatz, he has always been extremely ambitious, creating the Jay Gatsby persona

as a way of transforming himself into a successful self-made man-The idea of the American Dream.

After short time, Tom grows increasingly suspicious of his wife's relationship with Gatsby. At a luncheon at the Buchanan's house, Gatsby stares at Daisy with such undisguised passion that Tom realizes Gatsby is in love with her. Though Tom is himself involved in an extramarital affair he is deeply outraged by the thought that his wife

could be unfaithful to him. He forces the group to drive into New York city. Where he confronts Gatsby in a suit at the Plaza Hotel. Tom asserts that he and Daisy have a history that Gatsby could never understand and he announces to his wife that Gatsby is a criminal his fortune comes from bootlegging alcohol and other illegal activities. Daisy realizes that her allegiance is to Tom and Tom contemptuously sends her back to East Egg with Gatsby attempting to prove that Gatsby cannot hurt him.

That evening, Daisy and Gatsby drive home in his car, with Daisy behind the wheel, when they drive by the Wilson gas-station, Myrtle runs out to the car because she thinks it's Tom driving by. Daisy hits and kills her. When Nick, Jordan and Tom drive through the Valley of Ashes. Gatsby driving off without stopping. Nick, Jordan and Tom investigate the accident. Tom tells George Wilson that the car that struck Myrtle belongs to Gatsby and George decides that Gatsby must also be Myrtle's lover.

That night Gatsby decides to take the blame for the accident. He is still waiting for Daisy to change her mind. And come back to him but she and Tom skip town next day. Nick breaks up with Jordan because she is completely unconcerned about Myrtle's death.

Gatsby tells Nick some more of his story. As an officer in the army, he met and fell

in love with Daisy but after a month had to ship out to fight. In World War two years later before he could get home. She married Tom. Gatsby has been obsessed with getting Daisy back since he shipped out to fight five years earlier.

The next day George Wilson finds Gatsby in the pool at his mansion shoots and kills Gatsby and then himself. The police leave the Buchanans and Myrtle's affair out of the report on the murder-suicide. Nick tries to find people to come to Gatsby's funeral but everyone who pretended to be Gatsby's friend and came to his parties now refuses to come. Even Gatsby's partner Wolfsheimer doesn't want to go to the funeral. Wolfsheimer explains that he first gave Gatsby a job after World War and that they have been partners in many illegal activities together. Gatsby's father comes to the funeral from Minnesota. He shows Nick a self-improvement plan that Gatsby written for himself as a boy.

Nick stages a small funeral for Gatsby ends his relationship with Jordan and moves back to the Midwest to escape the disgust he feels for the people surrounding

Gatsby's life and for the emptiness and moral decay of life among the wealthy on the East coast.

Though Gatsby's power to transform his dreams into reality is what makes him "Great", Nick reflects that the era of dreaming-both Gatsby's dream and the American dream is over.

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Nair Identity on a Global Scale: *Indulekha* by O. Chandumenon in Translation

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Abstract: The paper tries to examine the novel *Indulekha* by O. Chandumenon from a wider perspective, by focusing on the concept of the impact of Indian culture on world literature, of which the translated text is an example. It seeks to find out how the translation places the regional text on a wider, global platform, helps one to look at the Nair community from a global perspective and find the purpose of writing the text gradually getting fulfilled through the establishment of a 'new Nair woman' identity through *Indulekha*, against the misconceptions the British had about the community. It also tries to find out how the translation makes it possible to have a global evaluation of the juxtaposed cultures – native and British - with regard to marriage, status of women, theism/atheism, foreign technology and politics, which are subjects of discussion in the text.

Introduction : Translation Studies has become a prominent genre or area of study as far as modern literature is concerned. In the present era of globalisation it gains significance as the process of translation helps one to get acquainted with other cultures and cultural values spread across the globe. It is true that a literary work, any art for that matter, holds the strong imprints of the culture, the context in which it was born. So in translation it is not only the work that is transmitted to a reader, but also the cultural baggage that comes so well attached to it (even though it is questionable as to how far can it be done). Translation plays a key role in bringing together different cultures and in bridging various cultural gaps, by acting as a gateway for imbibing different cultural realities. In the absence of translation, the world literature that is now so rich and vibrant with different flavours and colours of the globe accessible to a wide reading public in a global language, would have been an impossibility, as it would have got reduced only to the works written primarily in English, devoid of the parochial, localised presences. When translation becomes a global phenomenon, the regional languages, literatures and cultures find their representations on a global scale. Cultural transactions and transmissions are made possible through this universal process and it helps in enriching the wide and vast repertoire of world literature.

Indulekha by O. Chandumenon, the first Malayalam novel that came out in 1889 would be an important point of discussion in the arena of translation. The importance of the novel lies not just in the fact that it is the first Malayalam novel, but that it emerged at a crucial juncture when the Malabar Marriage Commission was formed as a

move to legalize the Nair marriages which were called 'sambandams'. Chandumenon wanted to bring up a new Malayali Nair sensibility through which he expected to destroy the wrong conceptions the British had about the Nair women (as 'promiscuous' and 'unchaste') and the Nair matrilineal system, which was made possible through the character of *Indulekha*. The British regarded the Nair matrilineal system and its inheritance practices as bad, undignified and unworthy, and the women as disloyal and unchaste because of the temporary alliances formed and the freedom granted to them to discard the relation if it becomes tormenting and intolerant. This is the backdrop that is to be taken into consideration when a text like *Indulekha* is analysed. Translated into English for the first time by J.W.F. Dumergue, the text helps to place the Nair identity on a global scale. Instead of being confined to the regional constraints, the text rose to acclaim as that which marked the Indian Nair image (especially that of an ideal woman) on a wider realm. The paper tries to examine the significant creation of a Nair cultural identity (an Indian culture) on a universal platform of innumerable cultures that translation has made possible, and its effects on the wider, global realm of cultural transactions.

Analysis of the text : *Indulekha*, on the surface, is just a simple love story between its elegant protagonists *Indulekha* and *Madhavan*. But at a deeper level, Chandumenon intends to create a new subjectivity and identity for the Malayali Nair women by exalting them to a state of unquestioned power and brilliance. Susan Bassnet and Harish Trivedi make this observation about translation:

Translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage. (qtd in Thomas 18)

According to them, translation is not just a transfer from one language to another, but carries a lot of cultural implications. *Indulekha* testifies to this fact. It has successfully fulfilled the motive of Chandumenon to project forth an Indian Nair identity on a world picture. The translation brings in the matrilineal culture of the

Nair 'tharavad', its customs and traditions and also powerful pictures of beautiful and brilliant Nair women like Indulekha, Lakshmikuttyamma and so on. Dumergue praises the novel in his preface and sees it as one of its kind, new and previously unseen. According to him, translation of the novel was a 'fascinating' experience.

It is the image and character of Indulekha that comes as the core of the novel. Chandumenon grants her an English-educated subjectivity in order to create an ideal picture of a Nair woman. She represents the typical East-West blend, with a smooth amalgamation of tradition and modernity. The author describes her like this:

...she was taught English and trained in the finer details of Sanskrit drama. She received an advanced education in music and acquired skills in playing piano, the violin, the veena and other musical instruments. Besides this, she was taught to embroider and paint like the young ladies in Europe. (Chandumenon 7)

Indulekha comes before us as a lady who has earned 'knowledge and customs generally taught to a young lady in England.' On the one hand, she strongly holds her Malayali identity, on the other hand, she easily captures the tenets of English education and culture. Indulekha is marked out as different from others, as empowered and as one who has voice, choice and will on her own, with the power of English education that she has gained. It was through translation that the Indian Nair identity got stamped upon the global cultural picture, especially through Indulekha and Madhavan. Though it is the English education that makes both of them empowered, they do not allow a foreign language to have a dominion over them. Rather, it is moulded to be a strong weapon to fight against the ill practices of the tharavad system, the matrilineal system of the Nair community (such as forced sambandams and the negligence of a woman's choice) and thus brings up a more refreshed, rejuvenated image of the Nair women and the community altogether against the British misconceptions.

Indulekha and Madhavan do not only voice their resistance towards the ill-practices of their own system, but also bring in a comparison between the indigenous culture and the British culture. If we look at the response of Indulekha when she listens to Madhavan talking about the temporary relationships that Nair women have (this was the British attitude towards the Nair community as they saw the sambandams as bad), this would be clear:

What did you say? Malayali women are not faithful to their husbands? Atrocious! Plenty of Malayali women are devoted to their husbands, just as women in other kingdoms are... Besides if a woman is not devoted to her husband, does that make her an adulteress?... Adultery is inevitably practiced in many different

places... However, if you think that just because we Nair women are unlike Nambuthiri women, who lead a cloistered life without talking to other people and without being educated; because we do not live like beasts, we are labeled adulterous or not devoted to our husbands, nothing can be more faulty than this. Think about the position of women in countries like Europe or America. Isn't education, knowledge, and freedom for women and men in these countries similar to what Malayali women experience. Are all these women adulterous? (Chandumenon 25)

Here one can see the creation of a new identity for the Nair women on par with the British. Another instance where Indulekha asserts her individuality is during her interaction with Surinambuthirippad. Surinambuthirippad, a lustful womaniser and symbolic of the Brahminical hegemony and unjust power, comes for a sambandam with Indulekha, confronts her and cuts a sorry figure before her brilliance. By using the first person singular 'I', instead of the usual 'Your slave' (the way by which people of lower rank address the higher caste) to address the nambuthirippad, Indulekha creates a thunder among the community by proving the unjust Brahminical power wrong and justifying the necessity of a woman's choice in her marriage. With Indulekha asserting her individual identity and choice in marriage, by marrying Madhavan and rejecting the proposal of Surinambuthirippad one can see the identity of 'Nair woman' upheld, standing against the atrocities of the system at the same time preserving its value in the right way to bring up an image of pride before the British.

The character of Madhavan also invites attraction. Like Indulekha, Madhavan has also been granted an English-educated subjectivity that helps him to assert his own views, identity and choice. With reference to Madhavan, one can see a juxtaposition of the two cultures – native and the British – in many instances. He is kept on par with a learned European man, both in his tastes and behavioural patterns. Madhavan is described as one who dresses up in the traditional way, who is well learned in the native language, and at the same time skilled in the English language and western arts and customs like hunting and rifling. These images testify to the words of Anitha Devasia and Susie Tharu that, *Indulekha* is "a translation that rewrites its original into the dominant (and therefore also transparent) discourse of the target-language, providing the target language reader with the pleasure of recognising his or her own culture in the foreign text and feeling at home in another history and another culture" (Devasia and Tharu 74-75). When he embarks on a trip, he is pictured as one who is familiar with the European customs as he is seen wearing the formal suits, carrying pistols, rifles and so on. When he meets Babu Chandra Sen, a Bengali, the latter exchanges words of appreciation about the Malayali men who are

learned and well mannered people according to him. The cultural transaction that happens between a Malayali and a Bengali is presented in the novel and the translation helps to mark it out on a wider picture, alongside the European tradition. It should be noted that criticism is also well implanted in the novel. During a conversation that takes place between Madhavan and Govindankuttymenon (Indulekha's uncle), he defines Indian tradition and sensibility in the light of Western wisdom. Eventhough he feels that Hinduism is decaying, he does not give up its importance completely as Govindankuttymenon does, rather glorifies the Indian knowledge system. Talking about atheism, he says that he values the books of Darwin, Bradlaugh, Wallace, Huxley and Herbert Spencer but claims that the Hindu scholars and their books carried such insights and wisdom years before the English came. He cites the six schools of Hindu philosophy, such as Sankhya, Patanjali's yogas and Bhagavatgita, Jaimini's *Poorvamimamsa*, Vyasa's *Utharamimasa*, Gautama's *Nyayayika* thesis and Kanadan's *Vaisheshika* thesis and thus uses them to defend the indigenous system. The cultural transaction, with the juxtaposition of the two, is evidently presented here. Another instance, where he moulds English to strengthen his native system can be seen when he says that Congress is not against British and believes that an administrative system similar to that in Europe can be formed in India. Thus Madhavan tries to tame and mould the Western ideals so as to suit the Indian systems, with the aim of reconstructing a more vibrant indigenous culture. How translation helps to view art as something that caters to cultural proximity is thus clearly seen here.

The translation of the text definitely helps for a fairly good way of transaction of cultures. If one examines the text, one can understand that the translation also makes some linguistic contributions. Dumergue found the emergence of a modern tradition of Malayalam through the translation of the novel. In his translation, he retains some of the Malayalam words that became part of the widely accepted vocabulary. Words like 'tharavad' (the ancestral house), 'karanavar' (the eldest person) and 'sambandam' (the marital relationship in the Nair Matrilineal system) that are culture-specific are used in their native way in the novel. When the appearance of both Madhavan and Indulekha is described, words like 'kadukkan' (small stud), 'kuduma' (the hair-knot) and 'mundu' are used as such. This in a way helps to enrich the vast repertoire of the English language.

Conclusion : *Indulekha* in translation is seen as creating a significant impact on world literature. Being the 'first novel' in Malayalam in its strict sense, the novel upholds an identity and integrity on its own, which has been able to find its own position in the universal picture too via translation – the Nair identity projected forth on the one side and the contribution to the language on the other side. Thus the translation truly enriches the cultural exchequer that carries the legacy of innumerable

invaluable texts spread across the globe. Translations and Translation Studies are therefore inevitably significant with respect to the flowering of modern literature.

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Book to Bollywood: A Study of Ruskin Bond's "Susanna's Seven Husbands"

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Abstract : Book to Bollywood: A Study of Ruskin Bond's "Susanna's Seven Husbands"

Art of Adaptation and Interpretation renders a different perspective to the original work which has long stirred a series of debates surrounding the faithfulness of the adaptation in reference to a careful study of the content, style and matter of the original work. This paper attempts to focus on Susanna's Seven Husbands, a novella by Ruskin Bond and 7 Khoon Maaf, a major motion picture by Vishal Bhardwaj based on the same novella. Originally, Ruskin Bond wrote a short story which he developed into a novella of the same name. The movie is based on this novella. The paper will thus trace this unique trajectory and each phase of the tale. Through the study of this book-film adaptation, the aim is to explore whether the adaptation stands as an independent work, a new aesthetic creation or does it inherently remain inferior to the source.

Keywords: Adaptation & Interpretation, Cinema Studies, Ruskin Bond, Vishal Bhardwaj, Susanna's Seven Husbands

Man can never survive in isolation. Even god knows that and so he made an Eve for Adam. Man cannot stay idle as well. So he started reciting stories for his amusement. With the invention of the printing press the source of knowledge and entertainment changed to books and novels. Slowly and steadily with the technological advancement came the motion pictures further coloring the human imagination. And soon the novels were being adapted into motion pictures making masses familiar with the unfamiliar works of literature.

The relationship between books and films has always been discussed in cinema studies just as the assessment of the poetry-painting debate since 18th century. Varied 20th century ideas such as "Poetry is what gets lost in translation" (Robert Frost, 45) or "Poetry is what is gained in translation"(Andriana X Jacobs, 471) have repeatedly been discussed by many eminent poets and writers over the period of time wherein the writers have constantly debated on not just the translation from one language to another but the interpretation of the work of art from one medium to another hence claiming it to be a generative act. The same deliberation has been done regarding the two mediums of novel and motion picture. Both the above mentioned quotes can be applied to the written word and its celluloid version as well. In *'Rethinking Novel/Film debate'* Kamilla Elliot rejects these paradigms given in context of poetry-painting and talks about the theory of novel and the history of film and

critiques the debate between the two. People explicitly comment on whether a film adaptation is 'good' or 'bad'. An adaptation can be creative, successful and yet be different from the original work or it can be completely faithful to the original work and still be disastrous. Or even vice versa. If we have a successful adaptation of Harry Potter series there is also a disastrous adaption of Marquez's Chronicles of a Death Foretold. It thus becomes interesting to explore what is being retained and what is compromised in this process of adaptation.

However, another important aspect apart from the plot handling and the subject treatment is the reader/viewer choice. There are as many points of view as there are readers and viewers. Though the medium might tell the same story, they are based on completely different formats. It's like comparing apples and oranges! But still they are interrelated in many senses which cannot be ignored. Just as words and images are linked to each other so are these medium. Many books have graphic illustrations which by using the medium of images try to explain or hint at the possibilities of different interpretations of the written word. Similarly, the script of a movie is first written on a piece of paper and is then made into a film. Words in the form of title, subtitles, inter-texts and voice-overs are some examples of the tools that enhance the understanding of the viewers. Both novel and film are based on emotions and events wherein a movie attempts to give a clearer imaginable picture of the plot of the novel.

Some interesting set of novel- film adaptation like Harry Potter series, A Christmas Carol, Lord of the Rings, Othello (and its cross-cultural adaptation Omkara) makes it interesting to see how the imagined things are visually depicted. One such unique adaptation is Vishal Bhardwaj's Hindi film '7 Khoon Maaf' (2011) based on Ruskin Bond's novella 'Susanna's Seven Husbands'. The journey from a novel to a film is always appealing. But this one is not an ordinary film adaptation. Originally, Bond wrote a short story which he developed into a novella of the same name. The movie is based on this novella hence making it imperative to trace the unique trajectory and each phase of this tale.

The short story 'Susanna's Seven Husbands' appeared in an anthology *When darkness falls and other stories* published by Penguin in 2001. It is a six page story. The plot at first seems very simple but is surely intriguing. Nothing much is known about the narrator but it is through the conversations of the narrator and the furniture maker, Naushad that we are introduced to the

subject of the story, Susanna. She is shown as a mysterious figure merely built upon the basis of heresy. The atmosphere too is highly supernatural and mystified. She is reputed to be a woman who is bored of men in her life easily. It is generally accepted that she killed her seven husbands though there is no evidence to support that. This definitely reminds one of Chaucer's Wife of Bath in 'The Canterbury Tales' who had a similar character troupe. She also married five times, leaving husbands one after the other and the pursuit for true love also seems similar to that of Susanna. However, this short story may also seem problematic since the readers are introduced to a character not through any authentic source; they do not get a glimpse of Susanna or any first-hand experience of her demeanour but are merely dropped in the middle of a widely accepted rumour.

The story is set in Delhi and the names of the roads are deliberately highlighted to give a pre-colonial set up. Although it contributes neither to the plot nor to the character building, it is just an attempt to provide a realistic setting to the story which remains same even in the film version. However, the development of this short story into a whole new novella is enchanting. This version is about sixty pages long. There is development in the plot, the characters are given much larger space and many new characters are introduced. The scope and the interpretation of the events and the characters are etched out clearly. For example, the idea of the 'Black Widow Spider' which was just mentioned in the short story is cultivated throughout the novella. Now every chapter begins with its detailed description enabling the reader to link it to the protagonist. The analogy is superbly drawn. The first chapter begins with the spider which is intended for Lady Susanna. The semblance between a beetle stuck in the spider's web and Jimmy Rogers' (the second husband) desire "to be a Beetle. That is, the singing kind" (Ruskin Bond,11) is commendable. The parallel between Begum Samru and Susanna is lucid. Begum Samru, an 'amorous lady' is known to have killed many of her husbands. Two of the Begum's husbands were buried in her own church and Susanna marrying Jimmy in the same church makes us anticipate Jimmy's end. Although it is never clear that Susanna is the murderer, it is these parallels which make the readers co-relate. The long and detailed description of the Begums' portrait has a likeness with Susanna's character. She confesses (if at all it can be called) to Arun, "I feel the need of a husband, but the more I see of him, the more I hate him...It's real hatred. It grows upon him. And I can't help what I'm doing."(Ruskin Bond,35)

The treatment of the story in the novella makes us wonder of the conscious writing process of Ruskin Bond. He was aware that this novella is to be adapted into a motion picture. He was in fact persuaded by Vishal Bhardwaj to expand the short story into a novella. Hence at many places it does not seem to be an effortless task as many things are irrelevantly Bollywoodised. The first husband, Major Mehta is described to have "a Jackie

Shroff-type moustache and long legs of an Amitabh Bachchan." (Ruskin Bond, 6) Even the Prince of Purkazi, the third husband, she says, "...is handsome. A bit like Dev Anand."(Ruskin Bond,22) Then sending Jimmy Rogers, her second husband, to Bombay to try into films comes across as unconvincing and out of the blue. While the short story was simply about a woman who killed (presumably) her seven husbands, the novella and the film later delves deeper into her character and her psychology. There is no attempt and scope given to psychologically venture into Susanna's character in the short story. One does start to empathize with her in the later versions where she begins to appear as a tragic figure that has a "weakness of falling for handsome but somewhat empty-headed men, of whom she had tired rather quickly."(Ruskin Bond,46) Her marriages can then be seen as failed attempts to find true love, a father-figure she searches for in every husband. In the course of the novella, the narrator also tells her, "What you need is a father, not a husband." (Ruskin Bond,36)

The most remarkable difference between all the three versions of the story is the idea of the seventh husband. I shall discuss that later after I have talked briefly about the movie. 7 Khoon Maaf (which I will refer to as 7KM hereafter) is a haunting story. The movie is gritty but grim, somber yet delightful in its own way. Though the episodic nature of the plot makes the movie predictable but the ending is rather unconventional and unpredictable. It has a linear narrative but still is engaging and enduring.

It is indeed challenging to adapt a story into a film because the portrayal of emotions and the characters is to be done in fewer words. However, the film does have advantages of being a visual medium- actor, dialogues, cinematography, music all makes it an enthralling experience. Being loyal to the original story in addition to all these is definitely not easy to achieve. Here, Vishal Bhardwaj is faithful to the basic structure of the story manipulating things according to the medium. Many sequences of the events and the characters of the husbands are entirely changed. The character of Arun (played by Vivaan Shah) absent in the short story is only introduced in the novella. Keemat Lal (played by Annu Kapoor in the movie), the magistrate who has a passing reference in the novella has been given a major role of one of the husbands in the movie. Even the ways of dispatch deployed for the husbands have been moderated. It would not be wrong to say that the deaths in the movie are far more convincing. The circumstances in which Dr. Gupta and Sammy Das dies in the novella are left with many unresolved questions whereas the movie gives convincing reasons and ways for every husband's death. Susanna's irritation with Dr. Gupta (just because he doesn't let her have good spicy food) and Sammy Das (one with cell phone) in the novella is not justified to the extent of murdering them. Vishal Bhardwaj dexterously altered the stories of the husbands. The character of the husband with the cell phone was altogether dropped in the

movie adaptation. And it is only in the movie that one is sure that Susanna is behind some of the deaths if not all.

7KM shows not only the dark side of Susanna but of all men. Though the novella and especially the short story portrays Susanna largely in a negative light and extremely sinister, the movie shows her as an 'adorable monster' you can empathize with. The way she tolls the bells of the church whenever any of her husband 'dies' is very heart wrenching and scary. The haggard look on Susanna's face (played by Priyanka Chopra in the movie), the dark colored robe she wears heightens the gothic environment of the movie. The depiction of time lapse through the transition of Susanna's character from a 17 year old teenage girl to a matured lady of 60 is very smooth and natural in the movie. The art director and the makeup artist have done a marvelous job that the growth does not seem sudden rather is easily accepted by the audience.

Her generosity towards the poor and the orphans counterbalances her otherwise cold persona. She plays Arun's mentor from his childhood. His success as a doctor is to be credited to Susanna. Spineless character of men is also highlighted. All of those she married were fortune hunters irrespective of their age, class, religion and even profession. The insecure Major, sadomasochistic poet, lustful DSP and everyone else meets a tragic end. Talking about the characters they are not individuals but stereotypes and could have been sketched better. In the film, Susanna is created as a stereotype of a typical Christian woman and not as an epitome of a clichéd Hindu bride who is ever shy and coy. She is the brave, unnerved 'Saheb' of her servants who kills every 'dog' crossing her path rather than taking a different road all together. The idea is similar to the stereotypical figure of a Catholic woman that Paromita Vohra talks about in her documentary *Where's Sandra?* Unlike the novella, the movie establishes the protagonist in a Hindu set up as a woman who not only marries several times but leaves a trail of dead husbands behind her. It would have been unimaginable and blasphemous for the typical Hindu Indian sensibility.

The identity of the seventh husband is very crucial to the story. While without any complexity the short story names the seventh husband, the novella and the movie does not do so. In the novella, the narrator "had been a companion in a way that her husbands had never been." He had always been "the sharer of all her secrets. An ideal husband." (Ruskin Bond, 59). While Susanna's relationship with Arun is similar in the movie, her life takes a different toll altogether. She is disappointed with the men in her life. Disheartened by the failure of her quests of finding love in this world she accepts Jesus as her husband. She becomes a nun and drinks the sacramental wine as she says, "I'm going to drink his blood." She admits, "The world, the universe and its radiance aren't enough to satisfy my soul." (Vishal Bhardwaj, 193)

The theme of religion that emerges from here is remarkable as it shows the worthlessness of the world and that the savior of human race is still Jesus, if one

surrenders to him completely. The title given to the film itself suggests this idea of repentance and Susanna does so in the end. Yet the movie is left open-ended. Whether Susanna lives as a nun or commits suicide is not clear. Her desire to confess her 'seven' sins is ambiguous. The six sins are the murders of her husbands whereas the seventh can either be her suicide or the metaphorical death of her old self. There is a sequence where Susanna imagines herself dancing with Jesus and the environment it creates is overwhelming. Susanna's denouncing the world reminds us of the ending of Guru Dutt's 1957 film *Pyaasa* where Vijay (played by Guru Dutt) disillusioned by the world changes his identity and starts a new life.

Ruskin Bond's writing style similar to that of Gabriel Garcia Marquez's. Just as Marquez lays the mystery beforehand (*Chronicles of Death Foretold*, *One Hundred Years of Solitude* etc), Bond does the same. The title 'Susanna's Seven Husbands' more or less suggests the story line but still it is interesting to see how the events unfold. One death follows the other and though we know that all the husbands will die we are still engrossed till the end. The author's cameo in the film as Susanna's priest was a delightful surprise and further hints at the author's engagement with the whole adaptation process.

It is an interesting story of love and death, dark yet sublime. It is noteworthy that there is no sign of regret in Susanna rather she moves from one marriage to another smoothly. It is true that the world we live in is a world of transformations and metamorphoses. It will not be wrong to say that the cinematic adaptation is nothing but a foster child of the original work; it springs from the originally written work. But, it should not always be judged by keeping a mirror between the two, it definitely has a separate identity of its own. The two works of art should be studied for what they are and not one as a progeny of the other.

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Comic- A Simplified Treasure of Knowledge: Study of Comic Adaptation of *The Hobbit*

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Abstract : Translation is a boon to the people of the whole world to know more about the world around them. Translation of written text from the language to another proved to be one of the easiest ways to know about different cultures. Translation does not limit its wings with written texts. It spreads its wings to TV, film, comic and radio adaptations. One of the methods used in translation is adaptation. Adaptation is accessible to people who don't have time to read books which runs into pages of hundreds. Comic adaptation seems to be popular among adults and young adults. Comic adaptations are created with colourful portraits and precise dialogues. It is worth noting the scriptwriters' choice in reassigning pieces of dialogue to characters.

The children's fantasy novel *The Hobbit or There and Back Again* (1937), by English author J. R. R. Tolkien, is considered as a classic work in Children's Literature. The novel has been adapted for a variety of media including stage, screen, radio, comics, board games and video games. In 1989, three comic book series of the novel is published by Eclipse Comics. The story was adapted from the original by Chuck Dixon and illustrated by David T. Wenzel. This paper deals with the richness in the comic *The Hobbit* which is duly present in the original.

Keywords: fidelity, iteration, layout.

Translation is a boon to the people of the whole world to know more about the world around them. Translation of written text from the language to another proved to be one of the easiest ways to know about different cultures. Translation does not limit its wings with written texts. It spreads its wings to TV, film, comic and radio adaptations. One of the methods used in translation is adaptation.

Adaptation is accessible to people who don't have time to read books which runs into pages of hundreds. Comic adaptation seems to be popular among adults and young adults. Comic adaptations are created with colourful portraits and precise dialogues. It is worth noting the scriptwriters' choice in reassigning pieces of dialogue to characters.

Comic adaptations are also known as graphic novel adaptations. Graphic novel adaptations of classic books offer another layer of interpretation to those who already know and love the text. They give the opportunity to read the book through someone's else's eyes.

The children's fantasy novel *The Hobbit or There and Back Again* by J.R.R. Tolkein, published on 21

September 1937. The book still remains popular and is recognized as a classic in children's literature. The work has never been out of print. Its ongoing legacy encompasses many adaptations for stage, screen, radio, board games, and video games.

In the year 1989, *The Hobbit* as a comic book series published by Eclipse Comics. The story was adapted from the original by Chuck Dixon, and illustrated by David T. Wenzel. It is the story of Bilbo Baggins, a quiet and contented Hobbit whose life is turned upside down when he joins the wizard Gandalf and thirteen dwarves on their quest to reclaim stolen treasure. It is a journey fraught with danger- and in the end it is Bilbo Baggins alone who must face the guardian of this treasure, the most dreaded dragon in all Middle-Earth.

The story begins and ends in The Shire, in the village of Hobbit, a completely imaginary place which resembles a medieval English country village. The crew of dwarves along with "our little Bilbo Baggins, the burglar, the chosen and selected burglar" (27) travel into the wild, where Gandalf saves the company from trolls and leads them to Rivendell, where Elrond reveals more secrets from the map. Passing over the Misty Mountains, they are caught by goblins and driven deep underground. Although Gandalf rescues them, Bilbo gets separated from the others as they flee the goblins.

Lost in the goblin tunnels, he stumbles across a mysterious ring and then encounters Gollum, who engages him in a game of riddles. As a reward for solving all riddles Gollum show him the path out of the tunnels, but if Bilbo fails, his life will be forfeit. With the help of the ring, which confers invisibility, Bilbo escapes and rejoins the dwarves, improving his reputation with them. The goblins and Wargs give chase, but the company are saved by eagles before resting in the house of Beron.

The company enters the black forest of Mirkwood without Gandalf. In Mirkwood, Bilbo first saves the dwarves from giant spiders and then from the dungeons of Wood-elves. Nearing the Lonely Mountain, the travellers are welcomed by the human inhabitants of Lake-town, who hope the dwarves will fulfil prophecies of Smaug's demise. The expedition travels to the Lonely Mountain and find the secret door; Bilbo scouts the dragon's lair, stealing a great cup and learning of a weakness in Smaug's armour. The enraged dragon, deducing that Lake-town has aided the intruder, sets out to destroy the town. A thrush had overheard Bilbo's report of Smaug's

vulnerability and retorts it to Lake-town defender Bard. His arrow finds the chink and slays the dragon.

When the dwarves take possession of the mountain, Bilbo finds the Arkenstone, an heirloom of Thorin's dynasty, and hides it away. The Wood-elves and Lake-men besiege the mountain and request compensation of their aid, reparations for Lake-town's destruction, and settlement of old claims on the treasure. Thorin refuses and, having summoned his kin from the Iron Hills, reinforces his position. Bilbo tries to ransom the Arkenstone to head off a war, but Thorin is intransigent. He banishes Bilbo, and battle seems inevitable.

Gandalf reappears to warn all of an approaching army of goblins and Wargs. The dwarves, men and elves band together, but only with the timely arrival of the eagles and Beron do they win the climactic Battle of Five Armies. Thorin is fatally wounded and reconciles with Bilbo before he dies. Bilbo accepts only a small portion of his share of the treasure, having no want or need for more, but still returns home a very healthy hobbit.

The story consists of new imaginary places and animals. As a classic children's literature novel, it will be effective if it had colourful images of animals and places rather than lengthy descriptions. The novel of 340 pages consists of descriptions, direct speeches and the thoughts of Bilbo in his inner mind. In the comic adaptation, only direct speeches and descriptions. Mostly it does not concentrate on inner thoughts of Bilbo. Only certain thoughts of Bilbo's are represented in the comic adaptation. Matthew Bolton, in his article, "*Fidelity and Period aesthetics in Comic Adaptation*" comment:

"The most basic formal features of comics is the simultaneous presentation of verbal and iconographic language: words and pictures....Indeed, much comics scholarship takes this formal feature as the particular object of its study, examining and unpacking the cognitive, aesthetic, and thematic effects that arise from the friction between word and image, and it is this friction that ...this feature makes comics a uniquely productive site for the study of adaptation."

The force of comics' blend of image and word is especially felt in regards to one of the most troublesome concepts in adaptation theory: fidelity. Each exploits the intersections between original and adaptation, word and image in order both to demonstrate a respectful loyalty to their source materials and to recast these sources according to the Middle-earth of Tolkien's creation. Kamilla Elliot in her book, *Rethinking the Novel/ Film Debate*, comments:

"Comics are particularly situated to nuance the focus on fidelity and on the relation between word and image. The fact that all comics texts combine both halves of the word/ image divide into a single text troubles the categorical paradigm's strict separation between the two; indeed, the very existence of the speech balloon- an iconographic union of word and word which David Carrier claims is one of the two innovations fundamental to the comics aesthetic

(along with the narrative sequencing of images) - seems to deflate the categorical effect to keep these realms separate".

Iteration is nothing but the repetition process. In the novel as well as the comic, the direct speeches of the characters are repeated. In some places, the direct speeches are altered. "They are (or were) a little people, about half our height, and smaller than the bearded Dwarves" (4) in the novel and in the comic, "They are (or were) a little people, smaller than the Dwarves" (1). The inner thoughts of Bilbo cannot be understood by children in the novel. There is no need for that in the comic adaptation. The descriptions of places and creatures are detailed in pictures as descriptions in the novel.

The Layout of the comic is very colourful which is feed the attention of children. The places like Mirkwood forest, the Lonely Mountain, the creatures like flies, spiders, wargs, eagles, and some remarkable things like Arkenstone, the cloak of prince etc., are brought to visible medium and life by incredible portraits. Lionel Prune, in his article, "*Seven Sensational Graphic novels Based on Classic literature*", remark:

"...when classic fiction is translated from one language to another or adapted to another medium, we find ourselves find wondering how much has been lost in the transition. In case of graphic novel adaptations, there is a sense that the artist has a rare freedom in the reinterpretation of the original text. Given that the vast majority of us are already at least passing familiar with the plots of so many literary classics, these adaptations into comics offer a glimpse how these books look to artists working in another medium".

He also adds that, "For those of us who have already read the original books, graphic novel adaptations of classic literature afford a rare opportunity to revisit those texts with fresh eyes, and perhaps to find something entirely new in them by putting the author's work in conversation with another artist. Executed well, the result is sensational".

The Comic Adaptation of the novel *The Hobbit*, is definitely to be preserved in the bookshelves of each and every children of all ages. Hence, Comics can be definitely called as a treasure of knowledge.

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Women in Cinematic Translation: A Comparative Study of *Aakashadoothu* and *Will Love My Children?*

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Abstract : Indian films of quality that flaunt a woman in the central role and yet receive popular reception and critical acclaim are only a precious few. The scenario was even tougher in the 80s and 90s when such a movie *Aakashadoothu* was released in Malayalam. The film is an uncredited but loud adaptation of the American film *Who Will love My Children?* which talks about the strength and resolve of a real life mother, who after being diagnosed with a terminal cancer has to find new homes for her ten children before she dies. The Malayalam film however makes many serious and undesirable changes to the story in order to adapt it to the culture, context and the cinematic trends of the time in India, and more importantly to adapt the central character into the perceived role and agency of women as understood by the society. The paper, by comparing the original and the adaptation seeks to find out the differences in character development and also how the politics of transaction in adaptation shapes and sustains the unhealthy gender roles prevalent in Indian society.

Aakashadoothu is a 1993 Drama film directed by the famous filmmaker Sibi Malayil who made inroads into the Malayalam movie industry during the 80s and 90s with his melodramas like *Bharatham*, *Thaniyavarthanam*, *Aakashadoothu*, *Sadayam* etc. of which *Aakashadoothu* can be considered the most influential. It won the 1993 National Film Award for The Best Film on Family Welfare. It tells the story of Annie (played by Madhavi) who suffers from Leukaemia and has to find new homes for her four children before she dies. The film was released at a time when most of the Malayalam movies revolved around the hero 'taming' the heroine before they embark on their 'happily-ever-after'. These films promoted lots of gender based stereotypes which had a huge impact on determining the moral fabric of the society. So, *Aakashadoothu*, sporting a woman in the central role seemed like the much-needed intervention and a happy diversion from these over-used and misused storylines of the time. Though it is not openly acknowledged the movie clearly is an adaptation of the American television film *Who Will Love My Children* (1983) directed by John Erman. It is a biographical movie based on the life of Lucile Fray, a farm wife from Iowa. She was diagnosed with terminal cancer and resolves to find new homes for her ten children before she dies.

Though the tragic predicament of the mother is well-portrayed in both the movies they have marked differences in the portrayal of the women who play the central character. Erman's film stays closer to reality, not only to the reality of Ms Fray's life, but also to the reality of life as such. While Erman's movie avoids unnecessary milking the Malayalam version is a full-on melodramatic Musical interspersed with at least four songs which had a huge role to play in the film's popularity. The film brims with overdramatic scenes dragged out to fit all the essentials of the commercial films of the time like songs, fights, slapstick etc. The first and marked difference that we find between the two stories is in the number of children. Lucile has ten children, Annie has only four. The difference in the story line stands out when we understand that most of the other parts of the film have been copied scene-for-scene. In an Indian society ten kids would definitely be considered one too many and will be used as a tool to judge the mother's character, she would be considered promiscuous and lacking self-control, in which case Annie's character would not have gotten much sympathy from the audience. As opposed to this is Lucile who feels blessed to have ten children. Nowhere in the movie does she appear to regret having had so many children, her only concern, at times though is to how to provide for all ten of them. In fact, at one point of the story, when the eldest daughter Joann asks her if she got the disease from having so many children, she answers "Honey, I wanted all the babies I ever had, having babies did not make me sick, it made me happy."

Another major difference is in the role of the husbands. Mr Fray is an alcoholic who suffers from severe arthritis. Though he is a loving father, it is evident that he is careless. His drinking sprees keep him away from the house for days together and he has a hard time holding a job. The family is held together and taken care of by Lucile. When she learns of the disease she realizes that her husband will never be able to take care of the family and that the children will have to be put up for adoption- a truth to which Mr Fray gets accustomed gradually despite his initial resistance. Erman paints for us the character of an alcoholic weakling who is understandable if not lovable. Annie's husband Johnny on the other hand is no weakling, the writer confers to him all the necessary "male" traits of the time, he is haughty and proud and despite his callousness in taking care of the family wants to assert his superiority as the head of the

family and even proceeds to strike Annie at one point. However, unsurprisingly, Annie does not make much of it because a wife who is quarrelsome will not be looked at with sympathy or understanding by the Malayalam audience. Despite Annie being the central character in the movie, the story is driven forward by Johnny until his sudden unexpected death which is an added element in the adaptation. He is not only portrayed as the saviour of the family unlike the American film where it is clear that it is Lucile who keeps the family together, but also the saviour of his wife's honour. He beats up Kesavan, the villain of the movie who tries to take advantage of Annie when Johnny is not at home. This later leads to an altercation between the two and ends up in the killing of Johnny. This addition in the plot serves two purposes - spicing up the plot as such by providing a few scenes of fist fight, a necessary ingredient in the commercial movies of the time that displays the chivalry and strength of the hero, also it helps in removing the father figure from the picture. Johnny is removed from the scene all together because though it is clear that he would not be able to take care of the children on his own with his alcoholic tendencies and insecure job, such weakness in a male/hero was unthinkable at the time. Only after Johnny's death does any talk about adoption even come up.

Another failure in the adaptation is the character development of Annie. In *Who Will Love My Children* the character Lucile played by Ann Margaret is a minimally educated rural Iowa mother. Ann's portrayal of the character is relatable and does not go overboard at any point. So is her appearance in the movie. Her costumes and make up could have been worn by any country wife of her economic status during the time and it changes according to the deterioration of her health. She is a strong woman who loves her husband despite his weaknesses and carries the family forward both before and after the disease has been diagnosed. Her strength and resolve is displayed through many scenes in the movie, like when she finds out about her disease and has to tell her husband and children. She undertakes the unimaginably difficult task of sitting her children down and making them understand what is going to happen. She saves her husband from the wrath of their eldest daughter Joann who cannot seem to look past his weaknesses. Lucile makes her see the person behind all these shortcomings and failures and how her death will be the hardest on him because while the children will have new families he will be left with no one. This marks an end to the strained relationship between the father and daughter. She takes a lot of effort to make sure that the children end up in good families, from persuading her doctor to find foster parents for her epileptic son Frank to preparing a questionnaire for the prospective parents she leaves no stone unturned. She hopes that Frank will feel more accepted and taken care of in the family of a doctor where

his seizures will not be looked at with fear or disgust. The strength, resolve and foresight of Lucile is commendable.

She does have many moments of weakness like when her husband initially fails to understand her decision of putting up the children for adoption and her breast is removed through mastectomy and every time she has to part with one of her children, but this only makes her more human. She puts on a brave front for her children and keeps fighting till the very end. Her love for her children and the growing battle with the disease is revealed through subtle gestures, expressions and incidents like when she turns down pain killers because it makes her too dizzy to take care of the children, her struggled breathing and efforts to keep a calm composure in front of the children etc. which show her gradual withering away. It is remarkable how the director and actor together puts through so much pain and emotions without any melodramatic scenes, special effects or background score.

In contrast to this is Annie's character who seems larger than life in her looks, grace, devotion and subservience to her husband. The notion that heroine of the movie should be well-dressed and beautiful seems to outdo the notion that it should remain as close to real life as possible. Both her makeup and clothes seem out of place considering her economic status and the kind of events that unfold in her life. Except for a couple of nosebleeds towards the end of the movie the disease does not seem to take a toll on her body at all. So clearly the heroine remaining beautiful was more important than portraying the reality of the disease and what it can do to a person. Any kind of morbidity is carefully avoided. Breast cancer is changed to leukaemia in the Malayalam version and any dialogues relating to the struggles of the disease and even mentioning the disease as such has also been avoided. Talking about the body parts of women, even in the context of a disease was still taboo, it seems as though a heroine without breasts is no heroine at all. And nowhere in the movie are the terms cancer or leukaemia actually spoken, which strengthened the already existing taboo around the disease.

Most of the screen time in *Aakashadoothu* seems to be devoted to melodrama, sentimental songs and unnecessary comic interludes. There are not many scenes that reveal the mother's bond with her children. In fact, she looks much removed from the family, not only from the lack of scenes that show family bonding but also in makeup, outfits etc. that contrast with the more moderate appearance of the husband and children. Annie is very much dependent on her husband till he lives and then, after his death, she depends on the parish priest to find new homes for the children. She is not bold enough to ask questions directly to the prospective parents and confers the job to the priest instead. Each set of parents is found by the priest himself on Annie's request. She takes no effort to tell the truth to the children or make them

understand the actual situation instead she lies to them about her disease and says she is going away for work. She entrusts the priest to tell her own husband even. The church and the priests have a domineering presence throughout. While Lucile finds most of her strength from within herself and sometimes from her husband Annie at all times is dependent on the church and indirectly on the males around her, like the priest, bishop etc. to conduct her life. The church becomes her support system. Lucile also is a believer and has bought up her children the same way. In fact, she tells the little ones that she is going to heaven and that Jesus is going to take her there to try and make them come to terms with her imminent death. However, the film does not revolve around church or religion. The movie, essentially, is about a mother, a strong one at that, who wants to make sure that her children are taken care of even after she dies. The story is driven by her character.

However, in *Aakashadoothu* Annie's role in driving the story forward seems to take a backseat as compared to those of Johnny, Keshavan and other male characters. The film in many ways comes off as being a glorification of the Church, God and his ways and not the story of Annie. It even resorts to supernatural elements to drive the point home. Like in one of the last scenes where Annie pleads to God that she be granted another day to live so that she could meet all her children once again. Her nose bleeds as she prays and she looks up to find blood dripping from Jesus and the cross. She dies in the scene, on a Christmas Eve. So what sticks with us after watching the movie is only the pain of separation and the inevitability of destiny.

Who Will Love My Children on the other hand is the story of Lucile Fray alone, it talks about the strength and resolve of a dying mother. It showcases the mental strength a human, especially a mother can have even at the face of death and what she can establish on her own if she willed to, despite being poor, uneducated and having an unreliable husband. *Aakashadoothu* does not talk about any of this. The inevitability of destiny seems to be the central point of the story. So despite having a leading-edge compared to other movies of the time it fails to leave a mark on the society and its understanding of women. *Aakashadoothu* gives hope and yet disappoints considering the prospect of what could have been.

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The Relevance of Translation as a Bridging Mechanism, in Relation to U.R. Ananthamurthy's *Samskara: A Rite for a Dead Man*.

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The paper focuses on translation as a bridging mechanism between cultures or nations. Primary relevance is given to UR Ananthamurthy's *Samskara*, which has been translated into English by renowned poet A K Ramanujan. The translation helps people understand how the Brahmanical society worked in Durvasapura (Western Ghats of Karnataka). While Brahmins exist in many places in India, the methods and practices of all Brahmins may not be similar.

Through this work, an outsider gets a proper perspective of the Brahmins in Karnataka. Secondary importance is given to Smt. Lalithambika Antharjanam's work, *Agnisakshi: With Fire as My Witness*. The story is set in Kerala and revolves around the lives of Namboothiris (a sect of Brahmins). It has been translated by Vasanti Sankaranarayanan and gives us a view of Brahmin life in Kerala. Both these Translated works, aid us in understanding the differences as well as similarities and moreover give a raw perspective of the hegemonic control they exercised. Since the translated work is in English, people both outside and inside India are aided through this exercise and thus the it becomes a bridging mechanism that transcends boundaries.

It is hoped that this study will properly inform the readers the importance of translation and how translation has helped bridge the gap that divides languages and people alike.

Keywords: translation, samskara, bridging mechanism, brahmanical way of life.

“Without translation we would be living in provinces bordering on silence” – George Steiner

Samskara, published in 1965 by celebrated Kannada author U.R. Ananthamurthy faced major backlash from the South Indian Brahmin families due to its very controversial take on the Brahmin life in the fictional Durvasapura. The translation was done by another important figure, a Sahitya Akademi Award winner, A.K. Ramanujan and the title extended as *Samskara: A Rite for a Dead Man*. Ramanujan's service proved extremely important to the literary circle in India. Through his service, people all over the world could read Ananthamurthy's work and understand the culture of Brahmanical sects in India and how the earlier times used to be. In this paper, my aim is to show how translation works as a bridging mechanism, a tool to connect

different areas, sects, communities together and provides a clearer picture of how different types of societies work and coexist.

Translation studies have been studied alongside comparative literature for ages now. Comparative Literature simply meant studying literatures from different cultures and finding similarities or dissimilarities between them if any. However, in order to do comparative literature, sometimes, a translation should be done. This is done because usually the researcher might not be multilingual and know how to read a text which is not written in a language he is proficient at. Thus, translations were introduced and while one cannot argue that the same level of 'correctness' is given to the translation, it does get the job done. Translation has made several things possible, beginning with the reading of the age-old classics (Greco-Roman). It is not being implied that scholars actually needed translations to work. In the earlier times, scholars would study the old languages (Greek, Latin etc.) and then read the works and tried to understand it in its own environment. By environment, I mean the original setting in which the work was written. After translations came, things became somewhat easier. But it should also be known that the same level of integrity could never be achieved in these translations. One major example was of Alexander Pope translating Homer. Normally Pope would be acclaimed as a seasoned veteran writer, but in this translation, he seems to be having some major difficulties after which Homer sounds like an English writer. Further is John Dryden's translation of Virgil's *Aeneid*, in which *Aeneid* sounds like an Englishman living in Dryden's time. Then again, some proficient critics found Pope's translation to be quite good as he said the purpose of a text was to be read and as long as nothing is taken away from the text, one had the liberty to make additions. Ezra Pound once remarked that a great age of literature is perhaps always a great age of translations. The proliferation of translations in the Elizabethan period, made classical texts available for a wider readership, including women, where education had generally denied to them, the classics in the original form. (Hopkins and Martindale)

The point of the above paragraph was to make one understand the problems that come with translations and how sometimes, the act of translation decreases the value of the original source language text. However, it does not take away importance from the fact that a translation

indeed helps the masses understand a text which earlier might have been out of the reach because of being limited in the linguistic circle. This paper will encompass the details of how a translation might actually bridge the gap existing between nations or perhaps help with the understanding of a culture or a setting which people might not be familiar with. Here the focus is on U.R. Ananthamurthy's *Samskara*, which was translated into English by A.K. Ramanujan. I personally would have missed out on a phenomenal read if this translation had not taken place. This translation by Ramanujan became a mighty success, most probably because he was multilingual and knew English, Kannada, Tamil, Telugu and Sanskrit. Because of his equal understanding of both Kannada (Source Language) and English (Target Language), he was able to create a very apt translation of Ananthamurthy's *Samskara*.

For a person fascinated with the rules and customs of the Hindu culture, this book might be a slightly uncomfortable read as Ananthamurthy has went on a no holds barred criticism on the Brahmanical way of life. As a Malayali reader, I was not familiar with Kannada and was able to read the translated version by Ramanujan. The Brahmin culture in Kerala seems to be different from the one practiced in the outside states. Another work on the Brahmanical way of life is *Agnisakshi*, written in Malayalam by Smt. Lalithambika Antharjanam. This text was translated by Smt. Vasanti Sankaranarayanan and while not being on par with Ramanujan's translation skills, still has done a good job. The differences between the Brahmanical system in Kerala and Durvasapura (Western Ghats of Karnataka) can easily be seen when you compare these works. Thus, the readers who are unable to read Malayalam and the readers who are unable to read Kannada get connected through the target language in both cases, English. Here lies the main focus of this paper. The bridging mechanism, as quoted is the title is the translation. This translation bridges a gap between cultures in two different ways.

Firstly, the translation acts as the bridge between readers of the same nation such as India, which is a multilingual as well as a multicultural land. The readers who are unfamiliar with the customs of a culture which is similar to theirs, but different in some aspects, gets to know the slight differences and its specificities. For example, a Malayali (a resident of Kerala) might already be aware of how the Brahmanical society and culture works in Kerala but unaware of how the system works in other states. In Ananthamurthy's *Samskara*, there are three different sects of Brahmins – The Madhvas, the Smarthas and the Srivaishnavas. The story does not delve deep into the Srivaishnavas, but gives ample importance to the Madhvas and secondarily to the Smarthas. Thus, the Malayali reader is able to understand how the system works through Ananthamurthy's work. If the situation was reversed, a Malayalam text being translated to English so that other people can understand the text, the

same process happens. For example, Lalithambika Antharjanam's *Agnisakshi: With Fire as My Witness* (the translated work) could be read by anyone who knows English. That text shows the life and social circle pertaining to the Namboothiri sect in Kerala. If a Kannada reader was reading *Agnisakshi* and a Malayali was reading *Samskara*, provided they both know English, would understand the differences between their states (caste-based), despite belonging to one original Brahmin caste. Thus, a gap is bridged.

Secondly, the bridging takes place on a more global scale. It is not just Indians who would read the translated version of *Samskara*. The Kannada text after being translated was read by people from outside India. Some people inside India had wondered whether Ananthamurthy had been portraying the brahmin society with intent to malign them. But further analysis proved that all he intended to do was to create an understanding of how overt religiousness lead to issues. English readers (outside India) were able to grasp a thorough understanding of the religious sentiments of a perhaps bygone era from the translated edition.

Here, once again the term bridging mechanism comes to play. The translated edition worked as a bridge between cultures and helped foreigners understand the 'Indian' perspective of things. One has to admit that the term bridge comes to full use only when both parties are able to converse with each other and their cultures are understood in fullness by them both. The translated edition of *Samskara* serves as a bridging mechanism to people inside and outside India. *Samskara* is undoubtedly one of those texts that quite harshly and truthfully portrayed that unfortunate sides of the Brahmin life. Contrary to popular knowledge, the brahmins did not lead a life of prayer, a life that is above the worldly problems that might plague normal castes. Here we see something that can be called a wholly mechanical side to the Brahmin life. The dead man Naranappa lived a life that can be called debauched (to the other brahmins) and did not care about societal norms. The Brahmins live a life that in Naranappa's eyes, was stagnant. When Naranappa dies nobody claims the body or gives it the 'samskara' because he lived an offensive life. However, when Chandri (the low-born lover of Naranappa) takes off her gold ornaments and gives it to anyone who might do the samskara, everybody is keen to claim responsibility. This hypocrisy is what Ananthamurthy tries to unravel for the audience. Another brahmin called Durgabhata fantasises about sleeping with Chandri while this conversation is going on. In the outward eyes, the brahmins live a life of purity, but when the situation shows itself, everyone turns 'human'. This is shown when Praneshacharya, the head brahmin of that sect sleeps with Chandri and then develops a certain escapist mentality because in his mind, he had sinned. The subject of sin, in its entirety is given a rather shadowy image. Sin seems to be the idea of not conforming to the set pattern of brahmin life. The people

in the Agrahara believe that as long as they conform to certain rules they are pure. However, their intentions remain convoluted.

The translation helped me have a closer look at what constitutes the Brahmanical life. While most religious texts glorify this way of life and gives an unearthly halo to the Brahmins, this text shows that they are humans who are capable of sinning. In fact, the problem is that they themselves are unaware to the fact that they are sinning. The Brahmanical way of life in Kerala is a little different when compared to the one in this text. *Samksara*, right now is well known even abroad, owing to the fact that Girish Karnad acted in the filmic representation of the book. Therefore, we can say that the book has acted as a bridging mechanism by which people both in and outside India was able to understand the Brahmin culture in India.

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Shakespearean Dark Comedies in Malayalam: A Critical Study

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Abstract : This paper tries to examine how Shakespearean dark comedies have been translated, staged and received by Malayali readers and audience from the late nineteenth century, when Shakespeare was introduced in Kerala. Translation of Shakespeare plays has a long history in Malayalam. Since Kallur Umman Philipose's translation of *The Comedy of Errors* as *Aalmarattam* in 1866, there have been many more attempts to translate Shakespeare into Malayalam. Most of these translations were meant for a specific group of people with a purpose of popularizing Shakespeare among Malayalis. It also tries to analyze the historical, political and social circumstances influencing Kerala's reception of Shakespeare and also tries to understand the translation history of Shakespearean Dark comedies in Kerala.

Keywords: Dark Comedies, Translation, Reception, Politics

Introduction : This paper tries to examine how Shakespearean dark comedies have been translated, staged and received by Malayali readers and audience from the late nineteenth century, when Shakespeare was introduced in Kerala. Most of these translations were meant for a specific group of people with a purpose of popularizing Shakespeare among Malayalis. It also tries to analyze the historical, political and social circumstances influencing Kerala's reception of Shakespeare and also tries to understand the translation history of Shakespearean Dark comedies in Kerala.

Shakespeare in India : Shakespeare introduced in India as a part of Colonialism, especially after the 1835 Education Act passed and he became a key signifier within colonial discourse (Singh, 1996). The colonial education system in India was filled with western texts, including Shakespeare. A proliferation of Western Literature, mainly Shakespeare, within colonial education system was important for political reasons too. Sukantha Chaudari stated as:

Outside the western world, India has the longest and most intense engagement with Shakespeare of any other country elsewhere. I should say a series of engagements as Shakespearean traffic was routed through many languages and cultural contexts across the subcontinent, commencing at various dates from the early nineteenth to the early twentieth century. It progressed in parallel on the stage

and through the printed word. And needless to say, the cross-lingual exchange was underpinned by direct access to the original English works: a relatively minor strand in the stage encounter, much more important in print, above all in the educational curriculum. (Chaudari, 249)

Shakespeare translations in India vary from languages to languages, and the features of translation can be called indigenization or indianizations. Trivedi and Dennis Bartholomeusz (2005), focus on the issues of translation, interpretation, and performance. They deal with how the plays were taught, translated and adapted and remain the literary, social and political implications of this absorption into the cultural fabric of India. It is a collection on the diverse aspects of the interaction between Shakespeare and India. Sisir Kumar Das has clearly described the Indian response to Shakespeare as:

not only widespread, stretching over a vast region conspicuous by its linguistic and cultural diversities, but also of the longest duration so far as any other foreign writer is considered. The Indian engagement with Shakespeare that began almost from the initial phase of the Indo-British encounter and which continues still to-day, fifty years after the end of the Raj, is not simply an issue of literary history involving the problematic of influence and impacts, reception and survival, but an integral part of larger questions of politics and culture in a colonial situation. (Das 52)

Shakespeare in Kerala : Translations of Shakespeare plays into Malayalam have a long history. The Malayalam Literature flourished towards the end of the 19th century, with the establishment of colleges for imparting English education, the translation of Bible and other religious works, the compilation of dictionaries and grammars, the formation of text book committee, the growth of printing presses, the starting of newspapers and periodicals, the introduction of science and technology, the beginning of industrialization and the awakening of social and political consciousness (Paniker, 51).

The few studies on Shakespeare Translations in Malayalam include the prefaces and introductions to the translations. M. R Nair's (Sanjayan) introduction to his *Othello* translation (1946) defends free translation and says that readers will accept free translation instead of

faithful translation or word-for-word translation. He tries to “give an idea about Shakespeare and his contribution, rather than to exploit the meaning of the certain English words which existed during Elizabethan period showing its literary efficiency” (Nair vii). Sanjayan says: “As these types of translations can only be called original translation” and also says that “the translation of Othello into Malayalam intends to familiarize the Malayali audience who do not know English, the greatness of Shakespearean works.” (Nair, viii). Kuttikrishna Marar’s response to Nair is that: “the translation should seek to convey the creative greatness within a work to the people of other language, the merit of the translator lies in the fact as to how far he is able to present this creative greatness to others” (Marar 29). The translation or adaptation history of Malayalam Shakespeare begins with *Aalmarattam* (1866) by Kalloor Oommen Philipose. In Kalloor Oommen Philipose’s translation of *The Comedy of Errors*, the translator focused on introducing the Western form of drama into Malayalam.

Shakespearean Dark Comedies in Malayalam “Shakespeare’s Dark Comedies include *All’s Well That Ends Well*, *Measure for Measure* and *Troilus and Cressida* and their translations are *Magallam Subham Sarvam Athava Nathane Thediya Nari* (1929), *Mudra Rahukalam* (1937), *Subhandyagalellam Subham* (2000), *Mangalamayi Avasanikunathellam Nallathu Thanne* (2004); *Oru Puthiya Savitri* (1905), *Alavinu Takka Alav* (1978), *Pakarathinu Pakaram* (2000), *Pakarathinu Pakaram* (2004) and *Troilus Krasita* (2000) respectively.

In this translation *Magallam Subham Sarvam Athava Nathane Thediya Nari* was produced in 1929 and it was translated by V.T Sangunni Menon. *Subhandyagalellam Subham*, *Pakarathinu Pakaram* and *Troilasyum Krasitayam* were published in 2000, as a part of the complete translation of Shakespeare’s work under the initiative of the publisher D.C. Kizhakemuri under the editorship of Prof. K. Ayyappa Paniker. Originally the text was published as three volumes in 2000. In 2008, each text was published separately. *Alavinu Thakka Alavu* was published in 1978 and it was translated by T.T. Mani and K.A. Moses. It was a complete collection of Shakespearean plays translated into Malayalam with three volumes.

Here V.T Sangunni Menon employed the strategy or adaptation at various instances to accommodate specific symbols from the cultural sphere of Malayali life. DC book translations are an exact literal translation and the translators has not domesticated it in anyway. These translations got public attention because of the publisher and also because of the attempt to translate blank verse. The text followed blank verse almost line by line this worthwhile experiment resulted in a few artificial constructions. It is a mixture of prose and verse, the genre is the same as the ST. In alternate pages, act and scene markers are provided, where as in V.T Sangunni Menon’s

translation some aspects are domesticated. He has changed the language usage.

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Translation Ethics and Social Responsibility

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Abstract: This introduction to Translation issue on Translation, Ethics and Social Responsibilities argues the need for the imitation and interpreting translation professions. Translation studies, to engage with the important modern focus on social responsibility. It is the increasingly key issue in all professions but it has been un-explored thus, in both professional and academic contexts in relation to interpreting and translation. The translation of various contexts would reach the society through the translated works. At a time, translators face many new challenges, and considering social responsibility has been dominated thus far by a focus on corporate contexts. We propose that the theme of social responsibility is like for exploration in relation to one discipline.

Key Words: (social responsibility, professional, ethics, linguistic, issues)

There is a large body of research on the theme of social responsibility in relation to business and professional settings, such as banking resources, law or management. The more specific term corporate social responsibility (CSR) dominates in this literature. From the 1950's, there growing awareness that "the several hundred largest business were vital centers of power and cession making and that the actions of these firms touched the lives of citizens at many paints".

The concept of social responsibility is broader than that of corporate social responsibility, if focustratingly nebulous. There has been a comparative lack of attention to this broader concept in the literature, but it is arguably the more relevant one for T&I contexts."Caring" professions such as medicine, social work or teaching have a stronger tradition of considering social responsibility, and many therefore are a more appropriate model for T&I than corporate sectors. In these "caring", "professions" focus on social responsibility during training, the emphasis is on risks: risks to society if professionals are not conscious of their broad duties and responsibilities in their work: but also risks of consequences such as burnout, stress and vicarious dramatization for professionals themselves: see, for instance Hepworth et al.

(2010) in relation to social workers. Research suggests that, beyond the reduction of harm, it makes sense to focus on social responsibility in professional contexts because it is associated with wide reaching positive impact: the results of a large-scale empirical

study indicated that "professions should develop ethical standards to encourage social responsibility. Since these actions are associated with enhanced employee ethical attitudes" (Valentine and Fleischman 2008, 657). In other words, a professional focus on social responsibility may have an impact on individuals and society for beyond the narrow professional sphere. It is our hope that devoting this special issue to social responsibility will lead to greater attention to this important theme in T&I training and practice; but it is also, we argue, an important and thus for neglected topic for Translation studies research.

Ethical questions concern translation on two levels on the one hand, tired repetitions of traduttore traditore presuppose some kind of ideal loyalty to a source text, author or sender, often pitted against similar loyalty to a receiving language, culture or receiver. On the other, codes of ethics are written for the control of translation as a profession, regulating the translator's relations with other translators, with clients and with questions like official secrets. These are two very different levels, In the first case, the ideal translator remains an invisible linguistic figure, corresponding to no I-here-now. In terms of the profession, however, the ideal translator is a Juridical and fiscal entity who, according to most contemporary ethical codes, should have par textual and extra textual presence as the partly responsible source of translated texts.

Historically, this difference in levels can be projected as a long process going from politically enslaved anonymity to an independently professional practice, a process that has been accompanied by the progressive development and justification of translational ethics. Approaches to translational ethics mostly fail to address such questions because they are almost exclusively focused on the practice of the abstract individual translation. Experts thus set about writing rules on the model of "when in situation A, take action B", hoping that inexpert individuals will conform to an ethically unquestioned and ostensibly unquestionable norm. The strating point for translational ethics must be the professional group not the lone hand.

The first written references to translation did not mention translators at all: Kurtz (1985) notes that in sixth-dynasty Egypt (2423-2263 BC) one of the official titles of the Prince of Elephantine was "overseen of dragomans", with nothing said of the dragomans or interpreters- guides themselves, who were presumably controlled nobodies.

Similarly, the Biblical references listed by Nida mention not the history of the king, princes and priests for whom translations were carried out.

The question arises as to how the concept of social responsibility intersects with other perspectives and scholarship on ethics in translation and interpreting studies. In this period of late modernity, the nature and scope of global communication needs is pressing translators and interpreters into service on an unprecedented scale and in ways that often require highly reactive as opposed to planned, approaches to practice. This comes as a double-edged sword for the profession, simultaneously raising its profile and leading to a proliferation of agents (professional and non-professional, human and non-human) that challenges the ethical landscape. For instance, although individuals are increasingly empowered through the availability of

translation technologies to handle linguistic uncertainty, this is not without risk, 'citizen translators' who use online translation tools in an attempt to resolve an urgent interlingual crisis (even in courts and hospitals) shed new light on the idea of immediate coping with disequilibrium introduced in the 2001 special Issue by Mona Celli and Punzo in relation to interpreters in military settings. In this sense, 'immediate coping' is no longer viewed solely as part of the experiential reality of the interpreter, but as part of the wider experiential reality of the limited proficiency speaker. The sidelining of human input in institutional interactions in favour of expedient, if imperfect, technology assisted translation solutions generates new professional and disciplinary impetations to inform public understanding of the ethical bases of interlingual and intercultural mediation and how there can effectively be managed.

The current social, political, scientific and technological landscape also raises important questions for translator selfhood and stake in society participatory cultures enabled by new technologies, for example, have given a platform to the enthusiastic amateur, the socially-committed professional and the activist (trained or trained) generating both opportunities and uncertainties that have been explored to this journal, notably in the 2012 special Issue edited by Luis Perez-Gonzalez and Sebhém Susam-Saraeva. These technologies have also shaped the increasingly fluid professional identity that is reflected in many contemporary translator profiles, bringing into relief the competing tensions facing individuals as they forge their own vision of what constitute socially responsible working practices in the wider context of their professional and personal life trajectories. For translation studies, approaches informed by social responsibility make it possible to move beyond questions about what motivates translators and interpreters to supply their labour (whether waged and / or unwaged) based on individual notions of what is good for

society or self interest, to questions about how translation can support better living together as an ethical goal.

In promoting 'responsibility' as a dynamic feature of translatorial activity, it is important to recognize the now well-documented shift in the past twenty years away from deontologically – oriented approaches to translator ethics toward differentiated approaches in which the whole communicative situation is brought to bear on decision making particularly in relation to dialogue interpreting. The concept of an ethics of service, which was described by Pym (2001, 132) as often out weighing any constraints to represent a particular source text, has influenced a considerable amount of scholarship in the intervening period. At the same time, in the professional sphere key questions remain, namely the problem of normative authority and the difficulty some professionals encounter in moving beyond the idea of the translator and their 'text' as the central ethical question. This is not to suggest a deliberate deprivileging of the text, but by framing social responsibility as form of distributed responsibility, scope is created for a broader understanding of the interpersonal influences on the text situation. This issue is perhaps most keenly felt in community and public service interpreting, and many of the contributions to this collection reflect this in the examples they consider.

Taken together, the articles in the issue, with their diverse theoretical and methodological perspectives provide examples of how translation practice may be re-articulated as a form of social responsibility. These perspectives help to enhance our understanding of what translators and interpreters do to promote social and procedural justice in relation to vulnerable groups and relevant inter-professions. We hope that this will definitely motivate and encourage

the translators, interpreters to reflect on the concept of social responsibility as it applies to their own practice, research and training, so that this neglected aspect of translated encounters can be more fully understood and taken into consideration in future.

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Acoustic Ambience in Select Sangam Poems: A Comparative Study of the Soundscapes in Original and its Translation.

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A noteworthy heritage of Tamil Literature, Sangam Poetry was penned in an era spanning from 300 BCE to 300 CE. This part of Tamil literature contains over one thousand poems by different poets from different walks of life. In their lyrics, they have sung and captured the everyday essence of life, valor and spirituality, the vagaries of youth and have particularly written about the picturesque nature. For centuries, these poems have remained unknown in the global literary scenario. However, with the Sangam Poetry being translated into English by prominent literary figures like A.K. Ramunajan, G.L. Hart, G.U. Pope and others, it has become accessible worldwide. Ample research has been undertaken on these poems from various perspectives but what remains untouched is the Ecocritical view of Sangam Poems. Its vivid description of flora and fauna renders itself for a keen study into the various soundscapes in the poems. This paper is an attempt to explore the acoustic ecology in select Sangam poems, i.e. the ecological details in terms of sounds of biological and non-biological elements of nature. The paper investigates the environmental imagination of various poets in terms of sounds depicted in their poems. Moreover, the paper also touches upon how the translation of these poems has enabled the world to have access to centuries old culture through the untranslatability of some sounds and words peculiar to Tamil culture.

Keywords: acoustics, environmental imagination, soundscapes, translation, Sangam Poetry.

A work of literature is rich because of its landscapes, especially the sounds in the landscape. Often a work of literature is appreciated, acknowledged and critically analyzed for its social or political message. Ecocritical theories posit that landscapes and soundscapes are integral aspects that enrich the text and infuses it with meaning. Likewise, Sangam Literature is mainly used as a source for documenting the early history of Tamil country and its culture. In a literary sense, it is recognized as a medium through which Tamil language reached its level of maturity. Apart from the portrayal of social life with a mesh of love, war, governance, trade and bereavement, Sangam poems also portray a unique and picturesque landscape and soundscape in its verses. This paper is an attempt to ecocritically analyze the select Sangam poems with specific focus on the soundscape ecology it produces.

Cheryll Glotfelty in *The Ecocriticism Reader* defines ecocriticism “as the study of relationship between

literature and the physical environment.” Lawrence Buell defines ecocriticism as “the study of relationship between literature and environment conducted in a spirit of commitment to environmentalist praxis” Ecocriticism denounces the notion that “everything is socially or linguistically connected.” In eco critical research, the setting or the landscape of the text is “brought from the critical margin to the critical centre”

A recent development in eco criticism is the analysis of soundscape ecology. It focuses on the sounds produced by organisms in Nature. It is based on the causes and consequences of the biological, geological and human produced sounds. Dr. Bernie Krauss, American musician and ecologist and his colleagues are the founders of the field of soundscape ecology. In their essay, “Soundscape Ecology: The Science of Sound in the Landscape”, they explain the three sources in the environment that produce sounds. The biological sounds produced by biotic organisms like animals, birds, insects, reptiles, etc is known as biophony. The Sangam poems have numerous examples of biophonic sounds. The romping and bellowing of stags, humming of bees like stringed lute, roaring of tigers, trumpeting of elephants, are some of the examples of biophony. The non-biological, ambient sounds of wind, tress, rain, thunder etc are known as geophony. The sounds of the wind roaring, raindrops dripping, the ocean waves gushing and twirling are apt examples of geophony. Anthropophony refers to the sounds produced by human beings. The sounds of weeping by the agonized lover, the sighs of unrequited love, the sounds generated from the everyday activities are some examples of anthropophony.

Writers, consciously or unconsciously, deal with the soundscapes in their work and it could be argued that a part of any literary imagination is the soundscapes. Hence, a study of biophony, geophony and anthropophony gives a new direction in analyzing the ways in which a writer conceives a setting. Such an enquiry also compliments ecocentric literary and cultural studies as it creates an audit of sounds captured in literary expressions. Lines 654-677 from Pathupattu translated by Vaidehi Herbert renders itself for this analysis:

The City in the Morning

“In the morning, as night departs and dawn arrives with the spreading rays of the sun, when protection is afforded to all, brahmins chant the Vēdas, sounding like pollen-eating bees humming on fragrant flowers

that have just blossomed in ponds,
lute players strum their lute strings sweetly
and play in *marutham* melody with rhythm,
elephant keepers hand feed balls of food to their
fierce male elephants in the stables,
horses that pull tall chariots chew grass,
shop keepers clean the floors of their shops
where many items are sold,
those who sell toddy call out prices,
housewives sleep in the homes embraced by their
beloved husbands, the jingling sounds of their
lightning-like, bright, dazzling jewels heard,
sounds of doors of fine houses with sturdy walls are
heard, child-like prattles of those who are drunk
are heard, bards sing praises, the time keepers
announce the times along with those who praise,
sweet drums roar, bulls bellow, fowls with
spots crow, pretty peacocks screech, beautiful geese
cry along with large herons,
large male elephants that unite with their females
trumpet,
wild animals and tigers in strong cages make
noises, ...”

In these verses the poet MangudiMaruthanardescribes Madurai at daybreak. It is infused with various sounds ranging from the cock’s crow heralding morn to the chanting of Vedas by Brahmins to the minuscule tingling sounds of the jewels in the hands of sleeping wives. These sounds from nature brings the text alive and gives a reader a new auditory experience as well as a keen awareness of the natural setting around us. The biophonic sounds of ‘spotted fowls crowing’ ‘caged animals roaring’, ‘pretty peacocks screeching’ along with the banal everyday sounds of typical morning gives a new auditory experience for the reader. Also, the anthropophonic sounds created by the ‘jingling jewelry of the wives’, ‘the sounds of doors through sturdy walls’, ‘the child-like prattle of the drunkard, ‘the songs of the bards’ from the poem directs the sensibilities of the reader through a rich auditory experience which otherwise would have been ignored by them.

In Ainkurunuru 192, from NeythalThinai, the Heroine says to her friend,
“Friend, his seas swell and roar
making conch shells whirl on the sands.
But fishermen ply their little wooden boats
unafraid of the cold lash of the waves.

Look, my bangles slip loose as he leaves,
grow tight as he returns, and they give me away.”

In the above poem, translated by A.K. Ramanujan, the geophonic sounds of a sea swelling and roaring and eventual ebbing of the water is equivalent to the emotionality of the heroine in the poems. The expressivity and emotionality of the various actors in the poems are rendered through the nature sounds. The poets in their usage of nature imagery not only makes us highly aware of the environment around us but also provides a fresh feel of otherwise familiar experience of a familiar

imagery. The tactile and visual experiences are converted into auditory experience in many poems.

Poetry, though it allows poetic license, a poetic translation is a complex task. The source language often has words and expressions which are peculiar to that language and culture which are difficult to translate or sometimes even untranslatable. Such words are incorporated in the translated version as it is in the source language. For instance, from the Sangam Poems words like ‘kurinchi’, ‘valai fish’, ‘Punnai Trees’ and beliefs like ‘the clucking of the male lizard as good omen’, and the distinct sounds of conch shells blaring during weddings’ are typical words or experiences peculiar to Tamil way of life. Even though these words may have an expression in the Target Language, it becomes almost an impossible task to render it in poetic expression. While it is a difficult task for the translator, the audience that receives it is given access to a new culture. They are exposed to new sounds and soundscape ecology.

Thus, in conclusion, many Sangam poems allow an ecological analysis of its verses. This ecocritical analysis attempts at looking at the familiar text from a new dimension. Apart from the various sensibilities the text evokes, it also enables us to intently listen to the diverse sounds the poets employ to tweak our senses. However, these poems are accessible to the larger audience in its translation. Translation and culture are closely connected. Most often works of literature, in this case, Sangam Poems, transmit their cultural sensibilities to another language. Some metaphors and images are inherent to the South Indian landscape and translation is a significant medium through which these new experiences are borne across. Such transmission helps the people of the larger culture and sub-culture to experience and be delighted by the intricacies of a culture otherwise foreign to the reader.

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Pingakshipura and the Mystery of White Hair: A Study of Kavery Nambisan's 'a town like ours' as a Social Satire

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Abstract: The present study explores the transmogrification of Pingakshipura, a village to a town through the agony of Rajakumari, the narrator who was a prostitute in her prime days. Kavery Nambisan brings out the real worries of rural inhabitants who are tuned to accept the unusual happenings of their environment. The title 'a town like ours' in minuscule signifies the mundane life of the ordinary people controlled by the dominant strings of the society. This novel is the outcome of Nambisan's childhood memory. The character Rajakumari is the caricature of a frightening woman the author witnessed in a room near a temple at Gole Market, Delhi. The author remembers a rough woman who always smoked a hookah with a stern voice. The children born in the town, grow white hair due to the contamination of pesticides with groundwater. The loss of emotional bonding with the native land is examined through the helpless fury of Rajakumari and the rapacious desires of Sugandha Boss and his enterprises. The distortion of rural life has changed the laws of nature and the genetic codes of human beings. Rajakumari is represented as the voice of town, which is losing its cultural identity under the clutches of materialistic progress. This paper figures out the black experience of the entire town in the hands of exploitation, guilt and magic spell of modernity.

Keywords: Loss of identity, Pingakshipura, White hair, Pesticide Factory, Cultural change

Kavery Nambisan, the South Asian writer is also a surgeon and her seventh novel is 'a town like ours', a satire on society, identity and industrialization. Her other novels are Scent of Pepper, Mango-coloured Fish, The truth (Almost) about Bharat, On Wings of Butterflies, Hills of Angheri, and the Story That Must Not Be Told. She provokes the readers with a gripping tale of sadness with her voracious concern on health and societal changes. The paper portrays the misery of an entire town and how their health is exploited by the greed of a priest turned entrepreneur of the village.

The title 'a town like ours' in minuscule signifies the mundane life of the ordinary people controlled by the dominant strings of the society. This novel is the outcome

of Nambisan's childhood memories. The author witnessed a frightening woman smoking hookah with a stern voice in a room near a temple at Gole Market, Delhi and thus the character Rajakumari is the caricature of her. Representing her as a woman of independent thinking, the author reveals the heart-aching tale of the naive community and its loss of culture and landscape.

The author begins with the remarkable epigraph on senses – 'I hear the scent of her garland. But my nose being choked with darkness, I do not see the sound of her ornaments' (town like ours iv). This could be related to the gloomy scenario of the town, where Kumari, the retired harlot expresses the inexplicable past of Pingakshipura, her native town. The other noted one is 'Some things a man should tell his wife, some things to friends and some to sons; all these are trusted. He should not tell everything to everyone' (town like ours iv). The above quote mentions the priority of relationships and trust embedded to others. Through Kumari, the undaunted narrator, the changing culture of Pingakshipura, affected by the external forces is revealed. The old, retired prostitute, restrained in a temple chamber ventures her environmental concern. She is bold and interested in the life of two couples Kripa-Manohar and Saroja-Sampath. The narration is lucid, sensuous with intense irony and sarcasm. She craves for the fertile past expressing her wrath over polluted lands and water. 'Nourishing myself with bidi fumes, I watch, listen and think. I want to know' (town like ours 7).

The urbanization of this village owed to Sugandha Enterprises and its advancements like paved roads, drilling bore wells, wedding mantapa, movie theatre and auditorium. Eight crore rupees had been sanctioned for the temple makeover to increase its commercial value. The rich parted with huge cash, gold and ornaments to the deity called Pingakshi, the red-eyed, unsmiling, yet believed blue-toothed Goddess. The children and the youth of the town were born white-haired which remained a mystery for the past sixteen years. Humanity was lost at the fast pace of globalization where a wretched dead body of a girl was found outside the temple in gunny bundle.

The empathetic narrator shares her helpless fury to dowry demanded white-haired women and plundered environment. When this urban town was a calm village in 1986, Sugandha, the priest turned businessman kicked off with the production of agarbathis and floral trade. His priestly duties were transferred to his seventeen-year-old cousin. Propagating divinity, his aromatic incense and the venture of Marigold, Kanakambara, Sevantige and Jasmine became a popular hit among the public. His greed and genius money making prompted him to set up a detergent factory, with loud sound machines yielding deaf workers in long run. The debris of the factory developed into the stinking garbage territory whereas the temporary workers were satisfied with the full work time and basic salary lacking clean water. The victims of this cruel business were compensated with free medical treatment. 'Greed is common to all. No caste discrimination here' (town like ours 57).

The hard brained business analyst's next efficient venture was pesticide factory in 1995. Nambisan's protagonist spells out the ill effects of this village turned half-town. The Good Old Mother Earth was squandered for the expansion of Sugandha Enterprises. Once the rich village of fertile ragi fields and earthenware pots were substituted with solid buildings and people of growing town prefer masala chips, milk powder and chicken noodles.

When the first three bore wells dried up, water had to be found all over again. So one, two, three, four, five, six, seven, eight, nine more bore wells were dug in nine days (town like ours 55).

The water of selfless mother earth was sucked out canvassing the villagers about the advantages of pesticides. They were not aware that this exquisite powder sprayed on plants disrupted the ecosystem and the demise of insects like dragonflies, butterflies, worms, beetles, white ants will lead to the disappearance of birds generating a haphazard way of life. They were convinced when new water pipes were laid bringing water at a touch to wipe off the dangerous chemicals after work. Sugandha's greed and courage turned the fertile land to a concrete desert. The narrator sarcastically points out that Sugandha, the richest man of high birth, fair skin, money and intellect was deficient in sense of mirth and hence also the poorest. In spite of his wealth, this true Brahmin was marred with edginess as he himself realized the guilt of depriving the Goddess Pingakshi. Neither was the guilt repented nor was the sin atoned. He never missed the local temple festival to offer the holy rituals. Along with prayers for good downpour and agriculture, the huge gathering of men and women offered a brass thali of red silk, bangles, flowers and seven pitchers of milk to the contaminated river which is a bathing place of buffaloes and a refuge of dhobis.

The devouring mouths of pesticide factory in 1995 showed the initial signs of white hair in babies in 1996. This black versus white was abnormal and mothers faced huge problems of seeking alliances for their white-haired teenage girls later. The people believed the crown of silver hair as a sign of chastity rather finding the roots of whitening. The effluents of pesticides seeping into groundwater spoiled the earth and the resulted chemical contamination was the sole reason of denaturing of hair, ending up with the bizarre white-haired village. The village also carried other changes like scarcity of water, new infections, and a threat to livestock, the noise and the unpleasant smell from the vast dumping ground.

The soliloquy of the narrator portrays the betrayal and unfaithfulness of human beings to nature. She cried out, 'Mother Bhoomi Thaye' and agonized the plight of the village. The resources of nature were exploited and the tender miracles of white blossoms of a mango tree to green fruit and then to golden luscious edibles were never deciphered by the selfish desires of the manipulative king of pesticides. Rajakumari is represented as the voice of town, which is losing its cultural identity under the clutches of materialistic progress. When the few experts claimed the disastrous link between pesticides and the catapultian white hair, Sugandha boss was portrayed innocent by the ready-made speech of five senior scientists to the press and the public. "We are conducting more trials and experiments to pin down the true cause. Till then, let us not come to any hasty conclusions and blame innocent people, particularly when it is someone noble like the Sugandha boss" (town like ours 51).

Exhibiting the ironic depiction of white-haired individuals and black, filthy water streams, Nambisan spreads a lampblack curtain of obscurity and gloom of the villagers. For the older generation of Rajakumari, the dwindling black hair sadly remained a painful memory among the blatant moon-colored mop of hair. Sugandha, the lofty man was found depressed as he had been ranked as 101st rich man and missed being one of the hundred richest men in the country by a 'silver hair's breadth'(town like ours 170). The fruitful village with an ancient temple was altered into a crowded town, where the Sugandha Empire had the best infrastructure, while the desolate people affected by shameful diseases died like flies. The best roads were laid in fake balance sheets of income and expenditure gorging on crores of rupees spent on his business development.

This immodest pujari turned empire builder met an agent from the Gambia to finalize the sale of pesticides to that country. The Indian host experienced sleepless nights when a buffalo left a sharp dent on his Lancer and thus avenged the poor owner into a three-day lockup. His hidden dominance warned the rabble to get rid of the innocent buffaloes out of town confines. Consumed by the magic spell of modernity, the dangerous growth of

Pingakshipura juggled with devastating rural facets plaguing the entire town.

People and culture are intertwined in their practices and rituals they continue for generations. The word culture is originated from a Latin word 'colore' which means to practise. Through culture, nature is looked divine and the people are nurtured by morals and customs of a noble life. Culture revitalises the humanness of a family. Ambitions of authoritative men of the society corrupt nature using the modern implements of science and technology. The urbanisation and industrialization lead to the disappearance of cultural values and destruction of generous nature. The polluted minds of industrialists and the industrial waste effluents defile the society to a greater extent.

Nambisan's unusual twists and incredible truths leave the readers with dripping sadness and a cry of culture in the face of destiny. She points out that the swindling of natural resources to fulfill selfish needs is a crime and ultimately the Mother Earth is accumulated with wastes and persistent chemicals. The story is haunting where all the characters keep waiting forever for happiness which would never occur in Pingakshipura. They seemed hopeless anticipating the golden hours of laughter and peace. Rajakumari, with a sense of angst states:

My one prayer, which I say aloud is for myself. When all this is over and done with, Pingakshi grant that I have my feet, my eyes turned backwards (town like ours 242).

The acclaimed novelist ruminates over her experience of working in rural areas as a surgeon and the pathos and loss of cultural identity are explored throughout the work.

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Significance Of Postcolonialism In The Modern World

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Abstract : We know that the study of Postcolonial literature and the growth of postcolonial literary critical practices are well settled across the world, most particularly in the ex-British and other colonies. The writing from these sources is the primary focus of the discussion. There are many other post colonial contexts relating to a diversity of powers who were also colonizers or imperial rulers. More precisely, the study of Postcolonial literature and critical practices has flowered in Britain, USA and Australasia and mostly around the world since the 1980s. The studies were initially inspired by both the political resistance within once- colonial countries and by writers from those countries. We find that these writers needed to explore and create literary expressions about their own and others' positions, histories and experiences as people who had lived under colonialism or imperialism. At the same time, they were able to assert or reassert their world-views and positions in their expressive forms. It is more and more debatable. The study of Postcolonial literature also developed as part of a fundamental postmodernist interrogation of the established literary canon. This study is followed by an acknowledgement from the literary establishment as well as the general public including college, university staff and students, of the literary and cultural work by postcolonial writers and also by those who produce and perform oral literature from a range of cultural backgrounds. This realization extends to a need for literary inquiry of colonial and other texts, using Postcolonial critical practices. Obviously, Postcolonial writing is a very vibrant, appealing and ever-growing area of writing. It is gaining popularity for reading and study. However, appreciating postcolonial literature requires a certain amount of contextual, cultural and critical work on the part of the reader. As a field or subject area of literary study, Postcolonial literature involves readers in deciding historical and cultural contexts to be able to read postcolonial texts with some greater insights. It resolves the issues like what they might be arguing and why they are exploring those problems. These issues are discussed with total energy and enthusiasm by different writers. Here in this paper I try to explore the significance and possibility of Postcolonialism in the modern era.

Key Words: Postcolonialism, Postcolonial Literature, Canons, Postcoloniality

Introduction : We know that Postcolonial writing is a very vibrant, appealing and ever-growing area of writing. It is gaining popularity for reading and study. One of the

interesting elements of working with Postcolonial literature is the ways in which we can reconstruct, reinterpret and create a range of new readings and new interpretations. Obviously, it is through our disposition of postcolonial criticism with all its variety and range in our reading of postcolonial literature. A key point to remember in our minds is that it is better to be engaged, involved and explored than to be silenced. Here, I notice the valuable advice of feminist critics like Gayatri Chakravorty Spivak, Sara Suleri and Sneha Gunew and of course, it is helpful, in giving us the energy to engage with which we are frequently unfamiliar. Decoding our origins may lead to crucial problems and variety of issues. There comes a problem also. It creates some issues in connection with engaging the issues seriously. We need to remember that fear of ignorant blundering would be yet another form of silencing, a fate experienced by much pre-colonial and anti-colonial writing. In other words, the postcolonial critic's job has been to discover, recuperate, re-read and revalue works which provide us with a rich sense of life, values and different world- views before colonialism. These critics also bring our attention to the critical responses of early post colonial writers, who criticized the suppression and misinterpretation which occurred under colonialism.

Indeed, we discover that the selection of what Postcolonial writers' thought is usually crucial and troublesome to understand. Perhaps they compose the formation method and colonization and a requirement to talk about it, seeking out and making a way of identity as they are doing this. If this can be the writers' selection, they may otherwise be re-playing at the extent of their expression and exploring the type of articulation of the imagination. Sometimes, they will be unable to visualize and express themselves the pressures of the mindsets, worldviews, languages and varieties of the colonial masters. Moreover, the writers lived and experienced these impositions and they had become encapsulated as part of their way of life and cultural practices. Whatever the choices may be, Postcolonial writers and readers are engaged in constructing, expressing, interpreting, enjoying and debating ways in which a text is produced by reflections, arguments and comments based on the contexts and issues like identity, nationality, nationhood, language, power politics and human relations. The crux of Postcolonial literature lies there, and it brings different outlooks and mind setups too. By the way, Postcolonial studies are not just focused on the problems and issues, but also on the ways in which colonized peoples are

involved in the agency, whether they are marginalized or not, and the state of the ex- and post-colony in contemporary economic and cultural contexts.

Orientalism uses the construct of discourse to re-order the study of colonialism. It examines the formal study of the 'Orient' (the Middle East) in conjunction with the principal literary and cultural texts. Apparently, it reinforced and strengthened sure ways of seeing and thinking which successively contributed to the functioning of colonial power. Of course, these are not materials that ancient analysts of colonialism have thought of. However, they may currently be seen as central to the creating and functioning of colonial societies. Said explains this idea in his *Orientalism*:

The authority of academics, institutions and governments....most important, such texts can create not only knowledge but also the very reality they appear to describe. In time such knowledge and reality produce a tradition, or what Michel Foucault calls a discourse, whose material presents or weight, not the originality of a given author is responsible for the texts produced out of it. (94)

Said's *Orientalism* was published in 1978. It was based on selective extracts from some Western Orientalists. Since the publication of this book, Said has revised and corrected his earlier statements in several books and articles. Among these sources, the significant works are *The World, the Text and the Critic* and *Culture and Imperialism*. In spite of all its shortcomings, Said's earlier book has proved to be so influential and it has given rise to a new subject of investigation and that is termed as decolonization. *Orientalism* marks Said's first constant attempt to map the politics of knowledge and in doing so, he set himself a tremendous task. His focus is the way in which Western ideas about the Orient have been linked to the Western military, economic and political acts towards the Orient in the course of the last two centuries. In particular, he is concerned with the Western representation of the Orient. In fact, the above-mentioned idea is installed from scientific theories to commonsensical notions, from pictorial images to literary narratives and the forms of knowledge that they produce. Here, he employs Foucault's concept of discourse as both an archive-like body of texts and a self-regulating system for the generation of ideas about a designated object or field of objects. Postcolonial writing originates from Britain's previous settlements in the Caribbean, Africa and India. We observe that numerous postcolonial authors write in English and spotlight on basic themes, for example, the battle for independence, displacement, national identity, steadfastness. Postcolonial theory is indeed, an expansive implicit part around the idea of otherness. There are however issues with or complexities to the notion of otherness. For instance, otherness incorporates doubleness, both identity and distinction, so

that every other, includes the values and meaning of the colonizing culture even as it rejects its power to define.

Conclusion : A standout among the most energizing elements of English literature today is the explosion of postcolonial literary works, and those literary works written in English once in the formerly colonized social orders. Apparently, the translation of Postcolonial writing is also very interesting and helpful nowadays. 'This field has offered to ascend to an incredible scope of philosophical thoughts, concepts, issues and debates and these problems have been addressed in an extraordinary range of articles, papers, talks and books composed or published from each and every continent'(*Post-colonial Studies Reader*). The study of Postcolonial literature also developed as part of a fundamental postmodernist interrogation of the established literary canon. This study is followed by an acknowledgement from the literary establishment as well as the general public including college, university staff and students, of the literary and cultural work by postcolonial writers and also by those who produce and perform oral literature from a range of cultural backgrounds. This realization extends to a need for literary inquiry of colonial and other texts, using Postcolonial critical practices.

Really 'Postcolonial Theory is a discussion of migration, slavery, suppression, resistance, representation, race, gender and responses to the influential master discourses of European imperial powers and the fundamental experiences of speaking and writing by which all these come into being' (*The Post-Colonial Studies Reader*, 2). We also found that the studies formulated their critical revisions around many issues like cultural difference, social authority and political discrimination to disclose a viable stand. In that sense, Postcolonial approach talks about the encounter between white settlers and indigenous populations. We need to keep n mind that the relationship of Postcoloniality with Literature is born out of political conditions.

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Translation as Propagation: A Comparative Study on Translating the Culture, Myth and Politics Based on the Translations of T. S. Pillai's *Chemmeen* by Narayana Menon and Anita Nair

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Abstract : Translation is an established genre in the field of Literature and other fields as well. It has opened new opportunities to the regional writers to reach out to the world. Translation has played a seminal role in acting as a literary tool to propagate the culture, myth and politics of a region to the world at large. The process of translating a work is much more than a mere word to word translation. The translator should be aware of the cultural context in which the text was produced, the politics behind writing the text etc., besides being efficient in both the source language and the target language. A translation becomes successful only when the translator is able to understand and translate the essence of the text.

Malayalam literature is noted for its myriad range of tales that, despite being culture specific, share universal human emotions as well. *Chemmeen* is one such classic in Malayalam literature by Thakazhi Sivasankara Pillai. It is a beautifully knitted tale of a pair of star-crossed lovers set in the backdrop of the coastal regions of Kerala. Pillai explores the culture, beliefs and myths associated with the fishermen community through the life and experiences of Karuthamma, the female protagonist of the novel.

This paper aims to compare the translations of the classic by two different translators- Narayana Menon and Anita Nair both of whom translated the work during two different time periods. The cultural lapses of the translations are brought out along with a comparative study of the two translations. The extent to which the translations do justice to the primary text is analysed and an attempt is made to see which translation succeeded best in translating the cultural identities and cultural hegemony that are embedded within the text.

Keywords: comparative study, cultural identities, cultural hegemony, politics, myth

Chemmeen is a classic novel in Malayalam Literature that is still widely appreciated for its realistic depiction of the life of the fishing community in Kerala. It was first published in the year 1956 and became the first Malayalam novel to win the Sahitya Academy award. The novel was an immediate hit and became noted for its use of the colloquial Malayalam language of the fishermen belonging to the coastal regions of Alleppey district. Thakazhi Sivasankara Pillai, the author, who belonged to Alleppey, effectively makes use of the colloquial Malayalam in conveying the emotions of the characters as

dialogues whereas he makes use of the literary language in descriptions. Though the novel centres mainly on the love affair and later the extra marital relationship between the central characters Karuthamma and Pareekutti, Thakazhi also intertwines the culture, myths and beliefs that were associated with the lives of the fishing community into the tale. He also touches on other themes such as female oppression by the male dominated Hindu society, the caste hierarchy that subjugated individuals by denying social mobility etc. The main problem in translating this exquisite piece of work is the presence of the untranslatable colloquial Malayalam that Thakazhi employs throughout the novel. The language used also reflects the culture of the community that Thakazhi was trying to portray. Hence the work of the translator is intensified. The language used is at times difficult to comprehend even for the Malayali readers. Till date two translations of *Chemmeen* have been published in English. Both the translations, by Narayana Menon and by Anita Nair, have adopted the same title of the source text though they were published during two different time periods, i.e., 1964 and 2011 respectively.

Chemmeen is rich in the culture and myths associated with the fishing communities in Kerala especially the Hindu communities. The text serves as a historical record of the life of the times as well. However, it is the use of the colloquial tongue of the community that sets *Chemmeen* apart from the other literary texts of the age. As language is deeply related to culture, the use of this language enabled Thakazhi to capture the real life of the fishing community in its truest essence. The various aspects of the culture of the coastal regions are also taken into account in the text. For instance, the food habits, the dressing style, the religious inclinations, the political and administrative set up, the cultural hegemony etc., are all portrayed in *Chemmeen* by Thakazhi. However, translating these cultural specifics is a Herculean task since most of the slangs used lack a linguistic equivalent in English. Thus the inability to find linguistic equivalents are ignorable as Susan Bassnett states in her *Translation Studies*,

Equivalence in translation then should not be approached as a search for sameness, since sameness cannot even exist between two target language versions of the same text, let alone

the source language and target language version. (38)

The representation of myths in the translations, are another aspect that requires attention. The main myth, around which the whole novel seems to revolve, is the belief that the fisherman's wife should remain chaste and loyal for the safe return of her husband who goes out into the sea that is full of danger and trouble. It is this myth that Thakazhi seems to be presenting as if it is true and has to be obeyed. It is the extra-marital affair of Karuthamma with Pareekutti that takes the life of her husband Palani, who ventures into the sea on a "stormy" night. It is neither the storm nor the shark that took his life but the disloyalty of his wife. There even existed a song about a married woman who went astray and brought destruction to the shore that helped in orally transmitting this myth. Nair seems to translate this myth in a much more emphatic manner than Menon who does not pay much attention to the nuances of translation. Another myth presented is that of the Goddess of Sea attaining maturity. It is generally believed among the fishing communities that the off-season period during which the colour of the sea water turns red, occurs mainly because it is the time when the Sea Goddess has her menstruation and so 'she' is weak to give sea products to the fishermen. At this time of the year the fishing is temporarily suspended in order to avoid the wrath of the Sea Goddess. This myth is also presented differently in both the translations. While Menon says directly that the Sea Goddess had her 'periods', Nair states that it was 'that' time for the Goddess of the Sea.

When it comes to translating the politics within the community, Nair seems to have done more research into the matter than Menon. One such instance occurs in chapter four of the novel, where the other fishermen of the community grow jealous of Karuthamma's father Chembankunju, when he decides to buy a boat and they conspire to move against him. They use every available way to hinder his prosperity and approaching the Master of the Shore is only one among them. They cite the belief that if a fisherman of a lower stature gets to own a boat, it would bring destruction to the shore and himself as well. This scene is described in detail by Nair who captures more effectively the politics behind the attempt to deny social mobility to Chembankunju because he belonged to a lower sub-caste. Nair also succeeds in translating the rules that dictated the lives of the fisher folks such as the belief that a fisherman is not supposed to save money, the concept of chastity, the need to marry off a girl who "comes of age" etc., much better. The cultural hegemony embedded within the community also gets revealed in the process. The status of the Master of the Shore and his permitting only certain sub-castes to buy and own boats are some examples. However the Master willingly allows Chembankunju to own a boat and even supports him once he is acknowledged with money by Chembankunju. This caste division also shows how

cultural hegemony marks the financial stratification of the society as well.

The sub-castes within the community are described by Thakazhi in his novel as:

അരയൻ അഞ്ചുജാതിയാണ്.
അരയൻ, വലക്കാരൻ,
മുക്കുവൻ, മരയ്ക്കാൻ പിന്നെ ഒരു പ
ഞ്ചമജാതി.
അതിലുമുപരികിഴക്കുള്ള വാലന്മാരു
ണ്ട്.
വലക്കാരനേ വളരെ വുറവലയുറവാടു
ള്ളു.
പണ്ടുവളരെ വുറവലയുറവാങ്ങാനുള്ള
സമ്മതം വലക്കാരനുമത്രമേ തുറയി
ലരയൻ കൊടുക്കുകയുള്ളൂ.
അതുകൊഴുപ്പുറത്താണ്. (42)

This is translated by Menon in chapter three as:

There are four castes of fishermen – Arayan, Valakkaran, Mukkuvan and Marakan as well as a lower fifth caste. There are also the fishermen of the backwaters inland. In the old days the headman of the seafront would permit only a Valakkaran to buy a boat and net. Even then the Valakkaran should first pay his tribute to the Headmaster before permission was granted. (30)

Whereas in Nair's translation it appears in close resemblance to the source text and in a much more detailed manner as:

The children of the shore are of five kinds: Arayan, Valakkaran, Mukkuvan and Marakan, and a fifth caste of no particular name. And then in the east there are some subjects of men who man the boats. Only the Valakkaran is allowed to own boats and nets. In fact, in the East the protector of the shore, the Shore Master would permit only the Valakkaran to buy the boats and nets. And that too based on his judgement. (31)

Similarly, it can be seen in several other situations that Nair pays more attention to the nuances of descriptions and carefully uses the right words in contrast to Menon who makes changes according to his temperament.

Certain cultural lapses occur in both the translations as it is not always possible to translate a text without any loss of the essence of the text. An instance can be seen in the scene where Karuthamma's mother Chakki, refers to Pareekutti as *Naalamvedhakaran* which is a derogatory usage of Muslims and roughly translates as the fourth in caste hierarchy. Muslims were considered as lower castes when compared to Hindus. However, both the translators

fail to convey this meaning and translate the word as “Muslim” alone and the readers get the impression that Chakki is against their love just because they belong to different religions and the cultural significance of the word is lost.

The cultural identities that were attributed to the fishermen and fisherwomen are also not effectively translated by Menon. While the men toiled hard at sea, the women of the community were expected to stay true to the men they married. This means that they had to suppress their natural feelings and remain loyal. Also the women were expected to manage the domestic chores as well as to participate in managing the financial needs of the family. An ideal representative of this can be found in Chakki who fulfils all her responsibility in the best possible manner. She even keeps a sum of money for future needs secretly inside a bamboo stem. Menon translates this omitting the details. “Chakki had taken out even the money she had secretly put away.” (40). Whereas Nair translates the scene in detail: “Chakki had already raided her nest egg. Given him the money she had secreted away in a bamboo piece and buried in the ground” (43). Thus it is evident that Nair succeeded in translating the myth, politics and cultural aspects associated with the community better than Menon.

The very opening of Narayana Menon’s *Chemmeen* seems to be different from the primary text. Though by translation we do not mean a one to one translation and a translator is allowed to use his/her freedom in creatively altering the text so that it becomes comprehensible to the reader of the target language, yet total omission of certain parts of the text is not acceptable. The initial direct conversation between Karuthamma and Pareekutti, with which the novel opens, is omitted and only certain references are made to this conversation in general by Menon. This omission becomes problematic in the scene where Karuthamma feels that she is not angry with Panchami for telling on her to their mother Chakki while the readers are not told as to what Panchami told their mother. Also, the scene is an important one in bringing out the romantic feelings shared by both the characters. Menon takes the liberty to omit and exclude scenes that he believed to be unimportant. Nair’s version *Chemmeen* on the other hand does not have such serious omissions from the text that might hinder the flow of the novel. She rather loyally follows the entire novel in the same chronological order as in the Malayalam text. At times the scenes that Menon omits do have a crucial role in describing the emotional aspects of the novel. Certain descriptions in the scene in which Chakki asks Pareekutti to be Karuthamma’s brother are omitted in Menon’s translation which in the source text appears as:

ചെമ്പൻകുഞ്ഞ് അവളെ ഉപേക്ഷിച്ചു; താൻ മരിക്കുകയാണ്, വീടും കുട്ടിയും ഉടയവരുമില്ലാത്ത ഒരു വന്നിനെപ്പോലെ അവളെ വിട്ടിരിക്കുകയാണ്. ആരുണ്ട് അവളോട് ബന്ധപ്പെട്ടവരായി ഇല്ലോ കത്തിൽ? പരീക്കുട്ടി മാത്രം! ആ ബന്ധത്തെ ചെങ്കി നിർവ്വചിച്ചു സഹോദരബന്ധം! (161)

ചെമ്പൻകുഞ്ഞ് അവളെ ഉപേക്ഷിച്ചു; താൻ മരിക്കുകയാണ്, വീടും കുട്ടിയും ഉടയവരുമില്ലാത്ത ഒരു വന്നിനെപ്പോലെ അവളെ വിട്ടിരിക്കുകയാണ്. ആരുണ്ട് അവളോട് ബന്ധപ്പെട്ടവരായി ഇല്ലോ കത്തിൽ? പരീക്കുട്ടി മാത്രം! ആ ബന്ധത്തെ ചെങ്കി നിർവ്വചിച്ചു സഹോദരബന്ധം! (161)

Nair translates this omitted description as,

Chembankunju had abandoned Karuthamma; Chakki was dying; Karuthamma had been sent away with a man who had neither a home nor a family; whom did she have except Pareekutti? And so Chakki defined their relationship. Siblings! (153).

On comparing the translations by Menon and Nair, it can be seen that Menon has mostly used the same Malayalam words in his translation, i.e., he borrows words from Malayalam, as in *Kochumuthali*, *Valia Marakkathi* etc., but he failed to include a glossary that explains the meanings of these usages. Nair’s translation on the other hand attempts to translate these culture specific words into English as ‘Little Boss’ and ‘Big Momma Fisherwoman’ which does not do full justice to the source words and it would have been more effective, if she had used the Malayalam words and explained them in foot notes or glossary. However, Menon explains certain words like *Marakkan*, *Chakara*, *Uppa*, *Arundhati* etc., in footnotes. The problem of translating a vernacular language to English is evident in both the translations of the novel.

Menon seems to be more careful in translating the slangs that are used in the text. He seems to avoid blunt narration, vulgar language etc., in contrast to Nair’s attempt to use almost equivalent slangs. The personal bias of Menon in using slangs gets reflected in the translation which results in the loss of cultural meanings. For instance, in the first chapter, Menon uses the word “low caste women” to describe those women who came to the shore to sell fish from other places and were not bound by the rules of the shore. However, Nair describes them as “sluts”. In the same chapter when Chakki tries to warn her daughter Karuthamma that she is a grown up woman who has to be cautious of the advances of the men on the shore, she makes use of certain slangs that might not appear embarrassing to the speakers of this colloquial tongue. In Menon’s translation, Chakki uses decent, diplomatic words, “You are no longer a girl, but in the full blossom of your youth” (9). But Nair translates this as, “Look at you! All breasts and buttocks” (9). Similarly in Chapter 4, when women gossip about the relation between Karuthamma and Pareekutti, describing her as a lustful woman, Menon translates this as “They said that it would take someone like Pareekutti to feed her and keep her” (36). This is in contrast to Nair’s description that resembles the original dialogue, “Only someone like him, a brawny Muslim, could control and keep a lusty warhorse like her satiated.” (39) The use of vulgar words or slangs in Nair’s translation seems to be doing more

justice in exposing the colloquial language which in turn is connected to the culture of this community.

The closure is the most important scene in the novel. Since Karuthamma goes out at night on the call of Pareekutti, it is implied by Thakazhi that they consummated their love due to which, Palani, her husband dies. However, Thakazhi neither directly states that they had sex nor that Palani died, which leaves us readers open to interpretations:

രണ്ടുനാൾകഴിഞ്ഞ് ആലിംഗനബദ്ധരായ ഒരു സ്ത്രീയുടെയും പുരുഷന്റെയും ശവശരീരങ്ങൾ കടപ്പുറത്ത് അടിഞ്ഞുകയറി. അത് കറുത്തമ്മയും പരീക്കുട്ടിയുമായിരുന്നു. അങ്ങുചെറിയഴീക്കൽ കടപ്പുറത്ത് ചൂണ്ടവിഴുങ്ങിയ ഒരു ശ്രാവു അടിഞ്ഞുകയറി. (247)

This scene is translated by Menon as,

Two days later the bodies of a man and a woman locked in embrace were washed on the shore. They were the bodies of Pareekutti and Karuthamma. And at the Cheriyazhikkil seafront a dead shark that had been baited was also cast on the shore. (212)

In Nair's translation this scene appears as,

Two days later, the dead bodies of a man and a woman locked in an embrace came to rest on the sands. Karuthamma and Pareekutti. At Cheriyazhikal, a dead shark with a line still attached was found on the shore. (238)

In the closure the translation by Menon seems to be of a better quality than Nair's translation.

On analysing the text in detail it is clear that the translation by Anita Nair is much better than that of Narayana Menon. Given the availability of resources, advancement of technology, the scope for a deeper research etc., it is only natural that the recent translation is better. Also it is to be noted that the second translation is always found to be better than that of the first since the second translator already has a ready reference at hand which gives scope for improvement. Yet, Nair's translation seems to be far better than that of Menon's translation. Nair seems to understand the culture and politics of the fishermen community and effectively translates the slang words when compared to Menon who seems to be hesitant in including such words which might be because of his bias against the usage of slangs. However, in order to enable the Non-Malayalam readers to understand the novel better, the use of slangs that formed a part of the community seems necessary. When analysed in this aspect Thakazhi Sivasankara Pillai appears to be a revolutionary writer who rose above such prejudices and

used the very colloquial tongue of the community. Yet some cultural aspects are lost in both the translations as it is not possible to translate everything per se. Anita Nair's translation has re-opened the discussions on the novel by the English readers of the modern times as well, thereby giving more exposure to the text. These translations would surely serve as a historical record and would also act as a tool in understanding the culture of the fishing community that would have otherwise been undermined.

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Translation An Effectual Modus Transmitting Human Morality And Etiquette To Children

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Abstract: Translation is not a mere transcription of the text of one language to the other but a transfer of culture, emotions, principles, and beliefs. Translation is not an area of theory or subjectable rather it is blended in every day to day life of every individual. Culture and translation are interwoven and cannot be separated in the process of learning. The ancient texts are different from today's grade and money centred education system. The human values and etiquettes are the actual ingredient needed for the growing child to be psychologically strong in their future life. The paper aims to discuss the importance of translation in present scenario and how the process of translation enables the growth of a child's intellectual knowledge.

Keywords: Translation and culture, children intellectual knowledge, Ancient mythologies.

The art of translation has been the mother of knowledge. The ancient prominent languages such as Greek, Latin and French were not the only origin of language for communication but also the origin of language for transfer of knowledge and philosophies. The translation process cannot be separated from the understanding of the cultural background of any language and community. The quality of translation lies in the quality of the translator which in turn has its intensity in the translators better understanding of the language and its culture as a whole. The famous philosophers like Socrates, Cicero, Aristotle, Plato etc has given the world the most valuable philosophers to ensure betterment in the life of every individual and society as a whole. These ideologies reach every part of the world or in other words every individual of the world by the help of translation process.

Translation is not just a subject-oriented art but we experience it in every day to life. The people with knowledge of only their mother tongue are more benefited by the process of translation than the well-educated people capable of multilingual abilities. It has become mandatory in present scenario to learn more than two languages other than mother tongue to shine in any academic or professional carrier. Translation aids us in understanding other cultures, their writing styles, their spiritual and political ideologies, their clothing, festivals, customs etc. It gives the inside of any community which cannot be understood even by reading history because we

understand what they truly believe in their hearts. The importance of the art of translation is that the original work which is to be translated to other target languages will deliver the actual heartbond philosophies of every individual engulfed within the selected targeted community, it is not the same when it is expressed in other languages so the effective translation is mandatory to recreate the translated work without any change in the actual meaning of the original text.

Translation, when it is seen in an aerial perspective, will give us a perception that it is an easy job because the actual work is already done and it is just a mere recreation in another language which it is not the actual truth. Translation is the most laborious work than creating a new text. The author who creates a new piece of literature if he has the ability in handling one language is sufficient, which is not the case when it comes to the work of the translator. The translator should be equally efficient in both the source and target languages which are to be handled in the process of translation. It includes not just the familiarity with the languages, but a complete understanding in grammatical structuration because the correct representation of the meaning of the source text without any lack of its original influence is essential to give a perfect translated work of art.

India as a country is famous for its diversity of language, culture, religion etc. It is not the case of any other country of the world to have this many language and an immense diverse history to be understood because mostly the whole country falls into one religion or at least one language which is not the case for India. India is diversely united as one nation where the intersection of all the diversion made possible by the interchange if thought to each other through translation. The influence of cultural knowledge of an Indian is very vast and sophisticated when compared to the other people of the world.

We as Indians cannot say that we know about our countries traditions completely because it is having numerous differentiation. The first difference is that of the language spoken in one state is not the same of the other state of India. Most of the south Indians cannot speak Hindi our national language and we don't understand what our honourable prime minister of India is proposing and hear the art of translation plays an active role in

making any information reach every single individual in a clear manner to be made understandable in his own language.

The historical study of any area is necessary to gain a complete understanding. The works of history not only has the chronology of the facts of the past but also the way the culture and civilization of the present have started and what is the fact which laid as the base for the present society. History is not just about past but the path where the present has come from and the way the future will be travelling.

The future of any county is confined which its younger generation and they are to understand the roots where they have come to last their identity in the world. The historical text all over the world are written in the ancient languages and most of the languages are not in practice now. The ancient stories tell us the philosophies by which our customs and traditions are born. This is mandatory for the children to understand it at a very young age to build a good personality within them.

The children all over the world must know about Abraham Lincoln, Thiruvalluvar, Swami Vivekananda, Aristotle, Plato or the stories from Ramayana, Mahabharata, Bible or Quran not to concern their citizenship or religion to understand the world around them better. Their philosophies are not just for the children of their country but for the entire world. The process by which all their teaching reaches the children of the world is through translation.

The education system in today's world is more materialistic and money centred which does not benefit the children to scrutinize their character to face the actual life. The teaching of the ancient philosophers gives the nature of the actual life and it helps them mold their thinking and to become more mature in mind and soul. They understand the real need in life and these principles will bring peace in the minds of the younger generation and obviously resulting in a peaceful world around us. The human values and culture are not given the needed attention or importance in the present education system but these human values and etiquettes are the facts to be given priority when it comes to the process of educating a child.

The need of introducing these ancient philosophies and traditions are made possible by translation. The text is more complicated in the version which is not easily understandable and grasped by the children for this purpose the text is modified to a simpler form to benefit the children. The translation process enables the philosophies to be made into a form of stories to make the children engage in the story, in the end, a moral is delivered to make enfaces the actual philosophy of the great scholars of the past.

Most of the Indian mythology are introduced to the children in the form of stories which introduces the

religious culture and tradition of the Indian cultural practices. The same way when these translated texts are read we directly or indirectly get influenced us the moral values of etiquettes. These act as an unseen medicine for mental health for the future of the children.

Translation has made legends live for eternity in the world of ever children. The simplicity of theory in translation has made an easy path for the moral values and etiquette reach their minds. On the whole, Translation has served as a bridge for the process of transmitting culture, tradition, and values of one language to all to be learnt and practised in their life.

Translators address the visual element when rendering captions to line drawings or vignettes, or attempting to preserve the intricate relationship between image and text in the modern picture book it has made the understanding of the students even better. Current developments in research into the translation of children's literature are interdisciplinary and aim to contribute to an understanding of theoretical issues, historical developments, and professional practice in the translation of children's books. Books such us Indian folk arts or books dealing with the ideologies of any prestigious personality in the form of moral stories serve the purpose.

Translation has not only made the transmission of knowledge of one part to the whole world but also has played a vital role in the transmission of history and tradition from one generation to the other. The importance of translation has been from the ancient period till the present day to day life. The translation is equally important to the creation of a new literary work because of its nature of transmitting not only the literature to all but also the way to understand the culture and tradition along with the literature.

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Value Education for enhancing life skills

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Abstract : The present day world is fully equipped with informatics, science, technologies, computer dominances and mechanical. For the explosion of knowledge the human beings are forced to work as apparatus dealing with materials. Hence a wider gap is maintaining among the human beings in the society between their life and their satisfaction. Therefore it is happened only because of value less work on the life and value wearing away among them. Education alone cannot make them to live with peace, harmonious and satisfactory in real life situations. Therefore the value education is the only source to provide all those in the human lives and made them into better and better humane. There is a universal acceptance of the fact that the primary function of education is the development of an all round and well balanced personality of the student. Walton James states that Education is an attempt on the part of adult members of the human society to shape the development of the coming generations in accordance with its own ideals of life. Values that relate to the conservation of human life certainly belong in the educative process. Life skills include creativity, critical thinking, problem-solving, decision-making, the ability to communicate and collaborate, along with personal and social accountability that contribute to good citizenship all important skills for success in the 21st century, both for healthy societies and for successful and employable individuals and to create good education systems among the society. For successful social living children should be taught that traditional social institutions such as the family and school have a valuable place in our culture. The family provides sheltering influences for the long period of childhood and a setting for the transmission of cultural inheritance. At the outset, the need for value oriented education requires clarification. Hence this paper has been attempted on “Value Education for enhancing life skills”.

Key Words: Value Education, Cultural Transmission

Introduction : Value slanting education should not be conceived as an articulation of a series of do’s and don’ts. Values cannot be taught in the same way as lesson of information. Instruction should be less and warm contact and individual guidance should be more from the parents and teachers, who are the most important persons to inculcate values in a learner. The aim of education is to impart good values. Every child and every individual is to be directed properly so that he can judge what is good and beneficial and what is bad and harmful. All these problems cannot be effectively tackled through narrow

piece meal efforts. What we need under the present state of affairs is a drastic change in our very viewpoint on life, which could be brought about by value education, imparted systematically right from the primary level.

Life skills and its importance : Life skills are abilities for adaptive and positive behavior that enable us to deal successfully with the demands and challenges of everyday life, in other words psychosocial competency. https://en.wikipedia.org/wiki/Life_skills [- cite note-2](#)

Life skills is a term used to illustrate a set of basic skills acquired through learning and/or direct life experience that enable individuals and groups to effectively touch issues and Problems commonly encountered in daily life in teacher education. Life skills include creativity, critical thinking, problem-solving, decision-making, the ability to communicate and collaborate, along with personal and social responsibility that contribute to good citizenship all essential skills for success in the 21st century, both for healthy societies and for successful and employable individuals and to create good education systems among the society. Life skills touch upon real, sensitive, often notorious and honorable. It relates to what people think is right or wrong, good or bad, important or unimportant in teacher education.

Definitions of Life Skills

WHO (World Health Organization) defines Life Skills as “the abilities for adoptive and positive behavior that enable individual to deal effectively with the demands and challenges of everyday”.

UNICEF defines Life Skills as “a behavior changes or behavior development approach to address a balance of three areas: knowledge, attitude and skills”.

Yarham(1919) defines Life Skills as “ the personal competence that enables a person to deal effectively with demand and challenges confronted in every day”.

Components of Life Skills : UNESCO (2015) The Life skills are classified in the few types are as follows

1. Self awareness
2. Empathy
3. Critical thinking
4. Creative thinking
5. Decision making
6. Problems solving
7. Effective communication
8. Coping with stress
9. Coping with emotion and

10. personal and social responsibility

The above said life skills will come only by value Education

Value Education in the Present System : The present day world is fully equipped with informatics, science, technologies, computer dominances and mechanical. For the flare-up of knowledge the human beings are forced to work as mechanism dealing with materials. Hence a wider gap is maintaining among the human beings in the society between their life and their satisfaction. Therefore it is happened only because of value less work on the life and value wearing away among them. Education alone cannot make them to live with peace, harmonious and satisfactory in real life situations. Therefore the value education is the only source to provide all those in the human lives and made them into better and better humane. There is a worldwide acceptance of the fact that the primary function of education is the development of an all round and well unprejudiced personality of the student.

Values that relate to the conservation of human life certainly belong in the educative process. Lives are sacrificed to individual whims when they should be preserved. For successful social living children should be taught that conventional social institutions such as the family and school have a valuable place in our culture. The family provides sheltering influences for the long period of childhood and a setting for the communication of cultural inheritance.

At the outset, the need for value oriented education requires clarification. There are three elementary assumptions of the educational process;

- a) There is pursuit of man to know him and the universe and to relate himself with the universe as harmoniously as possible. This pursuit constitutes them of human culture.
- b) There is a process of transmission of the accumulated results of the past to the growing generation so as to enable it to carry forward the cultural heritage and to build the gates and the paths of the future.
- c) There is in the process of transmission, a deliberate attempt to accelerate as far as possible of human progress.

It would be possible to select other aspects of social living that meant enclosure in the curriculum, but it is necessary to turn to more general values.

Strategies for Inculcation of Values : Good teaching of the school subjects cannot be neutral to the values that are integral to it. In this approach various values are integrated on or correlated with the subject matter of various disciplines. This requires greater skills not only in teaching process but in preparation of text materials. The text materials should be such that value-orientation occurs in various units of subject-matter and the teacher is not required to any artificial devices for fostering various desirable values. A Teacher should also be very quick-witted. The main rule which is desirable for

teachers is that any special, personal kind of indirect value emphasis that they are accustomed to placing in the class room, should be broadly consistent with the prevailing educational value system of the school.

The School is a Temple of Learning. In this temple of learning the teachers should move heaven and earth to repeat values in the pupils who will be the architects of tomorrow's India. Two main approaches are commonly known for value slanting education.

First Approach	Second Approach
<ul style="list-style-type: none"> • Direct and Indirect • Formal and Non formal • Structured and Un-Structured 	<ul style="list-style-type: none"> • Critical Inquiry Approach • Total Atmospheric Approach • Synthesis Integrated Concurrent Approach

The NCERT, New Delhi and other agencies which suggest value clarification, strategies, along with approaches such as co-relational exposition of values, incidental teaching of values, specially organized lectures and discourses by teachers and invitees, informal inculcation through co-curricular activities etc., have been advocated.

SCERT, Delhi (1995) suggested that a teacher can contribute by adopting various strategies for the development of socio-moral value among the students' teaching-learning strategies, teacher's behaviour, student's activities, organization of morning assembly, co-curricular activities, play ground and lunch-time activities, community participation, school climate, yoga, moral education and appraisal.

Co-curricular activities should be planned from point of view value-orientation of children. Games and sports-best are forms recreation; their impact is immense on temperament and outlook of the players. They help in sublimation of personality of players. Training in physical education develops the high sense of obedience, which leads a person to provide her/his services sincerely. Trainings such as N.C.C, N.S.S. scouting, guiding and other activities such as climbing and trekking train individuals in team work, self-discipline, courage, bravery, obedience, integrity, friendship, service and respect to lab our. Literary and cultural activities such as poem recitation, debate, symposium, essay competition, melodrama, mono-dance, music, fancy dress show, painting competition, group dance, etc., help the students to learn leadership, self discipline, co-operation, and healthy attitude towards competition, celebration of winning and losing and emotional control.

Dance, drama, music, painting, clay molding, sculpture, mixed-media arts, etc are generally classified under the performing arts, visual arts and are a must for the all round development of the personality of the child. This implies development of child as a person, learner and citizen. The process of creativity provides opportunities for self-learning, expression, exploration

and creation. Many attempts have been made and strategies suggested for effective implementation of value education. It is clarified here that the strategies are neither mutually exclusive, nor collectively exhaustive. Any blend of strategies depending upon the resources available would prove effective. However, the whole atmosphere where in the very tone and tenor of the institution is value based is significance recommendation.

Moreover, the teacher should not try to search values in each and every aspect of the subject matter otherwise this will spoil the romance of teaching. There is possibility of losing of interest by the pupils. The teacher should try his best to see that in no case the students lose interest in the subject concerned. Exomotivation is motivation to motivate others. Teachers must adopt this method to motivation students to learn.

Educational Achievement and Value Inculcation : Improvement of student accomplishment has always been one of the main goals of education. In the past decades, researchers and educators have conducted many studies and experiments to determine the factors that affect (positively or negatively) student achievement. Many factors have been identified and the relationship between them is very complex and dynamic. Some researchers believe that student characteristics, their living and learning environments and instruction activities contribute to student achievement. The factors that influence learning outcomes into five categories: external (such as gender, race, parents' educational background, etc.), domestic, social, curricular and administrative. Many other researchers also believe that students learn best when they have an opportunity to discover and investigate as well as to make connections between their studies and real life. Almost all research lists socio-economic status, parent involvement, family environment and the method of instruction as factors that affects student learning.

Academic Performance and Co-Curricular Activities : Research indicates that participation in extracurricular activities affects students' academic performance. More specifically, studies have been conducted assessing the effects of specific extracurricular activities on academic performance. Music, parental involvement, sports-all of these has an influence on how children carry out academically. The way children choose to spend their free time can affect their school performance; it is not simply conventional in-class instruction that impacts academic achievement. A study by the U. S. Department of Education revealed that students who participate in co-curricular activities are three times more likely to have a grade point average of 3.0 or better than students who do not participate in co-curricular activities (**Stephens and Schaben, 2002**). Numerous studies have examined the factors influencing students' academic attainment, and many activities were found to have a significant influence. Numerous studies have been conducted concerning the relationship between co-curricular/extracurricular activities and academic

performance. Total co-curricular/extracurricular activity participation or participation in co-curricular/extracurricular activities in general, is associated with an improved academic achievement (**Broh, 2002**). **Guest and Schneider (2003)**, in looking at the previous research on this subject said, researchers have found positive associations between co-curricular/extracurricular participation and academic achievement.

Many co-curricular/extracurricular behavior have proven to be beneficial in building and strengthening academic achievement, even if the activities are not obviously related to academic subjects (**Marsh and Kleitman, 2002**). A number of studies revealed that students participating in extracurricular activities did better academically than students who did not participate. Researchers have predominantly studied the relationship between co-curricular/extracurricular activities and academic performance in adolescents. One study found that youngsters who participated in co-curricular/extracurricular activities reported higher grades, more positive attitudes toward school, and higher academic aspirations (**Darling, Caldwell and Smith, 2005**).

Play-Act for Inculcating Values and Enhancing Academic Performance :The promotion of values for younger generations who are the teens, so called adolescents, the architect of the future in the educational process required a scientific and novel methodology which are not to be boredom and monotonous in the present situation. There is a need of an innovative strategy for imbibing values among children. In the light of above, the investigator has realized the need and has made an honest attempt to inculcate values and enhance academic performance of youngsters the way of developing a suitable strategy to overcome it.

Pursuing all discussions and findings of the academic researchers, in order to inculcate values and to enhance academic performance of adolescents, Play-act is a suitable strategy in the present context aiming at facilitating the adolescents. Play-act is a curious strategy which is learner centered rather than the teacher dominance in the learning process. The learning objective related to values is chosen by the children and they themselves make an act under teacher guidance. To crown it all, utilize the authority of creative imagination, as the core concept in the selected play-act for imbibing values is giving a broader scope for this investigation.

Summary of the Chapter : At the outset value education in the present system, strategies for inculcation of values, need for innovations in inculcations of values, inculcations of values by using performing arts, and as well as the above said methods of teaching in the middle of the students is the better way to improve the learning quality.

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Transformation of *Pather Panchali* from Slips to the Screen

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Abstract : Works of literature have been adapted for film from the dawn of the industry. The visual documentation of a literary piece gives an effect that is different from reading a novel. Reading a book creates an imaginary world and characters in the mind of the readers, but such an imaginary world cannot be produced, if the reader has watched the adaptation of it. Some movies have become popular as films than literary works. *Pather Panchali* is on such novel written by the Bhibhuthibhushan Bandopadhyay, which became a classic movie by Satyajith Ray. Even though the film had a sharp impact among the audience, the novel is also a deeply appealing one. This paper seeks to discuss the changes and difference in the novel and the film version of *Pather Panchali* when it transformed from the slips to the screen.

Keywords: Adaptation, Medium, Lose and gain in translation, Imagination

Adaptation is a form of translation. It may be understood as a set of translative operation which results in a text that is not accepted as a translation but a transformation of ideas and messages from one form to the other. As a translation technique, adaptation can be defined in a technical and objective way. The best known definition is that of Vinay and Darbelnet, who list adaptation as their seventh translation procedure: adaptation is a procedure which can be used whenever the context referred to in the original text, thereby necessitating some form of re-creation. This widely accepted definition views adaptation as a procedure employed to achieve an equivalence of situations wherever cultural mismatches are encountered.

Pather Panchali is a Bengali novel written by Bhibhuthibhushan Bandopadhyay which was published in the year 1929. An adaptation of this novel released as a movie in 1955, which was a widely acclaimed film directed by Satyajith Ray in the same name (The Song of the Road). It is a vivid, moving and authentic portrayal of the life of a Brahmin household seen through the eyes of two young children of the family, Opu and Durga. "Pather" means the" path or journey, while "Panchali" means a folk poem/ song, which can be put loosely as "The Song of the Road". The story also glides like a river that is flowing in a pleasant manner with the path that has been beautifully described. The story of Opu is in trilogies where the second sequence is "*Aparajito*" (The Unvanquished) and third one is "*Apursunsar*" (The world of Opu).

Bhibhuthibhushan Banarjee was born in 1894 in Muratipur, Calcutta. His first publication was a short

story which appeared in Calcutta journal in 1922. He is credited with fifty published works, seventeen of which are novels and twenty collections of short stories. This novel has translated to English by T.W Clark and Tarapada Mukherji (Teachers of Bengali at the school of oriental and African studies in the University of London).

The plot is set in the village of Nischindpur where the family of Opu lives in an ancestral home of their grandmother Indir Thakur who happens to be the aunt of Opu's father Harihor Rai who is a priest but not a man of practical affairs. He lives in a dreamland of his own and thinks of making big in life someday through his poems and scholarly writings. He is projected as a weak person when it comes to earning a good living to lead the family. So it comes to the responsibility of Opu's mother Sharbojaya, who takes care of the whole family and tries hard to run the family with whatever is left in the house.

Durga is a free-spirited girl who refuses to be never bogged down by the difficulties and is presented as a cheerful and happy-go-lucky kind of girl. She has her own shortcomings; especially her propensity to steal things. She doesn't mind taking away the things which she likes very much such as mangoes from trees of other family people of the village; the bead necklace from her neighbors etc. But she has a good and kind heart. It is just the poverty and failure to fulfill her desires, forces her to steal them and behave like a kleptomaniac.

Opu is more of an innocent kind who has followed in his father's footsteps as it can be seen that he is more interested in the scholarly books and articles that are brought home by his father and is happier to be left alone writing poems and plays of his own, unlike his sister. He is more of a shy kind who driven by her sister's actions. Together they share the simplest of joys of life. The description is so beautiful that we are transported to the place where the kids enjoy and have fun and it is bound to evoke memories of our childhood. As Opu grows, there's a paradigm shift in the way he behaves. He prefers solitude and starts writing poems and plays of his own. He is shown as a person who is especially bowled over by the troupe of artists who come to perform in their village during the time of Dussehra.

As Harihor fails to make any considerable income from the village, he decides to try his luck elsewhere. He promises Sharbojaya to come back soon with lots of money and gifts. Although he goes here and there, his search goes in vain for the major part. So occasionally he sends a small token amount home which is not at all sufficient to run the family chores. They fall into greater

poverty in this period. Adding to their woes Durga falls ill at the same time. Due to lack of medical facilities in the nearby village and monetary problems she fails to fully recover from the fever and on a stormy night the dilapidated house collapses partially and also takes away the life of Durga. Finally Harihor gets a good opportunity as a family priest of a rich family. Brimmed with joy and unaware of the recent happenings in his house he comes back to inform them of the new job and brings with him new gifts for the family. Filled with anger and sorrow, when Sharbojaya breaks down in front of him, he is equally overcome with grief and decides to leave the house and take the whole family with him to the new home where they can lead a better life and leave their bitter memories behind. The book comes to an end as they are boarding a train that takes them away from this troubled land and to their new destination where they dream of leading a better life. All this while Opu keeps thinking of his sister who always wanted to see and board a train

The novel is developing through a number of characters and also with their description. In the movie Ray has influenced the major character that is necessary to complete the story of Opu and Durga. In the novel Bhibhuthibhushan Banarjee, has portrayed the gradual development of Opu and Durga with detailed description, but in the movie the age of each character especially of Opu has shown as in which age the main story happens. All the other ages like the marriage time of Harihor and Sharbojaya, the early life of Indir etc. is not shown in the film. In the novel Sharbojaya has portrayed as very rude and harsh towards Indir Thakur. She uses words like “wicked witch” to call the aunt. But in the film Sharbojaya is not cruel much even though she shows her ingratitude towards Indir. The character of Harihor, Durga and Opu is much similar in both novel and movie.

Most of the novels will have a little amount of description about the landscape on the place in which the plot grows. But as far as the novel ‘*Pather Panchali*’ considered it is directly entering to the story by introducing Harihor. Novel goes in a chronological order of the family, and those who are not familiar to the Bengali village background custom, culture, costume and their living style cannot imagine that through the novel because Bhibhuthibhushan has not concentrated or elevated that part in his work. Instead he tried to convey the story of a Bengali family like every people around the world can understand

In the movie, Satyajith Ray was able to set a suitable village and the exact custom of them. The costume of each character during the period nineteen twenties has well pictured in the movie. Even though technology was very limited at that time, Ray showed his excellence in giving life to each character in the novel through his wonderful black and white film.

In the novel when the novelist talks about Dasserah, readers who are unfamiliar to the culture cannot imagine

how the festival will be, at the same time the beauty of paddy fields, monsoon, the very poor home everything is blotted up in the movie, which will reach the audience much easier. As far as the novel and the movie are considered, much advancement can be seen in the movie and in its setting.

Movie has portrayed only the story of Opu and Durga. But in the novel it starts from the history of Harihor’s family and Indir Thakur’s family also. The novel has given much importance for the ambition and vision of Durga and Opu. While the family moves to Banaras after the death of Durga, from the train Opu remembers his sister’s words “Opu, when I get better will you take me to see a train?” (290) it is this sentence with which the novel ends. But in the movie Opu does not want to remember her sister as Kleptomaniac, and when he sees the chain which she took from her neighbor, he throws it into a pond where the mosses wipes out it as a symbol of her unknown mistakes. Everyone forgive Durga and they leave in a bullock cart. Novel develops through so many characters but in the movie, Ray has taken only the significant characters.

Pather Panchali is written in third person narrative form, which an omniscient narrator who can take the point of view of any character. In this case Satyajith Ray is able to bring the script and dialogue much truthful to the original work. The dialogues in the movie have only the difference while changing a narrative story to a discourse. But the dialogue of Sharbojaya towards Indir and Durga is changed in the movie. When Durga is sick and about to die, it is Opu who goes to call the neighbor for help in the movie, but in the novel Opu is sitting beside Durga’s body and Sharbojaya is going and calling them. The scene where the audience comes to know about the death of Durga is only through the facial expression and gesture of Sharbojaya and the neighbours words to their child. But in the novel it was described as “Sharbojaya was bending over Durga. Look at me, Durga; she was screaming ‘oh, my darling, open your eyes and look at me.’”(291) so such differences which movie can explain through just a look or expression novel needs two or three line in description, but in such cases, the visual scene is more effective. From the emergence of films, directors had tried to adapt so many literary works in to movies. It is a great challenge to find out the minute descriptions in the imagination of the author to put it in a realistic way which appeals to the audience.

As far as *Pather Panchali* is considered, it is the movie by Satyajith Ray became most popular than the novel. While adapting literary work into movie, there are many difficulties that arise due to the change in medium. But Satyajith Ray has justified the original novel through his ever green adaptation of this Indian classic. This title is remembered and associated with the name of director than the name of author.

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Comparison Of Three Different Interlingual Translations Of Thirukkural

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Abstract : Translation is important to literature. Translation plays a significant role in bringing out many classic texts to the world that would have otherwise been enjoyed only by that particular language speaking community and would have remained inaccessible to others. It is by virtue of translation that the world has been able to relish a plethora of works like the Bible, War and Peace, The Diary of a Young Girl and many others from various languages. One such timeless work is the Tamil classic Thirukkural that has nuggets of wisdom to offer to its readers. This paper attempts to study three different interlingual translations of three Thirukkural. The first one is G.U. Pope's version, 1886 (A), the second is by Sivaya Subramuniaswami, 1979 (B) and the third version is taken from the blog of T. Kannan who posted his translated work in 2011 (C).

Keywords: Thirukkural, translation, culture, language.

Introduction : Thirukkural is a priceless work. The Sacred or Holy Couplet offers pearls of wisdom to the readers, transcends many barriers and stands out as a work that is universally acknowledged. Its composer, Thiruvalluvar, has discussed almost every topic under the sun. The work comprises 133 chapters and a total of 1330 aphorisms, written in metrical verses of two lines. It is famous for its epigrammatic style and globally-relevant subject matters and hence has been translated into many languages.

Mini Krishnan in the "Introduction" to the book *Short Fiction from South India* says "many works are (re)translated over and over again to make their language contemporary . . . The reason they continue to be perennial favourites is that they are freshly translated every ten years or so". This holds true in the case of Thirukkural. The classic has remained a perennial favourite and has readers from all over the world. The first complete translation of the classic dates back to as early as 1886 by the legendary G.U. Pope, a Christian Missionary who had a penchant for the Tamil language. It is being translated even two centuries thereafter. The other two authors, S. Subramuniaswami, and T. Kannan, too share similarities with G.U. Pope in their love for the text. Their translations are a testimony to the timeless fame and secular nature of the kural.

Interpretation and Discussion :

அகரமுதலஎழுத்தெல்லாம்ஆதி
பகவன்முதற்றேஉலகு

A : The Praise of God

A, as its first of letters, every speech maintains;

The "Primal Deity" is first through all the world's domains.

B: In Praise of God

"A" is the first and source of all the letters. Even so is

God Primordial the first and source of all the world.

C: Invocation

A is the first of the alphabet;

God is the primary force of the world.

This kural is the first of the 1330 couplets and it begins as an obeisance to God. It signifies the supremacy of God by suggesting that God is similar to the first letter of the alphabet in a language. The first letter of the alphabet is important to any language and so is God, the Creator of the Universe. All the titles work well as it is customary in Tamil literature to start a work by composing a song in praise of God to invoke their blessing. However, in light of the Tamil title, "praise" (used in A and B) appears more appropriate than "invocation" (used in C). As regards the structure, A is a couplet with perfect rhyme and metre. B and C comprise two lines in keeping with the original.

All three versions use the word "first" for alphabet, but the entity of God as the first and foremost foundation of the world is not expressed as openly in C as seen in A and B. However, the translation is to the point and conveys the meaning even without the explicit detail.

It is to be noted that B and C use the term "God" whereas A uses the term "Deity". "God" is gender-specific and is usually considered to be a man whereas "Deity" is a gender-neutral term. So, the usage of "Deity" by the translator is commendable. A uses a comma after the letter "A" and B uses double quotation mark for the letter "A" but when looking at C for the first time, chances are that the readers might mistake the letter "A" for the article "a". It is, therefore, important to insert proper punctuations at the required place. A and B use the term "letters" whereas C uses the term "alphabet". The usage of "alphabet" is preferable as it is collective and it is the letters that constitute the alphabet.

Besides looking at the letter "A" and God as "the first", version B also looks at "A" and "God" as the source

of all the letters and the world respectively. The word "source" refers to an entity from which something originates. It is necessary for the target audience to be aware that, in India, most religions consider the cosmic sound "Om" sacred. It encompasses all the sounds in it and is considered to be the first sound that emerged. Om contains the letters A, U and M in it. Hence, it can be seen that as "A" is the starting letter of the alphabet in any language, so is God, the creator of the cosmos, the source of all beings in the world. The whole essence of the translation would reach the target audience, the English speaking community, if this concept is explained in detail. It is, therefore, important to keep the target audience in mind while translating a text and the translators can make use of footnotes or glossary to give details about cultural implications or ideas and concepts which may not exist in the target language.

ஊதியம் என்ப தொருவற்குப் பேதையார்
கேண்மை ஒரீஇ விடல்

A: Investigation in forming Friendships

*Tis gain to any man, the sages say,
Friendship of fools to put away.*

B: Testing Fitness for Friendship

*To give up friendship with fools and quit their company -
Such loss is said to be the greatest gain.*

C: Assessment Before Entering a Friendship

*It is a gain to lose
the friendship of a fool.*

This kural talks about the need to ascertain the quality of friendship among friends. Considering the titles, C is closest to the original. The word "assessment" works better than "investigation" and "testing fitness". The last two terms seem to do more with empirical entities than "assessment" which can be used for abstract qualities and seems more appropriate in terms of the context. In terms of the structure, A is a couplet and B and C stick to the two lines' format.

All the three translations use the word "fool" to refer to people with little knowledge. However, the usage of "ignorant" is preferable to "fool". The former indicates people who lack awareness and the latter indicates people who act in a silly manner. C talks about a single person - "fool" whereas A and B refer to a group of people - "fools" which exhibits an inconsistency in the translations.

While referring to renouncing friendship with ignorant people, A uses the term "put away", B uses the term "give up" and C uses the words "to lose". Although all three almost mean the same, A is closest to the original in terms of the meaning as "put away" means to discard which seems better than the other two. The term "give up" also works well but "to lose" might come across, at first,

as giving up friendship reluctantly which can lead to misconceptions. This again applies to B which uses the term "loss". However, these misconceptions can be avoided after re-reading the text.

A talks about sages - "sages say" - but there is no mention of them in B and C. B uses "said to be" and C does not use any such thing and it is in the form of a statement as seen in the original. A brings in a speaker who is not found in the original. B translates the whole essence as it talks not just about giving up the friendship with fools but also about quitting their company.

துப்பார்க்குத்துப்பாயதுப்பாக்கித்துப்பார்க்குத்
துப்பாயதூமழை

A: The Excellence of Rain

*The rain makes pleasant food for eaters rise;
As food itself, thirst-quenching draught supplies.*

B: The Importance of Rain

*Rain produces man's wholesome food;
And rain itself forms part of his food besides.*

C: Glory of Rain

*Oh rain! You not only create everything we eat
you are the indispensable food yourself.*

The kural speaks about the greatness of rain. It explains that rain, in addition to being instrumental in the production of solid food, also serves as a liquid food in the form of water. Regarding the caption, all the three work well. As to the structure, no version matches the rhythm and beat of the original version. Although the English translations compare unfavourably with the original in terms of the aforementioned feature, A is closest to the original in terms of rhyme and metre and B and C retain the two lines' structure.

While referring to rain, A uses the article "the". This reflects the discrepancy in the translation. The variation in the syntax between the languages is the reason for this. The source language does not possess the concept of articles and so it is always a problem while translating. B merely mentions "rain". C, however, employs a different method altogether. It uses apostrophe, a figure of speech, that often begins with the exclamation "Oh!". It is used to personify an abstract quality. Here, the translator not only addresses the rain directly but also personifies it with the use of apostrophe.

In terms of semantics, A seems to lose clarity somewhere in the middle. B almost conveys the meaning neatly. Nevertheless, it is C that manages to deliver the meaning of the kural effectively without losing the essence of the source language. It is C that refers to the food we eat as "everything we eat" and the food we drink as "indispensable food" thereby indicating water which is not brought out as clearly in A and B as it has been done in C. In terms of effective and quick understanding, C

gains an upper hand in light of its brevity and easy rendition of meaning.

Conclusion : The three translated versions are presented in chronological order. The style of the first translation conforms to the style of G.U. Pope's age with respect to the couplet structure, rhyme and metre. The second and third translations differ considerably from the first as they were written many years after the first. All three refrain from being literal translations and it is very much evident that they have attempted to bring out the essence of the original text. In all, version C holds greater appeal than versions A and B as it is concise, to the point and delivers the meaning without confusing the readers.

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Linguistic Accommodations and Negotiations- A Practical Approach

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When twenty year olds come alive and invest their every energy into transferring meaning from one linguistic realm to the other, it certainly is worth sitting up and taking note. A freshly designed undergraduate paper has opened up the humbling avenues of semantic explorations and challenges. This encounter with the 'misery and splendor of translation'², has been overwhelming and bewildering, to say the least. In the article that I write, I will present some of these experiences. Our dialogue has largely been between Indian regional languages and English. We have attempted negotiating cultural differences, regional peculiarities and individual vulnerabilities that arise during this transfer from one language to another.

Keywords: linguistic realm, semantic explorations, peculiarities, transfer

Tennyson's *Ulysses* exclaimed, "...all experience is an arch wherethro' Gleams that untravell'd world whose margin fades/ For ever and forever when I move." (19-21) This poetic suffering is every translator's. One gets caught in that inevitable game of peekaboo between the adequate transfer of meaning and the rested world of contentment. A class of twenty somethings and I plunged headlong into this chaotic space, when I decided to use syllabus design to my benefit and introduce a paper on translations. It seemed exciting and self indulgent at first, but I must admit that we had not anticipated the depths to which linguistic demands would impel us. The paper I present today refers to a sample of the various translations that have been worked on over the academic year 2017-2018.

Gudugudiya Sedinodo, written in Kannada by Santa Shishunala Sharifa in the 19th century, is now looking at a revival with singer and songwriter Raghu Dixit rendering it to music. In it, Sharifa's *statvapada* (*tatva*- moral principle, *pada* -song) uses the *gudugudi* (hookah) as a metaphor. The saint here urges one to smoke out desire and materialistic pursuits by burning the fire of knowledge. In her translation of the same, Monisha Bhat experimented with arranging the words to resemble a hookah. Some Kannada words have been retained, not because they cannot be translated but because it she felt that they held more gravity in Kannada.

²José Ortega y Gasset

Gudugudi;
smoke it and see
Get high;
get rid of the disease in you

Mind;
open it like a cloth bag
Desire;
chop it up
like Bhangi
Memory;
light it up
like a springlet
Wit;
Cover it
like coal

Gudugudi;
smoke it and see.
Get high;
get rid of the disease in you

Burudi;
is body
Pipe;
comes from that
Water;
called Varashishunala, fill it
Light it;
with knowledge
of knowing

Gudugudi;
smoke it and see.
Get high;
get rid of the disease in you

Rises;
pure gnana
Burns;
misery of the body
Pulls;
wit in you
You'll see;
varashishunala's way,
his way
Gudugudi; smoke it and see. Get high; get rid of the
disease in you

Another young translator, Soumya Krishnamurthy, worked with Sage Purandara Dasa's *RagiThandeera* and lamented over the impossibility it posited especially with its puns. This Kannada *Kriti* works as a simple, instructional reminder to give alms, but allows for musicality and poetry to enter, using a structure like *YogyaraagibhoghyaraagiBhaagyavanthavaraagi*. What Krishnamurthy then chose to do, after several exasperating attempts, was to ignore the play on puns and replace them with staccato moralistic instructions, which is what the *Kriti* boiled down to anyway. So lines like *Maathapitharannuseviparagi/ Paapkaaryavabittavaraagi/ ReeithiyabaaLanubaaLauvaraagi/ Neethimargadalikhyaatharaagi*, she replaced with 'Serve your parents/Stay away from sinful deeds/Live the right way/And be renowned.'

In 1994, a Kannada film, *MahaKshatriya*, bombed at the box office, despite Vishnuvardhan being in the lead role. However, one thing from it captured the fascination of the audience, and that is the song *EeBhoomiBannadaBuguri*, written and composed to music by Hamsalekha, also known as *Nada Brahma* in the Kannada film industry. An attempt was made by Haripriya Rao, to transfer the philosophy present in the Kannada lyrics to English. Rao worked on creating a visual image of a spinning top in the English transfer, to bring in a layer that was slipping away when the words moved from the linguistic realm of Kannada, to that of English.

This colorful Top - Earth,
has shiva - its whip
This beautiful city - Life,
You are your protector.

When this top stops,
Everything is still,

As Time is,
Fleeting.

Never forget
your debt to your mother,
Never forget
to return your father's love,

Your Gods,
they are.

Learn,
the language of Love
Strive,
to walk on the Right Path,
Become,
a student of Life.

When you make a mistake,
Shiva will make sure,
you remember his whip,

Time is,
fleeting.

This colorful Top - Earth,
has shiva - its whip

This beautiful city - Life,

You are your protector.

Don't forget a child's mirth,

Don't lose joy,

Make your belief,

Childlike.

Don't Steal,

Don't Harm,

Sing, instead,

that song of

peace.

*Life is love and love is
Life.*

This colorful Top - Earth,

has shiva - its whip

This beautiful city - Life,

You are your protector.

When this top stops,

Everything is still,

as Time

was, is, and will always be,

Fleeting.

KannathilMutthamittal, a Tamil film directed by Mani Ratnam and released in 2002, offers a song by the same name, the lyrics of which, have been penned by Vairamuthu and set to tune by AR Rahman. Niranjana Sivaram worked on translating the female version sung by Chinmaiee. She translated this piece to read more as a poem than a song. However, to retain the song-like quality, she placed the pallavi after both charanams and both charanams were formatted in the same way (line-breakup and indentation). In this translation, the lines of the song, apart from the obvious pallavi and charanam difference, have been grouped theme-wise. For example, the lines *vaazhvuthodangumidam nee dhaane* and *vaanamudiyumidam nee dhaane*, in the Pallavi, are grouped as a section as they both speak of 'places'. In the first charanam, the lines *kadhalmalarum nee karuvilmullum nee* and *chellamazhaiyum nee chinnaidiyumnee*, refer to elements of nature and are grouped as a section. Each line of the song has a pair of words that contrast each other (not necessarily literal opposites). In the translation, the lines have been translated in a sense-by-sense manner to retain such a contrast. For example, in the first charanam, the line, *enadhusondham nee enadhupagaiyum nee* the words *sondham* and *pagai* would literally translate into "relative" or "own" and "revenge". Since in English, neither of these words work as contrasts, the words used are "love" and "spite" because they still carry the essence of the two kind of emotions. The last two lines in each stanza have been spaced and indented in a manner to break monotony and give a format where the non-indented bits, if read continuously, would make sense by themselves.

what
do your eyes

seek,
little flower?
you
are where
my living
begins
 the sky
 ends

you
arrived
 (like the wind)
stayed
 (like the breath)
becoming
the very life
in me

what
do your eyes
seek,
little flower?
 you are
 mine
 as is love
 as is spite

 like
 the love-blossom
 the womb's thorn
 the sweet rain
 the soft thunder

 you
 are
 my body,
 that is born
 my life,
 that parts
 the birth,
 that is after

what
do your eyes
seek,
little flower?
 you are
 mine
 as is wealth
 as is penury

 like
 the perfect poem
 the mistake in a spelling
 the loaned light
 the tears of the night

 you

are
my sky,
 that is vast
my wing,
 that is lost
a grief,
 that I raised

what
do your eyes
seek,
little flower?

When a translator's personality threatens to impose itself on her work, the challenges that present themselves are multifarious. Take the example of another young translator, Anushree Bharadwaj. From a middleclass household in UP, with a Pandit Brahmin upbringing, Bharadwaj grew up being conscious of words, of the difference in the tongues of her Hindi-speaking household, English-teacher mum, Urdu-speaking friends, Allahabadi/Dehati-speaking father, Sanskrit-scholar *Nanu*, in the inflection in the way the maids, the farmers and the milkman spoke. Her motivation to translate the Urdu song *Chhaiyya Chhaiyya* from the 1998 Mani Ratnam's Hindi film, *Dil Se* came from a very specific incident. Her tumblr page displayed a quote from one of the stanzas, and she got an anonymous question asking her what it meant. That began her journey through semantic curves and turns and her various excited attempts at extracting the poetic essence out of Gulzar's marvellous words. Frustrated by her first attempt and guilty that she had made the poetry of the Urdu vanish by replacing it with awkward sentence structures in English she reworked it, repeatedly with the intent of producing a quality translation. Then came a significant improvement from her first draft:

<p><i>yaar misaal-ae-oas chale pao'n ke tale firdaus chale kabhi daal-daal, kabhi paat- paat mai'n hava pe dhoo'ndoo'n uske nishaa'n</i></p>	<p>walks, the beloved, like dew walk, Heavenly gardens, under her feet here--! among branches, there--! among leaves i pursue her traces in the air // a trail of clues, in the air</p>
--	---

While translating from Urdu, one needs to remind oneself constantly that it is not Hindi - a common problem, because the languages share more than two-thirds of their lexicons, and the words mean only subtly different things in either language, but enough to break a translation (the word "yaar," for example, is colloquial for "friend" in Hindi, but can mean a plethora of things in Urdu, depending on context and compounding or hyphenating or juxtaposing, from friend to lover to paramour to mistress to being someone of 'questionable character').

Another decision/hurdle was translating the thematically-linked lines in Urdu (that speaks heavily in figures of speech like metaphors, similes, allegories) to a cohesive, sensible stanza in English. When one lines up a bunch of pretty, romantic pictures in Urdu one knows that there are unsaid links there, subtext that's praise for the object of affection (because that's just how Urdu works, with *nazaaqat*, with a suggestion, a subtlety). When one tries doing the same in English it sounds like a laundry list of comparisons for lovers with an esoteric vocabulary for expressing love. Urdu has umpteen words for "love," each as evocative as the other, and English has just "love". To get around this, one can either create a verse in the English tradition of love-poetry (taking after Keats, Byron, Shelley, perhaps the Metaphysical Poets), or do an 'unapologetic' transfer of culturally layered imagery in a manner that seems lazy (as if dumping Gulzar's pretty landscape onto a clunky, Google-Translate-y mess). Bharadwaj eventually came up with a far more textured translation:



Walks
 the beloved,
 like ^{dew}

walk
 Heavenly gardens, under her

feet

! here !
 among ~~branches~~

——— branches
 ——— branches

! there !
 among ~~leaves~~

——— leaves
 leaves

i chase her t r a c e s in the a i r

We often talk of things being lost in translation, but when these young, eager first time- translators progressively broke free from the left-alignment of traditional structuring, they found that they were perhaps adding to the original. Their laboured attempts, specifically the *Chaiyya Chaiyya* translation, were intended for readersto look at the original and nod in recognition. Afterall, like Anushree Bharadwaj said, "Translating a text brings me closer to it, and I appreciate it more deeply because in the process, it becomes more... mine."

These experiments with translation and all the imagined contours of language spaces, turned my class and me into brooding, insufferable companions for a long time. We suspect this is only the beginning. And so, like Tennyson's Ulysees, I know that restlessness is the only way forward, for "How dull it is to pause, to make an end, / To rust unburnish'd, not to shine in use! / As tho' to breathe were life!"(22-23)

Feminism As a Means of Protest in Hira Bansode's Poem 'Petition'

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Abstract: Hira Bansode (1939-) is a wonderfully articulate and intelligent writer in Marathi contributing much to poetry. Through her poems she explored various themes like womanhood, motherhood, friendship and human values. She is the leading voice of Modern Marathi poetry as the potent virtuoso in Dalit women's writing. Her poetry accounts the Dalit women in the fight for the liberation from the orthodox tradition. This paper attempts to analyse her poem 'Petition' through doubly marginalized concept. It encapsulates the feminine spirit of the Dalit Movement. Hira Bansode strives to debase the notion of women who have been misinterpreted in the literary canon. Her suffering, subordination, awareness of her rights remained restricted to the caste question. It is observed that her writing expresses awareness beyond the caste question. Hira Bansode offers a variety of her feminine concerns as a Dalit woman, thereby emphasizing Dalit Women writers to articulate their concerns equally as Dalits and as Women. She becomes one of the foremost voices in the language of her choices in what is genuinely conceptualized and Dalit poetry serving a definitive purpose.

(key words: Feminism, Casteism, gender, Marginalization and subordination)

Myrdal in his introduction is of the view that the British arrived in India in the seventeenth century to trade exactly like Portuguese and French did before them. By the mid-nineteenth century Britain's colonial embrace meant the supremacy of the English language the demand for education in English came from social reformers like Raja Rammohan Roy who campaigned for it as part of his larger project of modernizing Indian society. While literature written in Indian languages enjoy a social base and cultural rootedness, "Indian society has a history and that history is known." Pg: xi

According to Myrdal, "Translation is the natural extension of anything verbal and valuable that man wishes to communicate and it crosses three bridges-personal, linguistic and cultural. Translating a literary text is like translating a culture, not just words that appear in the language that has come out of that background. Navalram, the Gujarat writer reformist identified three types of translation: shabdhanusar (word for word), arthanusar (sense to sense) and rasanusar (spirit to spirit). Language is like a city. Language gives form to the store of human experience.

G.N.Devy wrote: "The English language was grafted onto India's linguistic banyan tree. In a multi- linguistic society like India, translation is important because it is a form of promoting national understanding of the different regional 'selves' in the country. Through literatures in translation, the development of a certain shared social vision is possible. One of the responsibilities of citizenship is to break out of a regional way of thinking and to feel involved in other linguistic cultures of the country."

Historically speaking, the world of the Dalits- the Scheduled Castes or Untouchables – was a "world of darkness" in the sense that both men and women were denied the right to learning or education of any sort or the Dharmashastras of the Hindu religion of this holy land of India. They were further condemned to slavery in political, economic and social fields and made to live outside the village in dirty ghettos called Maharwada, Mangwada, and Chambharwada. Yet the Untouchables never revolted.

The Untouchable Mahars got the opportunity for modern education when they were recruited by the East India Company for the British Army. Dr. B.R. Ambedkar, himself the son of a Mahar Subedhar, wrote about this new experience of the Mahar soldiers. He said, "the education received by the Untouchables in the Army...gave them a new vision and a new value. They became conscious that the low esteem in which they had been held was not an inescapable dignity, but was a religious stigma imposed on their personality by the cunning contrivances of the priest. They felt the shame of it as they never did before and were determined to get rid of it." p. 189

The first protest writing by an Untouchable woman appeared in a magazine named "Dnyanodaya" in Maharashtra. This essay was written by an Untouchable girl (whose name unfortunately is not known) who received her education in a school started by the legendary Jyotiba Phule for the children, both boys and girls, of Mahar and Mang communities in the city of Pune in 1848. In this essay, the girl complained that the "unfortunate Untouchables do not have any book of religion or faith like the Vedas of the Hindus, the Koran of the Muslims or the Bible of the British (Christians)." She appealed to God Almighty to reveal a religious book for the Untouchables so that they could also adopt practices prescribed for them and be happy like other

people. She expressed her indignation against such religion “of which she would never think of feeling proud.” The above essay according to N.G. Bhaware in ‘Dalit, Woman, and Writers’ may be treated as the first humble beginning of the Dalit women’s literature of protest in Maharashtra. Dr. Ambedkar’s struggle brought about a new awakening among the Untouchables (p 54).

The most recent trends in the ever-changing field of Dalit literature is the increasing importance of women poets. N.G. Bhaware states: “The emergence of women writers from among the Dalits has been as slow as the spread of education among them, and for no fault of their own. But a beginning has been made in the literature of protest and now women writers are emerging as pioneers of social revolution among the Dalits.” (p 55)

Simon De Beauvoir writes : “Woman’s independent successes are in the contradiction with her femininity, since the ‘true woman’ is required to make herself object, to be the other” (76). She opines that “This humanity is male and man defines woman not in herself but as relative to him, she is not regarded as an autonomous being.....she is defined and differentiated with reference to man and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the subject, he is absolute, she is the other” (86).

Dalit women did not have the education or ability to pursue their own agenda for many centuries. With the emergence of several gifted female Dalit writers like Hira Bansode, Urmila Pawar, Meenakshi Moon, and Jyoti Langewar, the voice of Dalit women have raised the volume of their voices to the join their male counterparts in protest.

Hira Bansode (b 01-10-1939-) has an M.A. in Marathi, a retired clerk in the railway in Bombay, is mainly a poet and has become a feminist as well as a staunch Ambedkarite.

Women have always been regarded as “the other” and in caste system they are marginalized twice on the basis of gender as well as caste basis. Bansode clearly says that ‘high caste women are established, but Dalit women must struggle for their very basic needs.’ She has emerged as a voice from within the community, for those marginalized who struggle, starve and survive. Hira Bansode who survived conventional valuation of caste stereotypes lived and shared by multifarious caste groups, chose poetry as a medium to express her agony and disbelief against such rigid and futile divisions on the basis of caste. Her works reveal the collective consciousness of community whose voice had remained suppressed through the annals of history. Be it Dalit or tribal women, they have always been on the margins, belonging to the unrecognized sections of society

Hira Bansode has to her credit the collections of poetry, Pournima, Firyaad and Phoenix. She is the founder and former President of the Savandhini Dalit

Stree Sahitya Munch since 2 January 1986 the movement to help down-trodden women air their grievances and fight for their rights. Her experience from childhood and adolescence sprung her into a life of challenging the age old mores of caste and Untouchability. Her poems “Firyaad” (Petition), “Suryodaya” (Sunrise), “Dankh” (Deep Sting) were published in “Asmitadarsh” (1979) entitled “Kaljala bhidlela kasa visarayacha?” (How can one forget that pierces the heart?), Mrs. Bansode says that she was prompted to compose poems because she could not suppress the fire of indignation that had burnt in her heart which she learnt about the atrocities on the Dalits at belch and in Marathwada. (Eve’s Weekly p. 55)

Bansode explores in her poems the psyche of legendary or the historical women whose voices have not been recorded. Her tribute to Buddha’s wife in the poem titled “Yashodhara.” (first published in a Women’s popular magazines Stree in 1979 and later published in her volume “Firyaad” (1984- A collection of poetry dedicated in a sense to lodging her complaint against caste Hindu culture) attempts to understand with great compassion the depth of Yashodhara’s experience after she is abandoned by her husband, Siddhartha.

The Phule-Ambedkar-Buddha philosophy is at the centre stage of Dalit literary creation. The writings in Marathi language in Maharashtra began with the sole objective and expressed disgust, anger, revulsion and protest against ongoing perpetuation of inhumanities and cruelties on the Dalit community at large. Their writings voiced the concerns of the community vehemently and the parameters of Dalit writings are very clear.

Hira Bansode offers a variety of her feminine concerns as a Dalit woman, thereby emphasizing Dalit Women writers to articulate their concerns equally as Dalits and as Women. She becomes one of the foremost voices in the language of her choices in what is genuinely conceptualized and Dalit poetry serving a definitive purpose. In the poem “Writing Bhim”, Hira Bansode writes:

I am not merely a housewife; nor am I just
moonlight and beauty
I am a warrior queen who fights injustice.
I am the mother of resistance arising out of
immeasurable suffering
In Bhimrao’s powerful hands, I am a shining
writer. (Firyaad)

In the title of the poem the name “Bhim” echoes the muscle-man hero in “Mahabharata”- new avatar of the legendary Bhishma. She considers herself not only as a ‘warrior queen’ who fights for injustice also urges her fellow writers to become a knight’s armour. She, too struggles with language as a Dalit poet. Her poem “Shabdanno” (To Words) urges her words to represent adequately the suffering of Dalits who have borne for

centuries. The poet asks series of questions towards the end of the poem:

Doesn't the ocean cross the boundaries,
Swallow and destroy land when his heart is in
turmoil?
Doesn't the earth destroy large cities
When she cannot bear sins anymore?
Doesn't even a little ant sting back sharply
When someone's foot hurts her?

She insists that Dalits should no longer remain silent about the awful acts of inhumanity. Otherwise the heinous acts against us will continue because our words have forgotten too much. Dear words, dawn will not rise until you become weapon and strike. (Firyaad

Ambedkar was extremely happy to see these educated, committed, and conscious women expressing their views lucidly and confidently at the meeting The Dalit Mahila Federation of 1942. He said:

"I am aware that if the women become conscious they can bring about very great progress in untouchable society. I believe that there should be an organized association of women. They have a great duty in removing the vices of society; I can say this from my experience. When I took up activity for untouchable society, I resolved that the women must be led forward as well as the men. That is why women's conference are held alongside our conferences. I measure the progress made by untouchable society by seeing how much progress our women have made. Seeing the presence of women in huge numbers at this conference, I am certain and also I am happy that we have made progress. . .

"Learn to live in cleanliness, stay away from all bad habits and vices. Give education to your children; create a sense of ambition in them. Instill in their minds the feeling that they will become great. Do not press them to marry until they have attained the capacity to bear the responsibility that comes with marriage. Those who marry should remember that it is wrong to produce many children. Even if no facilities are available to you, mothers and fathers have a responsibility to keep their children in a good condition. Every girl who marries must be ready to stand by her husband's party. Not as his slave but in a relation of equality, as his friend. If you behave according to this advice you will lift up not only yourselves but dalit society as well, increase respect for yourselves and for the community." (Quoted in Urmila Pawar p. 145.)

To quote Hira Bansode's poem "Sunrise"

O friends,
Wipe the desert from your eyes.
To sow there I bring the pregnant
Spring buds of inspiration.
Wash the dark fear from your face,
I carry lamps of light
And Trample the curses of history

Under storming feet,
Release from bonds your pent up
breath,
O royal swans!
See your shining form.
Seize the victory of your courageous
liberation
O friends!

For you I bring the sunrise.

Become bright, become bright! (Novetzke p. 292)

The influence of women's liberation ideas increased after Women's Movement in 1975. Hira Bansode insists that woman should come out of men's dominance. Woman is not commodity. She is an individual in her own right. She has a mind of her own. She needs freedom and space. Feminism is attainable and will be successful when the Dalit woman on the lowest rung achieves freedom from all social restrictions. Self-assertion is the need of the hour.

In the poem 'Petition' Hira Bansode brings a case to the people's court in the form of the poem.

O people! To your court
I bring a petition
Will you give me justice?
Birth after birth I,
A refugee in my own home,
Bear the life sentence of neglect.

Generation after generation a woman is neglected by the society which is a life sentence given to her to live as a refugee in her own house. She has brought the petition to the court to seek justice.

My father, my brother, my husband
Under the weight of these well-fleshed relations
My hollow existence gives way,
Pressed down day by day.
I have lost my identity,
My independence, my rights, my opinions.

'My father', 'my brother', 'my husband' are males. Patriarchy is deeply entrenched in the Dalit male psyche that the same "oppressed" turns the "oppressor" when it comes to his women and disallows her participation in both public and private spheres. She gives us a collective womanist perspective and consciousness 'hollow existence' which is meaningless and empty.. She has lost her identity even the names of the women bear the male stamp because all her rights and opinions have become dependent on her blood relationships. Paternal society in Germany is called 'fatherland' – 'Deutschland' in German but the irony in our society is called the motherland. Woman has therefore become 'the other' as critic Simon de Beauvoir has claimed.

In my home, in my society, in my country,
Who am I if I am nobody?

Will you answer this question?
O people, to your court
I bring a petition.
Will you give me justice?

Each woman rationalizes their situations and devices her own methodologies and alternatively to purge themselves from the twicely bitten curses of caste and gender. She poses a question 'Who am I?' is an identity crisis. 'Will you answer this question?' is an open forum-demanding a solution. The poet throws open the question to the common people for which she never got a response.

Every page of the religious texts
Erodes our character
As thousands of Draupadis are stripped.

Hira Bansode compares this silence to a shameful incident in the Indian epic 'The Mahabharata' in which Dushyadanan publicly strips Draupadi –wife of the Pandavas. Therefore, the poet feels that even in religious texts are undermining the role of the women in society which gives rise to social atrocities against them. Deep wounds of disrespect erupt all over her body. The poet sees in terms of violence perpetuated on the basis of castes and religious blindness. Every lady's life is a holy book in which this chapter is re-enacted, and repeated in some way or the other. What Helene Cixous terms as, 'écriture feminine'. Cixous writes in her essay 'The Laugh of Medusa' that female body has been silenced by discourses from ancient time. 'Write your self. Your body must be heard'(Cixous,p 284). She refers to ancient time of Plato who set great store by the metaphysical world negating the physical world. Cixous urges feminist writes to talk from the position of authority.

Brothers don't just sit
Bowing your heads like Bhishma the Pandava.
Unbandage your eyes to change
This history of defeat.
Will you offer your powerful hand in challenge?
O people, to your court
I bring a petition.
Will you give me justice?

'Mahabharata' is the most popular epic of India. In the famous epic, she condemns the characters who did not act to save Draupadi. She is appealing to her male not to allow this injustice to go unchallenged as the cowardly Bhima who despite his famed strength set in stony silence while this untoward incident occurred. She requests her 'Brothers' of India not to be mutant spectators like 'Bhishma' and Pandavas' but expects action from the powerful hands of the country men to rewrite the history as a joint enterprise with great numbers.

(The Pandavas lose everything including themselves and their wife, Draupadi, in the game of dice with their rival cousin Duryodhana. Duryodhana then orders Draupadi to be stripped naked in open court. The great

Bhishma and her grand uncle watch helplessly and do not stop Duryodhana)

My life is a lump of clay
To be fashioned into any image.
I want to be born
Tingling with chaitanya
For my resurrection I need a word,
Given, and never to be sold.
Offer a pledge
And remain true.

The poet refers her life in a metaphorical aspect 'lump of clay.' This hampered her own progress towards attainment and fulfillment of gender roles. She is helpless but has a strong desire 'I want' to be born again with more alertness. She needs 'a word' as a commitment never to break. (chaitanya- self-respected woman)

Will you tell me the mantra
To change this dependent life,
This desert, into a flower garden?
O people! To your court
I bring a petition.
Will you give me justice?

She refuses to passive objects of desire or subordination. Women of the Dalit community who occupy the periphery of the society are compelled to live on the fringes. The poet needs a change in her way of life by using the mantra to transform 'this dependent life', 'this desert' into a flower garden. Once again her identification with common man is reiterated in the line as a constant plea 'will you give me justice'.

With the flame of the present
Dynamite the evil past,
And the aeons of insult it carried.
Let the dying, helpless minds,
Accepting of centuries of slavery, burn
Every breath here is a restless;
Every ray shot through with darkness.
The sky betrays as well
With its heavy black clouds;

Hira Bansode is of the view that how outcaste women are denied their natural and birth rights and treated like slaves. Their pathetic life reveals the bitter truth of the harsh realities of the Dalit women. Their social status as a human being is full of subordination, marginalization and humiliation- the oppressed, the pollutants, the filthy, the slave, the untouchable and 'the other.'

The earth an accessory
To these pre-arranged plots.
Will you give me strength
To fight enthusiastically
For an end to these atrocious traditions?
O people, to your court
I bring petition.
Will you give me justice?

The poet blames the earth because it has not done good to the Dalits but on the other hand it has deprived them their natural right to live like ordinary human beings. The poet wants to put an end to the atrocious nation, religion and god were deliberately crafted plot against them to crush the downtrodden Dalit communities.

I petition

Against the high-bound culture

Imprisoning us in a cold cell,

Giving us outcast lives.

This culture whose wind treats us like strangers,

In whose soil our seed die,

Whose rain provides us nothing but famine,

Playing a deadly game that is umbrage.

We reject this polluted life.

Will you offer a bright, auspicious dawn

To free us from this cruel curse?

O people, to your court

I bring a petition.

Will you give me justice?

In the last stanza there is narrative shift. Her poetry reflects her deep insight into the cultural tradition. She has analyzed the Dalits situation through the negative terms, 'imprisoned in cold cells', 'outcaste lives', 'strangers', 'our seed die', 'famine'. It is through appropriate images, that she has depicted the human situation, contradictions and complexities experienced by the Dalit people. These deceptive ancient cultural ideas destroyed their hopes and dreams of better future. For Hira Bansode, the past is not an amorphous entity, but it is substantial to correlate with the tempo of life in the present situation. She is not finding solace from the tradition of Hindu culture but she stresses a change in the structure of Indian society. The poetry of Hira bansode is like a mirror in which one can see the face of Indian tradition.

Turning to the atrocities on Dalit women Mrs Bansode writes, "They look upon these women as only female flesh. Their femininity is a curse upon them. At several places Dalit women are publicly raped ; and this is not merely the satisfaction of lust, this is a revenge taken upon the Dalits."(Eve's Weekly, p 55)

The principle of gender equality is enshrined in the Indian Constitution, in its preamble and fundamental rights and duties. The Constitution grants equality to women however they are deprived of equality. Ambedkar asserted that the Dalits need to be educated, and unite to crush down the discriminatory practices. In other words of Ambedkar thus sought to "Educate, Organize and agitate."

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Children's Literature and Translations in India

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Abstract: Translation is challenging for many reasons. It means rewriting in the target language culture. The purpose of children's literature is to teach moral values and to develop the imaginative faculty of children. A translator must keep their purpose in his mind while translating the original. The translator can take liberties and can manipulate the text. He should simplify the language to make it understandable by the child readers. The main problem of the translator is to bring out the spirit of the source language culture. So transfer of meaning from one language to another is not enough. Familiarity of the cultures is as essential as that of the languages concerned. Apart from this, translating the pronouns, expressions related to greetings, apologizing and to gratitude are also difficult. Thus there are innumerable problems in translating children's literature. Only researcher can bring out the problems and solutions for them.

Translation has become an important area of study in the recent times. Simultaneously children's literature is also gaining its importance. Both these areas of study cannot be neglected. Once they were at the periphery as they were considered insignificant and so was suffering from inferiority But now translation of children's literature appears as an object of academic interest.

Translation: Translation plays an important role in children's Literature. It greatly improved the status of Children's Literature. Translation is challenging for many reason. It requires greater attention from the translator regarding theoretical and methodological considerations. It must take into consideration. It must take into consideration children's experience, abilities expectations and their emotions. Translation means rewriting in the target language culture. The oriental culture is different from the occidental one. There is a cultural gap between them. Children's Literature helps in understanding and valuing the cultural heritage. By reading the literature situated in their culture, children come to know more about their culture. This contributes to their social and personal development.

Children's Literature: Children's Literature is literature intended and produced for children. It can also be defined as literature to which children respond emotionally. A translator of literature for children needs analytical skill of reading. He should be able to recreate the original. Books meant for children should be interesting for the adults also. The purpose of children's Literature is to teach moral values and to develop the imaginative faculty of

children. A translator must keep this purpose in his mind while translating the original. Many of the translations lack the creativity to attract the readers. Reading western literature in translation is due to the colonization process. Thus the concept of cChildren's Literature has largely been developed in the western countries.

The translator takes liberties with children's Literature while translating it. He manipulations the text by cutting, ommitting and adding something so as to suit the taste of the target audience. Sometimes he simplifies the language to make it understandable and accessible to the readers. First the text must be readable and then it should be understandable by the child readers. This is possible for the translator who is familiar with the target language and culture as much as the source language and culture. Translating children's Literature takes place in a larger socio- cultural context. So there are several constraints in translating it. The primary constraint is the culture bound problems. So children reading the translation must be able to understand and tolerate the differences, the 'otherness' and the 'foreignness'.

India is a multi-lingual country. There are two distinct language families in India. They are Indo- Aryan and the Dravidian families. In spite of the differences, they share the same sensibility derived from common heritage. India is one of the oldest civilizations in the world with a rich tradition of story telling. It has the distinction of gathering the earliest collection of stories for children. In traditional children's Literature the pride of place was given to the Panchatantra. From India the merchants and travellers orally carried stories to other countries such as Persia, Arabia, Syria and Europe before they could be written. Now there are apprexionately two hundred versions of the Panchatantra existing in nearly fifty languages, translated or adapted. After the consolidation of British power in India foreign missionaries brought in plenty of stories based on the Bible. Stories with didactic purpose were written for children.

Indian short stories are the culmination of the Indian oral tradition. So they are as old as Indian culture. Fairy tales and Fables are the progenitors of the modern short story tradition. The oldest Indian fables found in the Panchatantra are Sanskirt fables. The Panchatantra stores and Aesop's Fables in Greek became popular in other countries as well in the modern languages. The other early Indian writings which have been translated are the stories from the Upanishads, the Ramayana, the

Mahabharata and the Jataka Tales. The short story is Indian in origin but it is a paradox that the modern Indian short story in English is an imported art form from the west. So to fall in line with the international standards, the Indian short story in English must break from its traditional and descriptive beginning.

Historical Perspective: Sanskrit was the dominant language in the northern part of India in the ancient times. But the influence of it declined during the medieval period. Persian became the dominant language in this period under the Mughal rulers. English became a dominant language when India was colonized. English was promoted in India the British administrators after 1857. English literary texts were translated into Indian languages. The Bible was translated into many Indian languages.

The new perspective is that translation means more than transfer of meaning from one language to another. A translator should be familiar not only with the languages concerned but also with the cultures. The concept of fidelity to the original and the notion of equivalence were introduced to the Indian sensibility. Equivalence in meaning was not a major concern as far as Indian translators were concerned. However they wanted to achieve equivalence in the matters of emotional impact of the text and style. According to Bharata in his work "Natyasastra", 'rasa' is the emotional pleasure that can ultimately be derived from a work of art. Another concept is Dhvani' which means suggestion. It is the soul of poetry. Equivalence is an inappropriate term because it hardly exists beyond the level of vague approximation. So translation experts ignore the concept of equivalence. Translator as a mediator should reconcile the source language to the target language in order to simulate the approximate situation for all types of people. The mediating role of the translator is very much felt in translating Children's Literature. The purpose of translation should be taken into account as far as Children's Literature is concerned. He must have the child reader in his mind while translating a work. A translator of children's stories must have a heart of a child.

Sri Aurobindo has also written about the theory and practice of translation, in "On Translating Kalidasa". He observes that the purpose of translation should determine the strategy. He also says that literal translation holds good to introduce the ideas and themes only. However, if the essence of the text is to be captured, the translator should be creative and translate it according to the cultural context. He has translated the Upanishads and the Bhagavat Gita. Rabindranth Tagore originally wrote in Bengali. Later some of his children's stories have been translated from Bengali into English.

Translation is not simply a matter of seeking other words with similar meaning but of thinking appropriate ways of saying things in another language. Cultural

meanings are intricately woven into the texture of the language. This should be reflected in the translation. It is difficult to initiate the target language readers into language culture. Culture is a collection of experiences. It includes history, religion, custom and social structure. This is difficult to comprehend completely.

Another difficulty is translating the names. It is a linguistic and cultural element. There is difficulty in translating some of the pronouns of English into another language like Tamil. Greeting, saluting, apologising and expressing gratitude seem artificial in the Indian cultural context. When these expressions are translated into Tamil, they do not fit in the context. Translating the words of family relationship in the Indian context into English is mostly inappropriate. There are only 'Father' and 'Uncle', and 'Mother' and 'Aunt', Brother and 'Sister' in English to refer to family relationship but there are several words to express the various relationships in the Indian language. There are no words to express some of the food items of India into English. The above problems associated with the culture of a language are further increased in the case of Children's Literature.

Translation and Children's Literature live long. Though they exist long before, they have not received any importance from the scholars and academicians. Most of the literatures for children in all the language have been translated from other languages. There are innumerable problems of translating Children's Literature. What is dealt with here is only a tip of the iceberg. Only in depth researches can bring out many issues and find solution for them.



Dalit Aesthetics In Translation: An Alternative Literary Canon

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Abstract: India has a long history of one the oldest cultural civilizations in the world. The cultural values of Hindu religion have a profound impact on the various artistic creations of Indians. Literature is one of human activities, which has been completely governed by the aesthetics of traditional literature. The aesthetics of Indian literature is entrenched in the Hindu religion and its spiritual values. It is closely associated with the different *rasas* and the aesthetic values such as beauty, imagination and pleasure. The focus of traditional literature has been limited to the purpose of recreation and spiritual awakening through the use of ornamental language which includes imagery, metaphors, rhythm, and the mythological allusions. The traditional literature does not have any connection with the day-to-day problems of oppressed people. The literary canons of such literature demand the use of refined language to maintain the purity in the literary expression. The poetics of traditional literature conform to the non-inclusive principles of elitists who use literature as a means for receiving some sort of sense gratification. The aesthetics of such literature is far away from the problems of oppressed class. In fact, the traditional literature does not have any space for the real problems of a large section of oppressed society, whose voice is either muted or it is systematically ignored by the upper caste Hindus.

Inspired by the social activism of leaders like Mahatma Phule, Dr. Babasaheb Ambedkar, Periyar E. V. Ramasamy and others, a large number of writers from the oppressed background started writing in their own local language with a purpose to reconstitute a society based on the egalitarian values - *equality, liberty, fraternity* and *justice*. This newly awakened democratic social consciousness is manifested in the Dalit literary writing. This new literary corpus doesn't conform to the set monolithic literary canons, but it allows them to articulate their concerns in their own dialects without bothering about 'purity' or 'canonical acceptability'. In fact they revolt against the non-inclusive classical standards. The paper attempts to examine the emergence of an alternative literary canon in the translation work of Dalit literature which has helped the oppressed to get their muted voice heard even by others beyond the regional and vernacular horizons and awaken the social consciousness in the people for a positive change in their attitudes towards the depressed community.

Keywords: Oppressed, Non-inclusive, Hegemony, Dalit, Dalit Literature, Social Consciousness, etc.

The aesthetics of Indian literature is entrenched in the Hindu religion and its spiritual values. It is closely associated with the different *rasas* and the aesthetic values such as beauty, imagination and pleasure. The focus of traditional literature has been limited to the purpose of recreation and spiritual awakening through the use of ornamental language which includes imagery, metaphors, rhythm, and the mythological allusions. The traditional literature does not have any connection with the day-to-day problems of oppressed people. The literary canons of such literature demand the use of refined language to maintain the purity in the literary expression. The poetics of traditional literature conform to the non-inclusive principles of elitists who use literature as a means for receiving some sort of sense gratification. The aesthetics of such literature is far away from the problems of oppressed class. In fact, the traditional literature does not have any space for the real problems of a large section of oppressed society, whose voice is either muted or it is systematically ignored by the upper caste Hindus.

Taking inspiration from the Bhakti movement of saints, Kabir, Tukaram, Meerabai, Ravidas, Chokhamela, Namdev, Basavanna and several others and the social activism of leaders like Mahatma Phule, Dr. Babasaheb Ambedkar, Periyar E. V. Ramasamy and others, a large number of writers from the oppressed background started writing in their own local language with a purpose to reconstitute a society based on the egalitarian values - *equality, liberty, fraternity* and *justice*. This newly awakened democratic social consciousness is manifested in their literary narratives. The literary corpus of oppressed doesn't conform to the set monolithic literary canons of traditional literature, but it allows them to articulate their concerns in their own dialects without bothering about 'purity' or 'canonical acceptability'. In fact, they revolt against the non-inclusive classical standards. The paper attempts to understand how the translation work of Dalit literature has helped the oppressed to get their muted voice heard even by others beyond the regional and vernacular horizons and awaken the social consciousness in the people for a positive change in their attitudes towards the depressed community.

In the pre-independence period, Mahatma Phule's critiqued the Brahminical scriptures and challenged their established Sanskrit books in his well-known books, '*Trutiya Ratna*' (Third Jewel : A Marathi Play, 1855), '*Gulamgiri*' (Slavery, 1873), '*Brahmananche Kasab*,(1869), '*Shetkarayacha Aasud* (Cultivator's Whipcord, 1881). As a result of this, a large number of untouchables and *dalit-bahujans* realized the importance of education. Phule exposed the hollowness in the Brahminical literature that had been created to maintain the caste hegemony in the Indian society. Till then, the women, untouchables and oppressed had internalized the biased ideals of caste system, which kept them away from education. In fact, learning Sanskrit language and reading *Vedas* was a sinful act for the women and Dalits in the Hindu society. The successor of Manu, Gautama suggested the severe penalties for the *Shudra* or untouchables who dare to defy these rules. Dr. Ambedkar quotes some of the codes:

III. 4. "If the Shudra intentionally listens for committing to memory the Veda, then his ears should be filled with (molten) lead and lac; if he utters the Veda, then his tongue should be cut off; if he has mastered the Veda his body should be cut to pieces." (122)

Mahatma Phule paved the way for giving the voice to the voiceless people, which later resonated in the writings of Dr. Ambedkar, Periyar E. V. Ramasamy, Narayana Guru and others. Especially, the writings and speeches of Dr. Ambedkar become the source of inspiration for Dalit literary movement. In one of the speeches, Dr. Ambedkar appeals to Marathi writers to reach out to the voiceless:

I want to , particularly, tell all writers. Don't confine your goals (of literary writing) to the conventional literary traditions. Make it all-encompassing, broad. Don't confine your speech and stylus to the four walls of personal questions. Make it broad. Don't keep your stylus captive within your personal questions. The radiance of this light will remove the darkness from the villages...[...] Don't forget that there is a big world of ignored and Dalits in this country. Understand their misery and agony, and work hard to improve their life through your literature. True humanity is in that only. (9) (*Self-translated from Marathi into English*)

Responding to this call of Dr. Ambedkar, the oppressed class became conscious of their slavery and practiced his slogan, '*Educate, Unite and agitate*' in their life. The silenced and neglected Dalits became the subject of their own literature. The new trends appeared in the post-colonial literature in the form of the emergence of Dalit literature. By Dalit, means the 'oppressed or the culturally broken people'. 'Dalit literature' is described as a literature written by Dalits about themselves with the

awakened 'Dalit consciousness.' Dr. Sharan Kumar Limbale defines the term in his words.

By Dalit literature, I mean writing about Dalits by Dalits writers with a Dalit consciousness. The form of Dalit literature is inherent in its Dalitness, and its purpose is obvious: to inform Dalit society, and narrate its pain and suffering to Upper caste Hindus. (19)

The Dalit writing is a purposive voice articulated to share the lived experiences in their own language. Soon, the terms, 'Dalit' and 'Dalit Literature' have captured the attention of national and international academia. The different genres of Dalit literature have thrived in the regional vernaculars of India. All set standards related to 'purity' of language and 'traditional sanctity' of selection of subject have gradually evaporated; the tables of canonical aesthetic standards are turned, the status quo of literary creation has changed giving the advantage to the Dalits or oppressed, who had previously been thrown out of literary space.

With the exponential growth of literary corpus of Dalits, starting with the Marathi language in 1960s, it gradually appeared in many regional languages like Hindi, Kannada, Gujarati , Telugu, Bangla, Tamil languages and others. Dalit literature emerged as one of the most important and distinct forms of Indian Literature. The translation of Dalit writing created a common platform for all Dalits or oppressed class across the globe in general and the country in particular and unified them as a unit to have a unity in diversity. It is with the translation work of oppressed literature, the concerns of Dalits came to the center stage of discussion, which was conveniently neglected or hidden from the mainstream of society. The translation work exposed the sins, which were committed in the name of religion and caste in the society by the upper caste Hindus, and gave a wide audience to it. After 1990s, there has been a rapid spurt in the writings of oppressed literature, which resulted in the growing demand for the translation of Dalit literature into English or other foreign languages as well as into the Indian languages, *bhashas*. With this, the efforts have also been made to create a separate literary canon for the academic study of Dalit literature. Sharan Kumar Limbale, a prominent Dalit writer and critic, provided a framework for the critical study of Dalit literature. He insisted upon the need of focusing the distinct qualities of Dalit writing such as pain, suffering, revolt, lived experience, Dalit consciousness and the writers' social commitment as a yardstick for the literary appreciation. This is indicative of the clear departure from the conventional poetics of Indian literature which basically conform to the literary values- *beauty, imagination, pleasure and recreation* and *the Rasa theory, propagated* by Bharat in his well-known book, *Natyashatra*. Dr. Limbale criticized the conventional literary standards in his book, *Towards an Aesthetic of Dalit Literature*.(2004)

calling them as ‘fabrications used to divide the society and exploit ordinary people’ (21).

Satyam, Shivam, Sundaram is a foolish aesthetic concept. There is no truth and beauty in the world comparable to that which is found in human beings. Therefore, it is essential to discuss the equality, liberty, justice and fraternity of human beings. In my opinion, that discussion will be the discussion of the aesthetics of Dalit literature. (22)

Dr. Limbale’s framework of Dalit literary poetics gives a very comprehensive overview of the prevalent one-sided traditional literary canons which fails to recognize Dalits’ aspirations due to the hegemonic caste structure in India, and stress upon very fundamental issues of “humanity” and “natural democratic values - equality, liberty, justice and fraternity”. The traditional poetics of literature is one of the tools of maintaining the religious hegemony of upper caste Hindus. K. A. Geetha offers a perceptive analysis of politics behind the literary production for the legitimatization of biased social system.

The ideology of the upper castes (who are simultaneously the landowning class) were dominant in the society. The social institutions of religion, law, politics, art and literature reflected the dominant ideology of the upper castes. The castes which were lower in the hierarchy had to comply with the dominant ideology which legitimated their mental status and subjugation in the society. (Introduction, 1)

Dalit literature is a counter-writing to this dominant ideology of upper caste Hindus, and has become an important tool of Dalit movement, initiated to reclaim their literary space and assert for the positive social change. Translation of Dalit writing has played a pivotal role in spreading these egalitarian ideas beyond the regional and linguistic boundaries.

Dalit writers promote their ‘distinct ‘identity’ using their literature and its translation as a ‘linguistic signature’ in national languages, *bhashas* and International languages. Gayatri Chakravorty Spivak rightly opines ‘Translation as Culture’,

The verbal text is jealous of its linguistic signature but impatient of national identity. Translation flourishes by virtue of that paradox. (21)

As Spivak mentions that the translation is a way of presenting the paradoxical literary features using distinct language and asserting the socio-cultural national identity of an individual or a community. Translation of Dalit literature is an attempt of such positive assertion of oppressed for their space in the literary world. Neelam Srivastava looks at the translation of Dalit narratives as

Dalit writers’ attempt to create ‘an autonomous space’ for their literature and seek solidarity for their struggle against the caste-hierarchy from the people beyond the regional and linguistic boundaries.

The strong sense one gets from this advocacy of an autonomous sphere for Dalit writing is that Dalit authors must seek their literary models elsewhere, outside the mainstream of Hindu literature whose values are so exclusively upper-caste. Therefore, strategic alliances will be sought through transnational connections with the literature of other oppressed groups; the literature of Dalits is always inherently transnational in its scope, as resistance groups often have to be, looking for solidarity and commonality of struggle outside majoritarian national literary formations. (121)

It is a way of voicing their issues in the form of literature to foster their identity across the national and international linguistic boundaries. It is an attempt of making their rightful claim for their space in the mainstream literary discourse. In true sense, Dalit literature is an indigenous form of literature in terms of its language and cultural manifestation of Indian society. It is the translation work that paves the way to the wider spectrum of literary discourse and enables the oppressed to create the literary space of their own in the World literature. Basically, Dalit literature is an account of lived experiences of individuals and their community. So, it transcends the conventional literary horizons and poise its political and social activist spirit using literature as a ‘space of marginality’ to share the sorrows, pain, suffering, oppression, anger, struggle for their rights. It is perspective that the main purpose of this new type of literature in translation is to fight against the hegemonic cultural forces.

Writing for Dalits is a part of their social activism. Dalits were neglected and sidelined in the Indian literature. A very few mainstream non-Dalit writers such as Premchand, Mulk Raj Anand, Arundhati Roy and others wrote about Dalit life and their aspirations out of their sympathy for the depressed class. The Literature of oppressed is a chronicle of a section of people, who were kept away from the education and mainstream creative activities for the last centuries in the name of religion and cultural purity. The attempt of Dalits’ literary writing and getting it translated into other languages is a method of expanding their literary base. Sheeba Rakesh and Arvind Nawale rightly call it as ‘translational activism.’

I believe, as do most others, that the expansion of Dalit literature via translation is an issue which transgresses the boundaries of caste, and class. It is an exercise in the proliferation of human (e) instincts. The translator makes a utopian effort to read into silences and reconstruct them on the basis of human sympathy. (23)

The market demand for Dalit literature and spurt in the translation work of Dalits' writing, as mentioned above, helped the writers to disseminate their ideas of community-struggle beyond the national boundaries.

'New literature' and 'Third World literature' are newly constructed approaches which study the transnational issues of marginalized communities and its plurality in the literature as a part of cultural studies in academic arena. These new literary approaches are focusing on the literature of marginalized people who were never represented in the national and international academic curricula before. The English departments of prominent universities in India and outside are focusing on the literature of marginalized in the name of 'New literature' or 'Third World literature' which has given enough visibility to Dalit literature in translation. Translation of Dalit literature is a new addition to the national and international academic curricula. The students are getting access to the Dalit texts in English translation or other national and international languages. This shows that the translation of Dalit literature emerges as one of the pedagogical requirements that allows the visibility of Dalit texts in the contemporary literature studies as an academic subject. Martand Kaushik, in his article entitled as 'Dalit literature goes global' which appeared in the *Times of India* dated on 05 April 2015, explains how the Dalit literary movement has been the global enterprise today and become the part of national and international academia.

The movement has become so influential that almost every university in India has Dalit texts on its curriculum. And now, the academic interest has gone global with the texts making their way into universities in the US, the UK, Canada and France. Britain's Nottingham Trent University and Universite Paul-Valery Montpellier, France in June 2014 together started a study that aims to "bring Dalit literature to new audiences". The ongoing project has been organizing conferences for scholars, writers and translators from India, the US, Europe and Canada. (Kaushik, 05 April 2015, <https://timesofindia.indiatimes.com/home/sunday-times/deep-focus/Dalit-literature-goes-global/articleshowprint/46810541.cms>)

The translated critical book of Sharankumar Limbale, *Towards an Aesthetic of Dalit literature* (2004) gave the much required theoretical framework for the critical study of Dalit literature, suggesting the separate aesthetic values to be considered for the literary analysis and appreciation. Dalit literature is written in multiple caste-based languages. The translation of Dalit texts into a foreign language, especially, English makes it casteless with its focus on the multicultural under-current problems prevailing in the Indian society.

Due to the translation, Dalit writers have been recognized nationally and internationally and

accommodated on a larger platform as part of world literature. The readers across the globe are taking interest in the indigenous spirit of Dalitism, which has its own original Indian voice. According to Bhalchandra Nemade, Dalit literature has the 'nativist' quality which he calls as the 'indigenous essence in literature'. Through the translation of Dalit Literature, the writers try to present the alternative modernity or alternative history of marginalized people to the world with its focus on the historicized anti-Brahmanic ideology and creation of the Dalit epistemology with the help of translation. The prominent English translations of Dalit writers' writings such as Baby Kamble's autobiography, *The Prisons We Broke* (originally written in Marathi in 1986 and translated into English by Maya Pandit in 2008), Sharan Kumar Limbale's *The Outcaste* (originally written in Marathi as *Akkarmashi* and later translated into English by Santosh Bhoomkar in 2003), Kishor Shantabai Kale's *Against All Odds (Kolhatyacha Por)* (translated from Marathi by Sanhya Pandey in 2000), Om Prakash Valmiki's *Joothan: A Dalit's Life* (translated from Hindi by Arun Prabha Mukherjee in 2003), Bama's *Karukku* (originally written in Tamil as *Palmyra Leaves* in 1992 and translated into English in 2011) Baby Halder's story, *Aalo Aandhari* (originally written in Bengali, published in Hindi in 2002 and later translated into English as *A Life Less Ordinary* in 2006), Urmila Pawar's *Aaydan* (The Weave of My Life: A Dalit Woman's Memoirs), Laxman Gaikwad's *Uchalya* (1987) (The Branded), Siddalingaiah's *Ooru Keri: An Autobiography* (2006), Mohandas Naimisharay's *Apne Apne Pinjare* (1995, Each One's Cages) and others articulate their strong urge to be unshackled themselves and their community from the millennial oppression at the hands of upper-caste Hindus by asserting their voice against the Brahmanical social system and resurging the collaborative solidarity through their 'political identity' on national and international platform for the purpose of building the inclusive society which is divide of caste or any type of discrimination.

Conclusion: Summing up the basic arguments of this study, it could be said that the most important contribution of translation work of Dalit literature has been seen in the creation of unified constellation across the languages in India to fight against the practice of untouchability and other related caste problems. The treatment of caste theme in translated Dalit literature helps to build a pan-Indian front through the national and international languages to problematize the issues of marginalized people in the literary discourse. Although Dalit writers come from the different regional areas and different linguistic background, they share a common 'space of marginality' and have a common goal of liberating themselves from the oppressive forces. This shared inclusive agenda in the discourse of Dalit writings brings them together. Their translated work into English and other languages take their issues to the different communities and the world audience at large. As a result,

the people across the country and the globe, take a note their miserable situation. Having circulated in the wider readers' circle, the translated Dalit literature emerges as a cultural counter-product in the national and international literary arena. With its distinct quality and activist spirit, it has contributed as a new form of literature to the Modern Indian literature in particular and the World literature in general.

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Feminist Psycho-Social Analysis Of Margaret Eleanor Atwood's *The Handmaid's Tale* And Perumal Murugan's *One Part Woman*

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Abstract : This paper proposes to understand the feminist psycho- social analytical study of Margaret Eleanor Atwood's *The Handmaid's Tale* and Perumal Murugan's *One Part woman*. This paper aims at physical and psychological sufferings of women in the male dominated society and there urge to struggle against the male chauvinistic society with reference to the sufferings of female protagonists namely Offred and Ponna. This paper also compares and analyses myth in the two novels and how a myth plays a vital role in the name of 'Ceremony' and 'Car Festival' in the novels *The Handmaid's Tale* and *One Part Woman* respectively.

Key words: Handmaid, Ardhnanarwarar, The Ceremony, Car Festival.,etc

The two novels, Margaret Atwood's *The Handmaid's Tale* and Perumal Murugan's *One Part Woman*, can be catalogued as feminist novels. A feminist reading seems to be the most obvious perspective to analyse the texts. The characters, Ponna of *One Part Woman* and Offred of *The Handmaid's Tale* were in service of men.

Ponna and Offred have recognised the fact that gender differentiation is the root cause of women's derogatory status in the hierarchical order of the societies. Kate Millet in her seminal book, *Sexual Politics*, defines gender as a "Personality, structure in terms of sexual category" (3). Gender differs from sex, as sex is assigned based on the anatomy of a person, while gender is assigned according to the sexuality of a person. Gender is decided by cultural, social, political and economic forces, which influence the social behavior of men and women. Gender is a historical force also, because we find gender bias pre-existent in our society.

As postmodern feminist novels both *The Handmaid's Tale* and *One Part Woman* are concerned explicitly with dismantling the power system that oppresses women. Both the novels deal with women's experience in a male-dominated culture. They present women caught in oppressive stereotypes from which some women struggle to create a female space for themselves. This may be done through autonomy of thought, through self- definition and self-reconstruction of one's own history, through creative composition, oral or written, through bonding among women and through a refusal to take up the role of subjugation.

The Handmaid's Tale is set in 2195 in Cambridge, Massachusetts, which is the centre of the Republic of

Gilead, formerly known as Northern United States of America. The novel predicts "the horrors of a culture so frightened by normal sexuality that it codified and prescribed all such procreation, and created hierarchies of life and death around it. It is a brutal horrifying culture...." (Martin 4). Thus, *The Handmaid's Tale* is a cautionary and poignant tale that dramatizes a futuristic, bleak, totalitarian society where women are denied the basic rights. In others words, the novel depicts the social isolation of women and their separation into rigid, subservient gender role of wives, wombs, workers, whores, and the deprivation of their basic human rights such as the rights to education, jobs, property, citizenship and even one's own name, and speech..

Gilead is a highly alienated structure of society, especially for women. Women are prohibited from communicating with one another, under the 'Divide and Rule' policy of Gilead. Women are separated according to their functions, as Wives, Marthas, Handmaids, Aunts, and Jezebels etc. Each one have a separate post according to their division- wives as caretakers, Marthas as housekeepers, Handmaids as Child-bearers, Aunts as disciplinarians, and Jezebels as prostitutes and they are kept in segregation. Marthas are forbidden to become friendly with Handmaids, Wives regard Handmaids with hostility and envy, Aunts are used to oppress Handmaids, and Handmaids are not supposed to talk with each other. There is constant invigilation to prevent the forging of relationship among women. Women however overcome the externally imposed interpersonal alienation and reach out to one another secretly.

In Gilead, there is not only a social hierarchy but also 'clothes hierarchy'. One can notice that clothes correspond to the social hierarchy of people. The hierarchy is not applied to men as much as it is to women. This shows once again how Gilead always tries to put men above women. The Commander's wives are forced to dress in blue and also have to wear a blue veil. This shows that their freedom to dress the way they want is restricted. Even though they are important in society, they are treated as inferior begins. They are, however, allowed to take some liberties. They can smoke and also beautify their skin and face with cosmetics. They are the only women who can do what they like in Gilead. Marthas are dressed differently and also more poorly. Here is how they are described by Offred:

She's in her usual Martha's dress, which is dull green, like surgeon's gown of the time before. The dress is much like mine in shape, long and concealing, but with a bib apron over it and without the white wings and the veil. She puts the veil on to go outside, but nobody much cares who sees the face of a Martha. (HT 19)

The handmaids are the most dressed ones because everything that has to do with them is dangerous. Nothing is allowed to be seen on their bodies especially their faces or their eyes as Offred points out:

Everything except the wings around my face is red: the colour of blood, which defines us. The skirt is ankle-length, full gathered to flat yoke that extends over the breasts, the sleeves are full. The white wings too are prescribed issue: they are to keep us from seeing, but also from being seen. (HT 18)

One Part Woman is set in rural landscape in the last decades of British colonial rule and revolves around a peasant couple, Kali and Ponna. The novel is set in a village near Tiruchengode, now in Namakkal district, famous for its hill temple, the main deity of which is Shiva in the form of Ardhanariswara- half woman, half man. The novel lays bare with unsparing clarity a relationship caught between the dictates of social conventions and the tug of personal anxieties. "Childless couples, especially the women in these marriages, suffer untold humiliation even today. If anything deserves to be banned, it is this control over women's sexuality" (qtd. in BBC) says Murugan's Translator Aniruddhan Vasudevan.

In *One Part Woman*, the novelist throws light on how patriarchy in connivance with religion legitimizes violence against the central female character Ponna. A critical examination of the novel lays bare the manner in which a community imposes unethical demands on women because they are sanctioned by the patriarchal set-up in her psyche that makes her sacrifice her innate dignity at the altar of maternal instincts. Society fosters the desire to be a mother in the mind of Ponna and this is evidently patriarchal in its principles and rendering the desire of lineage. The protagonist is more confused, under-estimates herself and always thinks about her state of childlessness: "she must have been thinking about how the tree had grown so lush and abundant in twelve year while not even a worm crawled in her womb" (OPW 8).

The impact of religious and ritual myths on the society dealt in the two novels namely, Margaret Atwood's *The Handmaid's Tale* (1985) and Perumal Murugan's *One Part Woman* (2013). Myth is a framing device that interrogates particular socio-cultural and historical moments. Each novel's adaptation of myth is unique to its author's specific construction of story. These issues are the characteristics of the novels from different

regions and that demonstrate a preoccupation with the 'mythemes' of resistance and cultural recovery.

The idea of her barren womb keeps on haunting her but somehow she partially manages to come out of the psychological dilemma when she seems to have found the solution to her problem by invoking local gods and goddesses with their ordeals. The politics of appeasement does not work out according to their wishes. They invoke the god Murugan and the goddesses Pavatha in their own strange ways to appease them but they don't seem to understand the language of appeasement. They also light sixty lamps for sixty days and prostrate at the feet of Murugan, Pleading for his blessings. "The entire castor seed yield from that year became the oil in those lamps" (OPW 23). Ponna, with a lump in her throat states that "seeking a life, we have pawned our lives" (OPW 56). She faces the entire commotion of empty rituals in order to get the object of her desire. Therefore, she and her husband assiduously court their gods in all possible ways.

One Part Woman is highly sensitive in its approach towards gender and sexuality and humane in its treatment of longing for a child. While fundamentally an emotional work, driven by personal desire and losses But, here the true hindrance to happiness and progress come in much more personal form.

The ceremony, an important part in Offred's life, is the day during which she does what she is truly in the house for: she tries to get pregnant. Before the act, there is a Ceremony. All the service of the house, including the handmaids as well as the commander and his wife gather in the living-room. As the Commander arrives, they all listen to him read the Bible. It is the moment in which they are all supposed to pray. It is the religious moment of the week. They are all supposed to pray for a baby but one sees that once again, Offred thinks about her past. The reader gets the impression that she lost faith in god at the moment everything was taken away from her. After the Commander finishes reading the Bible, Offred, Serena Joy and himself go to the couple's room to do the final and most important thing of 'The Ceremony': the act.

The novels were critiqued by the Feminist point. The Feminists perceive that all history as a male assault on women and envision a culture which is intrinsically loving, nurturing and in harmony with nature; but at the same time, they too without realizing the fact that by sentimentalizing women's bodies and their work, they are only creating new stereotypes. Offred remembers being taken to a book-burning by her mother when she was a child. Her mother enthusiastically participated in innumerable anti-porno and pro-abortion marches in the hope of creating a new culture. Though Gilead has been designed by men, it is the women who make it work by keeping each other in line. There is no pornography, no rape, and no use of artifices by women and no men at childbirths. In the same way Perumal Murugan's *One Part Woman* investigates how the central female

character is caught in the whirlpool of violence that promises her maternal bliss, the bliss that can even transcend the crude form of violence to make her 'complete woman'. Ponna, at last, goes to the 'Car Festival' to conceive a child inspite of the obstacles made by her husband. Hence women are trapped in a society stereotyped by the men and they are treated as archetypal figures; but they do have feelings, emotions, desires, wishes etc. like their male counterparts. They too need an independent space in the society.

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A Study On Midlife Crisis In Jaishree Misra's *Secrets And Sins*

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Abstract : Jaishree Misra is a contemporary Indian author who deals with familial issues in many of her novels. In *Secrets and Sins* she deals with the dilemma of Riva and Aman Khan either to live together or to forsake themselves for their family. This study focuses on the midlife crisis of three couples who have studied in Leeds University, London. Riva Singh, Ben, Aman Khan, Susan and Joe were good friends in the university. Ben and Riva were the most famous student on campus. Aman Khan passionately loved Riva and had sex with her. But Ben left the university with Riva whereas Aman left neither with a degree nor a degree. Later Aman married Salma, Their marital life was also not peaceful. Riva became a popular writer, the unfortunate Aman became a Bollywood superstar. Susan and Joe were the third couple in the novel. Riva, Ben, Joe and Aman were in trauma after fifteen years. This is mainly due to their midlife crisis.

Key words : midlife crisis, trauma, inferiority complex, psychological crisis.

Jaishree Misra, an Indian author whose debut novel *Ancient Promises* was published and sold worldwide and she became a major bestseller in India. Her other novels are *Accidents Like Love and Marriage*, a novel on *Comedy of Manners* and a novel about bereavement called *Afterwards*. Her fourth novel, *Rani* is a historical fiction based on the life of Rani Lakshmbai of Jhansi. This was published by Penguin in December 2007 and banned soon by the Uttar Pradesh state government. The other novels are *A Scandalous Secret*, *Secrets and Sins*, *Secrets and Lies* and *A Love Story for My Sister*. Misra's ninth book, '*A House for Mr Misra*', is her first work of non-fiction. A memoir of the two years she and her husband spent living in Kerala while trying to build a studio on the beach, is filled with personal anecdotes and it also paints an amusing picture of present day life in Kerala. Jaishree Misra is the great-niece of the late Thakazhi Sivasankara Pillai, famous Malayalam writer and Jnanpith awardee.

This study focuses on the midlife crisis of three couples who have studied in Leeds University, London. Riva Walia, Ben, Aman Khan, Susan and Joe were good friends in the university. Ben was the most famous student on campus- a debater and captain of the cricket team. Riva Walia was the "one time president of Leeds university's student union and founder of Bitten Apple, the campus feminist rag" (SS 35) was also loved by many students. Aman Khan passionately loved Riva and

had sex with her. But Ben left the university with Riva whereas Aman left neither with a girl nor a degree. Later Aman married Salma, the daughter of Noor, India's top actress in the 60's and Bollywood top director, Abdullah Miandad. Their marital life was also not peaceful. Riva shot up as a successful award winning novelist, and the unfortunate Aman became a Bollywood superstar. Susan and Joe were the third couple in the novel. Susan was a school teacher and Joe, a consultant psychiatrist. Riva, Ben, Joe and Aman were in trauma after fifteen years. This is mainly due to their midlife crisis. Sandre opines, "Marital problems that have been festering for 10-15 years come to a head" (p.65).

The term mid life crisis was coined by Elliot Jacques in 1965. A midlife crisis is a transition of identity and self confidence that can occur in middle aged individuals, typically between 45 and sixty four years old. But the age may vary in individuals. This phenomenon is described as a psychological crisis brought out by events that highlight a person's growing age and short comings of accomplishments in life. This may produce feelings of depression, remorse and anxiety or the desire to achieve youthfulness or make drastic changes to current life. They may begin to feel hopeless, frustrated or anxious, which may strain relationships with friends, family and partners. John Antony says,

Trauma can happen to anybody at anytime. Trauma is like accidents. It strikes people all of a sudden and leaves a lasting negative impression. Some people struggle for a while and regain their poise, and there are others who may struggle all their life to make life meaningful. People do have choices: either to succumb to the ravages of the trauma or to transcend its limitation and live happily, though with the memory of the trauma. (144)

The psychologist and co-founder of Midlife Dimensions, Jim Conway says that middle aged men often 'turn tender' and start to focus more on people and feelings. Loss of job was also one of the features of midlife crisis. It is true with Ben. Ben was jobless for two years and except his mother-in-law, all his friends and relatives considered him ignoble. He tried his hands in creative writings. That too was diminished and his manuscripts were rejected by the publisher. So he was in charge of arranging publication for Riva's work and collecting money. He helped Riva's family when her father was dead. Once he overheard the pungent remarks

of Kaaya calling him “selfish male behavior” (SS 33) and asked Riva to send him out of the house. He stood curiously to know the response of Riva whether she would defend him or not. Kaaya said “Chuck him out sis’ she advised coolly as Ben were no more than a carton of something going slightly whiffy in the fridge”. (SS 33) But Riva laughed. Thus Ben felt inferior and curious to know what people think of him. More easily the people who suffer from midlife crisis seek solitude to avoid judgment from others. Whenever Riva was in the company of her sister and her mother he avoided them and sought solitude because he was afraid of being judged by Kaaya whom he disliked. After shopping due to petty problems, Ben left the home in cold and Riva was worried. She wished that Ben should get a job though the salary was less.

Some men are easily drawn into an affair if their wives don’t understand the changes in them and communication also breaks down between them. Susan and Joe were happy but Joe’s infidelity was a great blow to their marital bond. Susan met Joe fifteen years ago and married since ten years. They attended the marriage of Kaaya and Rohan. He did not think a little about Kaaya but now due to the exposure of her beauty to Joe that he was trapped. So Susan could not control herself of her thought that her husband had gone astray. Mobile phone also plays a vital role in widening the gap in the conjugal affair. Joe was seen with a mobile tied to a cord around his neck. He stealthily escaped from the clutches of Susan to talk over the phone. Even when he had been driving up the M4 to visit Susan’s parents in Stoke Poges he had been silent for much of his journey uttering “monosyllables or grunts” (SS 56). He did not converse with her freely. Susan calls Joe’s confrontation with women as midlife crisis at 35.

Nostalgia about the past love or reminiscence is another hallmark in midlife crisis. Aman Khan, the bollywood superstar was often prone to RivaWalia. Even from Leeds University his love towards her was genuine. As his life with Salma was unsatisfactory his thought of past love with Riva gave him nourishment. He says “who would ever imagine that an unsatisfactory marriage could bleed so much of the happiness out of love” (SS 47). He did not marry her out of love. He realized that in the first few years of his marriage with Salma he had concentrated in his cinemas rather than making love to Salma. Later he made up his mind to love her. “That too diminished” (SS 145). They were at the verge of separation. Salma did not treat her in - laws well. Even she did not permit him to take Ashfaq, their son to his parents. She was busy with her business of coaches and captains and chatting with her parents over phone. She wanted a separate bedroom for her. He rejected in the beginning later he too wanted the separation. For Aman, “Riva had been the first girl he had fallen for and the first cut being the deepest” (SS 50). When Riva and Aman met in the Sixty third Cannes Film Festival he confessed that

he could not make love to anyone, even to Salma as he made to Riva. He said that it was a kind of madness.

The people who undergo midlife crisis suffer from boredom or discontentment with life. Joe felt that he was bored with Susan and found interest in Kaaya. She says that wives should adapt different sexual strategies as they are bored with the same woman. They are like children searching for new amusement every day. Joe was ready to divorce Susan and marry Kaaya. He was very passionate towards Kaaya. Decrease or increase in sexual affair and sexual affair with someone younger are also the features of midlife crisis. Here in *Secrets and Sins* there was an increase in the sexual affair. Misra clearly portrays the sexual instinct of Joe and Kaaya. Though Kaaya was much younger to Joe he found fascination in her. Kaaya enjoyed more sexual pleasure with Joe rather than with her husband, Rohan. Joe knew how to satisfy woman on bed. Because of his interest in Kaaya he avoided Susan.

One of the factors of midlife crisis is that they compare themselves with more and more successful friends and young co workers. As Ben was jobless and felt inferior he compared himself with Aman. Riva went as one of the jury to Sixty third Cannes Film Festival in France. Aman Khan was also one of the jury. They revived their friendship. On seeing Aman and Riva on the screen of the TV he was stunned and wanted to divorce her if she wished. There was a total lack of communication between Riva and Ben. When she phoned him in the hotel in France he did not respond her well. Only in such circumstances she yielded herself to Aman. She considered his company as a relief from his black mood in London.

There are some self remedies available for midlife crisis. They are sharing the feelings of the depressed, more time with the partner, getting relaxation through hobbies and travel and maintaining active sex life. The three couples sprang up again at the end of the novel. In case of Ben he got out from the trauma by sharing his frustration with his widower father in the village. Ben’s father advised Ben to give freedom to Riva so that she will come back to him. Ben’s father says “I am sure as anything it’ll be only a matter of time before she comes flying back to you” (SS 270). He realized his mistake and went back to his house. His father made him aware of his life. Before Riva came to the house Ben did all household chores and kept the house tidy. He felt that their marital life was far better than Aman and Salma. He wanted to make passionate love towards Riva. But Riva could not make love to Ben as she suffered from guilty consciousness. Later, both Riva and Ben got relaxation through hobby and travel. He arranged skiing tour to Passo dello Stelvio. She eased herself by her book fair tour to Venice and to give a talk to the university Ca’Foscari.

It is considered that sex is the most intimate expression of human love in marriage. Joe gradually left

Kaaya and turned back to Susan. Susan realized her mistake of postponing child birth as it was more expected by Joe himself. “ If Joe had been a father by now, as he had always wanted, it would have prevented him from straying into some other woman’s arms....” (SS.342). Aman wanted to go back to Salma at least for the sake of his loving son Ashfaq. As Osho rightly said “Love never should be forced, love never should be an attempt. It should not be in the mind at all --you are playing, dancing, singing, enjoying... part of this long joy. If it happens, then it is beautiful” (8). Thus this study analyses in detail the midlife trauma of three men in the novel and also brings forth their emergence from the crisis.

Abbreviation :

SS- Secrets and Sins

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Authorial Competency: A Comparative Study of Translated and Post - Colonial Texts

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Abstract : Literary works often serve as the recreation medium in which the readers find solace and comfort. Readers must have the capacity to understand the real essence of the texts that they read. In order to comprehend the crux meaning, the readers mainly depend on the authors. It is the foremost duty of the authors to provide right platform while creating their works so that the readers have the capacity of deciphering the right explanation of every happening in the text without facing any hurdles. Normally, no problem will occur in understanding the text written in the native language about the indigenous culture by the aboriginals of the land. Both the translated and post - colonial texts depict the story of unfamiliar culture and lifestyle of people in abroad, or the unconscious change in behaviour of people in the native soil. Comprehensibility requires the guidance of the author to overcome the hindrance in an effective manner in the process of getting the clear meaning. Every difficulty will be resolved when the authors present relevant details. This paper focuses the significance of authorial competency that helps to identify the similar characteristic features while reading translated and post-colonial texts.

Introduction : In every work – of – art, the role of authors is pervasive. Authors create the literary world that mirrors the microcosmic presentation of real world. They have the capability to characterize the occurrence of events in a systematic way. The work will be the best one if the author meticulously articulates the societal outlook. Being creative, the authors incorporate novel thoughts by adapting them to ever changing societal setup. Every author must have the ability to perceive the dynamics of human psyche and the works reveal the perfect craftsmanship through the adeptness of picturing the complete display of setting in appropriate style that gives the sense of thoroughness upon the readers. It develops the competency level of the authors in order to elevate the literary works in to a degree of excellence. Besides, the authors do everything in order to attain the state of competence. While doing this act, the competency emerges and it shows uniqueness, hence, it reaches the level that is beyond the state of comparison with others. Skilfully, the writers organize the works and the works remain idiosyncratic.

Author's task is arduous in case of writing and reproducing texts in other languages. When authoring translated and post-colonial text, the understanding

process is complex. This in turn induces the author to undergo similar hurdles in creating texts and the nature of obstacles occur in same ground. In native language, one can volubly express the thoughts as well as interpret the conveyed thoughts without paying keen observance. No problem arises in the act of conveying, understanding and interpreting. However, it brings out troubles if the writer writes in foreign language. In order to get the perfect translation, all the problematic areas namely - understanding language and culture, transcribing the right emotions and penning down the same without any slight alteration need to be concentrated to make the work an excelled one.

Regarding post-colonial texts, it is the essential duty of the author to demarcate the possibility of problems while writing in the post-colonial context. Authors expound All the issues in accordance with post - colonialism in a detailed manner. Readers discern the discrimination easily. Authors have the responsibility of creating suitable backdrop, introducing necessary characters and projecting the happening that seems realistic as well as portrays the characteristics of post-colonial society. In this paper, how the approaches handled by the authors of translated and post - colonial texts meet in the common ground and share the similar traits elaborately.

Nature of Translated Text : Merriam Webster Dictionary defines the word “translation” is the process of changing the word from one language into another without changing the meaning of the word. The former language is termed as the source language and the latter is the target language. While translating, the authors undergo a critical situation because they are responsible for providing the right explanation in their works that helps the readers to enjoy the real flavour without giving space for different meaning. Authors should possess the thorough knowledge about the target language. Then only, it is possible for them to execute the job plausibly. Complete mastery over the target language supports to get the suitable meaning of the translated word. Further, the author lists out possible alternatives to prefer apt word for application purpose. Authors who holds the inherent nature of employing the richest creative faculty has the tendency to reproduce the meaning. Creativeness aids to recreate the real essence of the quality stated in the source language.

Translation demands the necessity of exercising factual and procedural knowledge throughout the process. Factual knowledge includes the act of knowing special terms and the availability of resources in the foreign language. Procedural knowledge enables the translator to use particular method or procedure to identify the correct meaning of the source text and reproduce the meaning in the target text. Translation process is easier when the language has similar grammatical structure and linguistic concepts. The process is complex if the language holds different grammatical and linguistic structure. As a result, we get different meaning, sometimes we can get infer the meaning due to differences. To resolve this matter, the following methods, including Borrowing, Calque, Literal Translation, Transposition, Modulation, Equivalence and Adaptation, help to figure out the real meaning.

Borrowing advocates the usage of words borrowing from source language and use the word in the target language. This fills the gap created by the lack of equivalent words in the target language. Calque supports the borrowing of word or phrase from source language and it promotes word for word translation in target text. Literal translation merely translates word for word in order to convey the original imprint of the source language. Transposition introduces the replacement of one word class by another suitable word class. Modulation works on interpreting the message in different point – of – view. Equivalence is the method of coining appropriate words or expressions like idioms and idiomatic expressions in the target language. Adaptation solves the misunderstanding raised in terms of cultural differences by reflecting similar situation stated in source language and creating the same that does not have the existence in the target language. Translators undergo a tedious process through incorporating the translation techniques to produce the best literary works in the target language.

Characteristics of Post-Colonial Text : Post - colonial writers meticulously depict people's trauma and the chaotic political and societal set up during colonial rule and decolonised society. Post - colonial themes like mimicry, hybridity, ambivalence, appropriation, nationalism and nationhood, retaining cultural identity, rewriting history will be the subject matter for all writings. Writers have the responsibility of conveying the drawback and the impact of colonial rule to people. Post colonialists carefully deal with the colonised people's mind set. Explicitly, they state the colonised people's deeds in the name of colonialism. Post colonialists shows the ill effects of colonialism even in the aftermath of colonial rule.

People begin to imitate the colonizers' appearance, dress code, language and culture. Unconsciously, people reveals the nature of colonizers in their behaviour. Their behaviour shows the partial presence of colonizers' and the indigenous nature. Due to this, they belong to

nowhere. A sense of insecurity and stress bewilder them. Post - colonial writings focuses the up rootedness of native people. Authors appropriate the colonial language in order to express the hatred. Appropriation helps them to state the hatred by exploiting the colonizer's language through improper usage and ignoring the prestigious language and adopting the native language to insult the colonizer's language. Post - colonial authors clearly depicts the present and past attitude towards colonialism. They project the perfect backdrop of colonial rule and the changing perspective of people in the decolonised country and visualises the telescopic image of tracing the dint of colonial experiences.

Similarity in Authorial Competency : Without the author's Excellency, no work pleases the readers. Mastery in organizing, reproducing and recreating works forever satisfies the readers. Every work – of – art poses the challenge that requires the skill of the author to tackle and bring out the fantastic output. The Challenge appears when the authors try their hands in authoring translated and post – colonial text. There is a correlation evidenced in working out the two processes. Authors observe similar methodology or pattern while composing works.

Translation allows the author to introduce the unfamiliar concept, event or situation whereas the post – colonial texts show the unconscious change in behaviour of the individual in the colonised and decolonised society. In translation, the method of borrowing aids the author to create the word from the numerous options available in the target language. Similarly, in the post – colonial text, the authors portray the mimic behaviour of the colonized. Mere imitation brings the behavioural change upon the individuals. Change takes place in case of either preferring or rejecting certain behaviour amidst plenty of alternatives in accordance with the appropriateness of activity.

There is a connection between calque and hybridity. If the equivalent word is not available, the author borrows special words or phrases from the source text and uses in the target text. The text conveys the information both in source and target text. Words or phrases in source text reflects its importance and the usage is irreplaceable. Likewise, hybridity reveals the limited imitated behaviour of the individual and the process of imitation is not a complete one. The unique trait prevents the complete imitating behaviour. This in turn shows the presence of colonizers' and the indigenous nature. Imitation and suppression is impossible to execute the behavioural change. As a result, this act reveals the presence of both nature.

The method of literal translation enables the author to bring about the work in terms of word for word translation. Further, the translated text does not sound good in bringing out the original essence of the meaning. This is the act of mere translation. It does not thrust perfection. In post – colonial text, the authors employ

ambivalence. Cultural and individual behaviour show the evidence of ambivalence. Colonizer and colonized lifestyle blend in colonized's lifestyle.

Modulation assists the authors in explaining the content by expressing different point – of – view without changing the real meaning. Rewriting history makes the author to write the incidents in the different perspective that brings out fruitful meaning to the colonized history. Transposition underlines the usage of replacement of one word class with other word class for promoting better understanding. Portrayal of cultural identity removes the inferior complex of colonized and emphasises the significance of retaining the importance of cultural roots and heritage of one's race.

Equivalence aids the authors to find out the equivalent word to convey the authors' striking thoughts without yielding space for losing its literal meaning. This induces variety of equivalent options to portray the richness of works. In post – colonial texts, the authors find equivalence in conveying emotions by making use of appropriation. Appropriation acts as the best means to communicate the intention either in native language or in colonizer's language. Authors can reveal the hatred by exploiting the colonizer's prestigious language. They find equivalence to express the abhorrence and articulate the suppressed emotions in native language. Adaptation and reclaiming nationality and nationhood share similar characteristics. Adaptation resolves the cultural differences. Reclaiming nationality evokes the suppressed patriotic nature by oppressing inferior nature and rectifies the cultural differences between the colonizer and the colonized.

Conclusion : Author's role is pivotal in making the readers grasp the content in both translated text and post – colonial text. In translated text, the authors interpret language whereas in post – colonial text, authors interpret culture. In both the cases, the authors employ the similar techniques in order to make the readers understand the realistic flavour of works. Author acts as the weaver and the written work – of – art is the perfect tapestry in which the readers view the systematic arrangement in order to enjoy the content.

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Prominence Of Politics In The Novels Of Nayantra Sahgal

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Abstract: Nayantra Sahgal was born into one of India's most prominent political families. Home was their meeting place and many decisions momentous to India were taken in it. Her fiction deals with India's elite, responding to the crises engendered by political change. Nayantra Sahgal's novels, explores the periodical happenings of the nation. A vision of womanhood, the value of freedom of an individual and that of a nation, the futility of violence are reflected in her novels. Sahgal attempts to portray and interpret the realities of the contemporary political setting. This creates a periodical setting and hence her novels are considered as political periodical novels. She exposes the villainy of power of hungry politicians. She envisages freedom as a way of life, of doing things one believes to be right, even if they are against the accepted social values.

Nayantra Sahgal was born on May 10, 1927 into one of India's most prominent political families. She was one of the first female Indian writers in English to receive wide recognition. Sahgal's mother Vijaya Lakshmi Pandit, as a daughter of Motilal Nehru and a sister of India's first prime minister, Jawaharlal Nehru, her first cousin, Indira Gandhi as India's third Prime Minister and Vijaya Lakshmi Pandit as India's first ambassador to the U.N., is not surprising that politics inspire and underlie much of her writing. Politics is the forte of Nayantra Sahgal. She grew up during the national movement. Her parents went to jail repeatedly during our fight for freedom. Her father died as a result of his last imprisonment released too late to be cured of the serious illness he contracted in jail. Her uncle became the first Prime Minister. She was born and brought up within the atmosphere and hopes and ideals of the Congress Party. Its leaders were familiar to her. Home was their meeting place and many decisions momentous to India were taken in it. In the preface to 'Prison and Chocolate Cake' Sahgal writes, 'We grew up at a time when India was the stage for a great political drama and we shall always remain a little dazzled by the performance we have seen.' Later in the same book, she says, 'with us, the growth of political awareness was gradual and unconscious process and the most important influence in our lives'.

Beginning with her memoir 'Prison and Chocolate Cake', published in 1954, Sahgal authored other political writings - 'The Freedom Movement in India and Indira Gandhi', 'Her Road to Power' - along with a collection of essays, 'Point of view: a personal response to life, literature and politics'. Her fiction deals with India's elite, responding to the crises engendered by political change. She was one of the first female Indian writers in English to receive wide recognition. Her first novel, 'A Time To Be Happy' (1958),

attempts to deal with the concerns and sensibilities of an emergent post-colonial generation uneasily enthusiastic about the future and unable to dispense with the burden of the past. Many of her novels, including 'This Time of Morning' (1966), 'Storm in Chandigarh' (1969), and 'The Day in Shadow' (1971), reflect Sahgal's intimate knowledge of the complex machinations of Indian politics and her abiding concern. Nayantra Sahgal has chosen to write against a political background because she grew up in an atmosphere oozing with political fermentation.

The function of literature is to catch the historical reality of the time, the spirit of society, expression of individualism and foreshadows of time. Nayantra Sahgal's novel's explores the periodical happenings of the nation. Nayantra Sahgal's experience of human relationships and pre-independence and post-independence politics have shaped and influenced her ideology. Even her very private experiences expressed in her novels have a social context and so they give the readers an insight into the cultural conditioning of the characters. A deep survey of Sahgal's novels leaves not only an iota of doubt that the novelist has adopted an unorthodox approach with a touch of deep understanding to the microscopic analysis. Sahgal's inborn genius and talent are inspired by the milieu she was born in, not that merely a birth in such an illustrious family as that of Nehru makes one a good political writer. She is the master of uncanny insight into the inner most recesses of the human mind, particularly feminine mind besides the understanding and faith in the progress of a nation in spite of all the obstacles. K.R. Srinivas Iyengar asserts: "Mrs. Sahgal's feelings for politics and her command over English are rather more impressive than her art as a novelist". A vision of womanhood, the value of freedom of an individual and that of a nation, the futility of violence are reflected in her novels. Through her novels she insists the truth that challenges of time demand a reorientation of values and unless a nation accepts this truth, it has very little chance to survive. The people have a negative notion about politics. This is because of 'missing social connectivity.' Sahgal attempts to portray and interpret the realities of the contemporary political setting. This creates a periodical setting and hence her novels are considered as political periodical novels. She analyzes various political events with her intelligent perspective and portrays the major characters of her novels as the imitation of the martyrs. Thus, her novels stand as a reflection of the post-independence generation.

Nayantra Sahgal identifies politics with power. Nayantra Sahgal is also acclaimed as a partition novelist. In all the novels of Nayantra Sahgal the Indo-Pakistan

partition plays a role as a handiwork of petty minded politicians that caused a lot of sufferings, loss of lives and loss of material resources of people. Nayantara Sahgal's novels could be analyzed from the perspective of political allegory. A complete study of Nayantara Sahgal's novels gives a fleeting impression of reading allegorical poem or allegorical novel. In Nayantara Sahgal's novels India is the pilgrim and the theme is India's journey towards freedom and progress. The characters are politicians, bureaucrats, some business magnates and their wives divided into two groups. Some of them are patriotic politicians and bureaucrats interested in the welfare of the nation and some of them are power hungry selfish politicians and corrupt bureaucrats. All these characters reflect the image of the people who lived in the period of Nayantara Sahgal. Nayantara Sahgal's men are political figures grouped as andhians and anti-gandhians. Some of these politicians and bureaucrats were familiar to Nayantara Sahgal with whom she kept up a close acquaintance. The presence of contemporary politicians and bureaucrats, some of them in their original names and some in fictitious names, make of her novels a veritable account of an allegorical caricature. One unifying theme that runs through all her novels is freedom: the freedom of the nation at the macro level and freedom of women from the shackles of convention in domestic life at the micro level. In novel after novel she deals with women's growing awareness of the implication of freedom against the backdrop of the nation's struggle for freedom. By freedom she does not mean mere political freedom or economic independence, but "a habit of mind or a way of life" (Storm in Chandigarh 227)

'*Rich Like Us*' is a historical and political fiction novel set in New Delhi during the chaotic time between 1932 and the mid-1970s, it follows the lives of two female protagonists, Rose and Sonali, and their fight to live in a time of political upheaval and social re-organization. The Prime Minister declares a state of emergency, allowing her to have supreme and autocratic control. During this time the country is in a state of disarray. The wealthy seek to profit, while commoners are crushed by the impending globalization. The government's power grows to such an extent and begins to force men who are low in the caste system to have vasectomies. Her political ideology and its repercussions are seen as Ravi embraces communism in his youth and will only accept the exact following of the doctrine. This near-sighted view of politics shapes his future narrow-minded and misguided involvement in the Indian government. Ravi is swept up by the autocratic ideals of a ruler like Indira Gandhi and quickly integrates himself in the current extremely volatile and dangerous regime. This novel is set in one of India's most unruly chapter of history, tracing back from the Partition the Indian independence and The Emergency. The Emergency, which plays a central role in this novel, marks the 21-month period between June 1975 and March 1977 in India. Power was misused on the pretext of twenty-point programs of Mrs. Gandhi and four-point programs of Sanjay Gandhi.

'*Rich Like Us*', a fictional depiction of the 'Emergency' as a threat to people's freedom, stresses freedom as the fundamental requirement of human beings like the air we

breathe, through the stubborn resistance of the boy in Connaught Place to free himself from the clutches of the police, through the armless beggar's struggle to free himself from vasectomy activists and through the 'satis' fierce struggle to free themselves from flames. The value she stresses consistently is freedom as the fundamental requirement for all achievements. Nayantara Sahgal's novels can be understood and appreciated only with sufficient knowledge about her life and experiences that have gone into the making of the novelist. While focusing on the political problems, both past and present, Nayantara Sahgal makes scathing on the repressive misrule of the politicians whom she thinks are responsible for castrating the country of its innate strength. The colonization influences the natives so strongly that they begin to unashamedly colonise their own people. This kind of exploitation that is done by the upper middle class in the same way that the colonialists once did is what 'neo - colonialism.' 'Rich Like Us' shows how "the national bourgeoisie steps into the shoes of the former colonialists. The trust that the people once had in politicians receives a blow in the post - Independence era. It is 'new' politics that Nayantara Sahgal sees with the politicians getting "fat from office." She witnesses a nation where directness and upright dealings have ceased to exist. It culminates in the imposition of emergency sweeping out the entire value system in politics. Sahgal strongly believes that the revival of Gandhian values alone can save India from the political debris and rejuvenate it.

She exposes the villainy of power hungry politicians in 'Storm in Chandigarh', 'The Day in Shadow' and 'Rich Like Us', Sahgal tries to tell her own story of political bureaucratic intrigues as every historian attempts to do. Her novels seem to be historical which comprises the social realities of the post-independent era. Her novels are the composition of Gandhian ideologies in the past and the present and treatment of women in the patriarchal society. Finds tension between two opposing forces in all her works. On one side there is humanism that advocates compassion and reaching out to others but on the other is the vehement pursuit of power that ultimately proves to be self-defeating. Humanistic concern that runs through Sahgal's novels is the solution she offers to the political and social evils, and also individual conflicts. Satyagraha as a device involves introspection and is non-violent in its communication with the 'self' as well as the 'other.' Though politics receives a close attention in her novels to the extent of defining her novels political, her novels are political in the sense that they make an accurate representation of what is happening in the society and create the right awareness in the readers. Hence it can be rightly said that her novels are exploration of her political period. The focal characters of this novel, set in New Delhi during the turbulences provoked by Indira Gandhi's sterilization campaign and state of emergency, are two women one Indian, the other Cockney English long-time, deeply devoted friends. Sonali is Oxford - bred, cultured, a scholar and former civil servant infamously betrayed out of a promising career in government; she succeeds in rendering into fiction political issues as well as capturing the zeitgeist, the political mood and intrigues of the post -independence era. She exposes the politicians and bureaucrats who are divided not

on principles or convictions but on nauseating hypocrisies and pretensions.

'Storm in Chandigarh,' Sahgal's third novel, is a metaphorical projection of the theme of political violence everywhere in the Punjab and Haryana showing psychological impact on the minds of individuals. In 'Storm in Chandigarh,' Sahgal has explored the problems of tyranny, demotion, injustice detachment of Haryana from Punjab in 1966 which gave rise to a lot of problems between the two states. The Centre's interference in state issues added fuel to the fire. The novel also puts forth growing violence in every field of life from politics to factories. Similarly, chaos in External Affairs Ministry is the theme. The protagonist of Storm in Chandigarh, Inder states: "You can't get away from politics in this country. Every individual is affected by political policies and situations and, quite often, an individual is affected by politician himself". Because of this belief, Nayantara never views her characters in isolation, and since she finds this influence good or bad, to be everywhere in society, passivity becomes another great concern of her. As an Indian citizen, she is aware of her responsibilities and tries to arouse the intelligentsia against inaction and passivity through many of her writing. Storm in Chandigarh is the manifestation of the cherished ideals of the author calling the novel as "a search for values". Storm in Chandigarh interlinks political and personal themes and makes it a successful and prophetic novel. On the political front, the sudden death of the old Home Minister symbolizes the end Gandhian Era, presenting a crisis in the country. Further, the political situations in the novel relates to Punjab, Haryana and their joint capital Chandigarh. The doubts of Harpal Singh have been proved true by history in short span of fifteen years.

'This Time of Morning' describes the problems arising out of clash between junior and senior officers, quarrel for government posts, hunger for identity and the rampant corruption. To Nayantara Sahgal, the post-independence people of India are not seen as alert, sacrificing, and efficient enough to handle the growing problems in sharp contrast to the selfish attitudes of pre - independent people's sacrificing spirits-forms an important theme in Sahgal's novels. Description of social and political reality forms the core of Sahgal's fictional work.

Politicians like Sumer Singh in 'The Day in Shadow' is abounded in the new scenario, misuse of the trust placed in them by the public. His immoral ways cast their shadow on the people around him. Sumer Singh is a typical representative of the present crop of belligerent politicians. He has no discrimination between the means and the ends. Being the state minister of petroleum, he exploits power, exerting chair to its full extent. He flouts the non-alignment policy of the country and successfully pilots the official resolution on Government's oil policy and makes the deal with Russia under the pretext of future ties and friendly relations. He is soon rewarded with a promotion to the rank of a cabinet minister with the portfolio of foreign affairs. The elevation of Sumer Singh to the cabinet rank is a clear indication of retreat from the moral and ethical values in politics. Sahgal presents the second decade of the twentieth

century in 'Plans for Departure'. One finds the echoes of independence movement throughout the novel and the various kinds of reactions of Indians as well as westerners to it.

Born in prominent political family in India, she has used her political set up as background for her writings and portrayal of characters in them. Her characters, drawn from the vortex of Indian politics inextricably interwoven in her works, have become archetypal. Rich Like Us, Storm in Chandigarh and This Time of Morning represent her political consciousness as prevailing in the country during that period. The novels of Nayantara Sahgal with Gandhian ideology mark a turning point in Indian Literature and establish her as one of the contemporary writers of great competence in India. Her novels display the internal social and political drama staged behind the curtain all the time through the imaginative drama she has seen on the stage of her fictional writing. Freedom' does not mean simply political or social freedom. She envisages freedom as a way of life, of doing things one believes to be right, even if they are against the accepted social values. It is because of such observations that critics have called Sahgal a "non-conformist". Nayantara Sahgal presents her political acumen and foresight and establishes the authenticity of her vision. Whenever she wishes to expose the nefarious politics, she makes use of mild humour, satire and irony.

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Translating the Culture in The Indian Robinhood: An English Translation of Hussain Karadi's Malayalam Novel Kayamkulam Kochunni

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Abstract: At the beginning of the twenty-first century, the discipline of translation studies had emerged as a prominent discipline across the globe. Cultural translation can be defined as a practice which aims to present another culture via translation. The main issue that cultural translation must solve lies in translating a text that shows rich cultural heritage as this-such as Kayamkulam Kochunni. It depicts the social, political and cultural history of an era in Kerala. By translating this novel, Kochunni who was branded as the Indian Robinhood, he can be seen in a new light, as a man of principles. Translation of such a text had helped to unveil an added canonical tale to Childrens' Literature. The legend of Kochunni was celebrated through books, movies and dramas. This paper aims to unveil the nuances of culture based translation as well as its impact on creating a new Marxist identity to the protagonist Kochunni and thereby the influence of the novel on visual culture.

Keywords: Culture, Marxist identity, Untranslatability, Visual Culture.

At the beginning of the twenty-first century, the discipline of translation studies had emerged as a prominent discipline across the globe. According to Henry Gifford "Translation is an instrument however fallible, without which vast areas of world literature would be lost to us." (Gifford 17) The translator's role as a bridge for "carrying across" values between cultures has been discussed since Terence, a Roman playwright who adapted Greek comedies into Roman in the 2nd century BCE. The debate relating to sense-for-sense translation vs. word-for-word translation also started around that time. Much of translation theory from Cicero to the twentieth century centered on the recurring and sterile debate as to whether translations should be literal (word-for-word) or free (sense-for-sense). Controversy over the translation of the Bible and other religious texts was central to translation theory for over a thousand years.

"From antiquity to the present, most translation in India has been a kind of "new writing," giving some creative liberties to the translator (Das 58). Translation of an Indian text from the source language Malayalam to the target language English was highly challenging because the element of colloquialisms had to be preserved in the target language. In the opinion of Ayyappa Panikkar, a notable Malayalam writer, "till the 19th century, Indian translators were not affected unduly by the anxiety of

being through to the original and the spirit". (Panickar 83) The legend of Kayamkulam Kochunni first appeared in Aitheehyamala or the Garland of legends which is a collection of century-old stories from Kerala that cover a vast spectrum of life, famous persons and events by Kottarathil Shankunni. Kayamkulam Kochunni is a tale about the legend that lived in the Central Travancore region of the erstwhile State of Travancore was said to be a famed highwayman who robbed the rich to help the poor and the needy. Legends about his exploits have almost become part of the folklore specifically in the modern God's Own Country.

Kayamkulam Kochunni, a Malayalam novel written by Hussain Karadi is beautifully woven around the legend of the robber Kayamkulam Kochunni from Kerala. Through the novel Kayamkulam Kochunni he unveils the myth and legend of Kochunni who transformed into a robber to protect the poor from the world of treachery and betrayal by the rich. Kochunni was not alone a robber and thief but indeed he was an honest person and affectionate to the poor. His memory can be cherished as a beacon of the idealized dream of equality or socialism evading the gulf between the rich and the poor. Kayamkulam Kochunni was indeed the Robinhood of Kerala though subversively it should be the other way round. He developed a kind of Marxian identity. His glorious saga is still sung by people of Kerala. Robin Hood and Kayamkulam Kochunni are tales idealized by the theme of classlessness and economic equality. They were legends who tried to eliminate the barriers between the haves and have-nots. Robin Hood was a mysterious figure who lurked inside the Sherwood Forest whereas Kochunni who was a tough and daring man loitered the streets of Travancore. Kochunni was a living legend. Robin Hood was a skilled archer and Kochunni was an expert in martial arts. Beyond the cultural, social and international barriers they were bound by the common aim of helping the poor. And their policies were rooted in socialism where they fought against the rigid social hierarchies and uprooted the profits that were reaped by the rich by exploiting the downtrodden.

The novel has several underlying themes such as avarice and hunger, friendship and betrayal, oppressor and the oppressed. Eventhough he was a thief, he strictly adhered to his own principles. He was upright, honest, daring and an epitome of love and affection for the poor. Greed was common to all classes, where for the rich if it

was for more money, for the poor it was for sustenance. The theme of hunger is heavily imbued in the legend as well as in the novel of Kochunni. People who suffer from utter poverty without even a single square meal casts light on a segment of Keralite population who still suffer from the oppressive forces of society to suffice hunger. "Even to feed a single person is a noble act." said Namboothiri (*Kayamkulam Kochunni* 30) Kochunni was a noble soul in that sense who could satisfy the hunger of several poor families and the ailing even though the means he chose for that was robbery. But he used to rob only from the cruel and landlords and the rich and nobly spared the gentle ones. He was a man who understood oppressive materialism as well as social hierarchies and rebelled against it. He was a one-man army against the avaricious and exploitative rich hierarchies and a character who could transcend the caste and class boundaries at a point of time when they were at a peak in the history of Kerala. Kochunni is indeed a tale of friendship and betrayal of trust. Kochunni took only what was needed for his daily needs whereas his friends who were allured by the position offered by the Tahasildar deceived him. Innumerable cultural features specific to God's own Country weaves the text into a rich legendary fabric, chosen for translation.

Cultural translation represents the finer practice of translation, which involves cultural differences. Cultural translation can also be defined as a practice which aims to present another culture via translation. Such translation in specific solves some issues linked to culture, such as dialects, food or architecture. The main issue that cultural translation must solve lies in translating a text that shows rich cultural heritage as this-such as *Kayamkulam Kochunni*. The essence of the source language should reach the target language audience without defaming the quality of the original work. Untranslatability is an innate property of any text that has cultural elements in profusion or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated. Terms are, however, neither exclusively translatable nor exclusively untranslatable while, the degree of difficulty in translation depends on the nature of cultural intensity, as well as on the translator's knowledge of the languages in question. That is, there will be no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word, expression or turn of phrase in the target language. There are such instances of untranslatability in novels of that bear rich, profound cultural barriers. For example Culture based terms such as *Kalari Payattu*, the martial art form of Kerala could not be translated as such and there are several such cases of untranslatability in such titles like *Namboothiri*, *Nambiar* etc. that signify caste hierarchies. Even though they represent particular names of caste in Kerala, people are referred by such titles and in terms of food like *Chakkara Kappi*, *Kanji* etc. are instances of where untranslatability

defies the translators efforts. So in these cases in order to disseminate the beauty of the source text, the translator might have to retain certain culture based terms just as they are.

According to Newmark Culture can be defined as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". (Newmark 35) Indeed, within the norms of translation where culture is involved, the target language may dominate the source culture inevitably in order to make the text comprehensible and readable. Therefore culture plays an important role and provides special meanings to the usage of specific dialect used by Kochunni. A dialect is regarded as a geographical variety of a language, spoken in a certain area, and being different in some linguistic items from other geographical varieties of the same language.

Resembling the legendary Robin Hood tales, Kochunni's feats as a highwayman influenced the visual culture in Kerala. The first film based on the legend of *Kayamkulam Kochunni* was released in 1966 in Malayalam directed by PA Thomas and Sathayan, the legendary actor in Malayalam enacted the role of Kochunni. And several T.V serials and the modern theatre in Kerala are celebrating the legend of *Kayamkulam Kochunni*. The colloquialism of the speech is maintained throughout the movies, teleserials and drama. Kochunni, who is from the Muslim community in the *Kayamkulam* region, has a dialect which is intricately rooted to the culture of *Kayamkulam* and reveals an engaging list of culture based terms. *Kayamkulam Kochunni*, speaks a dialect prevalent among the Muslim Community of *Kayamkulam* from the Southern region of Kerala. Even simple references such as *Umma*(Mother), *Bappa* (Father) etc., lie in contrast with other dialects of Kerala. The text is imbued with colloquialism, so it requires an extra effort to balance between the metaphase and paraphrase, as well as to capture the essence of the source language culture to that of the target language.

Culture plays a pivotal role in translation. A translator therefore should focus on the cultural contexts of the people involved. Translation of cultures will have different consequences. Untranslatability though would arise at times due to cultural barriers. Still all such aspects have to be taken into consideration while translating, especially with such texts as *Kayamkulam Kochunni* which is rich in its local cultural colour and diversity. *Kayamkulam Kochunni* was a much explored legend in Kerala and has been translated into English perhaps for the first time. It is interesting to note that several cultural adaptations of Kochunni had evolved in the past due to the novelty of such a hero.

However, further scope of research in this paper lies in transforming the legend of Kochunni for instance to videogames and cartoons. Robin Hood games have already emerged. So *Kayamkulam Kochunni* can also be

explored on a similar scale weaving the amazing martial art forms of Kalari Payattu into it. Kochunni's character will create awe in children as well as in adults because his ultimate aim was to help humanity. An additional feather to the cap of literature would be a research into a comparison of Kochunni and Robinhood, its historical context, socio-political and cultural relations and relevance each into its context. This translation aims to preserve and render in translation, the essence of such a noble legend, with all its individual and cultural beauty as well as the character's charisma into the target language as one of those culturally powerful legends, unique and worthy of being a reservation to the Indian context alone.

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Superior Revolt Of Mind Against Corruption And Inequality In Aravind Adiga's "The White Tiger"

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Abstract : Aravind Adiga, the contemporary Indian author is undoubtedly one of the outstanding facts in the realm of postmodern literature. He achieved this spot through his magnum opus *The White Tiger* which brought him the 2008 work Booker Prize for fiction. His novels are thoughtful with such emerging issues like globalization, urbanization, lush and reduced divide, common disparity, techno culture, corruption, wearing a way of being relations and ethical values. By fusing postmodern techniques of metafiction, gloomy humour, parody, pastiche, dual and manifold narrative voices with the principal issues of consumerism, materialism, wear and tear of right values, Adiga perceptively captivates the readers' nerve. It is as of this sensitivity towards the shifting realities that Adiga writes in air with the large-scale changes. *The White Tiger* is a story about the existential and session struggle of the protagonist. A neo-liberal country like India widens the fissure between the fertile and unfortunate with its pro-capitalist, free-market policies that privilege a few.

Key Words: Contemporary India, Globalization, Corruption, Inequality, Postmodernism

Aravind Adiga has emerged as a writer who exposed the disastrous vices, hateful evils, supporting manipulations and group injustices prevalent in the contemporary India. He is a characteristic postmodern writer who portrays corruption, inequalities and the common evils that persist although India's slogan of make progress and prosperity. He shot into intercontinental fame with the book of his entrance novel *The White Tiger* in 2008.

The order won the desirable chap Booker's Prize for fiction during the invariable day of its publication. Natural in Chennai on 23 October, 1974 to Madhava Adiga and Usha, Aravind Adiga belonged to an educated family hailing from Mangalore, Karnataka. Adiga on track his career as a fiscal journalist interning with economic Times, Money, and coop up boulevard layer carry market, investment protocols and interviewing luminaries. He as well wrote literary reviews, a prominent one heart on the Booker Prize winner Peter Carey's Oscar and second novel, tells the story of a retired teach teacher's struggle to hold up the conventional values, his resistance to cash and power.

The themes in Adiga's installation are atypical from that of fresh Indian English literature. He concentrates

on an unequivocally new regular of themes as satisfactory as narrative techniques. He has a fondness for the description of new issues and has the courage for the exploration of realities without ignoring the gloomy area of new India. In *The White Tiger*, he explores Balram's struggle against the earth of high bellies to climb up the public ladder. He in addition focuses on the evil area of shining India, ironically sad the injustices and brutal practices prevalent in new India.

The show dissertation analyses Adiga's novel *The White Tiger* to highlight the personal property of globalization in a neoliberal country like India. It shows how the mismatch between indigestible and feeble widens with free-market policies so building full associates richer and inadequate colonize poorer. *The White Tiger* is a story about the existential and classify struggle of the protagonist. A neo-liberal country like India widens the inequality between the expensive and impoverished with its pro-capitalist, free-market policies that privilege a few. It has been meaningful out that "the age since the neo-liberal financial reforms were introduced in India has been one of dramatically amplified earnings inequality. This will go as no stagger to nearly everyone people...to go to see the giant growth in conspicuous use by the valuable and level the built-up better inner earnings groups, and to visit boundary by fringe how the lives of the reduced produce befall level extra vulnerable and precarious" (Ghosh). Written in the figure of an epistle, a sequence of words to the Chinese Premier, the novel unfolds the rags to materials story of the hero Balram Halwai. These prints tattle how the reporter becomes a thriving entrepreneur. According to Robbie Goh it is how a "rural yokel...becomes know-how businessman" (333). It is additionally a story of the protagonist's journey from darkness to light. Born to a rickshaw-puller in a lesser village of Laxmangarh, Balram calls it "the Darkness" for the reason that this village is made known as a normal village paradise on papers, but in certainty the facilities provided by the rule like electricity, telecommunications are non-operational and broken. The inhabitants of the village are deprived of sound drinking hose and nourishing food. The broke parts of India are referred to as the Darkness, a globe full with hunger, servitude and life-long debt. Like loads of lowly people, Balram was not permissible to cessation his educate education. As a substitute he became a innocent person laborer. He was a clever schoolboy and was recognized as a "*The white tiger*"—the rarest of

animals—that barely appears some time ago in a generation. Balram was obligatory to withstand up a task as a cleaner in a tea shop. Soon he was hired as a run by Stork, a village landlord, for his strange returned schoolboy Ashok. Balram's re-education begins as he watches Delhi from the forceful seat of a Honda City. The capital is a revelation. He is brought into "*the assets of ... glorious nation.*" (118). He observes full live in breathing in large housing colonies like Defence Colony or bigger Kailash or Vasant and pitiable colonize alive on the sides of the side road and under the bridges. He says: "...all the roads glance the same, every one of them drive around and around green circles in which men are sleeping or consumption or on stage cards, and in that case four roads run off from that lush circle, and so therefore you expire down one road, and you slap an additional green gang somewhere men are sleeping or on stage cards...Thousands of colonize live on the sides of the boulevard in Delhi. They declare stretch from the Darkness overly – you are able to alert by their sheer bodies, filthy faces, by the animal-like fashion they live under the colossal bridges and overpasses, building fires and washing and delightful fleas out of their hair. (119-120). The disparity in the income principles of the mediocre and dripping comes out as Balram watches the realities of Delhi. He observes gigantic apartments, shopping malls, give a buzz centres and transfer jams that expose the difficulty of the metro-city. For him, Delhi is not honourable a swing of locality, but an alteration from native cultural roots to high-tech business society. It reorients his behaviour, his care and sensibility. The metropolis living becomes a metaphor—Balram's transformational matrix. His transformation from innocence to criminality, from a morally conscious emotional response to a violent, conspiratorial awareness takes place. He learns the unprincipled taste and conducts of illusory the masters from other drivers.

He changes "*from a sweet, safe village fool into a citified fellow extensive of debauchery, vice and wickedness*" (197). Initially, Balram is a chaste driver. He possesses every part of the virtues of honesty and integrity. But the shopping centre society and its associative practices total new dimensions to his consciousness. The crime magazine Murder Weekly stands to be an added resource of in order for blameless cooks, drivers and attendants. They mature a sort of restlessness and revenge for the wrong-doings of their masters. Nevertheless his master Ashok was sympathetic to Balram; others in the family disgrace him. A concern of hatred towards the master-class is generated in his mind. While Ashok's consort Pinky kills a descendant during a drunken driving, his masters pry open him to indicate a official record confessing that he had pass by over the child. This occurrence increases his anger and rage against the master-class. His rancour is discovered as he says: The jails of Delhi are complete of drivers who are here behind bars for the reason that they are

attractive, they think badly of for their good, rock-solid middle-class masters. We come up with absent the villages, but the masters unmoving concede us, body, soul, and are...we altogether live in the world's furthest democracy...The judges? Wouldn't they look at through this noticeably enforced confession? But they are in the racket too. They lease their bribe; they take no notice of the discrepancies in the case. (169)The density of the conurbation mores on one hand, the rising bitterness against the master-class on the other transforms the consciousness of Balram. Adiga compares the circumstance of servants, destitute and poor with the capon collective situation: Stretch to long forgotten Delhi, behind Jama Masjid, and seem to be at the road they stock chickens here in the market. Hundreds of pale hens and brightly coloured roosters, stuffed tightly into wire-mesh cages, packed as tightly as worms in a belly, pecking apiece other and shitting on every other, jostling really for breathing space; the unbroken enclose charitable off a repulsive stink – the disgusting odour of terrified, feathered flesh. On the timber writing desk above this cage sits a grinning children butcher, performance off the flesh and organs of a short time ago chopped-up chicken, notwithstanding oleaginous with a outside layer of a depressing blood. The roosters in the pen smell the blood from the above. They understand the organs of their brothers two-faced around them. They recognize they're next. Nevertheless they achieve not rebel. They accomplish not attempt to obtain out of the coop.

The very same thing is done with the human beings in this country. (173-174)

The indigent are treated like incarcerated animals, bonded labour and slaves. *The White Tiger* not individual presents the humiliations, atrocities and cruelties perpetuated by one brand over another, but additionally explanation on the rising large-scale capacity and neo-liberalism which comprise fashioned a falling-out between the moneyed and poor. At a distance from the slave like opinion of the servant class, the capitalist the upper classes which privileges the individual's self-interest is the affect for socio-economic disparities. Balram Halwai nom de plume the fair tiger needs to go ruined from this capon cage as he decides not to keep on a slave. His requirement is to disregard the crate and unchain himself from the connection of servitude. For the future for the pungent time, he seizes the second as soon as Ashok withdraws a not inconsiderable sum of seven hundred thousand rupees from the banks. For Balram the currency "*was as much as necessary for a house. A motorbike. And a minute shop. A new life*" (280). After a notable transact business of conflict between faithfulness and disloyalty, honesty and trickery Balram resolves to murder Ashok.

This forlorn preserve complies with his goal and his desire of principal a cheery life, to be a master and not a

slave. Finally, he roams the bud vase of lilac down the supervisor of his master and smashes it. With the hefty sum of money, Balram boards a series to Bangalore all along with his nephew. In Bangalore, he starts energy once again adopting the character of the master. *The White Tiger* portrays a discordant, blatant put forward day India crammed with a cynically bitter economic, social, and opinionated satire. In a satirical and mocking tone, Adiga attacks the total inclusive cost-effective system which is market-oriented. He callously presents the certainty under the judgment of neo-liberal draw near adopted after 1990 by lots of countries. The neo-liberal policies in use throughout allow augmented the disparity between the buttery and poor. Calculation to this the pitiable like the hens in the fowl house cannot consider of civilizing their condition. Adiga uses irony and black humour to convey out the truthful prerequisite of the common build up in India. The discrepancy of incomes and the master-servant affiliation speaks of the defects, in piece of evidence the horrors of it seems that flourishing Indian economy.

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De- Obfuscating the Binary: An East West Crossover of Nature Culture Divide

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Abstract : Nature perceived as the human totality is dichotomous with culture. Our nature as the one to be refined with the forms and tools of culture, delimits ontological possibilities with sociological prospects. Consequently the question remains answerless. Here this paper “**De- Obfuscating the Binary: An East West Crossover of Nature Culture Divide**” argues for the ‘being constructed’ status of culture as it is purely formed out of the free nature, understood and discussed in the Indian context. Indian notion of the three *gunas* advocated in Bhagvath Gita argues for the same. A similar way of thought could be identified when Heidegger states that nobody is oneself in everydayness. The Dasein goes through the ‘everydayness’ that sweeps away the authentic nature. But the fall of man into the everydayness is something that which is inescapable and indispensable. The dichotomy cuts fine a safe way in the Indian thought, where one can identify the authentic self as ‘I’, who is Brahman himself and the Indian philosophical strand does not cater to the transgression of the culture over nature when it remains to be subordinated always to the very nature.

Key Words : Triadic concept, Guna theory, Bhagavath Gita, Nature culture divide, Dasein.

Introduction : Nature perceived as the human totality is dichotomous with culture. Our nature as the one to be refined with the forms and tools of culture, delimits ontological possibilities with sociological prospects. Consequently the question remains answerless. The dichotomy prevails in the west attempts to postulate culture itself as above the human nature and to adapt the human nature to the cultural environment. Hence initial discussions of the western academia were on refining our ‘wild nature’, which would act in a disorganized fashion, with the forms and tools of culture. However, this conventional, narrowed sociological sense initiated questions, when it began to manifest itself in purely contradicting realms. Thus in the postmodern terrain the question of this duo is discussed, criticized and categorically affirmed but, still remains unanswered.

The puzzled scenario could be solved when delved into the eastern ontological purview over the western sociological acumen. Therefore, subordinated with the Indian notion of the three *gunas*, with which human beings and the whole universe are composed of, advocated in Bhagvath Gita, one could argue for the same as the question of freedom doesn’t matter for the Indian

thought; whereas in the west that turns to be the central point of dispute. The dichotomy cuts fine a safe way in the Indian thought, where one can identify the authentic self as ‘I’, who is Brahman himself and the Indian philosophical strand does not cater to the transgression of the culture over nature when it remains to be subordinated always to the very nature.

Discussion : The triadic concept of *guna* theory is explained in the Bhagavat Gita, chapter 14, where Lord Krishna counsels Arjuna that the material energy consists of three *gunas* -*sattva* (goodness), *rajas* (passion), and *tamas* (ignorance). They enslave the immutable, consciousness of the self within the body. According to the Bhagavadgita, the *gunas* (the primary qualities or modes of Nature) are three in number, *sattva*, *rajas* and *tamas*. These three *gunas* are present in every human beings but in varying degrees of concentration and combination. Depending upon their relative strengths and ratios, the *gunas* determine the nature of things, beings, their actions, behavior, attitude and attachments and their involvement with the objective world in which they live..

The origin of all *jivas* or embodied beings is from the combination of *prakriti* and *purusa*, in relationship to the *gunas* or three modes of material nature. The source and foundation of these *gunas* is only from *prakriti* and are dependent upon it. Everything in material existence is under the influence of the three *gunas* which bind fast the *jivas* by connecting the effect of actions to the results of reactions. Due to accepting the illusions of happiness, distress, exhilaration, delusion, etc., the *jivas* believe that they are physical beings because of identifying with the senses and the physical body. So much so that the eternal part within which is the *atma* or the immortal soul is completely forgotten even though it is in reality immutable and eternal (Sridhara).

Therefore, the triadic *guna* theory conceptualizes on the inherent nature of human nature. It outshines the dualism that pervades everyday language and experience of human being. Hence the bipolar aspects of internal nature such as positive- negative, good- bad would be subsided in the Indian perspective. *Gunas* refer personality, innate nature and psychological attributes of an individual and they situate human nature beyond his access. Each of these *gunas* dominates, balances, supplements and compliments human nature.

“Yet all three gunas have their role to play in a natural cycle-like the cycle of waking, dreaming and sleeping states. True wakefulness has an essentially *sattvic* quality, dreaming a *rajasic* quality and dreamless sleep a *tamasic* quality. Yet life is richer than any categories. Thus both our waking and dream lives combine all three gunas in ever-changing permutations. In this way the gunas make up the rich and colourful continuum of our lived experience.” (Jayaram 3).

The prevalence in the higher world is influenced by *sattva*, existence in the lower world signifies dominance of *tamas* and ‘in between’ status is created by the predominance of *rajas*. The notion of reality and unreality came to significance only in the manifestation of *guna*. The prevailing *guna* controls the adoptive and adaptive nature of relationship, profession, belief etc. Thus it is absurd to categorize them as the tributaries of culturalization. An analysis of human life based on triadic *gunas* refutes the choices in the human life in particular. “Whether it is *sattva* or *rajas* or *tamas*, the *gunas* are part of Prakriti and responsible for our ignorance, delusion, bondage and suffering on earth. When they are active, we remain bound to one thing or another. We cannot be free, until they are fully resolved.” (Jayaram 5) Consequently everything is a construct from within the nature and is in full surveillance of it. Thus the Indian philosophical strand does not cater to the transgression of the culture over nature when it remains to be subordinated always to the very nature.

It is to be mentioned that the Brahma Sutra of Badarayana initiates the discourse with an attempt to make the ultimate self *Brhman* known. We fall back on attributes in the pursuit of the perfect and the all comprehensive. “It is a natural course of worldly conduct resulting from false ignorance to superimpose the sense objects and the subject of sense objects which are absolutely different from each other and their respective attributes, mutually on each other, through failure to discriminate or distinguish either of them from each other, and by coupling truth and untruth together and to imagine thus ‘I am this’, ‘this is mine’.” (Brahma Sutra 43).

We are in a world of dualistic perception. There is an observable dichotomy between the seer and the seen. “Only learned men consider the superimposition of this nature as Nescience or *avidya* and they say that knowledge is the determination of the real nature of all things by discrimination” (Brahma sutra 44). This deep analytical process of knowledge is the wonderful self identical means of knowing *Brahman* (Krishananda).

Now turning towards the west, even when it is so demarcated by sociological over the ontological spheres of this dichotomy, an east-west interface of human nature-culture facets would be possible with the Heideggerian concept of ‘authentic self’. A similar way of thought could be identified when Heidegger states that nobody is

oneself in everydayness. The relationship that a person establishes with his or her world- the ways in which the self tries to gain a genuine understanding of itself- is a central question in Heidegger’s thought. The *Dasein* (Heidegger uses this term to refer to the experience of being that is peculiar to human beings) goes through the ‘everydayness’ that sweeps away the authentic nature. But the fall of man into the everydayness is something that which is inescapable and indispensable.

Heidegger’s magnum opus *Being and Time* is largely an account of what it means to be a self. Each *Dasein* (means *there-being*) is a self. Selves are neither fiction nor are they artificial constructs fabricated by anxious creatures. *Dasein* possesses a certain understanding of the sense of its being and of being in general which is determined by a peculiar kind of self-generating temporality. Temporality broadens the horizons in which things, situations, other people, and even we can manifest in various ways. Since we exist as temporality, the inquiry into the sense of being must begin with an inquiry into the sense of our own human existence. *Being and Time* demands that the reader undergo for him- or herself his or her own journey of self-discovery. It outlines a path of self-discovery and self-analysis. We have to deepen our own self-understanding by becoming free from traditional prejudices.

Heidegger is concerned with how we can understand what being in the world means and our experience of it (Sherman). He finds that the fact of existence is that we are always already out there in the world. He thus describes our human *being* as *Dasein*. For Heidegger we are out there embedded in the world, engaged with tools and objects of our experience. *Dasein*’s inevitable tendency is to fall into an everyday mode of existence, an absorption into the common world of experience. This everyday way of being Heidegger names the *they*. The ‘they’ is everyone and no one in particular. In this everyday mode of existence, we forget ourselves (Sherman). The *Dasein* goes through the ‘everydayness’ that sweeps away the authentic nature, consequently, he says, we think as *they* think. But the ‘authentic self’ remains within, which must be freed from the ‘everydayness’. And he states that nobody is oneself in everydayness. But the fall of man into the everydayness is something that which is inescapable and indispensable.

‘They’ even hide the process by which ‘they’ have quietly relieved us of the burden of making choices for ourselves. It remains a complete mystery who has really done the choosing. We are carried along by the ‘nobody’ without making any real choices, becoming ever more deeply ensnared in inauthenticity. This process can be reversed only if we explicitly bring ourselves back from our lostness in ‘they’. But this bringing back must have that kind of being by the neglect of which we

have lost ourselves in inauthenticity (Heidegger 72).

Being in this world is thus being inauthentic. Indispensably *dasein* has fallen into the everydayness- a world of conformity, inauthenticity and lostness. The term 'authentic self' is adaptable to one who experiences this existential angst and climbs the from "Our existential predicament-perceived, perhaps, as ontological anxiety-is the rope by which we can climb out of the pit of inauthenticity; it is the handle by which we can grip our own being" (Heidegger 102). Thus, the relationship that a person establishes with itself- the way in which Dasein is capable of gaining a genuine understanding of itself- is a central question in Heidegger's thought. For him, Dasein is "related to its being, it is entrusted to its own being." In other words, Dasein is a being whose existence is always at stake. This kind of self-relationship is clearly expressed in the well-known difference between authenticity and inauthenticity.

In summary, Heidegger distinguishes two senses of self: on one hand, self refers to the everyday I; on the other, self refers to the authentic way of existing as anticipatory resoluteness. Both these modes of selfhood are ways of being-in-the-world. The real self – existentially understood as care- is the self-unifying temporality which makes all experience possible, whether it be everyday and inauthentic or genuine and authentic. Heidegger makes it clear that selfhood is rooted in temporality.

Conclusion : Therefore culture goes more in line of as a construct when Heidegger is perceived closer. Ideal Culture must be the terrain where we find ourselves meaningful, but unfortunately the everydayness, where we lose our being and becoming, we become victims of the culture. The dichotomy cuts fine a safe way in the Indian thought, where one can identify the authentic self as 'I', who is *Brahman* himself. Here in the east one can really go beyond this culture-nature bifurcation while the west finds it hard and remains answerless.

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Translation as an assertion of cultural identity with reference to A. K Ramanujan's *Folktales from India*.

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Abstract : From a postcolonial perspective, the major issues of post colonialism- language, resistance, self-assertion- have great relevance to the study of translation in the Indian context. the present paper reflects the role of translation in the assertion of our cultural identity with reference to A K Ramanujan's collection of Indian folktales from different languages, translated into English which is titled- *Folktales from India*.

Keywords- Translation, post colonialism, culture, identity, oral tradition

'Translation is the communication of meaning of a source language text by means of an equivalent target language text.' It is the act of changing a text from one language to another language. The main qualification for a translator is that the translator should know the source language as well as acquired language. The most required thing is the linguistic competence. Traditionally translation was seen as a segment or a subfield of linguistics on the basic premise that translation was a translation between two languages. But soon it was noticed that literary texts were constituted not primarily of language but infact of culture, language being effective vehicle of culture. It is undoubtedly a negotiation between two cultures. Translation is also an important part of Comparative Literature which has great scope and relevance in the multi-linguistic and multicultural countries like India.

From a postcolonial perspective, the major issues of postcolonialism- language, resistance, self assertion- have great relevance to the study of translation in the Indian context. Indians, or any colonized for that matter, were considered inferiors and the colonizers justified their rule as the 'Whiteman's burden' to civilize the uncivilized people. Our culture and our ways of life were misinterpreted. But soon Indians used the English language-which was imposed on them through English education - as a tool for self expression. Thus Indians themselves undertook this difficult act of translation from one's own language into an acquired language. Once they had acquired enough English, Indians seemed to have developed an uncontrollable desire to demonstrate their rulers that their own literature had much more to offer than that had been found by the British. This is obviously a kind of resistance. These people educated the west about the enriched culture which the British misinterpreted.

The best example is that of A.K. Ramanujan's retelling the folktales of India. It has to be mentioned that Ramanujan never resisted, his aim was perhaps to present own rich culture before the western eyes. As folklore is ancient heritage of our country, they tell the west that wisdom existed in our country through oral tradition even before the British encounter. It has to be noted that our oral tradition or folklore aid us in self assertion. Translation has helped us to achieve a wider space for our culture.

India has a long history of oral transmission and composition. One of the well known translators A.K. Ramanujan has done a commendable job of retelling our folktales through his two important books: one is "A Flowering Tree and other oral Tales from India" and "Folktales from India". The latter work is a collection of short stories by A.K. Ramanujan from twenty-two languages of India with an interesting preface which discusses his views on oral tradition(folklores) which according to him plays an important role in the understanding of Indian culture (apart from the written classics). Thus for him folktales are the sources for the study of our culture. He further opines that

"every kind of Indian cultural practice, Indian cultural performance, whether it is classical epic and theatre or modern film and political rhetoric, is indebted to oral tradition and folk forms"

In the preface he makes it clear that only those tales from actual tellers rather than from the literary texts were chosen. About a quarter of these tales were personally collected or recollected, some have never been published before; certainly not in English". He admits that many stories were taken for late nineteenth century sources. He also discusses the importance of folktale and the context they are used. Ramanujan collected tales from twenty-two languages of India, of course published in English. Thus English language (into which the translation has been done and which is also a link language in India) aided here to disclose our culture as a whole. He categorizes them into:

- Male-centered tales
- Women-centered tales
- Tales about families
- Tales about fate, death, gods, demons, ghosts and such other things
- Humorous tales

- Tales about animals
- Stories about stories

He gives the description of each kind of the above mentioned tales. In women-centered tales women play a predominate role as opposed the male-centered tales in which male characters dominate. As Ramanujan himself puts it “Women-centered tales, told by women and often to younger women, tend to have a certain pattern: in contrast to the male-centered tale, marriage begins rather than ends the story; a separation ensues and then a rescue of the male by the female.” “Several of the women’s tales feature a women- a mother, a wife, or a daughter- who is needed to solve the riddles that her men cannot answer.” Regarding his humorous tales, when he says that, “**Indian literatures are customarily presented as solemn, spiritual, and humorless. Folktales are an excellent corrective to such a stereotype. I have included a large number of humorous tales and anecdotes in this book, tales that invert and subvert the hierarchies**”, we notice the assertion of identity as opposed to the stereotyping of our literature and culture by the west.

The stories of this work deals with our notions of Karma, different views on fate, family life, relationships, adventures, importance of women, importance of values and traditions. These stories uphold the strengths and expose the weaknesses of man. The stories are the testimony of our wisdom. Every tale has something to teach which would surely help to lead a better life. For example, the popular story of *Monkey and Crocodile* in which a clever monkey saves himself from a tragic death by the greedy crocodile’s wife, who wishes to devour monkeys heart and plays a cheap trick to fulfill this wish. Similarly, the tale *One Man’s Virtue*, the importance of virtue over wealth is depicted.

The folktales unlike classics reach common people as they are simple, entertaining and orally transmitted. Perhaps this is the reason for its antiquity and wide spread. They help us to understand our culture in a better manner and educate the foreigners about our culture. Through these tales we are aiding them to lead a better life at the same time asserting our identity. Infact, the translation of our works influenced the life and literature of the foreigners. The apt example that could be given in this context is that of Emerson whose thoughts and works were inspired and influenced by his reading of the Bhagavad-Gita, Upanishad and other Indian texts. There are many such instances which make us feel proud. All thanks to the translation art and translators like Ramanujan.

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Bi culturalism as the Pre-requisite of a translator with reference to Kalki: Selected stories translated by Gowri Ram Narayan.

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Abstract: Biculturalism is the pre-requisite of a translator, rather than a bilingual. A translator had to be faithful to the content and not so much to the word. Any translated text can be successful, if it is able to produce a strong aesthetic response in the readers' mind. Translating the emotions and cultural terms from SLT into TLT and finding the balance between the two is the acid test for all translators. This paper deliberately shows the problems that faced while translating the SLT into TLT.

Key words: Biculturalism, prerequisite, aesthetic response,

Translation, an act of inter lingual communication, which aids one to familiarize the culture, tradition and age. The term 'bi culturalism', refers that a person who has a knowledge of two different cultures. While translating SLT into TLT, the translator must have pre-conception about the culture of the SLT and TLT as well.

A child acquires the language and the social behaviour, into which it is born, quiet naturally and with ease. But, mastering a second language needs skills and deliberate effort. Cultural understanding is a basic thing which a translator should have while translating a text. Not only translating the local and cultural words but to make the readers understand others' culture and their beliefs, is the mastery of a translator.

In the translation works of Gowri Ram Narayan, she has translated such things with some extent. Rendering the words from one language to another language is quite easy, but conveying the culture to the readers and make them understand is not as possible to do. In the event of cultural expressions and the limitations of translatability, translation becomes clear and glaring. Cultural idioms are hard to translate and restrict translatability. The process of translation is dynamic and there are ever so many possibilities.

A good translator decodes the fine distinctions of meaning, feeling, tone, sound, style, and diction of the original. A translator can ever be satisfied with his/her effort. Translating the emotions and regional words is more difficult than a creative writing. Unlike a piece of creative writing, you could never say that you have completed a translation. The translator should not give only the lexical equivalence of words but keep in mind 'the socio-cultural matrix'. Cultural words create problems as the impact of inequivalent words or phrases, then gets lost in the process of translation. The translator

sometimes has to take recourse to archaism, in order to reach the spirit of the original text. It is a most serious obstacle, one may add also, to many of our vitality important cultural practices of the ground, including the use of our local dialects and its interaction, in translation.

The success of a translation relies on rendering the same effect of the SLT, on the readers of TLT. It involves two equivalent messages with two different languages. A translation might also be more effective than the original in producing a certain literary effect. Translation can be "futile and empty" (1992, 50) because it is only able to render elements from the source language that are already in the target language.

In case of cultural and contextual phrases, finding true translation is impossible. In Kalki's Short stories translated by Gowri Ram Narayan, the author transliterates some of the contextual words like *surul vaal* and *jameendar*.

Though the language, Tamil has its own origin from its native land, some of the words and phrases are based on the context and culture followed by the native people. Many words in Tamil are transliterated into English and that have been used in English for years. The context and events of Tamil culture can be explained and make the receivers understand the idea but to create the same effect, it cannot be translated as such.

Any comparison of a translated text with its source comes up against the question of equivalence of meaning. For Jakobson ([1959] 2012, 127), "equivalence in difference is the cardinal problem of translation and the pivotal concern of linguistics." It is also a problem for the assessment of translation. That is, given two language systems and two different communicative situations, how does a translator or analyst decide that B in the target text is an adequate equivalent of A in the source text? There will always be an element of subjectivity, but ways to decide and evaluate equivalence came to the forefront in translation theory from the 1960s.

One way of determining equivalence was to use what is called a *tertium comparationis* ("a third comparator"), crucial in all forms of contrastive analysis, to assess the degree of sameness of two items. In the case of translation, it is between the source text and the target text. Let's take a notional example, the English *bungalow*. Some models have tried to use dictionary definitions as a comparator; for instance, the definition in the online

Longman Dictionary of Contemporary English 1. *British English* a house which is all on ground level; 2. *American English* a small house which is often on one level. Even a single word in English has two different meanings.

In Gowri Ram Narayan's translated work, she has transliterated many words including *appa*, *tambi*, *ayyo* and *jameendar*, yet those words have similar equivalent words in the targeted language. But the translator does not do so. Through this, it is easily comprehensible that the intention of the translator is conveying the real sense of the source text rather than on completing translation. If the targeted readers are well aware of the culture and tradition of SLT, they can easily get the original sense of the source text through TLT.

The translator must have their targeted readers in mind. According to the readers, the translation work should be done. If the targeted readers are worldwide they must have the knowledge of the source language's culture. For instance,

'Yajaman! I was in the army of the Nawab of Arcot. They said I was unfit to fight and sent me away. What is the use of joining now? I will plant cucumber and get a good crop ready, to give you when you pass that way. (261)

In the above lines, the word, "Yajaman" was transliterated from the original text. If the reader does not have any idea about what is Yajaman, what is Jameendar, and lacks the idea of cucumber cultivation, then the translation is a failure one.

In this story Umaidurai, a character, who has the problem of stammering while speaking. Kalki in his original text to present the reality and to show the nature of the character, he has written in the manner how the character speaks.

'S-s-she n-need n-not c-come. I will g-g-go b-by m-myself. I k-know the-the ay,' he said (262)

While translating such dialogues, the translator in most cases has given more stammering effect in more number of words than the original.

Though the text is typically based on Tamil community, Kalki portrays the Indian hierarchy in the text. The original text targets the native readers, so there is portraying hierarchies are need not be considered as an issue, but in translation, the same hierarchy must be portrayed as in the original text to retain the same cosmic effect.

While translating an indigenous text, Gowri Ram Narayan has much concentrated on the sense and originality of the source text. She has maintained the so called 'biculturalism' throughout the novel, but by rendering some transliterations. This may help the reader to know more about the customs and traditions of the native people and that have been portrayed in the TLT.

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Identity Crisis in the select novels of Michael Ondaatje.

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Abstract: Identity becomes an overwhelming emotional force in the character's lives that begins to drive every action that the characters take. This search for a true identity forces their decisions and guides their lives in directions that seem almost irrelevant. The struggle for an identity apart from the colonial power becomes paramount. Identity becomes the fulcrum upon which the postcolonial character revolves. Each character that is created suffers from a certain lack of direction in their lives.

Philip Michael Ondaatje (born 12 September 1943), is a Sri Lankan-born Canadian poet, novelist, and editor. He is the recipient of multiple literary awards such as the Governor General's Award, the Giller Prize, the Booker Prize, and the Prix Medicisetranger. Ondaatje is also an Officer of the Order of Canada, recognizing him as one of Canada's most renowned living authors.

Ondaatje's literary career began with his poetry in 1967, publishing *The Dainty Monsters*, and then in 1970 the critically acclaimed *The Collected Works of Billy the Kid*. However, he is more recently recognized for his nationally and internationally successful novel *The English Patient* (1992), which was adapted into a film in 1996.

This story *In the skin of a Lion* deals with a man who is born in a poor family in a rural area who learnt the art of Dynamiting from his father and moves into the city after his father died. Then he had an affair with a millionaire's wife who then leaves him heartbroken. Then the man takes labor jobs in the city along with other immigrants get along with his life. After some years, he falls in love with a widowed woman and he adopts her child and they start a family together. One day her wife is killed by a suitcase bomb. She accidentally picks up during a labor demonstration. Enraged by his wife's death, he then decided to take revenge on the rich people. Then he was arrested for bombing a hotel and then released after few years. Then he rejoins with his adopted daughter and his first love.

Key words: Dynamiting, Labor job, Rejoin-Adopted child, First Love.

Philip michael ondaatje is a srilankan-born canadian poet, Novelist, editor, and Filmmaker. He is one of the Canada's most renowned living authors. Ondaatje's literary career began with his poetry in 196, publishing the Dainty monsters and then in 1970 the critically acclaimed the collected works of Billy the kid.

Ondaatje's born in colombo, srilank then called Ceylon in 1943. His parents separated when he was an infant. Then he lived with relatives until 1954. When he joined his mother in England. He pursued secondary education at Dulwich college and then he emmigrated to Montreal, Quebec in 1962. After relocating to Canad. Ondaatj studied at Bishop's university in Lennoxville, Quebec for three years. During his final year he attended the university of Toronto where he received the Bachelor of arts degree in 1965. In 1967 he received Master of Arts From Queen's university, kingston, ontario. After his formal schooling, he began teaching English at the university of western ontario in London. In 1971, reluctant to get his Ph.D, he left his position at western Ontario and went on to teach English Literature at Glendon college, york university. Ondaatje work include fiction, autobiography, poetry, and film. He has published 13 books of poetry and won Governor General's award for the collective works of Billy the kid (1970). Anil's ghost won the winner of 2000 Giller prize. The English patient (1992) won the booker prize, the Canada Australia prize and the Governor General's award. It was adapted as a motion picture and multiple other awards. In the skin of a Lion (1987) a novel about early immigrants in Toronto was the winner of 1988 city of Toronto Book Award. Most of his novels won the Awards and Booker prize. Running in the family (1982) is a semi-fictional memoir of his srilankan childhood.

Michael Ondaatje was born srilankan (12 September 1943). He moved to England in 1954 and in 1962 moved to Canada where he has lived ever since. Michael Ondaatje lives in Toronto with his wife, Linda Spalding, with whom he edits the literary Journal brick. His new novel is Divisadero (2007) and it also won the Governor General's award.

Identity becomes an overwhelming emotional force in the character's lives that begins to drive every action that the characters take. This search for a true identity forces their decisions and guides their lives in directions that seem almost irrelevant. The struggle for an identity apart from the colonial power becomes paramount. Identity becomes the fulcrum upon which the postcolonial character revolves. Each character that is created suffers from a certain lack of direction in their lives. Each of the authors allows their characters to struggle for a place in a cultural world they feel is alien to them.

Identity crisis of Language and lack of Language is Prominent in the novel, The novel explores different

forms of language besides words. Patrick comes to live in a Macedonian immigrant community in Toronto; even though he is a native Canadian, he is isolated by language in his own country. But he learns to relate to those around him, and at a moment when he is in the Teck Cinema watching a silent film and laughing out loud, he looks up and catches the eye of someone else laughing, and they “have the same realization – that this mutual laughter is conversation.” And before this, when Patrick first makes friends in the Macedonian community, it is through his drawing of his pet iguana, to inform the shopkeeper and her family why he keeps wanting to buy vetch every week. When the shopkeeper and her family realize that the stranger in their midst has tried to communicate, they hug him, and he cries with the elation of letting people into his private world in friendship. His tears are his communication, and bring him closer to the people around him. When Patrick lives with Alice, she “speaks with her friends slipping out of English into Finnish or Macedonian.” She knows she “can be unconcerned with [Patrick’s] lack of language, that he is happy.” Patrick has attained contentment and companionship in a world without language. This is one of the biggest themes in this novel. Because there are so many immigrants to Canada during the time of the novel (1913-1940), “North America is still without language, gestures and work and bloodlines are the only currency.”

In the skin of a Lion juxtapose real events in the twentieth century Canadian history with fictions. The novel gives shape and meaning to the history and fictions by using archetypes from the ancient literature. The explosion of the Munitions ship in Halifax harbour in 1917 was an event of national and international importance, an event its termed more improbable than any novelist's plot. In contrast Ondaatje chooses the less known historic events of building the bloor street viaduct circa 1917 and the Toronto water works in the 1930's. He participates in these only - but significantly - as a writer, imaginatively recreating the events. Ondaatje becomes each of his characters and each of his characters become an alter ego for Ondaatje. As each person had their moment when they assumed the skins of wild animals, when they took responsibility for the story, the writer participates with the workers in building and the water filtration plants. The powerful Master builder is one of the most surprising alter egos for the writer in this novel; like Harris, Ondaatje dreams of wonderful structure and then brings them into being; like Harris, he looks at Patrick and identifies him as the ancient hero. Although his characters are not depicted as people with large amount of power and responsibility. They seem representative of major forces relating to build the nationalistic feeling in Canada at the time. The imagery of the passage presents the complex union of Canada.

In the skin of a Lion Novel tells about the sacrifice of the poor and how they suffered among the rich and how they developed their self, after that If they grew up among

the rich how the rich people they would react against them. The sufferings of the poor were revealed in his novel.

In the Skin of a Lion, a 1987 novel by Michael Ondaatje is the story of the migrants and their condition of Canada. Ondaatje uses the anonymous workers who built parts of Toronto in the early 1900s to tell his fictionalized story. Patrick Lewis was born in rural Depot Creek just outside of Toronto. He lives an isolated life with his father who is a cattle herder. Patrick learns to appreciate insects and other tiny pieces of nature as he entertains himself. To get a better job, his father teaches himself dynamite and gets a job blasting logs for a logging company. When he dies, Patrick leaves for Toronto. The story moves to the building of a bridge in Toronto. One night, five nuns wander onto the unfinished bridge, and one falls off. A migrant worker saves her, catching her in midair and dislocating his arm. She tears her skirt to make him a sling, and eventually he is treated by the doctor. He finds her later and offers her a drink.

The first job Patrick finds in the city is a seeker for a missing millionaire, Ambrose. Ambrose’s mistress, Clara, falls in love with Patrick during the search for Ambrose, and she and Patrick begin an affair. Eventually, however, she returns to Ambrose. She knows where he is hiding, but asks Patrick not to follow her, and he complies. Heartbroken, he gives up his finder’s fee and tries to find work elsewhere. Alice, the nun from years earlier, shows up at his door one day. He is still heartbroken over Clara, but she tells him that he needs to move on. He takes up work dynamiting and moves to a Macedonian neighborhood. One day, he has to buy a vetch for his iguana, the only thing Clara left him, and when his neighbors finally understand him, he is overcome by the emotion of letting someone into his life.

Ondaatje fictionalizes characters who took part in the real expansion of Toronto to create a compelling story of the troubles the immigrant communities faced, and the ways that history has erased their contributions to the modernization of the city. At the time, the world was sharply divided by class, and many workers who toiled and lost their lives in the building of new parts of the city were forgotten.

Language is an important element of the novel. Many of the communities of Toronto did not speak English, isolating them from the rest of the city. In a touching scene, Patrick draws a picture of his iguana to communicate, and this act makes everyone emotional as they all realize a connection is taking place. They adopt Patrick as one of their own after he makes this effort. In another scene, they take him to a play in which an actor plays a puppet to symbolize the immigrant plight. The puppet does not speak and is buffeted around by the crowd before being arrested and falling to the floor, being pounded on because it cannot speak any words. This is another form of isolation as many of the immigrants were

unable to defend themselves adequately because of the class and language barriers.

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Socio – Cultural Milieu in Vijay Tendulkar's *Kanyadaan*

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Abstract : Indian English Drama in Translation has a long history. In it, Vijay Tendulkar occupies a remarkable place. He has produced dramas in Marathi which have been translated into English. His Plays in translation such as *Silence! The Court is in Session!*, *Kamala*, *Ghashiram Kotwal*, and *Kanyadaan* are considered as the impeccable art of translation in English. His plays deal with various themes, especially, social, cultural values and human relationship. His *Kanyadaan*, a two – act play, is based on social values, and it also presents the cultural conflict, caste system and the intricacy of human relationship. It was originally written in Marathi, and later it was translated into English. The aim of this paper is to show how Vijay Tendulkar has perceived the social - cultural values in his play, *Kanyadaan*.

Keywords: Socio-cultural, Caste system, Dalit consciousness, Human relationship, Interrogation of Marriage system

Translation is a process where a certain text from the source language is translated into the language of a target language. The word 'translation' means 'carrying across' which involves the transfer of meaning, thought, content and the essence of language and culture of the source language text into the target language text. Friedrich Hugo in his article "On the Art of Translation" talks about the translation and its purpose. He says "the purpose of translation (became) to go beyond the appropriation of content to a releasing of those linguistic and aesthetic energies that heretofore had existed only as pure possibility on one's own language and had never been materialized before" (13). Then, Roman Jakobson speaks of interlingual translation in "On Linguistic Aspects of Translation". He explains "interlingual translation or translation proper" is "an interpretation of verbal signs by means of some other language ...thus translation involves two equivalent messages in two different codes" (146). Therefore, translation is an intercultural activity as well an interlingual one. It takes into the account of limitations and restraints that include

context, the rules of grammar of the two languages, their writing conventions, their idioms and also the cultural thoughts and value systems that are all intricately blend into the texture of the nature of the language.

If we want to achieve a balanced translation of literary work, we must view the meaning and the form in a work of art as a whole, But, not every aspect of form is translatable, and every work of art has an untranslatable side. In case, we translate for the theatre, we must look after the aspect of performance. There is choiceness between drama as literature and drama as theatre text. If we get, 'drama as literature' we can identify the dramatic texts in printed and published book forms whereas 'drama as literature' where we can have the text meant for stage performance where texts are written and rewritten. A play text may have a number of versions, script, an individual actor's copy with notes, a director's copy which all include the majority of changes. Translating of plays may vary in degree as well as quality. It is a complex process. At first, a translator needs to decide whether the translation of the play meant for readers or performance and theatre audience. So, the translator must decide which version of play text he is going to translate.

Vijay Tendulkar's *Kanyadaan* was written in Marathi in 1983. Then, it was translated into Hindi by Vasant Dev, into English by Gowri Ramnarayan in 1996 and into Bengali by Veena Alase in 1989. Gowri Ramnarayan's *Kanyadaan* meant for performance text. But Veena Alase's *Kanyadaan* (Bengali version) is treated as a translation of literary text. Veena Alase says in an interview that while translating, we have to keep in mind both the aspects of performance and readership. *Kanyadaan* in English has received well response as a performance text by theatre groups. Lilette Dubey is an actress as well as acclaimed theatre director who has produced *Kanyadaan* in English which successfully received and rewarded by audiences from every corner of the world. Though this play meant for stage performance, it has made its place within the academia as well. It is

included in the syllabus for MA English in the University of Mysore.

Vijay Tendulkar was a well-known Indian playwright, script writer, literary essayist, political journalist, translator and social commentator primarily in Marathi. He has written full length play, one act plays, a biography, two novels, and anthologies of short stories, plays for children, volumes of literary essays, social criticism and screenplays. Many of his plays have proven to be Marathi theatre classics and translated and performed in English and also in many Indian Languages. B.V. Varerkar, P.K. Atre and M.G. Ranganekar dominated the Marathi, before Tendulkar. They were influential persons in Tendulkar's initial period. He developed himself with the help of their shadow. He wanted to come out of their shadow. He was interested in changing the stagnation of the Marathi stage, because the period between 1920 and 1950 is seen as a blurred picture in the history of Marathi drama.

Tendulkar's *Kanyadaan* is a two-act play. It dwells on the theme of sensitive social, familial, political issues, caste conflict and cultural conflict. It is based on Tendulkar's perception of Indian society and its values. As a writer, Tendulkar attempts to show the hollowness and hypocrisy. In it, he handles irony, satire and pathos in order to show the hollowness of middle class moralities. He points out the inner human weaknesses, violence and wickedness. In ancient era society was divided into three groups: upper class, middle class, and lower class. But for the sake of everything, people in these days divided society into socially, biologically, culturally, ethnically and economically. Likewise, they add suffix 'ly' for the sake of their own convenience. They celebrate this type of social categorization. For this reason some people in society become victims

Nath Devtaliker, in *Kanyadaan*, is a socialist and he is the head of the family. Though he is near sixty, he is very active. His wife Seva seems always busy, because she is active for women's cause. Both Nath and Seva have a daughter, Jyoti. Jayaprakash, a man of twenty-three, is the son of Nath and Seva. They all live in nuclear family. They move with each other freely. They involve in lively conversation with fun and satire. They discuss various subjects about family, society, politics, and particularly they often talk about the marriage of Jyoti.

The two women – Seva and Jyoti – occupy a remarkable place in *Kanyadaan*. Seva is a caring and responsible woman in the family. She is an educated as well as a practical woman. She does not load her desires

and dreams on her children. She cares and listens to them with patience. Jyoti wants to marry a dalit, Arun Athawale who is a talented poet. Nath does not argue with Jyoti, instead he congratulates her. Because he considers this inter-caste marriage is an experiment, and he urges for casteless society. Being sensible mother, Seva starts detailed investigation on bridegroom's fiancé, Arun Athawale for she considers her daughter's marriage with Arun a very serious matter, and it also is a question of her daughter's future. Once she asks Jyoti "His being a dalit is not issue here. I must know only whether he can be trusted or not?" (9-10).

Jyoti gives a fitting reply that "I feel that he can be. His poems and his autobiography have inspired me with complete faith in him" (10). This shows that Jyoti lives in the world of fantasy. As a mother, Seva wants to bring her back to world of reality. Seva is of the view that marriage is a lifelong relationship. She wants her daughter to think twice before marrying Arun. She feels the cultural differences may injure their marital relationship. Jyoti tries to convince her mother. She affirms that nothing disastrous will take place. She is ready to manage everything. She fails to think on the outcome of this mismatch. But she gets support from her father. Jyoti's stubbornness and Nath's claims for casteless society make Seva a helpless woman. In this condition Seva is unable to oppose her daughter's decision.

Jyoti's desires and dreams have been shattered and crushed. Her body becomes thin, and suddenly looks older. She is exposed to hardships of life. She suffers patiently at the hands of Arun Athwale, her husband. Even she is kicked by him while she is in pregnant. Her mother takes her to the hospital, and she tries to rescue her. And Nath, for the sake of his daughter, has to put up with Arun Athawale. Though the hardships happened through her husband, Jyoti decides to go to him. It shows that she will overcome her situation. But her mother is very much worried about Jyoti's marriage life which she considers a journey of endless pains. The marriage of Jyoti and Arun becomes failure, not because of caste system, economic disparity, but because of cultural differences and social milieu and the pattern of life.

The conflict between the upper castes and the lower castes disrupts the entire structure of our society and life. N.S. Dharan, in his *The Plays of Vijay Tendulkar*, observes "*Kanyadaan* is a psychological study of the social tensions caused by casteless in India" (98). Nath and Seva are committed to create casteless society. They move with high aspirations and hopes. They work in great

intensity to see an ideal and democratic society. But their hopes are shattered and finally both of them get disillusioned. They find themselves helpless. The playwright suggests that the problem of casteism and cultural difference is very gloomy which causes sadness and depression. He invites people to think deeply on the issues instead of offering any solution. He asks them to make a common agreement to abolish age-old tradition.

Vijay Tendulkar has handled many issues such as family relations and its structure, caste and culture conflict, marriage and its problems, mother-daughter relationship, and urge for casteless society in his *Kanyadaan*. They are all based on the playwright's views and experience. *Kanyadaan* raises certain social and moral questions which are deeply thought provoking to which no one can answer easily.

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Obfuscation and prolixity in Academic Discourse: Towards Perspicuous Paradigms

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Abstract : Contemporary academic discourse bounded with obfuscation of knowledge and the application of complex vocabulary is an attempt adopted by the academicians to give the impression of intelligence. Information overload and use of irrelevant and repetitive words makes the discourse ambiguous for both readers and writers, which make the comprehension a herculean task. Present scenario promote students to make their writing easy-peasy while scholastic discourse abound with metaphorical battle and grandiloquent style, makes them a feeling of Lacan or Derrida. This article discuss (un)use of calculated over communication through pain taking inculcation of obscure words to make their writing scholastic and the problems encountered by the readers while interpreting it and suggestions for easy way of writing.

Key words: Obfuscation, Prolixity, Academic discourse, reader, repetitiveness, -isms, paradigms.

Introduction : Academic discourse refers to the ways of thinking and using language which exist in the academy. Its significance, in large part, lies in the fact that complex social activities like educating students, demonstrating learning, disseminating ideas and constructing knowledge, rely on language to accomplish. Textbooks, essays, conference presentations, dissertations, lectures and research articles are central to the academic enterprise and are the very stuff of education and knowledge creation.

The current interest in academic discourse, and particularly academic writing in English, is largely the result of three major developments over the past 20 years. The changes in higher education which have resulted in greater interest given to the importance of writing; the growth of English as the international language of research and scholarship; and the emergence of theoretical perspectives which recognize the centrality of academic discourses in the construction of knowledge. These create a wide learning and evolution of language through various perspectives.

Discussion : The present paper entitled *Obfuscation and prolixity in Academic Discourse: Towards Perspicuous Paradigms* creates farrago to the proletariats as the words

are intentionally selected for making the reader as if to feel that they are entrapped in a chaotic situation. However, the ideas conveyed through these complex words are very simple if we understand the meanings as Obfuscation means the action of making something obscure, we can see all kind of obfuscation in scholarly papers and thesis to make their writing elegant. What would happen if we write an academic paper in a lucid language? Next is prolixity, it is the after effect of obfuscation, a feeling of boredom created within us due to long, sentences. So many 'or'/'and' and commas makes the sentences lengthy and create bewilderment in reader. Last term Perspicuous means clearly expressed and easily understood as the paper discuss the importance of simple and lucid language in writing process.

The very idea that writing should be lucid, concise, and devoid of jargon isn't a new one and it isn't limited to government agencies, of course. The problem of needlessly complex writing sometimes referred to as an "opaque writing style", has been explored in fields ranging from law to science. Yet in academia, unwieldy writing has become something of a protected tradition. Take this example:

"The work of the text is to literalize the signifiers of the first encounter dismantling the ideal as an idol. In this literalization, the idolatrous deception of the first moment becomes readable. The ideal will reveal itself to be an idol. Step by step, the ideal is pursued by a devouring doppelganger, tearing apart all transcendence. This de-idealization follows the path of reification or to invoke Augustine, the path of carnalization of the spiritual. Rhetorically this is effected through literalization. A Sentimental Education does little more than elaborate the progressive literalization of Annunciation."

It is a short passage from Barbara Vinken's *Flaubert Postsecular: Modernity Crossed Out*, published by Stanford University Press, and was recently posted to a listserv used by clear-language zealots; many of whom are highly qualified academics who are willing to call their colleagues out for being habitual offenders of opaque writing. Yet the battle to make clear and elegant prose the new status quo is far from won.

Opaqueness creates a barrier between researchers and their audiences that fuels the problem, according to Deborah S. Bosley, a clear-writing consultant and former University of North Carolina English professor. “Academics, in general, don’t think about the public; they don’t think about the average person, and they don’t even think about their students when they write,” she says. “Their intended audience is always their peers. That’s who they have to impress to get tenure.” But Bosley, who has a doctorate in rhetoric and writing, says that academic prose is often so riddled with professional jargon and needlessly complex syntax that even someone with a Ph.D. can’t understand a fellow Ph.D.’s work unless he or she comes from the very same discipline.

A nonacademic might think the campaign against opaque writing is a no-brainer; of course, researchers should want to maximize comprehension of their work. Cynics charge, however, that academics play an elitist game with their words: They want to exclude interlopers. Others say that academics have traditionally been forced to write in an opaque style to be taken seriously by the gatekeepers academic journal editors, for example. Pinker, a cognitive scientist, says it boils down to “brain training”: the years of deep study required of academics to become specialists in their chosen fields actually work against them being able to unpack their complicated ideas in a coherent, concrete manner suitable for average folks. Translation: Experts find it hard to be simple and straightforward when writing about their expertise. He calls this the “curse of knowledge” and says academics aren’t aware they’re doing it or properly trained to identify their blind spots—when they know too much and struggle to ascertain what others don’t know. In other words, sometimes it’s simply more intellectually challenging to write clearly. “*It’s easy to be complex, it’s harder to be simple,*” Bosley said. “It would make academics better researchers and better writers, though, if they had to translate their thinking into plain language.” It would probably also mean more people, including colleagues, would read their work.

In May 8, 2017 shahi Tharoor tweets in his account: “*Exasperating farrago of distortions, misrepresentations and outright lies being broadcast by an unprincipled showman masquerading as a journalist*”, this Indian politician’s tweet made the entire country look up an obscure word- ‘farrago’ and creates a controversial dispute relating to the communication style. People questioned the authenticity as well as his intention of

writing, and his tweet has undergone innumerable trolls and memes. This was for Arnab Goswami who according to Shashi Tharoor, in simple words is a showman with no principles who is disguising himself as a journalist and is broadcasting an irritating mixture of outright lies, misinterpretation and incorrect representation of truth. Here the words are explained with examples:

Exasperating.

Meaning: intensely irritating; infuriating

Example: “She suffered a number of exasperating setbacks”

Farrago

Meaning: a confused mixture.

Example: “a farrago of fact and myth about Subash Chandra Bose”

Distortion

Meaning: the action of giving a misleading account or impression.

Example: “we’re fed up with the media’s continuing distortion of our issues”

Masquerading

Meaning: pretend to be someone one is not.

Example: “a journalist masquerading as a man in distress”

Now a days other words like snollygoster (a shrewd unprincipled politician), webaqoof (one who believes every claims and allegation on the internet and social media must be true) etc are introduced by Tharoor in his tweets. In responding to the ‘farrago’ created by him , Tharoor trolls back : “*To all the well meaning folks who sent me parodies of my supposed speaking or writing style : the purpose of speaking or writing is to communicate with precision . I choose my words because they are the best ones for the idea I want to convey not the most obscure or the rodomontade ones.*” people like Tharoor have high level of critical thinking and vocabulary may be use it unintentionally as they are used to it.

All writing is tailored to an audience, which shares certain conventions of style and grammar. Newspapers represent an obvious example of how one area of writing practice (journalism) can have so many variations in discourse. Without delving into issues of power, representation, or political bias, it is worthwhile noting that academic essays require a certain formality which places the writer in the background, and allows the exposition of a carefully worked argument to come to the fore.

Conclusion : Despite of the facts presented we cannot generalize from some examples that the usage of lengthy

complex words is always problematic. However, it is a fact that when it comes to writing, most experts are of the opinion that the authors should strive for attaining clarity, simplicity and parsimony. Obfuscation of words leads to the loss of fluency due to needless complexity in a text which in turn negatively impacts raters' assessments of the text's authors. If authors are believed to be writing as simply as possible, but a text is nonetheless complex, a reader might believe that the ideas expressed in that text are also complex, defying all attempts to simplify the language. Further, individuals forced to struggle through a complex text might experience dissonance if they believe that the ideas being conveyed are simple (Festinger, 1957). Thus, individuals might be motivated to perceive a difficult text as being more worthwhile, thereby justifying the effort of processing. It should be kept in mind that if the clarity of an exposition is blunted, then the discourse will not achieve its full potential in communicating the perspectives to the target audience.

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Sangam Poems : A.K.Ramanujan's Elegant Translation

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Abstract : Translation is the transference of meaning from the source language to the target language. A good translator conveys the fine distinctions of meaning, tone, feeling, sound, style and diction of the original. It does not stop with giving merely lexical equivalent of words of one language to that of another, but much more. As a translator, A.K.Ramanujan was well aware of the responsibilities of conveying the original to the target reader striking a balance between the author's interest and his own interest. When it came to the translation of ancient Tamil poetry, his task was made all difficult since there were differences in culture, language and sequential structure between the source and the target languages. In spite of all these difficulties and differences, A.K.Ramanujan's efforts to translate Sangam poems gave our ancient poetry a worldwide reputation. To throw light on this, this paper makes an attempt to study the elegant translations of A.K.Ramanujan's select Sangam Poems – Kurunthokai 99 by Auvaiyyar and Kurunthokai 299 by Venmanipputi, through which he has made Tamil Sangam Poetry win a place alongside World Classics.

Key words: culture, language, love, poem, translation, words.

In 'Translation and Translations', J.P.Postgate writes:

Translation in literature is the art of rendering the writing of one language into another language. The art of translation lies not merely in translating the literal sense of one language into another but of translating also the feeling, thought and character of the work, so that the finished translation is equal in quality to the original. (Trans 12)

The word 'Translation' is derived from the Latin term 'translatius'. The prefix 'trans' means passing something, while the stem 'slat' means cover: "The etymology of translation tells us that it is a 'carrying across'... where thoughts and abstractions are carried over" (Quest 69). But it is for sure that what we get in translation is not the real substance but a pale shadow or a faint echo which can give only a rough idea of what the source text is like. Though it has certain limitations, it is only translation that has made the literary heritage of human civilization accessible to every part of the world. The Romans translated the Greek masters in order to improve their own language and literature. Thus Translations are done almost everywhere on every genres. While Translation in general is challenging, translations

of poems are even tougher in particular. This paper brings out the elegant translations of the Sangam Poems by the great scholar A.K.Ramanujan. The Poems chosen here are selected from the Akam anthology Kurunthokai (Anthology of short Poems).

A rare embodiment of the Brahminical virtue of learning, A.K.Ramanujan was one of the most prodigious of creative writers that modern India has produced. Dr.Ramanujan was born in 1929 to Tamil parents in Mysore. He was a scholar in Tamil, Kannada, Telugu and Sanskrit. Besides being a writer of beautiful verses in English, he remained a translator of the great Tamil Poems which help us unlock Sangam Poems. His translations prove his passion towards the ancient Poems. A.K.Ramanujan's love and reverence for Sangam Poems is clearly visible in his words:

These poems are 'classical', i.e., early, ancient; they are also 'classics', i.e., works that have stood the test of time, the founding works of a whole tradition. Not to know them is not to know a unique and major poetic achievement of Indian civilization.

His love for Tamil language and Tamil Poems made A.K.Ramanujan translate some Sangam Poems. His translations of Kurunthokai 99 by Auvaiyyar and Kurunthokai 299 by Venmanipputi are taken for study to confirm his excellent skill of translation.

A.K.Ramanujan's knowledge and familiarity of both the source (Tamil) and the target language (English) made his translations outstanding. It reminds us of Alexander Pope's words in his Essay on Criticism:

Know well each ancient's proper character:
His fable, subject, scope in every page;
Religion, country, genius of the age...
Thence from your judgement, thence your
maxims bring,
And trace the Muses upward to their spring.

A.K.Ramanujan's fine command over both languages brought fine translations of Sangam Poems breaking all beliefs that poetry is bound to lose its essence if it is translated into another medium since it has uninterpretable emotional shades. In his Sangam translations, he conscientiously avoids Victorian English and chooses today's English in which his forte remains:

when we made love

my eyes saw him
and my ears heard him;
my arms grow beautiful
in the coupling
and grow lean
as they come away. (K 299 Lines 6-12)

A.K.Ramanujan's characteristic style lies in breaking the poem in accordance with the ideas that are conveyed and the objects that are described and then indenting one part or two parts, based on their relative importance. In Kuruntokai 99, the hero is torn between love and duty and A.K.Ramanujan beautifully translates this exquisite poem bringing out the dual demands of the hero without changing its essence and significance:

O did I not think of you?
And thinking of you,
did I not think and think again of you?
Was I not baffled
by the world's demand
that held me to my work? (K 99 Lines 1- 6)

Both Poems abound in figures of speech such as irony, simile, metaphors and paradox and A.K.Ramanujan brings out these things well, since a good translator is to "translate a piece of poetry, not to 're-write' or produce an interpretation" (Trans 32). He succeeds in finding equivalent words of literary echoes and makes sounds, rhythms, images, words and symbols act on one another:

I were here to sate my passion
till this flood of desire
that once wet the branch of the tall tree
would think
till I can bend and scoop a drink of water
with my hands? (K 99 Lines 9-14)

Language is "largely culture oriented" (Trans 23) and therefore the problem of translating culture based words pose a great challenge to the translators. But A.K.Ramanujan is well aware of the fact that, if cultural words are not translated properly then "the impact of them gets lost in the process of translation" (Trans 27). Since the word "punnai" is exclusively a Tamil word, he does not search for an equivalent word in English, lest the essence should be lost. He makes use of the word "punnai" in his translation and elicits the context meticulously:

On beaches washed by seas
older than the earth,
in the grooves filled with bird-cries,
on the banks shaded by a punnai
clustered with flowers, (K 299 Lines 1-5)

It clearly proves that A.K.Ramanujan did his translation following the principles of a faithful translation that "Nothing should be added or anything should be omitted" (Trans 12).

Robert Frost once said, 'Poetry is that which is lost in translation'. But it is believed that "if a good deal of poetry is lost, enough is retained in translation" (Trans 28). Since Poetry is "the idea touched with the magic of phrase and incantatory music" (Trans 39), it poses a formidable challenge to the translator. Though it is so, A.K.Ramanujan, the colossal translator of Sangam Poems never fails in his task of bringing the translations with its richness intact: "His translations have not merely 'contributed' to his poetry, but functioned as an inseparable part of its linguistic and cultural life"(Pandey 163). His fine translations of Sangam Poems have no equal and they make the entire world look back to our age old traditional poems. As these poems are the earliest evidence of Tamil genius, A.K.Ramanujan's elegant translations spread their fame all over the world and place our Sangam Poems on the pinnacle. Also A.K.Ramanujan's art of translation amidst all difficulties pave a special way for future translators and hence insists on the need of the Great classics to be translated more and more into the leading languages of the world to sustain its status:

In spite of all the problems that threaten the authenticity of translation and undermine its position, the desire to translate on the part of scholars and translators has shown an upward trend. Translation in the midst of all the problems continues to be rendered is something one should rejoice. Ironically enough, it is the problems that make the art of translation challenging and finally fascinating. (Trans 40)

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Translating *The Gospel According to John*: Challenges and Opportunities

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Abstract : *The Gospel According to John* is one of the four canonical gospels in the New Testament portion of the Holy Bible. In translation, this sacred and ancient text (dated to have been produced in 90-100 AD) has had to meet with considerable and seemingly insurmountable challenges. Ernst August Gutt in his Relevance-Theoretic approach to translation has sought to address such issues of translation as ‘interpretive resemblance’; translation as ‘secondary communication’, translation as in ‘Direct and Indirect translation’; the use of ‘contextual effects’ and ‘communicative clues’ in the framework based on Gricean pragmatics i.e. the inferential model of communication. The differences between the ‘cognitive environment’ of the readers of the original text and the translated text are paramount. Such differences need to be accounted in the translation process for a ‘secondary audience’. Research exercises of such sort in the translation of the Bible will aid in furthering the world of opportunities that the act of translation provides.

Keywords: Sacred text translation, Gutt’s Relevance-Theoretic approach, Secondary communication, Secondary audience, Koine Greek, Jewish system and culture.

Translation of the Bible : The translation of the Bible has long since emerged as an established field of enquiry in the discipline of Translation Studies. The Bible is the most translated and retranslated book in the world. In the process of translating the Bible which is a complex system involving diverse literary genres in different languages, the different disciplines from linguistics and biblical studies to anthropology, sociology, pragmatics, intercultural communication, morality studies, and literary studies are brought together (Wendland and Noss). It has a long history since the Septuagint translation which began in the 3rd century BCE and was completed by 132 BCE. The task of communication in Bible translation is significantly different and is challenging.

The difference between the translations of an induction cooker instruction manual, and that of a literary work and that of a sacred work are different. In the case of the Bible, unlike many religious texts, the initiative for communication is within the text. The struggle for acceptance ends with the knowledge of the fact that Christ Himself reaches out to the reader/ receiver. Though God is completely holy, the unholy/ polluted feeling is brought to an end when the Son of God, Jesus is sent to live among humans in this world. This transaction does not pollute the divine nature but instead, heals the brokenness

of the reader/ culture. This relationship is seen as personal and hence the need for mother-tongue translations is strongly advocated. In the vernacular tongue, God becomes very close and personal; to us when we can really understand the Bible. This can happen only when Scripture is in a language we understand and we have the biblical background information necessary to be able to understand the author’s message. God’s word is not polluted when it is expressed in our languages.

During the period of Christ on earth, Latin, Greek, Aramaic and Hebrew were in use for different purposes. While Latin was the prestigious language of the colonial authorities, Greek was the language of education, communication, and trade, Aramaic was the language used in the homes of the Jews and Hebrew was the language of the Jewish Scriptures, temple worship, and religious studies. Scholars believe Jesus used Aramaic which was spoken at home. By the time the Gospels were written, the intended audience included many people who did not speak Aramaic or read Hebrew, so the Gospel writers translated what Jesus said into Greek. In fact, the Old Testament had already been translated from Hebrew into Greek in the centuries before Christ, so that Jews living in Greek-speaking lands could understand it. There were two varieties of Greek the Gospel writers could choose from: sophisticated Greek used in the literature and common Greek spoken by ordinary people. They chose to write in koine Greek/common Greek (Hill and Gutt 146-147).

Relevance Theory (RT) in Translation : The Relevance theory was originally forwarded by Dan Wilson and Deidre Sperber in the study of human communication. It was later adopted by Ernst-August Gutt in providing a theory for translation. Following that translations carry the inherent function of communicating, the theory borrows this notion from communication and seeks to bring a framework for translation. The Relevance Theory claims “human communication crucially creates an expectation of optimal relevance, that is, an expectation on the part of the hearer that his attempt at interpretation will yield adequate contextual effects at minimal processing cost” (Gutt, Translation and Relevance 50). In translation – a word or concept becomes the stimulus which brings a range of diverse inferences. There needs to be a filter-mechanism which will help the audience to identify the intended assumption. This faculty of selection is provided by the Principle of Relevance which has two fold presumptions: one is that the set of assumptions which the communicator intends to convey will be

adequately relevant to the audience, and the second is the idea that the stimulus produced is such that it avoids unnecessary processing effort on the audience's part.

The Gospel According to John: Author, Purpose and Audience : The Apostle John is usually credited with the authorship of *The Gospel According to John* (Henceforth as *John*). John's Gospel is generally considered to be the last of the four canonical Gospels in the New Testament. The majority of scholars date the Gospel in the period AD 90-100, though some have dated it much earlier (Keener 27). Relevance Theory considers the Johannine community as the primary audience and the present audience of the translated text as the secondary audience.

John belongs to the Gospels; the first four books of the New Testament in the Bible. The Gospels are narrative accounts on the Person of Jesus. Apart from *John*, the other Gospels are Matthew, Mark and Luke, which together are referred to as the synoptic gospel due to their similarity in content and presentation. As a genre, the disciples of Jesus are credited to have started writing the gospels: "they were the ones who shaped the Jesus tradition as *good news*" (Alexander 30). The Gospels portrays the life of Jesus from different perspectives. They introduce his life, ministry, teachings, miracles, death and resurrection. The primary purpose of John differs from that of the synoptic gospels:

This is the double purpose— to set forth Christ and to show the life that men have through him. As we read the Gospel carefully we see that it is quite a different work . . . it is far more of a sermon than a biography . . . the Gospel is a great confession of faith, a great sermon like one of Paul's. (Rall 287-288)

The Prologue to the Gospel of John is considered to be one of the most philosophical passages in the Bible; despite its simple language and phrases. In all the other Gospels, the Prologue has been a kind of preparatory passage on the important themes of the following text regarding his earthly birth, identity and crucifixion. The description of Christ as the *Logos* marks the beginning of *John*.

All the prologues...serve to educate or prepare the reader for the rest of the Gospel. Important themes are signalled and the identity of Jesus is established at the very outset by means of Christological titles...All the prologues therefore are Christological affirmations, but John is the only Gospel to speak of Jesus' pre-existence as the *Logos* and the only Gospel to include a poetic prologue. (Culpepper 110-111)

Challenges in The Gospel According to John: An Overview : The text of *John* was produced for a community with the intention to produce new communities and is now read by new communities in the translated form. When a text within a community crosses

borders: it faces challenges in expression. The transplanted group of New Testament writers can be wholly understood only when we pay careful attention to the cultural system that has created them. Their cultural story, cultural cues, cultural script and its study using atlases and encyclopaedia can help us identify a concrete environment of the original text (Mamila 9).

As the author, John was of Jewish origin, he held a natural affinity for Jewish sources such as the Old Testament, the Qumran writings and the writings of the Jewish rabbis. Their use and influence is evident throughout the text. The use of unknown concepts is minimal in the Gospel given the assumption that he was writing for Johannine community. One of the major problems identified in the translation of the Bible is its transplantation of the text in a different time and cultural setting. This rupture with a different age and a different civilization is but complex to say the least. As the original text was written for a Johannine community; an understanding of the cognitive environment of the same community is but essential in understanding the Gospel. The primary purpose of John in presenting the Gospel form is noted in:

but these are written that you may believe that Jesus is the Christ, the Son of God, and that believing you may have life in His name. (John 20:31 NKJV)

Hence the text must have such implications by inferencing the events such as the reader/ audience will be able to put their trust and faith in the Lord Jesus Christ. In the context of such an endeavour, translating John must give utmost priority to the call of communication. Hence translating the words merely will not sufficiently provide for enough cognitive benefits, due to the lack of the shared cognitive environment that was shared by the author and his audience. This lack of sufficient information must be made up by means of immediate context, remote context and encyclopaedic information.

The wedding at Cana is a narrative discourse found exclusively in John's Gospel. The text must be read against the background of Mediterranean and specifically Jewish culture, where society performs on the binary of honour and shame. The first century Mediterranean world had a collective culture wherein social groups, family, neighbourhood, village or a region carried a collective honour to which the members participated. This can be seen in contrast to the individualism of the modern world (Manina 65). This is the cause behind Mary's conversation with Jesus as follows:

On the third day there was a wedding in Cana of Galilee, and the mother of Jesus was there. Now both Jesus and His disciples were invited to the wedding. And when they ran out of wine, the mother of Jesus said to Him, "They have no wine." (John 2:1-3 NKJV)

Jesus does not respond as Mary had desired in view of social status and opinion but waits for the timings of God as is signified in the usage- My hour John 2:4 (NKJV). Here he indicates that His life on earth is predestined by the will of God and not of any man or woman and hence answers: “Woman, what does your concern have to do with Me? My hour has not yet come” (John 2:4 NKJV)

Given below is an illustration of the different translation of John 1:14. The Prologue (John 1:1-18) basically refers to the act of the *logos* or the Word coming down to the earth in the form of a man and living among human beings for a predestined period. In the original text; this act of Jesus coming down is explained as *ἐσκήνωσεν* (*eskēnōsen*) (Interlinear Bible: John) which has its root meaning as ‘to tent or tabernacle’ (4633). Tabernacle comes from the Jewish history of God’s chosen people walking in the desert with the tabernacle signifying the presence of God. It does not signify the nature of settling down; but only temporary dwelling.

Table 1: Translations of John 1:14

John Version	1:14 Verse
King James Bible	And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father), full of grace and truth. (KJV)
Holman Christian Standard Bible	The Word became flesh and took up residence among us. We observed His glory, the glory as the One and Only Son from the Father, full of grace and truth. (HCSB)
New International Version	The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the one and only Son, who came from the Father, full of grace and truth. (NIV)
New Living Translation	So the Word became human and made his home among us. He was full of unfailing love and faithfulness. And we have seen his glory, the glory of the Father's one and only Son. (NLT)
Young's Literal Translation	And the Word became flesh, and did tabernacle among us, and we beheld his glory, glory as of an only begotten of a father, full of grace and truth. (YLT)
The Message Bible	The Word became flesh and blood, and moved into the neighborhood. We saw the glory with our own eyes, the one-of-a-kind glory, like Father, like Son, Generous inside and out, true from start to finish. (MSG)

RT offers an empirical, cognition-based account of human communication. “It views communication as

primarily an inferential process: the central task of the communicator is to produce a stimulus—verbal or otherwise—from which the audience can infer what set of thoughts or assumptions the communicator intended to convey” (Gutt, A Theoretical Account 138).

The translation of *hoi Ioudaioi* (Interlinear Bible: John) with “the Jews” is the literal translation practised hitherto; but audience- friendly attempts have led to a widening of options. It is true that Judaism was the bedrock for Christianity to be born; but it also remains true that the initial followers to Christianity had faced stiff opposition from their socio-cultural environment. The translator is faced with the dilemma of translating as- the Jews or as the Jewish leaders. But being given to understand that all of Christ’s disciples were Jews and all the followers who travelled with Him and praised Him were Jews; an all encompassing translation such as “the Jews” has the possibility of carrying anti-Semitic undertones. But when perceived in the Relevance theoretical framework; we open up to the possibility of inferential communication.

Table 2: Inferences based Jews in *John*

Reference	Verse	Inference
John 7:13 (NKJV)	However, no one spoke openly of Him for fear of the Jews.	Jesus had many followers who secretly believed in Him in the Jewish society
John 12:42 (NKJV)	Nevertheless even among the rulers many believed in Him, but because of the Pharisees they did not confess <i>Him</i> , lest they should be put out of the synagogue;	Jesus had followers even among the Jewish rulers who did not openly confess Him.
John 9:22 (NKJV)	His parents said these <i>things</i> because they feared the Jews, for the Jews had agreed already that if anyone confessed <i>that He was Christ</i> , he would be put out of the synagogue.	There was a public announcement by the Jewish authorities to excommunicate any Jew who followed Christ.
John 12:43 (NKJV)	for they loved the praise of men more than the praise of God	The Jews who secretly believed in Jesus gave importance to social status than following Christ which

	carried the possibility of social exclusion.
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Hence we settle down to the interpretation that “the Jews” in the text did not refer to the entire community of Jews but the Jews who were in authority such as those belonging to the powerful positions of the Synagogue.

Though the entire text of John is in Greek; it is sprinkled with the some Hebrew or Aramaic terms (transliteration) which are also explained in the text within brackets; thus indicating its Hebrew/Aramaic roots. This same method is applied and hence the following words are transliterated in English also with the explanation in brackets.

Table 3: Transliterated words in *John*

Reference	Transliteration
1:38, 20:16	<i>Rabbi</i>
1:41, 4:25	<i>Messiah</i>
1:42	<i>Cephas</i>
9:7	<i>Siloam</i>
11:16, 20:24, 21:2	<i>Didymus</i>
19:17	<i>Golgotha</i>

Contextual mismatches occur when the context intended by the speaker does not match the context the audience supplies. For example, Jesus Christ is highly disturbed and angry when He comes to the Temple at Jerusalem seeing the business activity involved in the holy place. Jesus makes a whip of cords and drives the people who sold oxen and sheep out of the Temple, and also pours out the changer’s money and overturns their tables.

Take these things away! Do not make My Father’s house a house of merchandise!” Then His disciples remembered that it was written, “Zeal for Your house has eaten Me up.”(John 2:16-17 NKJV)

The understanding of such an activity involves the understanding of the cognitive environment of the event. Here the disciples were able to infer the act of Jesus cleansing evil activities in the holy place and they were able to relate it with their cognitive environment with what was already predicted by the prophet Isaiah (40:3). Thus the contextual knowledge helps in processing the interpretation out of all the other probable inferences.

When the Jews ask Jesus for a sign that shows His authority Jesus answers:

Jesus answered and said to them, “Destroy this temple, and in three days I will raise it up.”
Then the Jews said, “It has taken forty-six years to

build this temple, and will You raise it up in three days?”(John 2:19-20 NKJV)

But in the above context, we have the disciples of Jesus as unable to come to an interpretation due to contextual mismatch. Harriet Hill together with Gutt has classified contextual mismatch as of three kinds: unrecognized context, unintended context, and unknown context. (Hill and Gutt 2658-2712). Jesus was actually referring to the temple of His body wherein Jesus referred to His forthcoming death, and resurrection after three days. An understanding of the tensions within the text is thus necessary for the act of translation.

The time references in *John* such as 1:39 (“tenth hour”), 4:6 (“sixth hour”), 4:52 (“seventh hour”), and 19:14 (“sixth hour”) is another area of struggle for the translator; with the option of either the Roman reckoning of time which commenced at midnight; or as per the traditional first-century Palestine time setting which was counted from sunrise to sunset; and even in instances when the day was divided into three-hour intervals, with people estimating the time to the next full three-hour segment (Kostenberger 351). In the Relevance theoretical frame, the translator is thus equipped with the Principle of Relevance and contextual effects for leading to the original interpretation.

Conclusion : Given the presumption of translation as an intentional act of communication, the RT model provides sufficient equipments for the cognitive process in translation. Such basic questions of expectations and inferences, and finally the formation of interpretation via the translation can be dealt with the application of Relevance Theory.

Relevance theory has been mostly an exploration of the implications of the second, Communicative Principle of Relevance for human verbal communication. The human tendency to maximise relevance makes it possible not only to predict some of other people’s cognitive processes, but also to try to influence them—how indeed could you aim at influencing people if you had no way to predict how your behaviour would affect their thought? (Van Der Henst and Sperber 233)

The identification and the addressing of cognitive processes leading to inference-led interpretation are but a pre-requisite in the task of translation. Research in such a dimension results in the formulation of successful communication in translation. The challenges in the transfer of such cognitive processes in translation is challenging but RT provides opportunities for transferring the original interpretation via translation by considering the factors of cognitive environment, Principle of Relevance, contextual mismatch in inference-led communication.

English Bible translations offers a world of challenges and opportunities; especially the discourse in

John for its communicative and cognitive dimensions. The peculiarities of the *koine* Greek used by John; the presence of the Roman political climate; together with the dominant role of Jewish system and culture; and finally the appeal of its message to a readership across the world provides ample ground for encountering challenges in the translation path.

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The Role of Translation, in Making Paulo Coelho's *O' Alquimista*, a Global Phenomenon

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The post-modern period has seen its fair share of gifted authors whose prolific works have been translated into numerous languages thanks to the advent of the internet age and globalization. Paulo Coelho is one of these authors whose work has been heavily translated worldwide. Through this paper my aim is to explore the role of translation in making his novel, *O Alquimista*, easily accessible to millions of people around the world and thus bringing the essence of the writer's message elegantly from the source language text to the target language text.

His international bestseller, *O Alquimista*, was originally written in Portuguese and has been translated into 70 different languages till date. One of the reasons for this novella being famous across different nations is its numerous translations. The English translation was done by Harper Collins publishers.

The quality of the translations is remarkably close to the messages that the source text wishes to convey. After reading the English translation of the book, I believe that this might or might not have taken something away from the book in some regard, as the author's exact message and meaning could be hard to mimic in translation. While reading the book, I developed a desire to read it in its original Portuguese; but I think I can settle for the translation in English because without it I personally would have missed an amazing experience.

It is hoped that through this study, the reader will understand how a good translation holds the power of reflecting the culture, ideas, sentiments and the message that the author wants to convey in his original work.

Keywords: translation, originality preservation, target language, global influence

The Alchemist, formerly known as *O'Alquemista*, is written by Paulo Coelho and has become one of the most important pieces of literature that the contemporary world has seen. It was first published in 1988 and was originally written in Portuguese. By now it has been translated into almost 80 languages and has become an international bestseller. While it was first written, Coelho had only printed 900 odd copies due to the fact that that he would be catering to a Brazilian audience rather than to a global audience. His first publisher was of the opinion that it wouldn't need more copies because Coelho at that time was not a renowned author. Coelho still didn't reach the stage that he is now until *O'Alquemista* was translated into English.

Coelho himself writes that almost eight months after the republishing of *The Alchemist*, an American tourist happened to come across the book which was written in

Portuguese. He wanted to help Coelho find a translator so that he could translate it into English. Later on, Harper Collins took up the project and finally in 1993 its English translation hit the bookstands which catapulted the novel to new heights. As English has come to be a global language, it increased Coelho's readership tremendously. He told the New York Times in 1999, "To have a book published in more than 119 countries, you need to have a language that can be read in Thailand or Lithuania. Translation into English made it possible for others to read me."

Paulo Coelho's parents were strictly catholic and because he did not conform to the traditional catholic life, he was put into a mental institution at the age of 17. Coelho however escaped the institution three times before actually getting released at the age of twenty. He later enrolled in law school and seemingly abandoned his dream of becoming a writer. One year later he dropped out of law school and travelled through South America, North Africa, Mexico and Europe. Upon returning to Brazil, Coelho composed lyrics for Elis Regina, Rita Lee and Raul Seixas. Associating with Raul made Coelho dabble in magic and occultism and in 1974 he was arrested by the ruling military government who viewed his lyrics containing leftist ideologies and possibly dangerous. In 1986, Coelho had a turning point in his life. He had a spiritual awakening which he described autobiographically in *The Pilgrimage*. In an interview Coelho stated "I was very happy in the things I was doing. I was doing something that gave me food and water- to use the metaphor in *The Alchemist*, I was working, I had a person whom I loved, I had money but I was not fulfilling my dream. My dream was, and still is, to be a writer."

Coelho's first book *Hell Archives* (1982), did not make a substantial impact on the readership in Brazil. In 1986 he contributed to *The Practical Manual of Vampirism* and later he tried to have it taken off the shelves considering it to be of bad quality. After his pilgrimage to Santiago de Compostela in 1986, Coelho wrote *The Pilgrimage* and published it in 1987. After that came *The Alchemist*. As said earlier it ran only an initial print run of 900 copies and unanimously, the publisher and Coelho decided not to reprint. Harper Collins in 1994 published the book as *The Alchemist* and it became an international bestseller.

The Alchemist tells the story of a young adolescent boy, Santiago, who is a simple shepherd by profession. He is quite content living his life tending to his sheep's and has been portrayed as

having given up on his dream of travelling all over the world that he had when he was a young boy. When he has a recurring dream about a buried treasure near the pyramids of Giza, he decides to heed the advice of a stranger and embarks on a journey across Spain to Egypt. The book follows his amazing journey and the readers get to know the numerous hardships and adventures that Santiago has. While being a spiritual book by the author's own testimony, *The Alchemist* can be also considered as a romantic novel. The alchemist is romantic, not in the colloquial/contemporary sense but more in a Wordsworthian style. Romance in the physical level takes a backseat when the girl that Santiago (the protagonist) falls in love with asks him to pursue his dream/reach his destination. Thus, he shows the readers the importance of following one's dreams to the end and not getting distracted with one's initial success.

The life changing spiritual journey (described in *The Pilgrimage*) is responsible for most of the images, experiences and culture that he witnesses throughout his journey in *The Alchemist*. While it is known that *The Pilgrimage* is the official autobiographical copy, one cannot hope not to argue that *The Alchemist* contains several autobiographical elements that are related to more of Coelho's mental state rather than the physical.

As already established above in this paper, it is the translation that helped Coelho reach the status of a seasoned and veteran writer. Translation has been around for centuries now and has helped writers and readers explore the unexplored and have a higher understanding of other cultures and traditions. Coelho has seen to it that the flavour of the cultures and rituals that he has written about in his original Portuguese was maintained in the English translation. Thus, the readers can experience both Spanish customs and their way of life as well as have a glimpse into the Egyptian customs and their way of life. Translation as such has been a boon to the development of the literary world. From the time of Cicero, translation has been going on, not as an academic study, but as an activity done in order to make things easier. From a literature student's perspective, elements of translation coincide with that of Comparative Literature. Translations helped comparative Literature scale new heights and cross boundaries that has been dividing literatures from different nations. Translations played an important role in bringing the classics to the reach of common people. There was a time when only select people could actually have a University education. These university bred students learnt the classics in their original form (Latin, Greek etc.) while the common people were bereft of this opportunity. With the advent of translations, common people started getting a taste of the finer sections of literature.

Women, who never had the opportunity of reading the classics, were thus given the chance. This cultivated a strong sense of need for education.

I being an Indian student could not read the original version of Coelho's work. I was able to read the English version, which I have to say, has not lost its original essence. In fact, Coelho's determined effort to keep the English translation as close to the original Portuguese as possible has more or less preserved its essence throughout the translation. After its translation into English a lot of other countries such as Russia, China and a host of other Asian and European countries could read it in English. After this the demand for translations into the languages of different countries arose. Coelho personally oversaw that the true essence of the translation isn't lost during the translation. This is another reason why Coelho's *The Alchemist* became an international bestseller and has stayed on the New York Times bestseller list till now. Furthermore, *The Alchemist* has made Paulo Coelho one of the most translated authors and him creating a record in the Guinness Book of World Records. English, being the global language has been a great help in crossing boundaries that keep people and cultures apart. According to some proficient critics, Coelho's work is more of a self-help guide rather than literature. The work was given a warm welcome in Brazil when it got released but it was condemned by the publisher to have no real significance. Although Coelho became dejected, he overcame this and went on to give his book for translation, by which it attained a heavy fan following. Usually the originals will always receive greater success than that of translations. But there have been extraordinary cases where the translations surpass the fame of the original text. *The Alchemist*, most undoubtedly is one of those texts. Gabriel Garcia Marquez called translations as duplicates and perverse originals where the real essence was missing. While this may be true for some of the translations, not all are like this. According to critics, Coelho's work has not lost any of its original charm/essence. The faithfulness and originality with which the translation is done makes it one of the most well read and well acclaimed works written in the literary world.

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The Tales carried over: Translation as a mode of cultural transmission in *Litanies of Dutch Battery* by N.S Madhavan

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Abstract : The past is not very comprehensive though it is put together as imaginative by the novelist or a film maker and an evidence seeking mind of a historian. The real events of the past should be presented in specific forms to us for better understanding of the events. What was real and reality can only be perceived when it is furnished to suit the minds of the readers particularly when, it is the tale of a land which had built its bridge with the outside world as early as the prehistoric times. The novel *Lanthan Batheriyile Luthiniyakal* by N.S Madhavan speaks about the chronicles of Dutch Malabar, a region toward the middle of Kerala stagnated with the tales of foreign invasions as early as the time of spice trade to the post independent era. The translation has made known to others Kerala, from its caste ridden Hindu past with seemingly unbreakable barriers dividing high caste Namboodiri and Nairs from Ezhava, to Arab traders who brought Islam with them. This paper attempts to delineate the extent to which the translation has become successful in rendering the culture, history and essence of the land to a person unfamiliar with the backdrop in which the book was written.

Stories have been an eternal part of every culture and nation which reflects the language, culture, religion and society of a place. Man from his childhood manifests a fascination towards stories which is an everlasting thirst for him. This fascination may be what makes it easier for humans to relate their affairs with tales. Cultural transmission is the way in which a group of people or animals tend to learn and pass on information. N.S Madhavan has made his novel rich with its content of vibrant and variant culture. The history of the land when traced back to several invasions by the Chinese, the Portuguese, the English, the Arabs and the Dutch to the time of Vasco Da Gama as seen when the islanders chant the name during prayers and credits him for their conversion from their lower cast of Hindus to Christianity. Their long standing over the place had resulted in the generation of communities like the *maplas* and *parangi* which exists till date. The history and culture of the land had been portrayed vividly with an introspective view into its affairs.

The author exemplifies a world out of reach which takes the readers to the deeper insights of the political and cultural instincts of 1950's Malabar. Very few books have been written that had showered the spotlight on the subject and this piece of works stands out anomaly. Both

were received by the Malayalam and non- Malayalam readers on a full swing and had received wide readership and reviews. "A remarkable novel. Rarely has Kerala seen the crossroads of global cultures and ideologies, been so sensuously and grippingly evoked" says Pankaj Mishra.

The novel was translated by Rajesh Rajamohan as *Litanies of Dutch Battery* where he had "reconstructed Kochi from the vintage of Lanthan Battery". This translation has been proved to be an aid for cultural transmission thanks to the wide readability it gained among the non-malayali readers. The translation was able to diffuse the cultural variants and the fantasy of the imaginary island that the author has created and has shattered the linguistic boundaries of the original text. The translation had won the Hindu Literary Prize of 2011, was long listed for Man Asian Literary Prize and the winner of 2010 Vodafone Crossword Book Award. It also received the Sahithya Academy Prize for novel in the year 2004. The translator Rajesh Rajamohan says, "Reconstructing Kochi from the vintage of Lanthan Battery, as created by N.S Madhavan, has been serendipitous. Having been in self-imposed exile from, the shores of Cochin, I have had the unique joy of reliving the experience" (Madhavan, ix).

Translators and interpreters do not serve a mediation in cultural encounters that exists outside the act of translational but rather involves in configuring them. The translators intervene in the process of narration and re-narration that fits in all encounters that would create the world for us. The translator of the novel Rajesh Rajamohan has indulged in re creating Kochi from the vantage point of the imaginary island "Lanthan Batheriy" as created by N.S Madhavan in Malayalam. The translator says:

The townfolk of Lanthan Batheriy possess a certain humor. It is protected, and is a secret that no outsider can access or be privy to. Madhavan has uncovered the make-belief constructs of Kochi's history and the inhabitant's idiosyncratic yet disarmingly self-deprecating view of life, while sliding in layers of legends, fantasies and myth, facts and images. The language of Kochi, Malayalam, has a unique rhythm and cadence, which the original has captured beautifully that it has been a hard act to follow. That the mirthful

sprit of land and its people shine through is testament to Madhavan's genius" (Madhavan, ix).

Translation is the communication of meanings from a source language text to a target language text. Translator tries in conveying what was said in the source text in a different language and mostly risk at spill-over of source language idiom and usages to target language. They use calques or loan translation techniques, by borrowing literal word by word translation from another language to create a new word in the target language. These calques along with loanwords are used by them to enrich and shape the language into which they have translated.

The translator of the novel Rajesh Rajamohan uses the phrase *chumma* in Malayalam which means ,simply .He uses terms like , *Kanakukattathil* (one who stole calculations), *Asari* (carpenter) , *venthanga* (holy bead) , *mishiha charitram* (story of Christ) to preserve the original meaning so that its permutation doesn't spoil the beauty of the context. The translation of the work has not disturbed its source culture as the translator has deliberately managed to maintain it. Language has not become a barrier for an outsider to imbibe the "stories brought by the wind and the seas ". The translator has successfully imparted the culture to the foreigners. He uses certain terms, particularly cultural terms, untranslated from the source language which added to its authenticity.

The entire novel is set in the backdrop of the imaginary Lanthan Bathery. Jessica, the protagonist gives a vivid geographical description of the delta at the beginning and her narration basically revolves around the boundaries of the delta which at times "crosses" the bridgeless island with the winds to the neighboring places of *Vypin*, *Ponjikkara*, Ernakulam and Fort Cochin. The author himself and the translator had built a "bridge" for the battery by bringing in details of cultural and social changes that took place along with the development of cinema and the film songs of K.L Saigal and Amritha Sher-Gil's visit to Kochi connects the small island with other parts of the country. The translation could be considered as a metaphor for a "bridge" to the "bridgeless island" carrying its tales over from a land to another. Language through translation had become the aid through which the ideals of communism, its rejection by the orthodox classes, the delight and wonder with which the technical advancements were welcomes by the islanders were all parallel to the social scenario of Dutch Malabar which the translator has brilliantly transferred. Though the Malayalam usages may feel like tongue twisters to non malayali the comment from Kushwanth Singh says all about it:

This is an outstanding work of historical fiction which tells the story of the inhabitants of Malabar coast from ancient times to the present day: from its cast -ridden Hindu past with seemingly unbreakable barriers dividing high cast

Namboodiri and Nairs from Ezhava toddy tappers and other outcastes, to Arab traders who brought Islam with them and set up mosques in towns and villages. A second influx of progress comprising Portuguese, Dutch and English who brought the Catholics and Protestants with separate churches of their own.

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The art of translation: Connecting two cultures together

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Abstract : *The paper deals with the role of translation in a globalized world and how translation connects two world and two people in a single sphere. Translation is an art which opens up a new world for the readers of all over the world.*

The paper will focus on the cultural and gender issues in the most famous book “Cien años de Soledad” written by Gabriel Garcia Marquez and the translated version of this book in Hindi “एकांत के सौ वर्ष” translated by Sonya Surbhi Gupta.

Due to translation, we can know about what is happening in outside world and we can also read the literatures of other languages. The paper will examine the two texts and the role of translation plays in it. Translation enhances our idea and thought.

Keywords: - culture, gender, globalisation, translation studies

Gayatri Chakravorty Spivak and Edward Said argue that translation was effectively used in the past as an instrument of colonial domination. But the present era is very different for the translators. In the era of globalisation, Translation Studies have got tremendous success. Translation is an art, a skill, an idea, a wave. Translation and Literature are two essential domains for studies. Where literature exists, translation exists. As we know that literature is the mirror of the society and translation becomes the medium to connect and to show the world in a different way. Because of the translation, we can know about other societies and cultures like Spanish and Latin American society and culture, French society and culture, American society and culture, Indian society and culture and many more.

Gabriel Garcia Marquez was the most widely known and most successful of the Latin American Boom writers. He published many books as Love in the time of cholera, The General in His Labyrinth, The Autumn of the Patriarch, Of Love and Other Demons, News of a Kidnapping, Living to Tell the Tale, Leaf Storm, and Memories of My Melancholy Whores etc. In all his novels and short stories, the magical and realistic elements are combined in a richly composed world of imagination, showing continent's life and conflicts. Cien años de Soledad is a magnum opus which is written in the year 1967 by him. It is one of the world famous novel and translated in 37 languages and has sold 30 million copies all over the world. In the year 1982, he got the novel prize literature for this book and in the year 1970, it is translated into English by Gregory Rabassa.

“The translation effectively becomes

**the afterlife of a text, a new
“original in another language”³**

Garcia Marquez also says that the translation of his book in English is fabulous. Gregory Rabassa was one of the famous literary translators from Spanish and Portuguese to English. He had translated most of the Latin American works into English language. He had translated the works of Julio Cortázar (Hopscotch), Mario Vargas Llosa (Conversation in the Cathedral) etc. Edith Grossman is another well-known literary translator who has translated most of the Gabriel Garcia Marquez's works into English. Gregory Rabassa and Edith Grossman are two well known literary translators who translated most of the Spanish works into English.

This novel is translated into Hindi “Ekant ke Sau Varsh” (Rajkamal, 2003) by Sonya Surbhi Gupta. She is an eminent professor of Latin American studies at Jamia Millia Islamia. She has also translated “La familia de Pascual Duarte” into hindi “Pascual Duarte ka Parivar” (Rajkamal, 1990). She has also published an anthology of stories by Indian women writers translated into Spanish: Lihaf: Cuentos de mujeres de la India (Madrid, 2001). Cien años de Soledad is translated into Malayalam and Bengali too.

In this article, I deal with the role of translation in a globalized world. Due to the translation of Spanish texts into various languages we have connected closely. And I will examine the translation of this novel into Hindi. I will try to understand how changes in the production and circulation of translation have changed its social and cultural status.

Translation: In the time of globalization : Globalisation connects the world. Today we can know what is happening in other part of the world due to internet access and translation of major works into different languages. Translation connects one city to another city, one state to another state, one country to another country. Reading “Don Quixote”, “Fictions”, “The house of spirit”, “My name is Rigoberta Menchu and this is how my conscience was born” and “Hundred years of Solitude”, one can know about the Latin American countries. In this paper I only focus on the works of Spanish and Latin American countries and the translation of the works in Hindi. Don Quixote is also a magnum opus by Cervantes. If one

³ Basnett, Susan. Translation Studies. London, Routledge Publication, 2005, page no -9-10

wants to know about Spain and its society and culture, one must read it. This magnum Opus is also translated into Hindi by Vibha Maurya, a prominent professor of Spanish language.

Globalization has given the platform for interaction between people and culture of the world. And these cross cultural communication need the translators and interpreters. As we know that this is an era of globalization, English plays vital role to connect two worlds. Writers from different worlds explore and share lots of things through translation. Because of the translation, the literature goes very far, and all the people of different part of the world can read and enjoy the beautiful works by different authors. Edith Grossman told that **“to translate is to express an idea or concept so that it causes the same reaction in the reader that the writer sought to achieve in the original text, regardless of the language”** Translation is an art and the translators plays very crucial role to convert the idea into another language. For example, in Indian culture, the concept of सिंदूर, मंगलसूत्र, साड़ी, आरती, पकवान, it is very difficult for the translators to translate the culture.

Language and Culture are interlinked with each other. If one wants to know the language of a particular country, he or she must know the culture too because every culture has their own speciality. We cannot mix one culture to another. Every community, region, district, state, nation have their special and unique culture. Language structure tells about usage of a language, cultural values determine the way we use language in our life. Every cultural element is very essential to form an identity of a country or a nation. Now I am going to analyze culture and gender in the texts in Spanish and Hindi.

Culture and Gender in एकांत के सौ वर्ष and Cien años de Soledad One is not born a woman, but rather becomes one.

-Simone de Beauvoir

Cien años de Soledad is a novel about the story of seven generation of a Buendia family. Jose Arcadio Buendia and Ursula Iguaran are the head of the family. Anyone can connect the story with himself/herself. We can see in the novel that men represent the stereotypical machista culture of Latin America while the women are passive and submissive to their husband. There are lots of scenes in the novel where we can see that women cannot take the decision of anything. The role of Ursula Iguaran in the novel shows the real image of Indian women too who cares about her family and who can do anything for her family. She always obeys her husband. There are lots of other women characters who are stuck in their life.

Gabriel Garcia Marquez was not only represented the good woman in his novel but also he represents the story of bad women. In Latin American society there are two

terms for women that they use “Buena mujer” and “mala mujer”. The question that raise here are that who are we to decide who is a good woman and who is a bad woman and why? Due to the translation of this novel in various languages it goes to all the section of the society. Last summer, I gave **“एकांत के सौ वर्ष”** to my mom. She read it and she told me that it is a marvellous work. We should also make our family tree so that our coming generation will know about us.

At the same time Gabriel Garcia Marquez shows the importance of family. Ekant ke sau Varsh is also widely famous between the readers of Hindi language. The structures, the uses of Hindi terminology, are well expressed by the translator. Some words that I find every interesting that the translator uses for the attraction of Hindi readers, like कोठरी, बंजारे, पूजा, मुखिया, बिरादरी, छज्जे, चटख, आंगन, झालझदार लहंगा, बाड़ा. We can see these three sentences in three different languages and how the translator connects the reader to think about own language and for the reader of different languages how the text in Spanish becomes a new original in Hindi.

Spanish: Abandonados a la Buena de dios, igual que los burros

{Source language(ST)}

Hindi: देखो तो किस हाल में है, गधों की तरह बेलगाम.

{Target Language(TT)}

English: Look at the state they're in, running wild just like donkeys. (TT)

Globalization gives a new platform for all the readers of the world to connect the story and make your own tale. Translation links two cultures which are represented in the novel. In every country, culture is the idea that shows us different but the globalization adjoins all cultures in the same circle. At the end I want to write that our government and our education system should give a wide space to the translators. So that we can read and our coming generation will read the rich novels in different languages. We must enhance and shows the other world to our reader.

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Andal's *Nachiar Thirumozhi*: A Critical Analysis

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Abstract : Andal was the only woman among the twelve *Alwars* amidst the medieval Vaishnavite poets. She took the scriptures to the masses, composing hymns in Tamil that are considered to be the equivalent to the Sanskrit Vedas. Along with Shridevi (Lakshmi), Andal appears beside Vishnu as his consort, Bhoodevi, the personification of Earth. Initially, Andal was found as an infant under a *tulsi* plants by her father, Periyalwar who is also one of the twelve *Alwars*, in his birth place in Srivilliputhur and known as Kodai. She belongs to the eighth century. She is credited with her great Tamil works which are *Thiruppavai* and *Nachiar Thirumozhi*. *Nachiar Thirumozhi* is a compilation of 143 verses of Sri Andal's detailed attempts to join Kannan. "Varanam Aiyiram" is a sixth pasuram of *Nachiar Thirumozhi*. It consists of ten verses is a renowned *Thirumozhi* written at the age of fifteen! It relates the sequences of her dream of getting married to Lord Kannan. The literary merit of these verses are dripping with Bhakthi, what is amazing that the rituals of marriage mentioned in 1200 years earlier. It is still followed with the same enthusiasm even today! I was much impressed and inspired with her dream about marriage. This inspiring piece is taken for the presentation.

Key words : *Thirumozhi*, Pasuram, Mangalam, Vedas, Lord Kanna.

Andal's *Nachiar Thirumozhi*: A Critical Analysis : Andal is the only female Alwar among the twelve Alwar saints of South India. The Alwar saints are known for their affiliation to the Srivaishnava tradition of Hinduism. Her two great Tamil works are *Thiruppavai* and *Nachiar Thirumozhi* which are still recited by devotees during the winter festival season of Margazhi. Andal is known for her unwavering devotion to Lord Vishnu.

Andal was a baby found by Periyalwar under the Tulsi plant in the temple garden of Srivilliputhur. Periyalwar is also one among the twelve *Alwars*. He named her as "Kodai" which means "the gift of Mother Earth". Nonetheless, the story of Andal has no reliable historical account, except for two hagiographies.

Periyalwar was the devotee of Lord Vishnu. He used to string garland to Lord Vishnu everyday. He was childless and prayed to Vishnu to save him from the longing. One day, he found a girl baby in the garden under Tulsi plant. He and his wife grew up her as their daughter by the name "Kodhai", who grew up as a devotee of Lord Krishna, an avatar of Vishnu. Andal is believed to have worn the garland before dedicating it to the presiding deity of the temple. Periyalwar, who later found it, was highly upset and remonstrated her. Vishnu appeared in his dream and asked him to dedicate only the garland worn by Andal to him.

Then, the girl was thus named as Andal and was referred as "Chudi Kodutha Sudarkodi" which means the bright creeper like woman who gave her garlands to Lord Vishnu after wearing them.

In North India, Radha Rani is celebrated as the "Queen of Bhakthi". Similarly, in Tamil Nadu, Andal is remembered for her love and devotion. When she was four years old, she started to compose the hymns of the *Thiruppavai*, *Nachiar Thirumozhi* and "Vaaranam Aayiram". Like her father, she sang a *Pallandu* to hail the Lord Vishnu as the unflinching Protector of all. She regarded Periyalwar not only as a father, but also as a preceptor.

Initially, the common people commented upon her. They mocked her as being insane, but Periyalwar supported her and encouraged her to be devoted to Lord Sri Vishnu. Periyalwar played a vital role in nurturing Andal's Bhakthi and helped her attain divine ecstasy. She thought of herself as a Gopika and dressed herself as a Gopi, demonstrating her simplicity, humility, pure love and devotion.

One day, the temple priest noticed that a strand of Kodhai's hair on one of the garlands and became annoyed that a used flower garland had been offered to the Lord Vishnu. Periyalwar was shocked, and realized that Andal had worn garland. Meanwhile, Andal was happy thinking that her Lord would have accepted her garland. Later, Periyalwar tied together a new garlands for Lord Vishnu made up of fresh flowers and took them to the temple. Miraculously, the Merciful Lord said that He wanted only the garland which had been worn by Andal. Andal then told her father about her beautiful dreams in which the Lord came on an elephant to wed her.

Andal described how she had composed her dreams into poems such as "Vaaranam Aayiram". The poems describe how she and Lord Vishnu got married according to customs and rituals. This was placed her *Nachiar Thirumozhi*, a poem of 143 verses. "Thirumozhi" literally means "Sacred Sayings" in a Tamil poetic style and "Nachiar" means Goddess. Therefore, the title means "Sacred Sayings of the Goddess". This poem fully reveals Andal's intense longing for Vishnu, the Divine Beloved. Andal creates imagery that is possibly unparalleled in the whole gamut of Indian religious literature.

These 143 paasurams are organised in 14 segments and each one is called as "Thirumozhi". The first set of ten paasurams is called as first Thirumozhi. And is named after the first phrase of the first paasuram "Tai Oru Tingalum". And each Thirumozhi deals with one specific topic. Similarly, the sixth segment is called as "Vaaranam Aayiram". This deals with vedic weddings during the time called "Paccai Pusuthal". Traditional belief is that when this

rituals is performed, the newly wedded couple's lives will forever remain sweet. She herself declared as the bride and Lord Vishnu is the groom for her. The wedding scenes which she describes are full of beauty and fabulous imagination and have a divine vedic flavour.

In the first paasuram of "Vaaranam Aayiram", she starts describing beautifully to her friend about her divine dream. She said to her friend that she saw Narayanan, surrounded by thousands of elephants, going around Srivilliputhur. Her father and other citizens are ready to extend a grand welcome to him with 'Purna Porkudam' (golden pots) placed on their heads. The whole village is decorated with streamers to mark the festival occasion. This is a description of reception for the bridegroom.

The second song describes the announcement of wedding. She continues her dream that she saw a handsome guy with whom she will getting married tomorrow who goes by the names of Narasimhan, Madhavan and Govindhan. The wedding function is decorated with betel-nut trees, in order to participate in the 'Niscitarta' (betrothal) which is a finalization for wedding.

In the third song, the bride was dressing by her sister in law, Durga. Indra and other devas gather together and make the proposal to offer her in marriage to Lord Ranganathan. Then, they converse with each other to agree on all arrangements. Then she also decorated with exquisitely smelling flower garland.

In the next paasuram, several brahmana sreshtha's bring holy water from all the four directions. Brahma, Periyalwar, the Saptarishis and Vedic scholars take the 'Tirtham' (sacred water) that has been purified and sprinkled it on her head and chant 'Asirvadam' (blessings) for her. She saw Lord Ranganathan who stands and decorated with colourful garland. Then, her hand and his hand being tied together with 'Kankanam' (protective charm). This is the process of tying the protection called Kappu.

Then, she saw many beautiful young girls carrying 'Mangala Dipams' (shined lamps) which shined like the bright Sun and 'Kalasams'. They were welcoming Mathura Mannan who was walking with His Sacred Sandals. Then, for marriage, the "Mangala Vadyams" (beating drumps and line of conches being blown) were being played. The Conches were being blown. Under the canopy that was decorated with low-lying pearl strands, Madhusudanan took her right hand into His and did panigrahanam.

Chanting the good Vedas and reciting mantra's, the professional vaidika's spread the green grass surrounding the Agni and placed the samit on them. She said, that she saw Kannan who came majestically like an angry elephant, hold her right hand and circumambulate the Agni (sacred fire) walking slowly. Then, she describes the next part of her dream that Narayanan, who is our Protector in this birth and all the forthcoming births, and who is filled with 'Kalyana gunas' (wedding characteristics) is making her tread the Ammi (grinding stone) by holding her right foot in his beautiful red-hued divine hands.

Her brother, who have attractive eyebrows ignite the Agni by adding samits and make her stand before Agni. They place her hands on top of the hands of Kannan and put rice puffs in the agni and help her do the homam. This ceremony is called Iaja homam which her had seen in her dream. The bride does this praying that her husband should live forever with Sarva Mangalams. The husband tells to Agni that "My wife is doing this Iaja homam, praying for a long life for me".

She dreamt that a lot of Kumkumam were smeared and anointed with an appropriate amount of cool Sandalwood paste were applied on their bodies. Kannan and she were placed on top of the majestic elephant and taken along streets and then were given the holy bath with turmeric and the auspicious water blessed during the wedding. Thus, she concludes her paasuram as that "Kodai", the Thirumagal of Veyar Pugazh Villiputturkon Periyalwar, has sung this Thirumozhi with ten paasurams in poetic tamizh describing her divine dream about Ayar Kula Kannan wedding her. Whoever is able to learn and chant these paasurams, will be blessed with good progeny and prosperous lives with them".

A common feature which binds Vedic women poets is devotion. Andal from Tamil Nadu and Meerabai from Rajasthan, who lived so far away from each other in distance and time but both considered Lord Krishna as their husband. Andal proclaimed that she would rather die than marry any mortal while Meera married a King, but considered Krishna as her real husband. For Akka Mahadevi from Karnataka, Lord Shiva was her soulmate. Avvaiyar from Tamil Nadu, a devotee of Lord Ganesha, led a nomadic life spreading wisdom and never distinguishing between prince and pauper.

Andal is known for her absolute felicity with words and imagery. Thus, this piece is said that unmarried girls of marriageable age would be granted a swift marriage if they recited these verses with devotion. Iyengar girls are dressed up as Andal when they get married even today. Some of her verses express love for Lord Vishnu, written with bold sensuality and startingly savage longing, hunger and inquiry that even today man of her most erotic poems are rarely rendered publicly. In one such verse Andal dispenses with metaphor and imagines that she herself in lying in the arms of Krishna and making love to him.

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The Texture of Identity: A Study of Selected Tamil Ballads in English

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Abstract : The purpose of this paper “The Texture of Identity: A Study of Selected Tamil Ballads in English” is to use some Tamil ballads to understand the life and culture of the Tamil people. These ballads, available in oral tradition, or etched in palm leaves are being brought out by scholars in print form so that they become part of the rich literature of the region. A study of the translation of these Tamil ballads into English show to the rest of the world, the literary splendour and the enviable culture, lifestyle, philosophy, beliefs, customs and values of the Tamil society that has a great culture and tradition.

The ballads available in the southern part of Tamilnadu reflect the customs, language, traditions, beliefs, casteism, dowry, dressing habits of the people, deities, historical events, food habits, names of palaces, trade and commerce etc. They also contain the names of birds, animals, flowers, rivers and dams of the period. Such information helps researchers to link anthropology, sociology, linguistics, history and psychology of the period and the people. Thus these ballads remain as valid documents enriched with vital information of the period.

Literature is very closely related to innate human emotions and feelings and mirrors the culture and tradition of the people. Fully tuned to the taste of the laymen, ballads convey information in a very simple manner. Along with folk songs, ballads present new vistas of language and linguistic material, customs and beliefs, life style and feelings, aims and aspirations of the people and sociological concepts. Tamil ballads project the lifestyle, habits, beliefs, ceremonies, historical facts of the people and the society at large. Thus translations of the ballads in English are the embodiment and preservers of the ancient people's customs and habits. The historical, political and social information emerging out of these ballads enrich life.

Dreams, omens and superstitious beliefs are part of the culture of the people. Omens influenced the mental process of the people of those days. Good omens are symbolically represented by birds, animals, people and dreams in ballads. *Tholkappiyam* gives reference to good omens being represented by birds. The sound produced by birds is also regarded as an omen. While doing something or while discussing something important, if an eagle circles that place, it is deemed a good omen. Similarly an eagle flying right to left is considered a good sign. Such

omens are seen in the ballad *Chithambaranadar Kataipadal*.

In *The Misplaced Royal Romance*, when Ponnuruvi leaves Tenkaci on her pilgrimage for childbirth, an owl flies rightwards and this is considered a good omen: “As an owl flew to her right, / deeming it as an omen the lanceeyed damsel” (104). When the midwife starts from her place to attend to the delivery of Ponnuruvi, a *karutan* (kite) darts from right to left and this is regarded as a positive omen.

Bad omens indicate disastrous consequences and are mostly found in tragic social ballads. In *The Misplaced Royal Romance*, when Cinananci is sent by her husband Matavannan to collect clothes for washing, several bad omens occur. A lizard ticks, a crow flies leftwards, the woman herself sneezes, an owl hoots, cats arrive in large numbers and a potter comes opposite her. All these indicate imminent danger or evil.

People live with lots of beliefs. Beliefs are part of the society and people believe in swearing, taking oaths etc. In *The Bandit Brothers*, Mukkayi tells Cantanattevan to swear in milk that he will not violate any maiden: “Swear by the milk that you will treat any lonely damsel that you may set your eyes upon as your own sister” (362). The firm belief of the villagers that nemesis is sure to overtake any evil-doer is also echoed in ballads.

Customs, habits and traditions vary from one caste to another. Economic status, social status and the state of mind vary from person to person and in turn from society to society. All these social set-ups are reflected in ballads of the time. In *The Misplaced Royal Romance*, many customs and rituals are mentioned. Observing a vow for forty days with wet clothes on, eating food placed on the earthen floor, placing the right foot forward while entering the house, cooking *pongal* in the ninth month of a woman's conception, carrying lamps and *nirainali* (vessel used for measuring grains) during social functions, gifting money on a banana leaf are the customs and habits mentioned in this ballad.

The system of barter by which wages for the work done were paid in the form of things was prevalent. The *maruttuvacci* (midwife) who assisted Ponnuruvi at childbirth receives clothes, paddy, oil and gold for her services. *Cirukkan* the errand boy is seen exchanging betel leaves for cooked rice. However major transactions

by the rich and powerful people were in cash. The labourers were paid in cash for the construction of the temple. It may thus be inferred that ordinary people in those days did not have much money and hence resorted to bartering.

Many a ballad gives details of the dresses and ornaments of the day. Kattiyakkaran, Turiyotanam, Tulamamuni, Tiraupati and other characters in *A Pool of Poison* are presented with their dress style and gorgeous ornaments. Turiyotanam is described as wearing “his gem-decked crown/Glittering on his head under the white-decorated parasol./His chest adorned with diamond-decked medals (100-02). Valiya Tampi and Kuncu Thampi in *The Scorching Guile* are depicted as typical Nairs in their dressing:

A fine dhoti with colourful border

A silk towel with sylvan frills

Gold chain for the hands.

Gold rings for the fingers

.....

To guard themselves from enemies

They carried pointed spears. (964-77)

Before dancing, Nilan in *The Beatitude Undefined* wears a turban, silk shirt, half pant and sash. While dancing, Nilan wears various jewels and ornaments like rings, pearl chain, bells for the leg, *oyyavi*, studs, *cilampu*, hip chain in gold etc.

The ceremonies observed in the worship of village deities have striking differences which may be due to “the influence of Brahminical ideas and forms of worship” (89), opines Henry Whitehead. Rituals are particular events that are accepted in the society. Most rituals are associated with birth, death, marriage and worship. Most rituals are religious in tinge and they are also the basis of religion. Though some early rituals of worship do not suit the society, they have spread and are still in existence. Religious rituals which first began as a means of expressing gratitude gradually developed into worship. The ways of worship are depicted in many a ballad. In *The Valorous Virgins*, people offer varieties of vegetarian food on plantain leaves to the deities. The offering of *pongol* to the sun god is mentioned in *Mutharamman Katai*. Villagers offer their first yield or income to the deities. People from the coastal areas offer part of their catch to the gods and this is evinced in ballads like *Valaiveesu Kaaviyam*.

Due importance is given to the things used for *puja*, the fire and lighting. The list of things offered to Lord Neelaswamy in *The Beatitude Undefined* reflects the food habits of the day. There is also special reference to the varieties of bananas like “*Cinkan* and *Tuluva*” (2220) that were cultivated in those days. Varieties of flowers such as “*tarambuja*, *tuscar jasmine*, *jasmine*” (2198) etc., are listed. / recorded???

Musical instruments are used as accompaniment to songs and dances and are part of the traditional culture. Some of the instruments which are mentioned in *The Beatitude Undefined* are drum, jingle bells, tambourine, *makutam*, *tappu*, *motari*, *viranam*, *tabour*, *veena*, *kottu*, *lyre*, *perh*, musical mode, conch, pekkalam, mutakaimani, muracu, tarai etc. Some drums which are played while Nilan dances are “Single faced drum and double faced base drum./ Hand drum, Viranam, and Pampai” (283-84). The names of the various musical instruments used and their varieties are revealed in many ballads.

Alms were given by those suffering to bring an end to their suffering, by those who wished to get things done and also by the childless couples hoping for a child. These ideas are expressed in ballads. In *Thottukkaariamman Katai*, the Konandirasans do not have a child. So, his wife helps beggars, provides food to the hungry and provides shelters of rest to the travellers, digs springs to provide water, makes makeshift shelters to provide shade, renovates temples, makes gardens and offers prayers to Lord Siva. In *A Tale of Betrayal*, on coming to know about the conception of his wife, King Rajanarentira practises charity by building feeding choultries and mantapas for the travellers, constructing rest houses in villages and sweet shops for kids and “So ran his many acts of charity” (113).

A number of beliefs are connected with naming a child. Just as objects of nature are called based on their physical characteristic features, some children were also named based on their external features. On the birth of a child, the elders would discuss and decide upon the person after whom the child should be named. This can be seen in the ballad *Chithambaranadar Katai*. The naming ceremony was celebrated in grandeur and this is expressed in ballads like *The Story of Cinnattampi*. In *A Tale of Betrayal*, King Rajanarentira arranged for a grand naming ceremony where he “Named his son Carankataran./ The common people in great glee/ Greeted the name and repeated it” (352-54).

During festivals, worship, functions on a girl attaining puberty, beginning of a business and other auspicious occasions, people ululate to express their happiness. In a ballad called *Mutharaman*, while preparing *pongol* to offer to Lord Adithan, the women ululate and Lord Adithan himself who is moving on his chariot, stops to watch the people. During weddings, when the groom holds the bride’s hand and holy water is poured on them, people ululate in joy. With the birth of a child, people ululate as a symbol of joy. In *The Misplaced Royal Romance*, the birth of the royal baby is accompanied by “a sound like the rumbling of sea was heard, as damsels sweet voiced did ululate” (302-03). There are references to this practice of ululating in other ballads like *Palavecan* *Cervaikkaran*, *Brahmmasakthiamman Piravikal* etc.

Some ballads convey the facts on puberty and the functions connected with it. The news of a girl coming of age is spread through her mode of dressing and her wearing of jewellery. Such information is given in ballads like *Valaiveesu Kaaviyam*, *Kaaniyallar Swami Katai* and *Parpathiamman Katai*. In *Parpathiamman Katai*, heavenly damsels weave flowers for Parvathi, who has come of age while others play with her. Arundathi another heavenly damsel helps her wear a saree, Deiviyani combs Parvathi's hair, Valli gives her betel leaf while some virgins ululate to celebrate the occasion.

In some places, the celebration of coming of age takes place the day before wedding. This information is given in the ballad *Kaaniyallar Swami Katai*. The ballads *Valaiveesu Kaaviyam*, *Thadiveeran Katai* and *Parpathiamman Katai* mention the idea of girls attaining maturity at the age of ten whereas *Kaaniyallar Swami Katai* and *The Story of Kurukkulanai* mention the idea of girls attaining puberty at the age of twelve. During her menstruation, a girl is separated and is given the company of elderly women and all her needs are fulfilled. Then she is dressed with a garment which is got from a washerman. This is traditionally termed as *maathuduthal*. *Thadiveeran Katai* makes mention of this tradition when Sonamuthu is given a change of dressing from a washerman.

According to Vanamamalai in his *Studies in Tamil Folk Literature*, ballads "describe the various ceremonies, the bride and the bridegroom have to go through before they are proclaimed man and wife, the ornamental pandal in which the celebration is held and the part played by womenfolk in ceremonies" (13). Bride seeing is a common practice, before marriage. In a ballad entitled *Muthupillai*, there is a detailed description of the marriage between Ponnuperumal and Malaiaimai. The elders decide to get the beautiful and true Malaiaimai married to the handsome and lion-like Ponnuperumal. An astrologer is consulted regarding an auspicious date, people are invited and the wedding is celebrated with pomp.

Folk poems follow local traditions and cultural moves. The ceremonies associated with the marriage of Rama and Sita in *The Epic Eternal* conform largely to the ceremonies adopted by the Vellala communities in Kanniyakumari and Tirunelveli districts. There are references to ceremonies like *Kalapparuppu*, *Paricam*, presentation of gifts, *pongol*, fourth day and seventh day ceremonies etc.

There is an elaborate description of the dressing of the bride and the groom in the ballads. In *The Epic Eternal*, there is a detailed description of Rama being adorned for his wedding to Sita:

Numerous toe-rings and golden ankle-rings
And heroic anklet, adorned his feet.
Upon his ten fingers blazed rings
Inlaid with five kinds of precious stones

Diamond, Lapis, Lazuli, emerald, sapphire and pearl,
The ring on the left third finger *pavittiram* called
Blazed brilliantly. (1096-1102)

In *Palavecan Cervaikkarar*, there is mention of the wedding between Irulappan and Muttayi. There are references to weddings, feasts, negotiations and dowry in ballads like *Pichaikalan Katai*, *Ponirathal Katai* and *Palavecan Cervaikkarar*. People who attend the weddings are cordially received with betel leaves, sugar candy and arac nuts and are treated well with delicious food.

Dowry is a significant and prevalent custom. *Parthiamman Katai* and *Valaiveesum Kaviyam* are evidences to the existence of the dowry system. In *The Story of Palavecan Cervaikkarar*, Periya Palavecam receives dowry from his father in law:

Muttucami gifted half his right of Ayampur watch,
He gifted it to his son-in-law from the time thereupon
To the one his daughter owned in wedlock propitious.
(621-23)

There also existed a practice where a common man had to give gifts to their leader's daughter during her marriage. This is seen in *Valaiveesum Kaviyam* where Athiarasan's daughter is getting married and people give her gifts. They also had to work and help in all the chores during weddings. This gives a picture of how the natives were under the control of their heads or leaders.

Economic status is given importance in a civilized society and marriages were conducted between families of same or nearly same economic status. Rulers used the tax got from the common man to pay dowry for their offspring or siblings. Such ideas are pictured in village deity ballads. In *Muthupillai Katai*, soon after the wedding of Muthupillai and Malaamma, Malaamma's father gifts the couple with all the things that they need to run a family.

Caste was given importance in the society and people lived in accordance with their caste and status. In *The Story of Cinnattampi*, Cinnattampi, apart from formal schooling receives training in martial arts, which the son of a cobbler is not supposed to aspire for and this results in his undoing. The ballad exposes the class conflict and disharmony between the privileged classes and the lowly communities. *The Story of Kutukkulanai* is a story of communal compartments. The ballad revolves round Tuntimuttu a young man of the Mutaliyar caste who falls in love with Puranavalli a Brahmin girl and is finally killed.

The Dateless Muse glorifies the social caste called Natars, variously referred to in the text by names like *Valankaiyar* and *Canrror*. This ballad has evidences to show that this community had been subjected to great indignities, humiliation and disgrace by the privileged classes.

In *Valaiveesu Kaaviyam*, there is reference to the determination of the courage of a man by controlling a bull. *Parpathiamman Katai* refers to a terrific fish in the Mangaipathi sea which does not allow people to fish. The leader of the coastal area, Athiarsan declares that he will give his daughter in marriage to the man who catches the fish. Unfortunately, there is no courageous person to catch the fish. A similar story is seen in *Bhramasakthiamman Katai* too. Here, Siva comes back victoriously after catching the Maharam fish and gets married to Parvathi. **Such stories are references of how weddings were conducted within the same caste. ?? ???**

Death is a common theme in many a ballad. Killing a person as a human sacrifice, due to jealousy is also dealt with. Stuart H. Blackburn is of the opinion that “The setting for death stories is similarly idealized, but it is earthly and the birth **in??** therefore human and painful” (33). It is a very long tradition that Tamils worshiped people who faced heroic death in the war. This is considered as one of the ancient folk tradition of the Tamils. Heroes of the Sangam age chose to die gloriously in combat rather than leave home as failures. Such heroes are remembered in tangible ways. The setting up of *natukal* (erected stone) is one such mode of recording the glorious deeds of fallen heroes in the battle. In course of time, these stones were worshiped as gods. Scholars are of the opinion that the “*natukal* worship is one of the indigenous elements in the religious tradition of the ancient Tamils” (George L. Hart 25-26). These heroes of erected stones often became tutelary divinities or demons and were worshipped with offerings food and flowers.

In *The Story of Kurukkulanai*, Kurukkulanai is the spirit name of Puranavalli, a Brahmin girl, who loved Tuntimuttu, a young man of the Mutaliyar caste, and becomes pregnant. She and her husband are killed by her brothers. In *The Dateless Muse* Tiraimukattalaki and Cankumukattalaki are the two daughters of Vengalarajan, ruler of Camikkattuvilai. Vengalarajan severs the head of his daughter Tiraimukattalaki, albeit her willing consent, and throws it out of the fort when the Chera king besieges the ramparts of Vengalarajan, since he refuses to give his daughter’s hand in marriage to him. His other daughter Cankumukattalaki embraces death when she is branded as a thief and is subjected to insufferable humiliation, indignities, disgrace and physical torment by Nalarajan, ruler of Kurumpur. In *The Unsung Melodies*, the Palavecama brothers – Periya Palavecama and Chinnappalavecama, Maravar by caste, are killed by another faction of Maravars when they have a fight with them to get back their hereditary right of land watching.

Social ballads contain themes based on social complexities and problems. The overpowering caste factors, intercaste marriages with their consequences, the woes of women in respect of paternal property rights, the exploited hands turning to dacoits on account of unemployment are some major issues in ballads. Many

ballads thus originate from caste and communal factors, the dynamism of the people of a certain caste or community. The existing state of affairs when the native land was under the rule of the East India Company is seen in ballads like *The Story of Uccini Makaliyamman* and *The Story of Palavecama Cervakkaran*. These ballads mirror the psychic reaction of the natives to the British rule and present their resentment and protest to the alien rule.

Many a ballad pictures the then existing state in nature. Ballads give glimpses of the flora and fauna which were commonly seen then and even make mention of their significance. A number of trees find mention in *The Beatitude Undefined*. Some are red sandalwood, banana, *punnai*, fig, teak, venkai, south Indian mahna, papal, clove tree, wild lemon, bamboo etc. Animals like hyena, cheetah, elephant, boat, dotted deer, black cobra, pig, rabbit, bear, tiger, snakes in anthills etc are mentioned. In *Akatticar Kalampakam*, comparisons are given with objects of nature. The Talaivi’s shoulders are mentioned as bamboos, teeth as pearls, lips as coral, breasts as the tusks of an elephant and eyes as blue flowers. In *A Tale of Betrayal* when the queen becomes pregnant, she is compared to “the egg-fruit plant bringing forth shoots” (219). A number of trees which were in existence then are also mentioned - *acani* jack trees, fig trees, big *aracu*, *cenpaka* trees, doughty jack, *punnai* trees, mango trees, *konku*, *nanku*, *tenku* trees, jasmine, honey trees etc.

Even now in Kanyakumari and Tirunelveli districts, ballads are rendered in *villuppaattu* during festivals. They are varied in their purpose, themes and style. Some ballads narrate incidents and episodes which result in reform. Some ballads bring to light the history of the age, the persons, the places and the periods that they expose. Culture, superstitious beliefs and habits of the people are brought to light through the ballads. The narrative is very vital to the ballad. There are descriptions, suggestive and explanatory, as well as enumerative. The theme of a ballad may be love ending in tragedy, love with happy endings, family entanglements, pure romance, religion, adventures, pure heroism, magic and witchcraft.

A study of the Tamil ballads that have been translated into English reveals a picture of South India without any inhibition. The outspoken attitude and the quality of work have earned admiration for the ballads. These ballads give a picture of the ancient society, the political arena then, the cultures and traditions of the people and the life they lived. They expose the enviable culture, lifestyle, philosophy, beliefs, customs and values of a society that has a great tradition.

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“The Last Leaf” Meets *Lootera*: A Parallel Study

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Abstract : The paper aims at a parallel investigation of O Henry’s 1907 work, “The Last Leaf” from his collection *The Trimmed Lamp and Other Stories* and a Hindi movie released in 2013 that goes by the name *Lootera* by Vikramaditya Motwane. The paper looks at the dimensions where *Lootera* converges with “The Last Leaf” and diverges from it. How the focal characters Johanna and Pakhi meet and depart along with the other characters that revolve around them with whom they forge both healthy and unhealthy relationships, are studied. The socio-cultural aspects of the respective worlds of the protagonists far removed from each other’s and the problematization of gender in *Lootera* with respect to “The Last Leaf” and the changes in it affected by the cultural difference is investigated along with the significance of that life sustaining last leaf amidst existences infested with a sustained glumness, reeking with the tragedy of ill health.

Translations have existed in various forms ever since the inception of human civilizations. Culture and language, inseparable and ingrained in each other are essential pre requisites for effective translations. Literatures of various source languages with its burden of acculturation have been subjected to multiple translations and more so today with an emerging global culture that amalgamates the entire world. A translation becomes successful when the translator embarks on a journey to convey the essence of the source language text through his organs of creative genius, though many critics over time have argued that translation is an activity of self-repression and self-denial. A mere grammatical translation will fail to transfer the soul of the original text and the authorial intention of the source language writer. A translator’s genius lies in transforming the source language text and presenting it before the target language audience with nuances of the target language and culture, as opposed to John Dryden’s translation of Virgil’s work, *Dedication to Aeneid*. Free translations came into being with the translation of Pindaric ode to English by Abraham Cowley, taking his liberties with the poetic form. Adaptation, one of the mechanisms used in translation, is also known as free translation. Adaptations substitute cultural realities of the source language culture with that of the target language culture although this is likely to create cultural misrepresentations. However, drawbacks are an inevitable companion to the act of translation.

O Henry, or William Sydney Porter, was an American short story writer with a love for language and

passion for endowing his stories with witty language and peculiar endings. His 1907 work, “The Last Leaf” from the collection *The Trimmed Lamp and Other Stories*, is one of his finest artistries and is a cut above the rest. Set in the backdrop of Greenwich Village of Washington Square, the story paints the picture of the plight of two women, Johnsy and Sue, united by their deep seated interest in art. It narrates the story of how Johnsy gets caught in an epidemic of pneumonia, how Sue tries to be the pillar of support, and how eventually, it takes the sacrifice of an unsuccessful artist named Behrman to retrieve Johnsy’s health. The story has been adapted into an Indian movie in Hindi by Vikramaditya Motwane in 2013, named *Lootera*, set in 1950 West Bengal, in the picturesque village of Manikpur. The tale centres on the life of a free spirited aspiring writer, Pakhi Roy Choudhari and her tumultuous relationship with Varun Shrivastav, who leads a conflicted, double life.

If or not *Lootera* can be regarded as a strict adaptation of the “The Last Leaf” is debatable. The movie has managed to grapple the essence of “The Last Leaf” but has taken its own liberties to alter the plot, settings and characterization to appeal to the aesthetic sensibilities of the Indian audience. However, it is quite clear that the movie draws its inspiration from the short story. The focal characters of “The Last Leaf” and *Lootera* are Johnsy and Pakhi respectively. The other characters with whom their lives are tainted experience a dramatic variance in both the genres. The movie like the story, reflects human life and emotions in all its rawness along with the sustained imagery of illness all through the narrative. While Johnsy is stricken with pneumonia in “The Last Leaf”, her counterpart in *Lootera*, Pakhi, the apple of her father’s eyes, is an asthma patient, who, in the course of time falls a victim to tuberculosis. Though there is an absence of a father figure in the strict sense in “The Last Leaf”, the old neighbour Behrman could be viewed as someone with paternal affections for the two young women, Johnsy and Sue, as is evident from his approach towards them. He acquiesces to pose for Sue’s illustration and later paints his masterpiece, the last leaf, symbolically bringing Johnsy back from the clutches of despair and death. To rekindle Johnsy’s faith in herself and life, he himself dies from pneumonia, having stayed up nights painting the last leaf of the ivy tree, despite having called Johnsy’s fixation on it as “foolishness”. Johnsy had Sue to fall back on in her days of agony, though she chose not to. She wanted to “go sailing down” like the last leaf. She was in a process of detaching herself from a life that she believed would

soon be lost, and along with it, everything dear to her that held her close to life, everything that she associated with life, the most cherished of them being the friendship she shared with Sue. She was awaiting her passing, preoccupied with counting her days which she regarded synonymous to the leaves that were left hanging on to the tree, each day after the storm. Johnsy and Sue were young artists who were resolved to share a roof for their common interests. The relationship that materialized between them is inseparable from each of their creative geniuses. It could be viewed as an innocent friendship that prevailed between them, but their relationship could also subtly point to being a romantic affair. Greenwich Village was a haven not for the struggling artists alone but for the misfits, the bohemians and homosexuals and by placing the protagonists in this set up, O Henry is probably trying to hint at the likeliness of them being a lesbian couple. The orientation of their sexuality could also be affirmed from the way Sue refutes the doctor's claims of Johnsy being heartbroken over a man. She seems to be positive that anything but a man is responsible for Johnsy's failing health and escalating pessimism. Placed in an Indian context where the notion of morality is perpetually stressed, where homosexuality is regarded as a sin and a taboo, the female protagonist of *Lootera* is far from having any privilege of her American counterpart, like experiencing a lesbian relationship with a friend who is only a passive character in her story, employed only to tease her about her romantic interest in Varun, and to dress her up for her wedding day, which culminates in a disaster with the revelation that Varun is a robber who has fled the place with the precious artifacts that he had stolen from Pakhi and her father. Anyhow, it is shown that Varun is indeed very much 'in love' with Pakhi and ran away on the wedding eve from late realizations of putting Pakhi's life at stake by entwining her into his life. The movie seems to justify his actions of jilting her, hinting that it is better late than never. Pakhi's ensuing indifference towards life and depressing health and the fact that she catches tuberculosis after the heart rendering separation from both the men in her life, the father and the lover, upholds the patriarchal belief of how much of a woman's life gravitates around a man. The inner working of feminist undertones can be traced in multiple instances, thus. Though initially, Pakhi is shown as initiating the relationship that stems between her and Varun, contrary to the popular notion of the man chasing the woman, it is later understood that this detail of the movie does nothing to help Pakhi from being a submissive woman in a world of men. Feminists in India had to always contend with Manu and the ideas he put forth in the *Manusmriti*, of how a woman is a weakling with no capability of an independent existence and needs to be taken care of at all stages of her life, first by the father, then by the husband and at the old age by the son. The notions of such a culture ingrained in patriarchy is reflected in the portrayal of Pakhi, devoid of a male companion. The ignominy of her helplessness comes to an end only with the return of

Varun, whom she accepts back in her life, conveniently forgetting the wrong he has done to her. This whole aspect of the story glorifies the emotion of love, depicting it as something to be placed above one's self respect, especially a woman's. The woman, devoid of any sense of self-esteem, acts in the interests of the other, the man who once breached her trust. The movie apparently ascertains this as the inevitable and ideal behaviour from the part of a lonely woman, a woman without a man in her life.

A sick Pakhi stays in a solitary cottage, mirroring the stereotype of a damsel in distress, awaiting her prince charming to come by and make her life worth living. Varun, as anticipated, comes by seeking refuge at her place while on a run ensuing an encounter with the police. He is seen taking care of Pakhi, as a form of expiation for his past deeds. This can also be looked at from the perspective of a humanitarian approach to the ailing fellow being, dweller of the same earth. However, it cannot be denied that the prejudices against women as a gender becomes prominent in the movie as in the short story where, everyone associated with Johnsy's illness, and the illness itself assumes the role of men. Pneumonia is viewed as a "gentleman", a bad one at that, who conquers the frail woman, Johnsy who surrenders to 'his' whims and fancies. She lay herself bare to his needs, enabling herself to fit into his needs of taking her life. She does not fight back. She lies down and resigns to what she believes to be her eminent fate. The doctor who is called to take a look at her is a man as well. A man with no hope for the woman who has already let go of all the strings of faith in herself and in her life. The doctor is affirmative that a failed romantic inclination is far more likely to trouble a woman than a struggling career, or frustrated artistic dreams. He does not become flexible in accommodating Sue's views that are otherwise, conflicting with his perspectives. This instance shows a refusal from the part of the male populace in accepting the proposals the women put forth. The man hold on to what can be termed as a male ego in accepting the fact that the woman could be right in all probability. Despite all the efforts Sue clubs in to assume the binary roles of both the bread winner and the nurse, each of which is believed to be the roles of the man and the woman respectively, she couldn't affect Johnsy's effective recovery. It was inevitable that a good gentleman had to come by, assume the role of a father figure, underlining the popular concept of glorifying a man who sacrifices all that he has for the apparently incapable daughter's interests as a good father, and sacrifice his very life for Johnsy to recover. In *Lootera*, Pakhi's father is a loving one who believed that his life dwelt on her as is clear from his death following the betrayal of the fake archaeologist and his daughter's heartbreak, it took the same man who shattered her heart and her father's hopes to paint the last leaf for her, to nurse her back to health. It is the artificial last leaf that signifies hope and life to both Pakhi and Johnsy. If it weren't for the leaf and its painter, neither Johnsy nor

Pakhi would have survived the storm of their lives. In Johnsy's case, it was the father figure Behrman who died painting the leaf on a wall behind the tree, while in the case of Pakhi, it was the lost lover who went to the extremes of painting a leaf, climbing the tree and tying it to one of its branches, losing his life in the process. It is ironical how despite the women being strong independent characters in both the short story, needed at the end of the day, a male figure each to restore their health happiness and most importantly, their life, by painting that symbolic last leaf. *Lootera*, the Indian version of "The Last Leaf", has been forged with delicacy to mirror the sentiments of the Indian audience. Culture in itself becomes a question in the Indian context for India brings under one roof a plethora of cultures. *Lootera* thus plucks the essence from "The Last Leaf", places it in an Indian scenario, and, converges it with the Indian culture generally and the culture of a rural dwelling in Bengal particularly, to paint an Indian version of the story.

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Translation Procedures , Strategies And Methods

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Abstract: Translating culture- specific concepts in general and allusion in particular seem to be one of the most challenging tasks to be performed by a translator; in other words allusions are potential problems of the translation process due to the fact that allusions have particular connotations and implications in the source language and the foreign culture but not necessarily in the TL and the domestic culture. There are some procedures and strategies for rendering CSCs and allusions respectively. The present paper aims at scrutinizing whether there exists any point of similarity between these procedures and strategies and to identify which of these procedures and strategies seem to be more effective than the others.

Key Words: Allusion, Culture-specific concept

Translation have emerged at different periods of European and American culture and to consider how the role and function of translation has varied. For Example the distinction between word for word and sense for sense translation, established within the roman system, has continued to be a point for debate in one way or another rights up to the present, while the relationship between translation and emergent nationalism can shed light on the significance of differing concepts of culture. The hermeneutic approach of the great English and German Romantics translators connects with the changing concepts of the role of the individual in the social context.

Roman Jakobson distinguish three types of translation,

1. Intralingual translation or rewording
2. Interlingual translation or translation proper
3. Intersemiotic translation or transmutation

Translation proper describes the process of transfer from SL to TL. Jakobson goes on immediately to point to the central problem in all types: that while messages may serve as adequate interpretations of code units or messages, there is ordinarily no full equivalence through translation. Even apparent synonymy does not yield equivalence and Jakobson shows how intralingual translation often has to resort to a combination of code units in order to full interpret the meaning of a single unit. Hence a dictionary of so-called synonyms for conveyance but in neither case can there be said to be complete equivalence, Since each units contains within itself a set of non-transferable associations and connotations.

Because complete equivalence cannot take place in any of his categories, Jakobson declares that all poetic art is therefore technically untranslatable: what Jakobson is

saying here is taken up again by Georges Mounin, the French theorist, who perceives translation as a series of operations of which the starting point and the end product are significant and function within a given culture. For example the English word pastry, if translated into Italian without regard for its signification, will not be able to perform its function of meaning within a sentence, even though there may be a dictionary 'equivalent'; for pasta has a completely different associative field. In the case the translator has to resort to a combination of units in order to find an approximate equivalent. Jakobson gives the example of the Russian word syr(a food made of fermented pressed curds) which translates roughly into English as cottage cheese. In this case , Jakobson claims, the translation is only an adequate interpretations of an alien code unit and equivalence is impossible.

The translator, therefore, operates criteria that transcend the purely linguistic, and a process of decoding and recoding takes place. Eugene Nida's model of the translation process illustrates the stages involved.

Source Language Text › Analysis › Restructuring › Receptor Language Translation.

For example of some of the complexities involved in the interlingual translation of what might seem to be uncontroversial items, consider the question of translation yes and hello into French, German, and Italian. This task would seem at first glance to be straightforward , since all are Indo-European languages, closely related lexically and syntactically and terms of greeting and assent are common to all three. For yes standard dictionaries give:

French: oui, si
German: ja
Italian: si

Source Language (Hello) › Friendly Greeting On Arrival › Decision To Distinguish Between Forms Of Greeting Available › Receptor Language(Ça Va?)

What has happened during the translation process is that notion of greeting has been isolated and the word hello has been replaced by a phrase carrying the same notion. Jakobson would describe this as interlingualtransposition, While Ludskanov would call it a semiotic transformation. In the case of yes the invariant information is affirmation, whilst in the case of hello the invariant is the notion of greeting. But at the same time it had to consider other criteria. E.G. the existence of the oui/si rule in French, the stylistic function of stringing affirmatives, the social context of greetings – whether

telephonic or face to face, the class position and status of the speaker and the resultant weight of a colloquial greeting in different societies. All such factors are involved in the translation even of the most apparently straightforward word.

Whether the phrase is used mechanically as part of the daily ritual, Whether it is used ironically, sadly or even cruelly is not specified . On a stage , the actor and director would come to a decision about how to interpret the phrase based on their concept of characterization and of the overall meaning and structure of the play. The interpretation would be rendered through voice inflexion .But whatever the interpretation the significance of the simple utterance cutting into a situation of great tension would remain.

The translator has to take the question of interpretation into account in addition to the problem of selecting a TL phrase which will have a roughly similar meaning .Exact translation is impossible: Good appetite in English used outside a structured sentence is meaningless .Nor is there any English phrase in general use that fulfils the same function as the French.

Within literary translation the work to be done is also glaringly obvious . There is no need for a comprehensive study of theatre translation with a view to establishing a theory, and there is a need for much more serious attention to be given to the specific problems. Andre Lefevere's work on the methodological problems of translating poetry should be continued and extended, and the discussion of all types of literary translation will also greatly advanced by consideration of the problems of translating texts from outside Europe and the Americans .

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The Tales carried over: Translation as a mode of cultural transmission in *Litanies of Dutch Battery* by N.S Madhavan

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Abstract : The past is not very comprehensive though it is put together as imaginative by the novelist or a film maker and an evidence seeking mind of a historian. The real events of the past should be presented in specific forms to us for better understanding of the events. What was real and reality can only be perceived when it is furnished to suit the minds of the readers particularly when, it is the tale of a land which had built its bridge with the outside world as early as the prehistoric times. The novel *Lanthan Batheriyile Luthiniyakal* by N.S Madhavan speaks about the chronicles of Dutch Malabar, a region toward the middle of Kerala stagnated with the tales of foreign invasions as early as the time of spice trade to the post independent era. The translation has made known to others Kerala, from its caste ridden Hindu past with seemingly unbreakable barriers dividing high caste Namboodiri and Nairs from Ezhava, to Arab traders who brought Islam with them. This paper attempts to delineate the extent to which the translation has become successful in rendering the culture, history and essence of the land to a person unfamiliar with the backdrop in which the book was written.

Stories have been an eternal part of every culture and nation which reflects the language, culture, religion and society of a place. Man from his childhood manifests a fascination towards stories which is an everlasting thirst for him. This fascination may be what makes it easier for humans to relate their affairs with tales. Cultural transmission is the way in which a group of people or animals tend to learn and pass on information. N.S Madhavan has made his novel rich with its content of vibrant and variant culture. The history of the land when traced back to several invasions by the Chinese, the Portuguese, the English, the Arabs and the Dutch to the time of Vasco Da Gama as seen when the islanders chant the name during prayers and credits him for their conversion from their lower cast of Hindus to Christianity. Their long standing over the place had resulted in the generation of communities like the *maplas* and *parangi* which exists till date. The history and culture of the land had been portrayed vividly with an introspective view into its affairs.

The author exemplifies a world out of reach which takes the readers to the deeper insights of the political and cultural instincts of 1950's Malabar. Very few books have been written that had showered the spotlight on the subject and this piece of works stands out anomaly. Both

were received by the Malayalam and non- Malayalam readers on a full swing and had received wide readership and reviews. "A remarkable novel. Rarely has Kerala seen the crossroads of global cultures and ideologies, been so sensuously and grippingly evoked" says Pankaj Mishra.

The novel was translated by Rajesh Rajamohan as *Litanies of Dutch Battery* where he had "reconstructed Kochi from the vintage of Lanthan Battery". This translation has been proved to be an aid for cultural transmission thanks to the wide readability it gained among the non-malayali readers. The translation was able to diffuse the cultural variants and the fantasy of the imaginary island that the author has created and has shattered the linguistic boundaries of the original text. The translation had won the Hindu Literary Prize of 2011, was long listed for Man Asian Literary Prize and the winner of 2010 Vodafone Crossword Book Award. It also received the Sahitya Academy Prize for novel in the year 2004. The translator Rajesh Rajamohan says, "Reconstructing Kochi from the vintage of Lanthan Battery, as created by N.S Madhavan, has been serendipitous. Having been in self-imposed exile from, the shores of Cochin, I have had the unique joy of reliving the experience" (Madhavan, ix) .

. Translators and interpreters do not serve a mediation in cultural encounters that exists outside the act of translational but rather involves in configuring them. The translators intervene in the process of narration and re-narration that fits in all encounters that would create the world for us. The translator of the novel Rajesh Rajamohan has indulged in re creating Kochi from the vantage point of the imaginary island "Lanthan Batheriy" as created by N.S Madhavan in Malayalam. The translator says:

The townsfolk of Lanthan Batheriy possess a certain humor. It is protected, and is a secret that no outsider can access or be privy to. Madhavan has uncovered the make-belief constructs of Kochi's history and the inhabitant's idiosyncratic yet disarmingly self-deprecating view of life, while sliding in layers of legends, fantasies and myth, facts and images. The language of Kochi, Malayalam, has a unique rhythm and cadence, which the original has captured beautifully that it has been a hard act to follow. That the mirthful

sprit of land and its people shine through is testament to Madhavan's genius" (Madhavan, ix).

Translation is the communication of meanings from a source language text to a target language text. Translator tries in conveying what was said in the source text in a different language and mostly risk at spill-over of source language idiom and usages to target language. They use calques or loan translation techniques, by borrowing literal word by word translation from another language to create a new word in the target language. These calques along with loanwords are used by them to enrich and shape the language into which they have translated.

The translator of the novel Rajesh Rajamohan uses the phrase *chumma* in Malayalam which means ,simply .He uses terms like , *Kanakukattathil* (one who stole calculations), *Asari* (carpenter) , *venthanga* (holy bead) , *mishiha charitram* (story of Christ) to preserve the original meaning so that its permutation doesn't spoil the beauty of the context. The translation of the work has not disturbed its source culture as the translator has deliberately managed to maintain it. Language has not become a barrier for an outsider to imbibe the "stories brought by the wind and the seas ". The translator has successfully imparted the culture to the foreigners. He uses certain terms, particularly cultural terms, untranslated from the source language which added to its authenticity.

The entire novel is set in the backdrop of the imaginary Lanthan Bathery. Jessica, the protagonist gives a vivid geographical description of the delta at the beginning and her narration basically revolves around the boundaries of the delta which at times "crosses" the bridgeless island with the winds to the neighboring places of *Vypin*, *Ponjikkara*, Ernakulam and Fort Cochin. The author himself and the translator had built a "bridge" for the battery by bringing in details of cultural and social changes that took place along with the development of cinema and the film songs of K.L Saigal and Amritha Sher-Gil's visit to Kochi connects the small island with other parts of the country. The translation could be considered as a metaphor for a "bridge" to the "bridgeless island" carrying its tales over from a land to another. Language through translation had become the aid through which the ideals of communism, its rejection by the orthodox classes, the delight and wonder with which the technical advancements were welcomes by the islanders were all parallel to the social scenario of Dutch Malabar which the translator has brilliantly transferred. Though the Malayalam usages may feel like tongue twisters to non malayali the comment from Kushwanth Singh says all about it:

This is an outstanding work of historical fiction which tells the story of the inhabitants of Malabar coast from ancient times to the present day: from its cast -ridden Hindu past with seemingly unbreakable barriers dividing high cast

Namboodiri and Nairs from Ezhava toddy tappers and other outcastes, to Arab traders who brought Islam with them and set up mosques in towns and villages. A second influx of progress comprising Portuguese, Dutch and English who brought the Catholics and Protestants with separate churches of their own.

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Representation Of Sea Culture In Thakazhi Sivasankara Pillai's Novel 'Chemmeen'

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Abstract : 'Chemmeen' is a beautiful novel by T.S.Pillai which presents the culture of fishermen living on the coastal Kerala. This novel focuses on the different aspects of the lives of fishermen in a very realistic manner and creates a vivid local color of the region. The story of the novel also deals with the theme of myth among the fishermen communities. The myth is about chastity. This paper deals with the social life of fishermen. It also focuses upon how the fishermen better understands the nature and are co-dependent on nature.

Key words: Sea goddess, Chastity, Nature, Love, Poverty.

Introduction : The novel 'Chemmeen' originally written in Malayalam, has emerged as a powerful literary work and a social document which presents the sea culture. This novel depicts the aspirations, struggle and grief in the lives of the fishermen. The aim of this paper is to present the different aspects of the novel from different angles.

In the novel 'Chemmeen', Katalamma is a sea goddess. In Malayalam 'katal' means sea and 'amma' means mother. This sea goddess ruled over the lives of the fishermen community. The people who are living in the sea front are associate with nature. Almost every action in their daily endeavor is governed by the customs and the traditions of the seafront. The fishermen worship Katalamma. Each and every moment of their life, which includes happy and sad moments associate with the nature of the sea. They attributed sea to their food provider. It is through the lives of fisher, Thakazhi has depicted a picture of people who are ready to be governed by nature.

When the fishermen in Thakazhi's Chemmen have a rise in financial status, they do not attributed the gain to their hard work and well executed way of life. Instead they dedicated it to the sea goddess's blessings. When the protagonist Kruthamma's father Chembankunju, a fisherman who lives a life differently from those of the men in his clan acquires enough money to buy a boat and net, he and his wife Chakki offer the gain to the Katalamma saying, "**The goddess has blessed us**" (**Chemmeen P.19**). At the same time their daughter Karuthamma expresses her resentment as she is aware of her parent's plan to lend money from Pareekutti, a Muslim fish-trader, who unlike the other money lenders would not ask for any interest, let alone the capital, as Pareekutti and Karuthamma share an intimate relationship, "**Won't the sea goddess be angry if you cheat men?**" (**Chemmeen, P.19**).

In the novel the fishermen are portrayed as people who do not save their earnings as they believed that the wide expanse of the sea goddess is their wealth and the deity takes care of every need of the fishermen until he is faithful. There is also a belief that the fisherman cannot save as he makes at the cost of numerous lives. In Karuthamma's husband Palani's words: "**A fisherman cannot save. This is because he makes his money at the cost of millions of lives. He makes his money by cheating and catching innocent beings moving freely in the sea. To look upon those millions dying with their eyes open was nothing to those who saw that sight every day. But you cannot save money made at the cost of innocent lives. It was not possible**" (**Chemmeen, P.128**).

This novel is a triangle love story, which is set against the myth of the Katalamma who is preserver and destroyer. She is beneficent to the fisherman who leads a life of moral purity; even on the stormiest seas, she guards the fisherman whose wife remains chaste and prays for his safe return while he is at sea. It is not only the man's life, but the life of the community as well that hangs upon the moral purity of the woman. The land, or in this context the seashore, is identified with the woman's body because local lore from the jaws of impending death.

Besides these very indirect echoes of myth and legend, Chemmeen is imbued with the spirit of traditions and customs that seems to pre-date the community. At the time of Karuthamma's marriage, the neighboring women come together to give her advice on the responsibilities of a wife, because it was 'an age-old custom', and "**If she (Karuthamma) went wrong, the community would blame the neighbors**" (**Chemmeen, P.92**). Karuthamma's decision to part with Pareekutti is to uphold the time-honored tradition of the seashore, but she imagines that she is "**reliving a story in a strange language she could hardly follow. There must have been grandmothers who suffered like this. The sea breeze murmured the same kind of sad tale. In the sound of the waves, too, one could hear the same story**". (**Chemmeen, P.93**). Tradition is continued through generations, and Karuthamma's blighted love story is but a link in this chain. This notion of continuity elevates the story from the local and the specific and places it on the level of universality that answers to some deep, primeval aspect of human nature.

The fishermen in the novel are pictured poor and fighting the strong currents and waves of the sea. They

keep themselves abreast of the mood of the sea. By being conscious of the nature of sea, they face every single day, they relate their actions to that of the Katalamma's reactions. By sensing the weather, Chembankunju predicts the day's haul, "**Did you see the richness of the sea? Lovely sunshine and weather. Today is an ideal day**". (Chemmeen, P.71). The fishermen who handle the marine environment with courage and resourcefulness preserve a good accumulation of skill and knowledge of the local conditions. They could predict from the current that followed the monsoon to which seafront the Chakara was to come. The heavy rainfall and a large number of rivers make the Kerala coast especially fertile for fish. One specialty of the Kerala coast is the mud banks, known in Malayalam as Chakara. It is the formation of clay and organic matters on the coast that occurs after monsoon with the sea remaining calm, thus resulting in good harvest of fish.

Conclusion: Thus, all the action of the novel revolves around the customs and traditions of the fishing clan. The background of exploitation and misery is enacted the moral drama in the novel. This community harassed as it is by poverty, with its unending, unrelenting struggle against the elements is governed by strict tradition and strong taboos. The basis of their life was their devotion to Katalamma the goddess of the sea who according to them provided food for them and protected them and punish them when they dared to transgress her strict laws particularly the laws of chastity and marital fidelity. The author gives a realistic portrayal of life on the coastal with fidelity and the novel Chemmeen possesses a social and documentary value. The depiction of sea, people and their life style is convincing and natural.

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Metahistory and the Mechanistic-Romantic Mode of Analysing Sir Walter Scott's *The Heart of Midlothian*

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Abstract: Sir Walter Scott is a popular name in the genre of historical fiction, especially that of the romance. But the authenticity of his histories is viewed with skepticism by modern critics and theorists. Metahistory is a modern approach that delves deeper in between the lines to explicate the truth behind such doubts. This paper is a Metahistorical research into Sir Walter Scott's presentations of the Porteous Riots and the reign of King George II in *The Heart of Midlothian*. Scott's best account of the Edinburgh mob and the social conditions of 18th century Scotland, this fiction reveals much more on George's secret plans to maintain his foreign assets and how Queen Caroline used him for absolute power.

Keywords: Metahistory, Sir Walter Scott, Mechanistic approaches, *The Heart of Midlothian*

When it comes to historical fiction, and especially historic romances, Sir Walter Scott is the name that pops up immediately in everyone's mind. Even when there are plenty of modern and classical writers of historic fiction, Sir Walter Scott's books are the ones read by even the non-literary types. Such is his reputation for his far off and unfamiliar settings, unsung heroes or anti-heroes, lost inheritances and almost ballad-like events of the plot bordering on the superstitious. Once the first page is turned, the history – or romance – of the plots never fails to amaze the readers. History does what it has to with Scott's fiction; it teaches that which is forgotten or changed over the years. Though many critics have doubted the authenticity of Scott's history, his narratives still perform the duties of instructing the readers.

Sir Walter Scott (1771-1832) was a Scottish poet, translator, editor, critic and lawyer besides being a writer of historical fiction. In fact, he never thought of writing novels till 1814. His narrative poems brought him the reputation he desired – poems with a touch of Scottish history through their ballad metres: *The Minstrelsy of the Scottish Border* (1802-1803), *The Lay of the Last Minstrel* (1805), *Marmion* (1808), *The Lady of the Lake* (1810), *The Bridal of Triermain* (1813), and *The Lord of the Isles* (1815). He was even offered the poet laureateship of England in 1813 which he refused and suggested Robert Southey instead. The change came in 1814, quite unexpectedly when Lord Byron's poems snatched away his readers. Scottish history and romance were replaced with Byron's Eastern splendour. That was the birth of *Waverley* (1814), a novel which would soon become the prototype of all historical fiction in future.

Waverley, as far as the analyses go, is not a completely original novel. Scott's sources and ideas are not his own either. The Romantic Age, being the Age of poetry, was also the Age of the Gothic fiction. Though modern readers are quite familiar with *Endymion* or *Rime of the Ancient Mariner*, very few would read *The Castle of Otranto* (1764), *The Monk* (1796) or *The Italian* (1797) today. Gothic novels have been the foundation of historic fiction for centuries. Scott has borrowed his romantic castles, eerie forests, damsels in distress and knights that go out on adventures from Horace Walpole, Matthew Gregory Lewis and Anne Radcliffe – all Gothic writers. He borrowed copiously from Maria Edgeworth, an Irish novelist little known today for her then popular *Castle Rackrent* (1800). The heroes of Scott are all isolated individuals who merely observe the social frontier. They suffer because they are also victimized but they can do nothing to bring about change – all these are characteristic traits of Gothic heroes who suffered because of their noble birth or alienation.

Gothic novels are not just the adventures of some romantic hero in a faraway place like Italy or Spain who is out to rescue his lady love from the clutches of an evil ancestor. These novels reveal the social and political conditions of the day. For instance, Anne Radcliffe's *The Italian* explicates that innocent men and women were tortured in the name of the Inquisition which was completely in the hands of the aristocrats. These aristocrats used the Inquisition to get rid of people who opposed them or fell in love with their sons and daughters. Likewise, *The Monk* reveals the evils of the Church. All these are but history hidden in between the lines. Scott merely made this extrinsic in his popular novels: *Guy Mannering* (1815), *Old Mortality* (1816), *The Heart of Midlothian* (1818), *Rob Roy* (1818), *The Bride of Lammermoor* (1819), *Ivanhoe* (1819), *Kenilworth* (1821), *Quentin Durward* (1823) and *The Fair Maid of Perth* (1828). However, critics are skeptical of the history lying dormant in historical fiction. Metahistory is a contemporary means of analyzing historical fiction and bringing out the meanings in between lines. This paper is a Metahistorical research into Scott's *The Heart of Midlothian* to bring out the fact behind fiction.

The Heart of Midlothian (1818) is a narrative constructed upon the Porteous Riots of eighteenth-century Edinburgh and the social strata derived from the ruling class of England. It also centers on the horrors of 'The

Tolbooth', a prison famous for torture and execution without trial. It was once the place for merchants to sort out their trading rules and announce the opening of markets. Later it became the 'Thieves' Hole' known for its "fearsome reputation and was infamous for its hellish conditions and the brutal treatment of its prisoners" of which many prisoners "would often be held at the Tolbooth before being banished to work on the American plantations" (McLean, "The Old Tolbooth Prison").

Midlothian, the southeastern area of Scotland comes under the crown of King George II (1727-1760) when Queen Anne died without issue. There was a huge problem in Scotland before his ascension; the Covenanters wanted James Edward Stuart (Old Pretender), the son of the deposed James II to be their King. These Covenanters were a persecuted race ever since Charles II betrayed them in the Civil War of 1649, though they had fought for him. Their plan failed and the Old Pretender fled to France. Next, they wanted Charles Edward Stuart (Young Pretender and Bonnie Prince Charlie) to be King but that ended in mass murder in the Battle of Culloden Moor in 1746.

Once George became King, these Covenanters and their English counterparts, the Jacobites surrendered. However, King George was not an Englishman; he was a Hanoverian and he ever strived hard to protect and perfect his Hanoverian interests leaving England and Scotland in the hands of Queen Caroline of Ansbach who acted as regent. Caroline used her husband as a puppet to bring all her favourites to power and suppress all those who opposed her. She introduces new rules for the Scottish thereby prohibiting them to wear their traditional clan tartan, carry swords or play music on the bagpipes. She organized a special task force called the Corps – Scottish men loyal to the English crown. These Corps were hated by the Scottish people because they considered these forces as betrayers to their own country and cause. John Porteous is appointed Captain of the Corps and his rash behaviour with the public incites a series of riots and drastically changes the lives of many.

The narrative begins with the historic hanging of smugglers Andrew Wilson and George Robertson on April 14, 1736 when Captain John Porteous is in charge of the execution detail. The smugglers are to be hanged in the open platform of the Tolbooth in Grassmarket in full view of the public. The Edinburgh citizens consider these men heroes because they had robbed the Collector who imposed heavy taxation. Life in 18th century Scotland was hard as stated by Mr. Plumdamas;

“. . . and then sic an host of English gaugers and excisemen as hae come down to torment us, that an honest man canna fetch sae muckle as a bit anker o' brandy frae Laith to the Lawnmarket, but he's like to be rubbit o' the gudes he's bought and paid for." (Scott 45; ch. 4)

Andrew had helped George escape the previous day and the public sympathized with him and the sympathy turned them into a violent mob soon enough – "those bold

enough to reject the law of the excisemen were often romanticized as genuine heroes of the people" (McLean, "The Porteous Riots"). To bring about order, Porteous fires into the mob and kills many including children. But Porteous receives a full pardon from the Queen. This infuriates the mob and they break open the Tollbooth and hang him. All the inmates escape except Euphemia Deans who was imprisoned for alleged child murder.

Sir Walter Scott subtly hints at the social disorder and corruption as the narrative progresses. Reuben Butler, the rather depressed hero of the tale, cannot become a schoolmaster because the vacancy had been filled up with a local lord's illegitimate son. Queen Caroline appoints former convicts as prison turnkeys and pays them so they may reveal the hideouts of their pals. The Butlers and the Deans have to serve the vicious Laird Dumbidikes because they are Covenanters. Butler's grandfather had fought with General George Monck who played a pivotal role in restoring Charles II to the throne. But nobody recognized him now. Euphemia had had a baby but because of the political and religious conditions, her child is lost and she is blamed for child murder. When the Corps arrests her, her father and sister do not sympathize as they consider her the offspring of Satan. George Robertson, the father of the lost child, asks Jeanie (Euphemia's sister) to point him out in court and lie that she knew her sister's pregnancy. But she does not lie as she is a Presbyterian. Once again, the statute of William of Orange decreed that a pregnant woman who hid her pregnancy was going to murder her child.

Euphemia is brought to trial but because her sister could not lie, the death sentence is read out. Her father does not shed a single tear and sits where the eyes of the damned cannot see him. Jeanie decides to get a royal pardon for her sister. It is the heroine who goes on a Quest here. She approaches the Duke of Argyle who hated a Hanoverian ruler controlling England and Scotland. Argyle uses Jeanie to infuriate the King and become a hero in the eyes of the Scottish. He does convince the Queen to get a pardon. But Jeanie learns a lot on her Quest. She is laughed at by the English for wearing tartan and walking about barefoot. She understands that George Robertson is actually George Staunton and the son of a respectable clergyman. He became a smuggler only when his father excommunicated him for helping witches. The witches in question are Meg Murdockson and her daughter Madge; honest folk who had been abandoned after Captain Murdockson dies unsung in battle. Jeanie also understands that Madge might know something about Euphemia's child.

Roseneath Island is where Scott symbolizes the clashes between the aristocracy and the lower orders of production. The Deans believe they have been relocated by the kind Duke of Argyle. But Argyle needs someone to protect his farm from highland thieves like Donacha. The thieves do not touch the Covenanters and their cattle. Jeanie believes the aristocracy has absorbed her when she wears the Duchess' gowns and conducts parties but the

noblewomen laugh at her behind her back. Meanwhile, Euphemia and George get married and go in search of their lost child. Years later, they learn that the child had been sold to settlers in America. There had been numerous instances of child trafficking and the mothers were blamed all the while. Yet, King George did nothing to prevent this or rescue the lost children. Euphemia's son; named as the Whistler; runs away with Native Americans and the forlorn mother spends the rest of her life in a convent.

While historical fictions are always viewed with doubt, Metahistory is one such theory that analyses the truth behind these imaginary plots. Formulated by historian and theorist Hayden White in 2014, it excavates truth that is hidden either deliberately or unconsciously by the writer. White's analyses incorporates deconstruction and semiotics taking into account the philosophical approaches of Nietzsche, Herder, Hegel and Marx, and the historical approaches of Jules Michelet, Leopold von Ranke and Alexis de Tocqueville.

White borrows Stephen Pepper's paradigms of a historical argument from *World Hypotheses* and introduces the presence of Formist, Organistic, Mechanistic or Contextualistic arguments in a work of history. In a Mechanistic argument, the actions done by the objects (characters) originate outside history but remain a major cause for turn of events that make up the plotline. Scott favours the inaugural motif or the arrangement of events as they happen. In short, he has a chronological approach to history while treating his sources for fiction. In this motif, all the objects remain outside history. For instance, George Robertson is an ordinary criminal who is about to be hanged. He does not have any connection with the Porteous Riots. But his escape and involvement with Euphemia, Jeanie and Madge sets off a series of reactions that result in the hanging of Porteous, stricter rules of Queen Caroline and the trafficking of children – all of which are historical events. Mechanistic events originate outside the field but they make up the field. This is the reason for Scott's heroes being detached and desolate while suffering as victims, as theorized by White:

Mechanism is inclined to view the "acts" of the "agents" inhabiting the historical field as manifestations of extrahistorical "agencies" that have their origins in the "scene" within which the action depicted in the narrative unfolds. The Mechanistic theory of explanation turns upon the search for causal laws that determine the outcomes of processes discovered in the historical field. (16)

Mechanistic studies also reveal that the Africans were not the only ones being sold as slaves to English settlers in America. Scottish and Irish children were trafficked and sold into slavery while the royalty executed their mothers for child murder to keep things quiet. As Scott

remarks, "within the course of seven years, twenty-one instances of child-murder had occurred in Scotland" (381) and all these children were sold to the settlers. The prisoners of the Tolbooth were also banished to work in American plantations. King George supplied his settlers and aimed for good production from his foreign assets. Respectable traders and sailors became smugglers and highland thieves when they rebelled against the lawmakers. Women who opposed the law were termed witches and burnt at the stake. Meg and her daughter Madge were once proud Covenanters but they are hunted and killed in the end. This is because both of them supported the rebels against the crown. Meg becomes a highwaywoman under the name of Mother Blood but she does not escape the eyes of ignorance.

The Deans and the Butlers are what Karl Marx would term as the Base. They are producers who run the economy of Scotland and England. King George needs their produce to run his Hanoverian and American assets too. Though King George, Queen Caroline and even the Duke of Argyle are all part of the Superstructure, their being King, Queen or Duke rests upon the Base being the Base. Hence, Argyle makes sure the Deans and Butlers remain producers in the Island of Roseneath though he offers them jobs and clothes. This is why Jeanie and Euphemia never become noblewomen though they live in the society of the wealthy. Though Argyle opposes the King, his entire hierarchy rests on the Deans remaining farmhands. He has merely placed them in a larger cage.

History reveals not just the past but the future too. Scott's history behind the making of *The Heart of Midlothian* reveals the horrors behind the Tolbooth reaching out into the crowds of the innocent. Though the Heart of Midlothian has become a tourist attraction in Scotland today, Scott's terrors of hierarchy still remain the same. Midlothian is just a field name implying an unjust and corrupt black hole in the society pulling in everything that is good and fair. And in today's world, there is a Midlothian in every city and its heart is always dark.

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Alienation In A Few Selected Novels Of Nayantara Sahgal

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Abstract : The mid twentieth century saw the upsurge of mindfulness about the ladies' marginalised position coming about into the introduction of ladies' movement. Writing is the reflections of society and nation is the edge work of the social cognizance reflected in that and couldn't stay unaffected by the ladies' marginalization is society particularly male centric society. The post freedom period has conveyed to the forefront various noted ladies authors who have enriched India English fiction by an imaginative discharged of female sensibility. This present paper endeavours to clarify the analysis of the assortment of subject in the anecdotal universe of Nayantara Sahgal. In relatively every novel, Nayantara has a focal ladies character that bit by bit mover towards a consciousness of her enthusiastic needs. Nayantara Sahgal' books read like discourses on the political social turmoil that India has been looking since freedom Mrs. Sahgal's inclination for legislative issues and her basic over English are rather more great than her craft as a writer. All her real character of the novel is drawn towards the vortex of legislative issues. Other than legislative issues, fiction likewise concentrates consideration on Indian lady's look for sexual flexibility and self-acknowledgment as a lady novelist; Sahgal perceives that her primar commitment is that of pushing the liberation of woman. She has depicts in her books how lady is abused notwithstanding amid the cutting edge times by both the people and the general public. She attempted to depict the sensibility of lady that how a lady watches out at herself and her issues.

English amid the late eighteenth century tried change among the reformers of India. The 'National Movement' under the initiative of numerous cutting edge Indian reformers like Mohandas Karamchand Gandhi, Jawaharlal Nehru, Subhas Chandra Bose, Raja Ram Mohan Roy and others experienced the expositive expression is a medium that carries capable correspondence. It is comprehensively characterized composed spoken piece intended with let stories, sensationalize situations, uncover considerations and uncover feelings. Additionally written works will be made with entertain, stimulate, and expand ignite those cognizance from claiming bookworms. It may be approached similarly as a truthful record for social, cultural, profound and verifiable occasions which need aid more dependable over historical backdrop itself, similarly as expositive expression exposes those soul for human qualities society, it is known as 'a mirror from

claiming life'. Expositive expression serves our personal also individual development over distinguishing mankind's dreams battles in the cultural, physical religious planet about diverse puts times. Consequently it is approached as a philosophical investigation of a society, the way desire of single person mankind's life, past the separation from claiming caste, doctrine sex in the light for universe alternately the other way around.

The early researchers, maybe, moved toward Indian writing in English as 'Anglo Indian Literature', yet it has less centrality as K.R.Srinivasa Iyengar affirms: Unfortunately, the world 'Old English Indian' has additionally a racial intention. The purported Anglo-Indians themselves are not presently restless to hold this name, and are cheerfully substance to converge with the Indian it was not the Anglo-Indians in this limited sense that made the primary. The above presumption uncovers the 'Somewhat English Indian Literature' as a detached region of innovative journalists of English (non-locals of India) bound with the topic from Indian culture. The scholars, for example, Kipling, Orwell, Forster, Pearl Buch, Loues Bromfield, Willkie Collins, P.M.Taylor, Sir. Edwin Arnold, T.S.Eliot, W.H.Auden and to some degree and V.S.Naipul are likewise included on the rundown of 'Anglo-Indian Literature'. Indo-Anglican Literature shapes a vital piece of English writing and it has achieved a characterized put in the artistic scene of India. The innovative articulations from Indian stock (aboriginals) written in the English dialect and the interpretation works from provincial dialect works into English are called with another name as Indo-Anglican writing. The scholars' stories, topics and characters will be from India however the systems they utilize are of English. The progress of Indo-Anglians Fiction falls under three natural divisions.

- > 1820-1920: The Era of political Awakening
- > 1920-1947: The Gandhian Era
- > 1947- : The Era of Independence

Nayantara Sahgal may be profoundly undertaking for the requirement to option for ladies to get to be mindful from claiming themselves concerning illustration people. Social order need regularly precluded them this opportunity. Continuously a critical Indian – English lady novelist, saghal displays her books those revelation of the new lady who will be no longer, “a sex object or glamour girl, nourished looking into fake dreams about interminable young tranquil under latent part that obliges

no individuality". Be that as somebody who can woods claim with be man's rise to and respected accomplice. Sahgal's **Storm in Chandigarh** is around women's enduring in the "violence which lies Verwoerd near the surface in the Punjab". Continuously An political writer and the author of the post autonomy India, Sahgal draws the state of mind of political pretence also characterizes how ladies are exploiting in the clenched hand for men. The story runs around those exists from claiming youthful hitched women- Leela, Gauri, Saroj and Tamara (Mara). Sahgal acquires should light their sufferings on their conjugal term. Every exists under their you quit offering on that one roof, Be that as they absence love, friendship, honesty, opportunity also correspondence previously, marriage and bring been tossed should a state about hopelessness. Lakshmi Sinha same time describing women's craving opportunity focuses out:" these must never a chance to be sacrificed at any expense. Further on her observation, she proceeds on the emergency behind mankind's subjugation ladies abuse the 'storm' in the novel meets expectations for two planes-one-the political, accompanying on the cut up of the Punjab under Punjab and Haryana, with Chandigarh as those normal capital, two the enthusiastic emergency in the conjugal relations of the different characters. Those female characters previously, **Storm in Chandigarh** wriggle crazy of the abridgement for idealistic arrange develop as people. This will be brought out unmistakably in the portrayal about much from Perfect marriages for three junior couples- vishal- Leela, Inder-Saroj and Jit-Mara. **The Day in Shadow** is previously, 'the state about revolutionary emancipation'. It is that story for Som and Simrit. Simrit will be those vital character of the novel may be tornado between custom advancement. Anyway in spite for her efforts, every last bit winds up futile. she asserts how social stigmas and social transformations matter in the request encounters about ladies in India, in the opening line of the novel. Simrit depicts Delhi, in the Emulating manner: Also a portion for their little girls – those supple, level stomached young, with saris tied low demonstrating their midpoint, their hair swinging in length looses, alternately plenitude helter skelter in glossy construction modeling. *All one's actual comes from absolute life....one about draws on one's acquaintance or addition else's experience*" (Arora 5). Marriage without enthusiastic attachment, sex without passion, cherish without deference would derisive to her similarly as she progressions the route also her occasion when. Saroj needed a physical relationship for an individual when her marriage yet the entire she doesn't think about it likewise a sin rather as an only experiencing childhood. She may be an individual who values bilateral, consideration, honesty, and correspondence nonattendance about acting on a relationship. Nayantara Sahgal, a prominent Indian-English woman novelist, through the portrayal of variegated female characters and dramatization of 'red-like life' conflicting situations, marital tensions and domestic traumas, undertakes the quest for female identity

in her fictional works. The problem is significant in that she is not only a sensitive woman artist writing in India today, gifted with keen observation and an artistic imagination, but has also been subjected to these problems in her own life, thus lending the quest theme a peculiar note of authenticity and immediacy. Women in India and all over the world have for century's reminded under male subjugation. All the scriptures of the world including The Bible, The Quran have defined the role of women, putting them in the 'confines of the house fold'. But with the spread of education and the influence of a few institutions and organizations which, under the 'social regeneration movement', have urged for women's emancipation from the age-old shackles, some signs of awakening amongst women have become visible. Nayantara Sahgal determinedly censures the attitudes which lessen lady with an item. Sahgal is not a staunch feminist subscribes just "to the perfect of it, if not will ever and each part for it". She envisions marriage a sweet concordant relationship In light of shared comprehension. "Women would persons not possessions" will be those note echoed On the whole her meets expectations particularly to her worth of effort "**The day in Shadow**" we discover this finally.

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Love and Mystic Communication between God and Man in the Magnum Opus *Gitanjali*

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Abstract : The multicultural world in which we live has rendered translation more and more important both as an authentic, substantial practice and as a cultural phenomenon to analyze critically. The relative increase in human contact across linguistic-cultural boundaries let be they regional, national, continental, etc. *Gitanjali*, the 'offering of songs' signifies harmony and multiplicity and a combination of the material and spiritual life in hundred and three poems. Rabindranath Tagore the writer of *Gitanjali* is a Patriot, Philosopher, Mystic and a Visionary Poet. Suffused with mystical imagination and aided by the free flowing movement, the book creates a religious expression of devotional hunt that expresses God's finite love and humanity's deep compassion for all things beautiful aspects. Tagore seeks his realization of God through his songs by receiving the glimpses of the infinite in the midst of the finite. The central theme is the realization of the divine through self-purification and service to humanity.

Keywords: *Divinity, Metaphysics, Religion, Love, Imagination*

Translation is dedicated to the examination of literature and other texts from an international perspective; an understanding of the processes and theories of translation is in many ways at its very heart. Literature, art, culture, and ideas do not develop in isolation but draw upon, for example, other works of art, historical movements, political views, religious beliefs, and cultural concepts from near and far. The study of Translation explores this process of cross-cultural and cross-disciplinary interpretation as well as the inter-lingual translation that makes such examinations possible. While Translation encourages the study of texts in their original languages, most of the people rely upon translated texts for at least some portion of their scholarly inquiry. These studies examine translation as an interpretive act central to the history and practice of literary study.

Translation is not an end to itself but it analyses into the culture of indigenous

people. Societies are the product of multiple individual cultures. Larger social constructions, such as the world, are similarly constructed as loosely unified societies, made up of multiple individual cultures. A cultural study examines the relation of cultures on each

other, searching for similarities and differences that are significant to the ability of cultures to interact peacefully and successfully. As an example, specific social differences are significant when an American travels to India, such as language, mannerisms, traditions, and the ability of the American to accept and adhere to those differences. Similarly, specific social differences become significant when someone influenced by pop culture attempts to speak meaningfully to someone influenced by high culture, such as the need for formal language, specific mannerisms and the acceptance of some traditions.

Gitanjali was originally written by Rabindranath Tagore in Bengali and later it was translated by himself into English. *Gitanjali*, which was titled *Song Offerings* by Rabindranath Tagore, brought him Nobel Prize for literature in 1913. The verses in *Song Offerings* abound with devotional messages and ethereal delight. This delight vibrates through the entire poem, and spurts out with a profound love for God, nature and mankind. *Gitanjali* resonate with a celestial form of blitheness and have the power to usher the readers into a world of spiritual elevation.

Mysticism is an extremely remarkable feature in *Gitanjali*. Strains of mystic philosophy run through the words Rabindranath Tagore chose to deck his poems in this compendium. Mysticism is an idea of getting closer to God through contemplation and sensing the presence of God around humans in a way that most of the time remains beyond routine or avaricious perceptions. Questing for the presence of God in God's creations leads us to another field of philosophy that is pantheism. Pantheism means believing in the presence of God in everything. Mysticism and pantheistic philosophy have been in practice by oriental as well as western authors and poets for hundreds of years. We find mystic thoughts in literary works by Jalal Uddin Rumi, Kahlil Gibran, John Donne, and Walt Whitman. Thus, the intermingling of mystic philosophy with literature crosses all barriers of time and geography.

This long book is divided into two main parts. The first parts of the songs are dedicated to the quest for the humanity and the second is for the Realization of God. The words in *Gitanjali* are simple and mostly religious; it shows a sound relationship of the poet with his divine

and a devotional quest with the mystical realization of his own soul. The speaker in this poem is Tagore himself.

Gitanjali emulates a journey of the soul towards the comprehension of God to Self- realization. The religion of *Gitanjali* is free from pedantic dogmas and high metaphysics. Tagore says that: *I am only waiting for love to give myself up at the last into his hand.* The image of lyre in *Gitanjali* is so beautifully intertwined into the cloud of the book that it always comes back and forth like that of Shakespeare. Tagore believes that the human body is the temple of God so it needs to be kept pure. Since God dwells in the inmost shrine of the heart, one has to keep away all evils from one's heart. Our effort should be to reveal God in our actions because it is God who gives us the power to act. This is true worship and this sort of worship is not of the Pharisee but of the simple man of the wayside.

The songs in *Gitanjali* are considered as a manifestation of the great Bhakti tradition in Indian Poetry, a tradition in which the Vaishanava and Saiva leaves their footprints. On that account Tagore is careful enough to use traditional and familiar imagery, taken from both the Bhakti tradition and everyday life, for these rain forces the bonds of his lyrics with the everyday life of man and make devotional love a part of his every day existence so that the apparently mundane becomes instead the universal. Poet sings and pours forth his boundless love to God and expresses the joy and ecstasy he actually experienced in his communion with the divine. Tagore has turned the things into something new and unique with the help of his extraordinary imagination and intellect.

Gitanjali has a common touch of love for Man with the love for humanity by implementing the values of humanity such as peace and harmony in the nation at large. Tagore believes that poetry, like other fine arts, is communication; the experience which existed in the mind of the author must live again in the mind of the reader. Tagore gave all through his life through his paradisiacal imagination that anticipated a world of love, equality, honesty bravery and spiritual unity of all the mankind. *Gitanjali* deals with the infinite, mystic relationship of man and God and express the feeling of gratitude for the Supreme God for his immortal gifts to mortals.

He sees the present humanity is infatuated
with the greed, wealth and power that

further leave it to those who do evil to turn away from their evil doings and their horrific moral slumber. Tagore prayers for India and in turn he prays for the whole Humanity to experience the true peace and harmony in life by giving up evil and taking up good deeds. Tagore conveys the theory of renewal of life; human life may end in emptiness, but if it is god's

pleasure then god will impart life again into person's life and renew it.

In *The Gitanjali*, Rabindranath Tagore visualizes God as one who descends to the level of his creation, and communicates with his devotees through various personae. The songs in *Gitanjali* bear out the influence of Bhakti poetry and Vaishanava poetry. The title *Gitanjali* itself means a handful of offering of songs. These songs are used by the poet to express his communion with God through various forms of devotions. To express the Kirtana form of devotion the poet pleads with God to allow him to sing in his presence, because his music in any other place would be meaningless. In the Sravana form of devotion, God is the sky and the poet's soul takes flight in it and reins the stainless white radiance. He is the morning and the evening bearing wreaths of beauty and draughts of peace in golden pitchers. In Song ten padaseva is offered. In Song 65, the poet experiences the ecstasy of his closest intimacy with God. In Song 6 the poet's surrender of self to God is through the image of a flower waiting to be plucked by God. In the final act of devotion, the poet welcomes death to come and whisper to him, and he will leave like a willing bride to meet her Lord alone in the solitude of the night.

The Gitanjali expresses the poet's aspirations of mankind to communicate with God, and to reach God. "I came out alone on my way to my rendezvous. But who is this that follows me in the silent dark?" He is my own little self, my lord, he knows no shame, but I am ashamed to come to thy door in his company" (Song 30). This illustrates the most effective use of imagery, dramatic element and personification, direct communication between the poet and God, used as poetic element by Tagore in *The Gitanjali*.

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Mapping Culture and Redefining Spaces through Translation: A Study of Select Short Stories of Ambai

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Abstract : Ambai is a unique Tamil short story writer, and her later short stories are deftly translated by Lakshmi Holmstrom into English titled *In a Forest, a Deer*. These short stories are varied in themes and are fabricated with mythology, music, poetry, culture, feminist discourse, ecological concern, adventure, magic realism and questions on rigid social discourse. The translation of such stories is therefore complex but provides an active space where the curious reader is induced to get acquainted with the nuances of the source language and its culture. The concern of this paper is to identify the culture specific terms in the select short stories of Ambai in *In a Forest, a Deer* that help in the mapping of culture and redefining of spaces and to analyze the strategies used by the translator in translating those terms using the theories of Harvey, Andre Lefevere and Susan Bassnett.

Key Words: Mapping of culture, redefining spaces, culture specific terms, functional equivalence, linguistic equivalence, transcription.

Ambai is a versatile, unique Tamil short story writer, an essayist and an independent researcher. Her later short stories, written in Tamil (SL), are deftly translated by Lakshmi Holmstrom into English (TL) titled *In a Forest, a Deer*. The two short stories “A Rose-coloured Sari Woven with Birds and Swans” and, “Unpublished Manuscript” in this collection is taken for discussion in this paper as these stories contain multiple cultural images of India and hence contain challenges in translation. An important aspect of Ambai’s writings is that she creates varied snap shots of the characters to help the readers perceive the characters in flesh and blood. Most of these characters have personalities whose search for being crosses state and national boundaries and hence the reader too has to imbibe the spirit of these characters in order to have a holistic participation in the reading experience. It is also to be noted that “exciting work in translation studies is coming from those cultures which are presently in a phase of post colonial development” (Andre Lefevere and Susan Bassnett 10). Therefore the foreign readers are artfully motivated to take part psychologically in the particular cultural, social and spatial locale of the characters and this willing participation of the readers helps to erase boundaries among cultures. Thus translation plays a significant role in mapping culture and redefining spaces as regional literatures closely depict specific cultural images in terms of names, food, dress, dance, music, myth, religion, literature and so on.

Lakshmi Holmstrom, as a translator of Ambai’s short stories, has used varied strategies to register and transfer these cultural codes effectively.

Lakshmi Holmstrom is of the view that that “the different strands of the novella need to be distinct in the translation, the multiple voices clear, yet without jeopardizing the unity of the whole”(Holmstrom ix). Therefore the culture specific terms are italicized so as to be distinct in the translation. For example, words like ‘ashrama, yaazh, thuvaial, Kuyil, Angavai, Sangavai, Tiruvassagam’ etc are italicized in the story “Unpublished Manuscript” and words like ‘gopikas, champaka, rotis, lassi, chembu, alaapanai and dupatta’ are italicized in the story “A Rose-coloured Sari Woven with Birds and Swans”. The meanings of such terms are later rendered with care in the glossary section of the collection.

There are three identifiable strategies used by Holmstrom in the translation of the culture bound terms in the short stories taken for discussion. One, italicizing the terms and offering meaning in the glossary section, two, providing a transliteration of the terms which are immediately followed by a literal translation of the terms and three, addition of terms to provide an ample space for understanding. Meanwhile there are a very few omissions too in the translation which are mentioned in the final part of the paper. The strategies used by Holmstrom fall in line with some of the techniques listed by Harvey that are used in the translation of cultural terms, namely, “functional equivalence, linguistic equivalence and transcription or borrowing” (Harvey 2). The technique of functional equivalence uses a referent in the target culture whose function is similar to that of the source language referent. We find this in Holmstrom’s translation. For example in “A Rose-coloured Sari Woven with Birds and Swans”, the word ‘lassi’ in SL is translated using the referent ‘yoghurt’ in TL. Formal equivalence or linguistic equivalence is a word-for-word translation. Holmstrom uses such a translation when she translates ‘roti sappidum neram’ in SL is translated as ‘roti-eating time’ in the above mentioned story. Transcription or borrowing is reproducing or transliterating the original term. If the term is transparent it is used alone, and if otherwise the transcription is followed by an explanation or a translator’s note. This particular technique is the major technique used by Holmstrom in her translation of both the short stories under discussion. For instance she mentions ‘burning ghats’ and immediately explains the

terms with the words 'where bodies were cremated' in "Unpublished Manuscript".

In "A Rose-coloured Sari Woven with Birds and Swans" there is an interesting episode on the misinterpretation of a particular phrase in Tamil. The American born Indian children are unable to understand the meaning of the Tamil word 'maanam' that means 'honour'. They confuse it with the meaning 'sky' since in colloquial Tamil 'vaanam' which means 'sky' is spoken as 'maanam'. Thereupon they point to heaven when they dance to the line 'maanathai kaatthaan' which really means 'He (Lord Krishna) saved our honor'. When the variations within a language itself create misunderstanding then it is clearly understandable that either rendering or reading a regional text in translation is highly complex in itself. And though the meaning of the terms is given in the glossary, they could never equal the same emotional, sense-bound and aesthetic understanding of a native reader. For instance the term 'gopika' is explained in the glossary as herd girls/milk maids of Braj (who were in love with Krishna). To the native reader 'gopikas' are not just representations of mortal women but also the representations of the human soul, and the love of 'gopikas' for Krishna is the love of the human soul for the eternal Soul, God. Therefore how much is it possible for a foreign reader to comprehend the inner layers of meaning regarding a cultural term is a question that needs to be answered. But as Newmark says, "each exercise of translation involves some kind of loss of meaning.... the basic loss being a continuum between over translation (increased detail) and under translation (increased generalization)" (Newmark 6).

Yet the text of Ambai is replete with cultural images taken from the field of music and the continuous use of the names of the musical experts all over India and the references to black music add to the richness of the text. They instigate the reader to go in search for a deeper understanding of what those names stand for. Nouns such as Veena Dhanammal, Bhimsen Joshi, Sylvia Plath, Bharati and Jazz do mark a cultural domain that is colorful and varied in itself. This helps to bridge the gap among countries and cultures and to use Boris Uspensky's words, 'the wise artist probably spends his greatest effort to keep his images, from slipping from their pedestals of aesthetic isolation and mixing with life like elements which are homogenous with it' (Uspensky 139).

Interestingly the additions in the translation offer clarity of meaning for the native reader too. For example, in the story "Unpublished Manuscript", the Tamil version does not offer meaning for the Hindi terms 'Beti, Sambhalke' but in the translation, the translator has given the meaning as "Daughter, look out". And it is also to be noted that even a SL reader cannot be expected to have an understanding of all the cultural symbols in a story and when he/she reads the same in the translation, additional help is given by the translator. Therefore a translator not

only explicates a text in the target language but also in the source language.

There are a very few omissions in Holmstrom's translation. For instance the mythological character 'Draupadi' and the reason for her unbound hair in "A Rose-coloured Sari Woven with Birds and Swans" is not given any reference. Likewise in the same story, the adopted child in an alien country is immensely happy to hear the native words, 'Gudiya and Sonu' and it is an important moment in the story. But the meaning of those Hindi terms is not given to the disappointment of the readers.

To conclude, we have to be aware of the problems and challenges in the translation of cultural terms as they are issues concerned with identity formation. Yet one could never deny that such translations throw open a limitless sky to the readers which encourages the readers to strengthen their subjectivities as literary texts in different languages nourish the multiple subjectivity of such readers. They become citizens of the world thus facilitating the new mapping of heterogeneous cultures and redefining existing spaces of life. The translated text transforms itself into an encyclopedia without causing tediousness on the part of the reader and hence proves itself as the most interesting creative tool for learning and living.

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Universalization Of Literature : Across Translingual And Transcultural Barriers – A Study Of Tetsuko Kuroyanagi's '*Totto Chan*'.

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Abstract : “*Words travel worlds. Translators do the driving*” - AnnaRusconi

Translating a work of art is more difficult than writing a work of art because the essence should not be lost during the process of translation. Literature is universal and it has no barriers like lingual, cultural, political, economical, social, etc. This idea is seen in '*Totto Chan*'. It is an autobiography that dumbfounds the drama of fiction. This work of art has the quality of winning the hearts of children and adults alike which is the rare quality that we find in the recent books. Carrying the essence of the text across different cultures and different languages is a herculean task. But this novel '*Totto Chan*' has the simplicity and ability in conveying the meaning, which is considered as a noteworthy element. This paper focuses on how literature is being universalized and how '*Totto Chan*' wings the cultural and lingual barriers and reaches the heart of an universal reader.

Keywords: *Universality Of Literature, Multiculturalism, Multilingualism and Crossing the Barriers etc.*

As translation strategies differ, the personal views about translation also varies. One of the most prominent definitions of translation is stated by Newmark. He defines translation is a process of rendering the meaning of a text into another language in the way that the author intended the text. On the other hand, Nida and Taber define translation as reproducing in receptor language the closest natural equivalent of the source language message, first in terms of meaning secondly in terms of style. From the definition stated, it is understood that translation is a process which is intended to find meaning equivalence in the target language. With this regard, Dorothy Britton, the translator of *Totto-Chan* builds a two way bridge between East and West, Asians and non- Asians.

Tetsuko Kuroyanagi is none other than Totto-Chan. It is a kind of memoir. Totto-Chan was the kind of child who liked to talk to swallows and street musicians, who asked questions nonstop and had trouble sitting still long enough to hear the answers. Her curiosity got her into trouble at an early age, at six she was expelled from elementary school.

The young schoolgirl could have grown up with the stigma of expulsion, an outcast from an educational system that in Japan is the path to status and power. But

instead her mother took her to a different kind of school, where the principal listened to her chatter with grave interest and assured her that she was "really a good girl." And young Totto-chan as Tetsuko was called grew up to be Japan's best-loved television star, the host of three shows with an audience of millions.

Totto-chan: The Little Girl at the Window is the story of Miss Kuroyanagi's unconventional education in Tokyo during World War II and the values it taught her. She attended classes in old railroad cars, went on nature walks, traveled to temple fairs and hot springs and studied subjects in whatever order she pleased. At the center of the school was its founder and principal, Sosaku Kobayashi, whose love and respect for children clearly shaped the lives and outlooks of all who attended his Tomoe Gakuenschool. The school was especially unusual given the repression in wartime Japan. The children learned English at a time when it was labeled the devil's tongue and were spared exposure to the virulent nationalism that was the required subject matter in most Japanese schools.

The book makes clear that Tomoe school offered its students far more than academic success. Many of the chapters deal with universal themes that should interest the American reader: how children learn consideration for others, how they react to death, how they treat those who are different from them.

Totto-chan's character is a successful one because she is a girl. Uncontrollable naughtiness is the character that we can relate only with a boy child. This unusual way of expressing a girl with all these qualities that a boy possess makes the story universally a great success.

Totto-chan was very happy looking the train-school. She wanted to run in soon, but her mother didn't allow because Tottochan had not been accepted yet. "I think I like this school", said Totto chan. Mother felt like telling her that it wasn't a matter of whether she liked the school but whether the headmaster liked her. Mother just said "if you want to get on this train, you have to be nice and polite to the headmaster".

The headmaster office was not in the railroad car, but it was in the small building on the right-hand side. Before meet the headmaster, Totto-chan whispered to her mother "The man we're going to see must be a stationmaster because he owned these trains!" There was

no time to explain, mother simply said "anyway, what about Daddy? He plays the violin and owns several violins, but that doesn't make our house a violin shop, does it?" When Mother and Totto-chan went in, the man in the office got up from his chair. With a hasty bow, Totto-chan asked him spiritedly "What are you, a schoolmaster or a stationmaster?". Mother was embarrassed, but before she had time to explain, he laughed and replied, "I'm the head-master of this school." The character of every child at the school going age is the same, so many doubts, too many questions that lingers in their mind. It's a universal quality for each and every child.

It's true that one child can understand another child easily than the elders, of course they learn everything by observing the elders and it's cute to see a child taking care of another and it seems natural for the young Totto-chan to help a handicapped classmate to climb a tree for the first time and to protect him from other children's teasing.

Looking neither right nor left, her bag flapping against her back, Totto-chan ran all the way home from the station. Anyone seeing her would have thought something terrible had happened. She had started running as soon as she was out of the school gate.

Once home she showed her report card proudly to Rocky. There were A's and B's and other characters. Naturally, Totto-chan didn't know yet whether A was better than B or whether B was better than A. But Totto-chan wanted to show her very first report card to Rocky before anyone else, and she was sure that Rocky would be delighted.

It was the first time Totto-chan had ever been to a temple fair. Totto-chan poked her head inside each of the little stalls. As she walked along, her eyes darting this way and that, Totto-chan suddenly stopped. She saw a box full of yellow baby chicks all cheeping away. She begged her mom to buy it for her but her mom didn't allow her to have it because these baby chicks were going to die very soon. Totto-chan had set her heart on having a baby chick, and wouldn't listen. "We don't want you to have one because it will only make you cry in the end", said mom. Totto-chan burst out crying and started walking home with tears streaming down her cheeks.

In every little thing that Totto-chan does can be understood by anyone, anywhere in the world. The mystery in her is very silly yet it gives joys and pleasures to the reader. This Japan origin novel not only gives pleasure to the natives but also the inspiring character Totto-chan made the world understand the behaviour of that little child. Even the translated book can convey the essence of the text through the phrase like "something from the ocean and something from the hill". It's not a book for children to enjoy but this book had made adults to get reminded of their nostalgic moments along with them being trouble creators like Totto-chan. Once it is felt by the reader, it's obvious that the book has

stolen the hearts of many, Totto-chan is worthy enough in kindering the minds and felt by the hearts of the readers. Moreover become the character.

Although the book may hold particular interest for the Japanese because it implicitly questions their educational system and the stories do not require any special knowledge of Japan. Indeed, they could be tales of any child growing up in any part of this world. Dorothy Britton, who has translated the memoir from the Japanese language, has taken pains to explain Japanese customs without disrupting the rhythm and pace of the narrative. As a result, this paper has proved the achievement in spreading the essence of the text across East and West and have captured the hearts of the universal readers.

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The correspondence between SLT to RLT in intra lingual translation of *Chaucer's Canterbury tales* (Nevill Coghill's Translation), with parallel study of *Parimelazhagar Urai of Thirukkural*.

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Abstract: The intra lingual translation of *Canterbury tales* by Nevill Coghill offers a comprehensible output, of the Chaucer's work, in modern English. This paper resorts to throw light on the occult characteristics that is lost over translation, and tends to relatively study the difference between Nevill's translation of Chaucer in juxtaposition to *Parimelazhagar Urai of Thirukkural*, providing details upon the semantic losses, syntactical differences and the readers' comprehension of both SLT and RLT of two intra lingual translations of different languages, thus helping parallel understanding of how a native (amply educated literary scholars) receives the native and the foreign language.

Key Words: intra lingual, semantic losses, syntactical differences, native comprehension of native and foreign translations.

The degree of pursuit that recent literary scholars have towards studying Chaucer is waning. Their consideration of the master's work as drudgery is due to the labour that one is expected to put in for an effective understanding. By and large, it led to the near complete omittance of original Chaucer, by the wholistic dependence on Nevill's translation. While Coghill has helped to some extent, the correspondence between the original text and the translation is not accurate.

Orthographical differences form the height of difference between the medieval English (Chaucer's south east midland dialect) and modern English (Duc – Duke; Wysdom – Wisdom). They in turn produce difference in the sound value, by removing what is authentically original. i.e., the pronunciation that imbibed in it the old eloquence (affected by French speaking English noblemen) that pleased the ear. The significant phoneme lost being the [x] as in bach, lock (Scottish English). Nevill's translation does not have the richness of schwa used extensively in the original work of Chaucer.

Chaucer on archaic vocabulary says as,

You know also that in the form of speech is change within a thousand years, and words then that had esteem, now wondrously foolish and strange they seem to us, yet they spoke them so. (Troilus and Criseyde II, 22-25).

Nevill followed vocabulary of Chaucer as much as he can grab hold of for the modern audience, backing away only from archaic ones (substituting 'felicity' for 'wele', and 'anger' for 'ire'). This surrogation leads to syntactical differences in varied cases.

- (i) The rearrangement of phrases within a sentence to preserve end rhyme is one such result of surrogating words (K. T., line 41-44 blake-make; lyvyngewaymentyng as station-lamentation; conceiving-grieving), resulting in either adding up or lacking in charm.
- (ii) Lack of contextual vocabulary in modern English, in expressing relative words and its meanings as comprehended by the people then, leads to tautology while translation. This is explicit in most cases. (62, K. T., *our wo and our distress*, Chaucer. *Sorrowful distress*, Nevill). However, there are only feeble meaning changes, owing to such differences.
- (iii) In terms of Proverbs and Idioms, the socio-temporal proximity between Nevill and Chaucer has led to rephrasing the idioms that lend unequal meaning from the original (308, K.T., *love is a gretter lawe*, Chaucer. *Love is law unto itself*, Nevill).
- (iv) In The Knight's Tale, Chaucer's tautened narrative structure, to impart a knight's character, is loosened in Nevill's translation influenced by modern storytelling, at occasions (715, K.T. *a longe tyme, and after he upsterte*, Chaucer. *A long, long time, then woke and moved apart*, Nevill).

Nevill has been compassionate in rendering the textual semantic relevance of the original, in modern verse. But there are general characteristics that he has not kept a keen eye over.

The difference in the division of passages between the original and the translation causes ineffective emphasis shifts and scene shifts. For example (line 838) the duke, while riding out for hunt, comes upon the sight of Arcita and Palamon fighting. While the original provides a pause and breakage into a new passage, the translation provides immediacy in scene shift and locale shift by tending to versify all the actions in one passage. Thus, losing the Chaucerian sense of emphasis for individual scenes in the course of narration.

The clubbing together of synonyms in the middle English in a single semantic bracket for the purpose of substitution with a single word leads to semantic loss of what is original. Usage of a single word 'grudge' as a deputy for envy (49, K.T) and greveth (59, K.T).

The consciousness of the Chaucer of his presence in his socio-temporal matrix is unambiguous. So, Chaucer's original has the social and cultural order of then society regulated, or in the order they understood as fit, even in verses. Nevill, unlike Chaucer, lacks the affinity towards the original milieu of the work. This made him to cause a disturbance in the hierarchy here and there, naively, for the purpose of creating pleasant sound. (lines 1633,1634 – lords, knights, squires-Chaucer; lords, squires, knights-Nevill.)

Intralingual translation is not mere 'rewording'. As it is obvious from the cases stated above, it requires profound understanding of complexities like cosmic order, social habits, people's response towards language stimuli etc., for a successful rendering of the original. So, the conventional thought of keeping intralingual translation, off the term 'Translation Proper' (which excludes the kinds like paraphrasing and precis writing) is false and baseless. Despite Roman Jakobson's classical division of translations into a triffecta, the bias against intralingual translation continues. This is majorly due to the prejudice that such translations don't benefit enough in application or for progressive future.

Intralingual translation aids a native to understand the original text better and easier, in terms of palpable vocabulary, relevant syntax and discernible original specifics. It expands the target audience from what the work originally was capable of reaching, covering time phases, cultural lags, lingual growth of the people of the same language of the original. The emotions especially sense of humour and pathos is received in depth through the translation than the original, as they readily relate themselves with the phrases of the translation (part 3 of K.T, the lines corresponding to orison of the three characters Arcita, Palamon and Emily are comprehensible in Nevill).

For a non-English native, like Tamils, intra lingual translation serves a different purpose. *Cheyyl* (early verses with well composed structure) is taught in schools in its original form. The rending of unfamiliar verse as prose in present-day language (*Urai*) helped such academic happenings. *Parimezhalagar Urai of Thirukkural* can be marked as one amongst the earliest intralingual translations that has survived till date.

Urai resorts to give in an orderly fashion to each *kural*, a contextual background of it in which the *kural* is based, a phrasal semi-glossary (focusing on the meaning intended), semantic explanation either with or without a delve into the figures of speech. Orthodox interlinear translation might have resulted in loss of original sense

and aesthetic effect. Unlike other translations this had taken in it an account of *porulkol* (as from Tholkappiyam-solladhikaram, iyal, 8,9), which literally translates to 'semantics influenced by varied reading of a same syntactical structure'. Example: *alaimaripaapu porulkol, niralnirai porulkol, adimarimaatru porulkol, etc.,*

முறிமேனி முத்தம் முறுவல் வெறிநாற்றம்
வேலுண்கண் வேய்த்தோ எவட்கு.

(1113,

நலம்புனைந்து
ரைத்தல்)

[Sense in English: My lady love with shoulders like bamboo, has color resembling that of a sprout, pearly white teeth, natural fragrance and eyes like spear.]

This is translated by reading it as வேய்த்தோ எவட்கு மேனிமுறி முறுவல்முத்தம் நாற்றம்வெறி உண்கண்வேல் for retaining effective descry of his lady love's appearance by the lover. Providing contextual background of the *kural* helps unambiguity in receiving the intended meaning and helps in vivid description (*thalaivan thalaimagaladhu iyalbu kooriyadhu*). The existence of phrasal semi-glossary in the *urai*, makes any modern reader recognize the subtle meaning difference, which may go unnoticed and misinterpreted, if it does not exist (the word மேனி is mostly understood as skin, but in the phrase முறிமேனி represents color).

Intralingual translation of Sangam poetry also demands a study and application of unavoidable nouns to be rewritten as it is (substitution in such cases fails) for the poems draw the meaning only from such nouns (*uri porul, karu porul*). For example, in *kural* 1115, Parimezhalagar realizes the *parai* mentioned as *sapparai*, to give the meaning of the *kural* a *Neithal* understanding of both the scenery and the action. The generalisation of the musical instrument by using common noun *parai*, rather than specified noun, might have lead to false semantic interpretation.

The complexities of intra lingual translation demands diversity in studies and applications, for different languages, owing to the reader in the mind. The reader of the RLT can be introspective of the original, or just grab what is provided in the original. A case study is undertaken for the purpose of tracing the position of intralingual translation in the proximity radar of the reader.

Case study: 17PGE series, 30+ non-English native, English literature postgraduates of the American College. The study is on the Canterbury tales, and its translation, with their affinity towards *Thirukkural* (native literary piece) taken for granted as familiar and close (for they had been through the education that involved *Thirukkural*). It reveals to us that recent scholars are equal in number either being complacent with translation, or hoping to resort further study of original work.

Intra lingual translation has importance that cannot be neglected, and must be researched further.

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Abbreviations:

K.T.- The Knight's Tale
SLT- Source Language Text
RLT-Receptor Language Text

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‘The Inheritance of Loss’ by Kiran Desai : Western Cultural Effect

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Abstract : **The Inheritance of Loss** which was written by Kiran Desai explores the lives of characters who are trapped in India's class system both the lower class and the upper class. The characters' hopes and dreams are conveyed in the novel, along with their ultimate dream of immigrating to America and finally escaping the rigid caste system of their homeland.

The Inheritance of Loss, novel opens with a teenage Indian girl, an orphan called Sai, living with her Cambridge-educated Anglophile grandfather, a retired judge, in the town of Kalimpong on the Indian side of the Himalayas. Sai is romantically involved with her maths tutor, Gyan, the descendant of a Nepali Gurkha mercenary, but he eventually recoils from her obvious privilege and falls in with a group of ethnic Nepalese insurgents. In a parallel narrative, it is shown the life of Biju, the son of Sai's grandfather's cook, who belongs to the shadow class of illegal immigrants in New York and spends much of his time dodging the authorities, moving from one ill-paid job to another. In fact, Desai's novel seems to argue that such multiculturalism, confined to the Western metropolis and academe, doesn't begin to address the causes of extremism and violence in the modern world. Nor it suggests can economic globalization become a route to prosperity for the downtrodden. Desai observes at one point that profit could only be harvested in the gap between nations, working one against the other.

The novel shows the internal conflicts in India between groups, whilst showing a conflict between past and present. There is the rejection and yet awe of the English way of life, the opportunities for money in the US, and the squalor of living in India. Many leading Indians were considered to be becoming too English and having forgotten the traditional ways of Indian life, shown through the character of the grandfather, the retired Judge.

Introduction : As India has grown in prominence on a world stage, so too have its writers. The Indian literature witnessed a dramatic boom in Indian writers working in English, while the study of India's many literary traditions has grown in strength in universities outside of India. The emerging concept of world literature has much to gain from debates that have long held sway within the study of the subcontinent.

The study of Indian literature has helped to think about the tension between the world and the nation as the proper adjective to describe literature. Indian literary

scholars were thinking about world literature as a category that did not usurp, but in fact relied upon, the concept of the nation. The aspiration to join the ranks of world literature inspired the invention of the local writers produced elaborate visions of particular places precisely to convey these life-worlds across cultural borders. This view of world literature sought to reveal how literature can participate in multiple worlds simultaneously, challenging the idea that worldliness is divorced from the local and questioning the idea that the indigenous is insulated from the world.

Indian literary studies have further grappled with world literature's animating tension between different ethical and political approaches to internationalism. Some of these approaches take into the heart of imperialism and its legacies, while others look outward to new forms of solidarity or sympathy across social borders. Indian literary study has drawn close attention to the material asymmetries of global circulation, where some kinds of literature pass more easily around the world than do others. Literature in English, for instance, gains far more global publicity than literature in any of Indian languages, revealing the uneven topographies of world literature.

The novel, *The Inheritance of Loss* follows the journey of Biju, an illegal immigrant in the US who is trying to make a new life and Sai, an Anglicised Indian girl living with her grandfather in India. The novel shows the internal conflicts in India between groups, whilst showing a conflict between past and present. There is the rejection and yet awe of the English way of life, the opportunities for money in the US, and the squalor of living in India. Many leading Indians were considered to be becoming too English and having forgotten the traditional ways of Indian life, shown through the character of the grandfather, the retired Judge.

Sai lives with her grandfather, a former judge, in a decaying house at the foot of Mount Kanchenjunga in the north-eastern Himalayas. Orphaned at a young age, she has grown up in isolation but is taking her first tentative steps towards love thanks to the young Nepalese tutor her aloof grandfather has engaged. Her only other companion is her grandfather's talkative cook, a man whose hopes and dreams are focused on his son, Biju, the luckiest boy in the world, who was granted an American visa and is making a new life in New York.

The Inheritance of Loss starts with deceptive simplicity before expanding to provide a critique of empire, the immigrant experience and, crucially, the experience of those the immigrant leaves behind. Desai's point is that it is Lola who has failed to progress, still dreaming of an England of Christie and Wodehouse. That said, Desai takes a more sceptical view of multiculturalism than her near contemporaries. Not for her their largely optimistic views of a changing, expanding world bringing everyone closer together. Instead, as Biju, trawling through a series of illegal catering jobs in New York, discovers, the old caste systems are still in place.

It focuses on the fate of a few powerless individuals, Kiran Desai's extraordinary new novel manages to explore, with intimacy and insight, just about every contemporary international issues such as globalization, multiculturalism, economic inequality, fundamentalism and terrorist violence. *The Inheritance of Loss* story is about a teenage Indian girl, Sai, who an orphan, living with her Cambridge-educated Anglophile grandfather, a retired judge, in the town of Kalimpong on the Indian side of the Himalayas. Sai is romantically involved with her math tutor, Gyan, the descendant of a Nepali Gurkha mercenary, but he eventually recoils from her obvious privilege and falls in with a group of ethnic Nepalese insurgents. In a parallel narrative, we are shown the life of Biju, the son of Sai's grandfather's cook, who belongs to the shadow class of illegal immigrants in New York and spends much of his time dodging the authorities, moving from one ill-paid job to another.

What binds these seemingly disparate characters is a shared historical legacy and a common experience of impotence and humiliation. Desai writes that certain moves made long ago had produced all of them referring to centuries of subjection by the economic and cultural power of the West. But the beginnings of an apparently leveled field in a late twentieth century global economy serve merely to scratch those wounds rather than heal them. All of Desai's characters have been stunted by their encounters with the West. As a student, isolated in racist England, the future judge feels barely human at all and leaps when touched on the arm as if from an unbearable intimacy. Yet on his return to India, he finds himself despising his apparently backward Indian wife.

The judge is one of those ridiculous Indians, as the novel puts it, who couldn't rid themselves of what they had broken their souls to learn and whose Anglophilia can only turn into self-hatred. These Indians are also an unwanted anachronism in postcolonial India, where long-suppressed peoples have begun to awaken to their dereliction, to express their anger and despair. For some of Desai's characters, including one of the judge's neighbors in Kalimpong, this comes as a distinct shock. Just when Lola had thought it would continue, a hundred years like the one past.

Desai takes a skeptical view of the West's consumer-driven multiculturalism, noting the sanitized elegance of Lola's daughter's British-accented voice, which is triumphant over any horrors the world might thrust upon others. At such moments, Desai seems far from writers whose fiction takes a generally optimistic view of what has called hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs. In fact, Desai's novel seems to argue that such multiculturalism, confined to the Western metropolis and academe, doesn't begin to address the causes of extremism and violence in the modern world. Nor, it suggests, can economic globalization become a route to prosperity for the downtrodden. Profit, Desai observes at one point, could only be harvested in the gap between nations, working one against the other.

This leaves most people in the postcolonial world with only the promise of a shabby modernity -- modernity, as Desai puts it, "in its meanest form, brand-new one day, in ruin the next." Not surprisingly, half-educated, uprooted men like Gyan gravitate to the first available political cause in their search for a better way. He joins what sounds like an ethnic nationalist movement largely as an opportunity to vent his rage and frustration. "Old hatreds are endlessly retrievable," Desai reminds us, and they are "purer . . . because the grief of the past was gone. Just the fury remained, distilled, liberating."

In New York, Biju, son of the judge's drunken cook, is struggling to make an illicit life in the cellars and basements of the city. And in India, among many upheavals, an insurgency is gathering: "the Indian-Nepalese this time, fed up with being treated like a minority in the place where they were a majority". Borders, a colonial legacy, are examined; hypothetical maps redrawn. The judge's family, and their circle of oddly named eccentrics, are under threat, their persons insulted, their property requisitioned. Then Gyan rediscovers his Nepalese heritage, and joins the insurgents, bursting the bubble of Sai's adolescent fantasies.

Nationalism, migration, varieties of belonging: in her hugely ambitious second novel, Kiran Desai gives these grand themes an entirely new spin, unearthing their sources in earlier decades. Is it best to stay in a small place, "the sweet drabness of home"? If so, do we have a right to that territory, and who can stake a claim? These questions shape the destinies of Desai's characters: "the most commonplace of them, those quite mismatched with the larger-than-life questions, caught up in the mythic battles of past and present, justice vs injustice - the most ordinary swept up in extraordinary hatred, because extraordinary hatred was, after all, a commonplace event."

The novel's elaborate structure takes the sometimes dizzy reader into a world that seems both contemporary and timeless, familiar and unpredictable. Chapters

alternate between India and the US, juxtaposing the slow pace of life in the hills with the frantic movements of an illegal migrant's existence, maintaining a degree of suspense until discontinuous narratives collide.

The judge's wife reflects that the "invading" Mughals were "soft enough to weep for the loss of this flower in the heat; the persistent dream of the iris was carved everywhere, by craftsmen who felt the nostalgia, saw the beauty of what they had made and never known". A Nepalese soldier-ancestor of Gyan's is killed, not in battle, but while making apricot jam "in the unthreatening Italian countryside, pheasants whirring in over the olives and the vines, the resistance army unearthing truffles in the wood. It was a particularly bountiful spring, and then they were bombed".

The Inheritance of Loss is perhaps overlong, and on occasion digressive; its vividly painted backdrops and multiple motifs sometimes overshadow its characters. But Desai's bold, original voice, and her ability to deal in grand narratives with a deft comic touch that affectionately recalls some of the masters of Indian fiction, make hers a novel to be reread and remembered.

Inheritance of Loss talks of Gorkhaland Agitation but fails to understand many facets of the movement's dynamics. It traces its root to the annexation of Sikkim into the Indian Territory

and also the rising insurgencies in the north-east India. Such error on the part of author only reflects the fact she did not do her history homework properly. Moreover, mention of communal divide during the agitation is totally uncalled for. There were no instances of any kind of political harassments on communal line. It was largely a united struggle against the age old state regression.

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Suffocation and Flow of Life in the English Version of Mahakavi's Verses

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Language plays a major role in human life to express their ideas. Expression of a language cannot be similar in other language. Translation gives a broad knowledge of world life and literature. In order to make clear understanding of other culture, translation plays a major role. Translation is the replacement of textual material in one language by equivalent textual material in target language. It is considered as the process of creative activity. Translator read in source language and then, through a process of decoding, translators the text into the target language. There are various types of problems in translation like similar words, idioms, metaphors. One among the most difficult job of translator is to make the target readers to understand the cultural words which is in source language. The beauty of poem is rhythm, rhyme, meter, and specific expressions and structures. Poetry in translation is considered as most difficult task in literary world. The literary problems in translating poetry are related with poetic structure, metaphorical expressions, and sounds. This paper tries to make an analysis of selected poetry translation of Mahakavi Bharathiyar in English.

Key words: language, culture, poems, difficulty.

God blessed human with a language to communicate with each other. In the biblical story could trace the story of multi-language. In Tower of Babel there arise of pride in human's mind god identified it. In order to wash out the human pride, god collapsed the language into many different languages. The birth of different languages gave birth to translation. Translation considered as a boon for literature. It helps us to learn other language, culture, tradition, science and medicine.

The different languages in the world gave birth to translation. It helps to break the narrow domestic walls and to build the narrow domestic walls and to build up the one-world concept. It helps to discover the literatures of neighboring states and nation. According to Michael Cronin, Irish Scholar, translator is also a traveler, someone engaged in a journey from one source to another.

Translation is not an easily process of learning. The central issue in translation is adopting culture, range of Target language some words are untranslatable, phrases in particular context and source phrases in two referential system. Translator has to face several more problems in translating a work. According to Czech, "The translator cannot be the another of Source language, but as the

author of target language text has a clear moral responsibility to the target text" (30). Susan Bassett refers to Popovic distinguishes four types of problem in translation equivalence.

Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL text, i.e. word for translation

Paradigmatic equivalence, where there is equivalence of the elements of a paradigmatic expressive axis, i.e. elements of grammar which Popovic sees as being a higher category than lexical equivalence.

Stylistic equivalence, where there is functional equivalence of elements in both original and translation aiming at an expressive identify with an invariant of identical meaning.

Textualequivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

Susan Bassett also referred to Andre Lefever catalogues of seven strategies: first is Phonemic translation, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. The second is Literal translation, where the emphasis on word-for-word translation distorts the sense and the syntax of the original. Then, Metrical translation is where the dominant criterion is the reproduction of the SL meter. Then, Poetry into prose is distortion of the sense, communicative value and syntax of the SL text. The fifth strategy is Rhymed translation, where the translator enters into a double bondage of rhyme and meter. Then, Blank verse translation is the restriction imposed on the translator by the choice of structure is emphasized. The last strategies are Interpretation, versions where the substance of the SL text is retained but the form is changed and, imitations where the translator produces a poem of his (translator) own which has only title and point of departure.

Bharathiyar is an inspiring the youth to fight for the country's sake, his immemorial poems and songs still hold a lot of allure among current-generation composers and singers. On the Mahakavi's birth anniversary today, we celebrate the freedom fighter, journalist and poet. He has many facets and I have grown up in awe of them. If many people associate him with his patriotic work, there's another side to

Bharathiyar — the way he sees nature through a scientific angle, in his works titled VasanaKavithai.

Poetry gives delight, pleasure and teaches in all language. But when poetry is in translation form it fails in gives delight and pleasure. It gives only teach, so some critics considered poetry in translation is dismantle a work. It sometime recreates a work and sometime it interprets a work so, the style and language has declined in a work. This paper deals how Bharathiyar songs have delineated through translation reference with Kuyil song, and Draupadi Demands Justice.

Susan Bassett also refers to Lotman's four essential positions of the addressee: The first point is where the reader focuses on the content as matter, i.e. picks out the prose argument or poetic paraphrase. The second position is where the reader grasps the complexity of the structure of a work and the way in which the various levels interact. Then, the third position is, where the reader deliberately extrapolates one level of the work for a specific purpose. The last position is where the reader discovers elements not basic to the genesis of the text and uses the text for his own purposes.

Bharathiyar poems are rich in rhythm, cultural words, meter and patriotically. Other lines of the song reflect the contrasting emotions of happiness and misery, light and darkness, fame and disrepute, and union and separation. Translator would have found difficult to translate his poems. For example, *Kuyil Song* the title itself transliterates. The very first stanza has clearly proved the difficulty of translate: காதல், காதல், காதல் / காதல் போயிற் காதல் போயிற் / சாதல், சாதல், சாதல். Love, oh love without end: / and love failing, / death, but death for ever.

Translator has failed to translate meter and rhythm of the poem. Neelabhadra translated means love. But it exactly means affection and devotion, means Amour and romance. But the translator used love as a definite word for. Bharathiyar repeated the words thrice in first and last lines of each stanza like இன்பம், நாதம், தாளம், பண்ணை. The repetition of words which decorate his poems but, translator failed to give justification in rhythm scheme. Translator failed to give same delight and pleasure as Bharathiyar did.

In *Draupathi Demand Justice* Bharathiyar has portrayed cultures which follow in marriage ceremony. It is difficult to translate the cultural bounded words so, it is encouraging the translator to give notes for the words. In English culture there is absence of equivalent words for “அம்மிமிதித்தேயருந்ததியைக்காட்டியெனை / வேதச்சுடர்த்தீமுன்வேண்டிமணஞ்செய்து”. But the translator translated these words as: “Is it but destiny, my lords? / With due ceremony you married me / turning to Arundati, and with Fire”. Though the translator tried to use his creativeness it all failed in delight and pleasure of a poem.

Translator has given his effort to translate the work in the full effort like the original author did. But it could not succeed in the translated works. Even the word “தாதியடிதாதி” has not translated the exact word instead he used the word “Slave-women”.

Cultural words are in Tamil language which gives special meaning through tradition. The words like “வேள்விதவங்கள்மிகப்புரிந்தவேதியர்கள் / மங்கிதோர்புன்மதியாய்! மன்னர்சபைதனிலே” has no equivalent words in SL language. In English there are no equivalent words which delineated the SL text. The translator could manage to translate the text of these sentences, he just skipped the word. Instead, he presented the work as paraphrases for SL text in TL. For “தாதியடிதாதி” the translator just makes used the word Slave women. The SL text did not mean slave women. The SL word doesn't mean slavery women, it is merely means prostitute only for Kings

According to one reading of the translator's role, the translator is a force for good, a creative artist who ensures the survival of writing across time and space, an intercultural mediator and interpreter a figure whose importance to the continuity and diffusion of culture is in measurable. J.C. Catford's short study in 1965 tackled the problem of linguistic and untranslatability and suggested the “In translation there is substitution of TL meanings into the SL. In transference there is an implantation of SL meanings into TL text. These two processes must be clearly differentiated in any theory of translation

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78.

Translating or Transmuting Culture? A Study of C.S. Chellappa's *Arena*

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Abstract: This paper deals with the novel *Arena*, which is a translation of the Tamil novel *Vaadivaasal* by C.S. Chellappa. N. Kalyan Raman translates this short novel in English. The paper analyses how culturally significant language, setting, characters, and symbols are translated in the English version of the novel. The question arises whether cultural aspects are translated or transmuted to retain the intended cultural meaning or altogether become a new set of culturally different signifiers. The novel deals with Jallikattu (a bull taming game) that has been recorded in ancient as well as in modern Tamil literature. The present form of the game has been significant in rural landscape as a sport with deep-rooted cultural practices. Though the modern sport has its equivalence in Spain's bullfight, it is not reflective of it. Chellappa has said in an interview that he was influenced by Ernest Hemingway's short story "Undeclared" which deals with an aging matador in Spain. However, the comparison or the association stops there and *Vaadivaasal* is very much a novel about the Tamilian sport. There are politically, socially and culturally significant aspects present in the sport due to its feudal nature and marginalisation that are quite visible. The translated version of the novel has its limitations for the native speakers in English. Even in a culturally divergent country like India, the translated version might throw a challenge for the different regional speakers who read the English version. Whether the form and content might be misconstrued culturally and the essence lost in translation, or whether the readers can really understand the cultural significance are the questions that this paper would like to analyse.

Key Words: *Vaadivaasal*, *Arena*, Translation, Transmutation, Culture

The novel *Vaadivaasal*, which is translated into English as *Arena* talks about the sport, which is generally considered as bull taming. The name of the sport is quite misleading as bull taming, as played in Spain involves the duel between man and the beast, and where most of the time the bull is killed by spears or the matador is gored

resulting in death or injury. The sport as described in the novel requires that tamers to hang on to the bull's hump or its horn for a few minutes. If the tamer does, then the person is declared as winner and takes home the prizes that come with the bull or as announced. In effect, the game is more of hugging the bull and hanging on to it for a distance without being dislodged. Therefore, the words bull taming itself is misleading and it might become even more confusing for a person who is culturally and linguistically an outsider.

Even the title loses its significance and purpose as the title *Vaadivaasal* refers to a narrow path leading out to the open arena where the tamers and the spectators crowd around leaving a path wide enough for the bull to run away from being caught. The *vaadivaasal* consists of two stumps, which are called as 'anaimaram', which is a transliteration of the word denoting stumps. So the title *Arena* is misleading as it denotes just the area or the ground in which the sport is played and not the narrow opening or the stumps which have cultural and traditional meaning attached to it.

The words Jallikattu, calli, callikattu of SL (Source Language) do not have any equivalence in TL (Target Language) and hence the author uses transliteration in TL to denote these words. Jallikattu as a sport has its own peculiarities and hence very difficult to portray to a non-native reader.

The translator has mentioned in his Translator's Note, three specific technical challenges that he had to face when he was translating the text.

Firstly, he talks of the impossibility of finding the English equivalent for the villagers' informal language used by the rural people. He says the "subaltern speech in the novella had to be rendered in formal English" (*Arena*, xv). This is to make sure the readers understand that "formality of relations actually exists among the subaltern classes, even if it not always signalled by the language employed" (*Arena*, xv). This is evident in the conversation between Marudan and Picchi who address each other as "Maapillai" which has various

connotations in the relationships based on the context in which it is uttered. For instance, it can mean a son-in-law or a bridegroom in a marriage or a term used to address each other in an informal context and in a friendly manner irrespective of their relationship or caste or religion that plays a divisive role in the society.

Moreover, the word “Maama” is repeated several places, which is uttered as a form of endearment. An English equivalent can mean “uncle” but again the Tamil word has the meaning of uncle from the maternal side. Children are always taught to address male acquaintance as “maama” and not as “chitappa” which means father’s brother. It has a cultural significance as children address any male acquaintance as the brother of their mother. Adults also use it as a form to address elderly persons. Some of the words like “Athaadi” which is exclamatory in nature but which has powerful emotions attached to it like wonder, awe, and surprise is transliterated by the translator to capture the essence. The question arises whether these words signify the cultural aspect in the translated or transliterated words based on the context.

Secondly, he talks of the language and the unity of description where “conjoining verbs, adjectives clauses as needed, cramming into a single sentence everything – or what seems like everything! – that the fluid structure of Tamil facilitates” (Arena, xv). The description has to be translated into English with less fluidity using a punctuation mark, which makes the poetic language lose its charm. The physical description of the bull tamers in the SL is very poetic in its description of bull tamers skin tone and sinew hardened by their physical work. However, this is described in the TL in a prosaic manner. The same is the case in the description of the people who walk for miles to see the jallikattu with long sticks in their hand to aid them in walking along with a cloth bundle hanging on the stick or on their back with their food packed for the day. These descriptions might be visually challenging for a non-native speakers who has little cultural knowledge of the rural life in Tamilnadu.

Some of the words like “Appa” which means father can mean exasperation or wonder in a different context. The word Appa is used to denote Pichhi’s father as well to denote pattaiya’s wonder. Words like “da” which is used to address a male friend or a youngster, is another term of endearment, which in TL can refer to almost the word “bro” used now very liberally. “Sushi” which literally means “whorl of hair on the head” denotes “purity of pedigree, character, and pride” (Arena, 26). Again, this is culturally significant practice to identify the best bull and the translator retains the word “sushi” to

drive home the point. Whether the non-native speakers have received the point as intended is a question that needs to be answered. This is where such cultural transmutation takes place and a significant practice becomes quite irrelevant for the foreign readers. The word “aiya” is evident of the subaltern’s language used as a form of addressing the superior. The Zameendar is addressed as “Aiya”, which reeks of power axis, and slavish reverence of the have-nots or the servile for the most powerful man in the village. The translator has retained the word “aiya” but whether it conveys the intended submissiveness of the people is debatable.

Thirdly, the translator found it difficult to translate “native idioms and expressions, rich in meaning, whose literal translation would not make a lot of sense in the host language” (Arena, xv). The translator has tried to retain the original sense as far as possible. Nevertheless, it proves to be difficult. When a young boy picked on the old man, the old man was livid with anger and retorts “Hey little sprig who was afraid to step on the cow dung not too long ago! Go home and hide in your mother’s sari, you twit!” (Arena, 17). Here the translator has not attempted to use an expression equivalent in English rather he has used SL expression to convey the fact that the boy is too young not long ago but trying to address him impertinently. Again, the expression hide in your mother’s sari is socially and culturally significant practice and expression. It portrays how the kids when afraid or shy, hide behind the pallu or clutch the sari of their mother. This is culturally significant behaviour, which might not be understood by a non-native reader.

The expression that is present in the conversation that old man has with Picchi “..... However, you should enter the fray only after thinking through – four times instead of just once” (Arena 35) might be culturally and linguistically jarring as the equivalent expression in English is “think twice before you act”. In another instance, Murugan makes fun of Picchi and the old man intervenes asking Picchi not to get worked up and says “this lad (meaning Murugan) was raised on rice and salt from the zameen” (Arena, 40). The words rice and salt are socially and culturally significant in Tamil society because a person who his fed by someone will not be disloyal to his provider. Salt plays an important aspect in the psyche of Tamilians as salt is associated with gratitude and self respect. This idea is culturally significant but the text in TL does not have enough direction as to the significance of these expressions.

On a deeper reading, the translated version of the novel *Vaadivaasal* sometimes loses its sheen when it tries

to portray the beautiful language of Tamil in English. This is very obvious when the translator attempts to describe the setting, people and the events, and more importantly whenever the translator attempts to translate the source language which at times is formal and at times more endearing and down to earth. The culturally significant practices, when portrayed through the rich poetic expressions of the Tamil language transports the reader to the vaadivasaal. The same cannot be said of the translated work, as it fails to attract the readers with its bland description. The question arises whether non-native reader could get at the cultural and traditional practises of rural Tamilnadu. However, the language, vocabulary and the style used in the translation to some extent are satisfactorily reproduced. However, the portrayals of cultural and traditional practices do not really convey the richness of the local culture. Translation of culturally and traditionally significant aspects at times become distorted and results in the transmutation of culture. The non-native readers might construe these aspects as visualised or interpreted based on their understanding and hence the vitality of the SL culture might become misrepresented in the TL language.

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79.

Treatment of Anti-Capitalist in Mahasweta Devi's *Mother of 1084*

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Capitalism is an economic system in which investment in and ownership of the means of production, distribution, and exchange of wealth is made and maintained chiefly by private individuals or corporations, especially as contrasted to cooperatively or state-owned means of wealth. It is strongly opposed by Communism. A person who opposed capitalism is called Anti-Capitalist. Anti-capitalism encompasses a wide variety of movements, ideas and attitudes that oppose capitalism. Anti-capitalists, in the strict sense of the word, are those who wish to replace capitalism with a moneyless society or with another type of economic system. They serve for the poor people who suppressed by the upper class people in terms of politics. But the society doesn't consider them and treat as terrorists. It is clearly shows in the novel of Mahasweta Devi's *Mother of 1084*.

The Story provides a documentation of the Naxalite Movement of the seventies. This was an important aspect of the political incidents in West Bengal. The Naxalites raised their voice against the established order and fought for the cause of the poor who are exploited by the landlords, industrialists and bureaucrats. The oppressive and inflexible attitude of these highhanded men forced a group of young men to take up cudgel against them. The hypocritical life led by the members of the family is revealed in the words of Sujata. The person who stands for the ideals like Brati and Sujata are subjected to alienation. Both these characters' are not contended with the conditions of the home. A reader can analyze the irrational discrimination to which Sujata is subjected at home. Sujata feels that she has failed as a mother. She is unable to understand Brati and his vision for which he is secretly languished and given his life. She embarks now on the mission to know her son better, to understand intricacies of the cause for which he has fought. With this intentions she visits Somu's mother and Nandini. Sujata tries hard to come to terms with her loss. But it is a tough fight. She hardly find any sympathetic members of the house around her. Grief brings the two mothers together. When Sujata meets Somu's mother, the crisis that envelops society comes to them. She is informed how her son has taken plunge into the revolution. The words of Somu's mother express her grief over the loss of her son.

Quiet, sister? How

Can there be quiet with, the mother's hearts

Burning like bodies on fire? My daughter too

Burns. It's not easy to give tuitions and earn

Enough to feed two souls, mother and what

Can I tell her? With all the attention we

Paid to Somu, we never had time to look to

Her schooling. And Somu had to leave us
Behind, all at sea! To think of that (She
Break into weeping.) (4.10)

Besides the grief, the other social ailment, gender discrimination is also highlighted. Much prominence is given to the boys in the family rather than the girls. It is a common feature of the patriarchal society. Somu is paid much attention. When they lose Somu it has become very difficult for that family to get survived. Somu's mother appreciates the honest commitment Brati has in the mission he has opted. When Brati comes to know that a mole has leaked information of the movement, he has been to them to warn about the imminent threat. They are all hunted down. Somu's mother is all praise for Brati who has sacrificed his life in order to save the lives of fellow comrades. Because, he has been there like an angel to save the other boys. Despite his efforts, the boys were killed in police encounter. Now for this, Sujata finds solace in the fact that though her son is criticized by the members of the family, as unworthy Naxalite, he is praised by the others. He is not regarded as a miscreant in the hierarchy. But this sort of oneness between Sujata and Somu's mother is not long lasted as Somu's sister discourages the visits of Sujata to their house. Because Somu's sister is threatened by the crowd who killed Somu and it has become very difficult for them to get survived because of the visits of Sujata. As she is the sister of a Naxalite, she is denied of the opportunity of the job to earn their livelihood. In the words of Somu's mother

It hurts, sister. But we can't Annoy them and stay there. Somu's sister never

Got a job in a school. She's always in a temper. She rages at me, all this for that one son of yours! They won't let me work to earn food for my stomach (8.17)

During the conversation with Somu's mother she recollects her affectionate and intimate relationship with her son, Brati. As they play Ludo, they discuss the many small happenings of the day to day life. Casually Brati hints at the indiscreet relationship between his father and the typist, but he mentions it in such a gentle manner so as not to offend her delicate sensibility. His caressing act of moving aside a wisp of hair from his mother's forehead speaks volumes of love towards her. This tender, homely scene is jerked by a sudden phone call. It brings the news of a severe betrayal. The fun loving, affectionate son is immediately transformed to a terse, alert man of action. It is ironic that Sujata fails to connect her son with the Naxal Movement raging in the contemporary society. It shows that the simple, trusting mother has ample faith on her son. She expects that he will confide to her all his

secrets. She can hardly believe that her son is mature and grown up enough now to take part in such a big movement which demands skillful and strategic and manipulated plan of action. She is great introvert, and keep herself undisturbed by the external world. This indifferent and passive attitude to the external world has kept her in the world of ignorance, especially about her son's inclination towards the Naxalism, though she loves him so dearly and who is practically the succor for her existence amidst the material minded and selfish members of the family. Therefore she has taken a lot of time to realize her son's noble perception and commitment towards the society who not only struggles to protect his mother, but also those people who are subjected to atrocities that are afflicted in the society. In this noble endeavour he has to sacrifice his life. Moreover in protecting the lives of his fellow comrades he has to give up his life. Sujata pays her visit to Nandini and this visit provides her clear perspective on the movement in which her dear son has taken a dynamic part. Her horizon of thinking is from reformed from self-grief to the recognition of the solemn anguish of Nandini. She learns the reason for the failure of the movement and revolution. May youth are tempted by

money, power and job and these factors enabled them to join this revolutionary movement and these temptations are meaningless to the zealous fighters. Some persons like Anindya are recruited in this movement by the honest, conscientious and diligent worker like Nitu, and their integrity is unquestioned Nandini thinks that their belief is meaningless. 'No, no it was an overdose of romanticism'(19) but unfortunately these recruiters are the police informers and mislead the fellow recruiter by exhibiting the fake enthusiasm and earnestness.

Money jobs, and power didn't mean a Thing to us. But these were the temptations that Seduced those who had joined us only to betray Us. You should not underestimate the power Of those temptations. (Pause) That's why I never Wondering (19)

Nandini says that Anindya joins this revolutionary movement with his own programme, as they have their own programme. And his programme of betrayal. That programme was their cause. While narrating this to Sujata she cherishes the moments she spends with Brati before they involve in the movement. Then she continues to narrate how she is taken into police custody, put behind bar in the solitary cell. She is subjected to various tortures physical, mental torture even to the extent of sexual assault.

My right eye is blind from the gleam of
Thousands watts lamps. There's a little

Sight left in the left eye (26)

Thus she lets Sujata to realize that it has been more tragic "for a living Nandini than for a dead Brati". Nandini was exposed to the extreme savage treatment by the so-called representative of the state government Sarojpal, the Police Officer, when puffs at the cigarette, and presses it again to Nandini during interrogation. This context provides a very

good evidence of the state government repressive methods to suppress the Movement. Nandini was more depressed. It can be understood when she utters the following words

I sometimes wonder, shall I forget Brati too some day? I wonder, all those All The bloodshed, were they all useless? I wonder, all the arrests, the killing and the Bloodshed that continue, all that for nothing (25)

Sujata makes a vain attempt to reassure Nandini, as it is very tough for Nandini to get comforted – 'No. No. No. No. It was never quiet, nothing is quiet. Nothing is changed(25). Thousands of young men rot in the prisons without trial. Those are denied for the status of political prisoners to be given. They are subjected to inhumane treatment. Torture is still continued with more secrecy. In such a complicated situations it is in fact impossible to conduct themselves to be quiet and calm. Further Nandini reveals her discontent over the indifferent society. It is really pain some to see that many people are least bothered about the deprivation of the minimum amenities to the marginalized strata of the society. The noble hearts who have become martyrs in revolting against this inequality are never acknowledged. Eventually

Sujata realizes and accepts the dynamics of grief, ultimate loss and unbearable pain caused by the premature death of her son Brati. She firmly believes that her son Brati cannot be labeled as a criminal, the only factor is he denied to accept 'the code of decadent society'. These people were labeled as rebels and are killed and encountered ruthlessly ' A cancerous growth on the body of democracy!(9) In the words of Sarojpal, who is greatly honored by the state government by getting quick promotion in recognition of his heroic role in the suppression of the Naxalite revolt'. She realizes death is the only punishment for those who lose faith in the system. After the death of Brati her life is absolutely empty with no one to live any more.

The people who are championed for the cause of the marginalized, who look forward for the egalitarian society in which the concept of inequality does not have any place, are labeled as Naxals and brutally massacred by the Government.

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80.

Familiar Bondage of Friendship Chetan Bhagat's "*The Three Mistakes of My Life*"

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Abstract:

Chetan Bhagat's is a rising star in the contemporary modern Indian Literature. He is a multitalented personality. He is also a novelist, columnist, public speakers and a screen play writer. Bhagat's works are based on a particular issue or current politics in the country. Some of the interesting issues dealt in his works are green living and environmental issues, trade fairs and industrial shows, translation tools and resources, video game play thoughts. "*The Three Mistakes Of My Life*" is the novel written by Chetan Bhagat. The book was published in May 2008. The novel follows the story of three friends and is based in the city of Ahmedabad in western India. This is the third best seller novel by western India. The story recounts the life of three youths, Omi Ishaan and Govind trying to make a life staying in a small town Gujarat. Given Govind's business acumen and Ishaan's love for cricket. The youngsters decide to open a shop that sells cricket goods. Omi's family helps them to get a rented place outside a temple, and soon enough the place is a hit with the locals. Chetan's biggest strength as a writer is his ability to create interesting settings and situations.

Keyword:

Youngsters
Love
Friends

"*The Three Mistakes of My Life*" is the novel written by Chetan Bhagat's. The book was published May 2008. The novel follows the story of three friends and is based in the city of Ahmedabad in western India. The Three mistakes of this novel are Government had paid a huge amount for buying a shop in Navaranpura shopping mall even though his friends tried to shop him, then mall later got destroyed due to 2001 Gujarat earthquakes. He falls in love with and had physical intimacy with Vidhya Ish's sister. He waited a split second and divided too late to save Ali because of his own selfishness. Ali's wrist was destroyed.

Chetan Bhagat is seen more as a youth icon than just an author. His characters are social rebels and stand for their vitality. Men and women are no more seen through the old concept which categorize men as superior and women as inferior. As by product of

globalization and modernization men and women are given their due place and respect.

According to Bhagat's all his women characters are strong. Feministic women be it Ananya or Vidhya. He wants his character role models for young girls. They should be women of substance and not just prob that fill up the space.

"*Five Paint someone*" 2004, five paint someone about three boys in IIT who can't cope with the system. This novel also describes a friendship and connects the life of a student. Their poor grades five paint average brands then as the under formers of IIT society and test everything else they hold important the story. He is an average in study, fally, unattractive seems less confident but keeps all three friends together. Hari meanwhile get in to romance with professor Cherian's daughter, tyrant of the campus.

In the novel "*The Three Mistakes of My Life*" few characters are important in this works. The major characters are Govind: Govind Patel is an ordinary guy with whom anybody can relate. He has very few desires. His main ambition is to become a business man as he thinks that, being a Gujarat, business is in his blood. His best friends are Omi, Ish (Ishaan). Govind is doubtful or non-committed about something. His father has abandoned him and his mother extra income by tutoring maths. He is the narrator of this story and the one who makes the little's "Three mistakes". During the course of the story he falls in love with Vidhya. Ishaan's younger sister for whom he is a private tutor. Govind looks after the financial part of the business as he has good business sense and mathematical skills.

Ishaan is a big cricket freak and a patriot. Ishaan was the best cricketer in his locality and school. He suggests the name of their business as "*Team Indian Cricket Shop*". He helps Govind's business by organizing daily cricket coaching camps. He has a younger sister Vidhya, about whom he is quite protective when he discovers that a boy named Ali is a very talented batsman.

Omi is the son of the Hindu priest of the local temple. He is family enjoy great respect among the people. The story recounts the life of three youth Omi, Ishaan and Govind trying to make a life staying in small town Gujarat. Given Govind's business acumen and Ishaan's love for cricket, the youngsters decide to open a

shop that sells cricket goods. Omi's family helps them to get a rented place outside a temple and soon enough the place is a hit with the locals. Chetan's biggest strength as a writer is his ability to create interesting settings and situations.

"*The Three Mistakes Of My Life*" is the story of three youngsters who dream big. The hero of the tale is Govind who like every youngster in Gujarat where the story is set his dream is to be a successful business man. He joins hands with his close friends, Ish and Omi to open a shop selling cricket equipment the reason for this business venture is simple they all consider cricket to be first priority in life. Ish a cricket fanatic has given up his NDA training and is at a loose end and Omi is neither as intelligent nor as ambitious as his two friends. All he wants is to escape his preordained destiny of being a temple priest and to hang out with his friends.

The Three friends do seem to succeed in their business venture initially. But then life happens, Religion, Earthquake, politics and dangerous love push their friendship and their business venture into a downward spiral will they pick up the broken pieces and succeed? Or will life refuse to give them a second chance? The book explores whether making mistakes can be fatal and if the dark reality of life can override the passion of an individual's dreams. Chetan didn't tell about his inspiration on this one he had been good at maths. He had been a tutor to his brother-in-law's. The role of the tutor was inspired from himself. He had decided to write about the communal riots in Gujarat and how the lives of common people had been affected by it.

What strikes first about Chetan Bhagat's novels is the fact that this author writes about Indians and for Indians. His characters are young, ambitious and passionate and have the same moral, social and religious dilemmas as many of the young Indians today. At the same time their context and sensibility too is unabashedly Indian. The new and the third Bhagat book "*The Three Mistakes of My Life*" has all these qualities.

The book is based on real life events. It begins in a dramatic enough fashion with Bhagat receiving an e-mail from Govind who had taken many sleeping pills and was writing to him while waiting for the deadly sleep's embrace. Chetan was shaken enough by the incident to track the boy down to an Ahmedabad hospital fortunately he was still alive to tell the tale. The book is loosely based on the three mistakes Govind made in his life. What follows is a mix of cricket, religion, business, love and friendship. Govind sets up a sports shop along with his friends in the temple compound with Omi's family's help. The shop prospers, Ishaan coaches young boys in cricket and Govind teaches maths to Ishaan's sister Vidhya who also captures his heart. Ishaan then meets Ali's child master with a hyper reflex condition that makes him kick each ball for a six. Ali displays the talent which Ishaan never had and Ali's destiny becomes his own.



81.

Translation of Story to Movie: An Approach to “Vikramadityan and Vedalam” stories and “Vikram Vedha” film

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ABSTRACT

Translation is an art. Translating a literary piece into a film is not only considered as an art but as an adventure. Vikramaditya and Vedalam stories are the most popular bed time stories in our world. They provide a platform for various analyses. The children are provided with an opportunity to divide vices and virtues. Further, it provides a platform for kids to be analytical as well as to reason out the right or wrong answers. This is the crux of the movie Vikram Veda. The roles played by king vikramaditya and vedalam are played by the two characters as Vikram and Veda which are lively brought by the two born artists Mr.R.Madhavan and Mr.Vijay Sethupathi. Though there are many films adopting the segments of novels, this film turns to be a different one on the basis of projecting an organized collection of short story as organized and coherent set of events, eventually leading to an open ended climax. This film could be called as masterpiece of translation of ancient literature imbibed with the creativity of Pushkar and Gayathri. This research article analyses how the movie is strategically devised on the theme of these moral stories. Further, it explores how the translation from book to movie is done effectively in a modernized post- colonial tone.

Translation of Story to Movie: An Approach to “Vikramadityan and Vedhalam” stories and “Vikram Vedha” film

Translation is an art. Translating a literary piece into a film is not only considered as an art but as an adventure. Vikramaditya and Vedhalam stories are the most popular bed time stories in our world. They provide a platform for various analyses. The children are provided with an opportunity to divide vices and virtues. Further, it provides a platform for kids to be analytical as well as to reason out the right or wrong answers. Developing fictions to silver screen movies are gaining phenomenal attention now-a-days. Not only that, the success of a film

depends on the author whom the script writers choose. In this context starting from the classical movies like Raja RajaCholan, Karnan, Thiruvilaiyadal etc., and semi classical movie like Thalapathy till the modern movie like Nanban, the stories are completely converted into movies. In case of foreign movies this practise has highest registration. The Chronicles of Narnia, Harry Potter etc., are best examples. This article focuses on how the thematic line of an ancient story is taken and woven as a different story with flesh and blood characters who remarkably live the characters they have adopted.

The researcher has focussed on how the translation of a story line from literature to silver screen is achieved through the movie Vikram Vedha. The crux of the movie Vikram Vedha relies on concentration of grey area. The roles played by king Vikramadityan and Vedhalam are played by the two characters as Vikram and Vedha which are lively brought by the two born artists Mr.R.Madhavan and Mr.VijaySethupathi. Though there are many films adopting the segments of novels, this film turns to be a different one on the basis of projecting an organized collection of short story as organized and coherent set of events, eventually leading to an open ended climax. This film could be called as masterpiece of translation of ancient literature imbibed with the creativity of Pushkar and Gayathri. As stated by Karthik in “Hindustan Times”, Pushkar-Gayatri borrow the narrative structure from popular folklore Vikram Betaal, and use it very effectively to make Madhavan and Vijay Sethupathi lock horns.”(1)

This research article analyses how the movie is strategically devised on the theme of these moral stories. Further, it explores how the translation from book to movie is done effectively in a modernized post- colonial tone. In other words, make the human identify their real face. As Karthik states in “Hindustan Times”, “The film keeps pushing us to judge its characters, judge someone by their actions, judge someone by their upbringing and in

the process proves how wrong we could be in our assumptions.”(1)

Vikramadityan is very anxious of taking Vedhalam to the tantri as per the promise. This is given in the Wikipedia as, “The legendary king Vikramāditya (Vikrama) promises a *vamachari* (a tantric sorcerer) that he will capture a *vetala* (or *Baital*), a celestial spirit Pishacha, celestial spirit analogous to a vampire in Western literature who hangs upside-down from a tree and inhabits and animates dead bodies.”

Similarly Vikram is very anxious to encounter Vedha as he thinks that he is a gangster. Vedha is very keen on moving from Vikram in order to analyse the real world as well as the world around him. Hence Vedha is on the shoulders of Vikram in the movie in order to get answers for the riddles in life.

As stated by Mr.Suganth in “Times of India”, “Directors Pushkar and Gayatri have borrowed the conceit of King Vikramadityan and the Vedhalam, and constructed an elaborate puzzle, setting their story in the cops and gangsters genre.” In the ancient story Vedhalam asks a question at the end of each of the stories. When Vikramadityan answers, it jumps from his shoulders and goes to the tree immediately.

Fig.1: Vedhalam on Vikramadityan

Fig.2: Vedha on Vikram

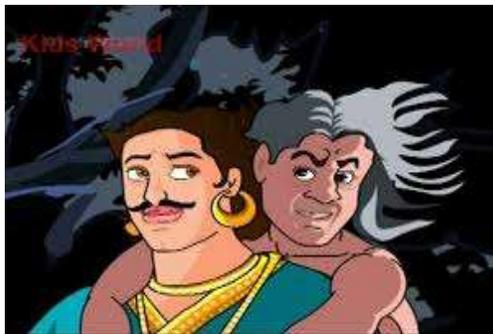


Fig.2: Vedha on Vikram

Vedhalam goes to the tree on the basis of the following rules. This is further explained in Wikipedia as,

Each time Vikram tries to capture the vetala, it tells a story that ends with a riddle. If Vikram cannot answer the

question correctly, the vampire consents to remain in captivity. If the king knows the answer but still keeps quiet, then his head shall burst into thousand pieces. And if King Vikram answers the question correctly, the vampire would escape and return to his tree. He knows the answer to every question; therefore the cycle of catching and releasing the vampire continues twenty-four times.(1)

In the movie too Vedha escapes from the clutches of Vikram after telling a story. Three different stories are narrated by Vedha in the movie. As the Vedhalam does in the literature piece, Vedha asks Vikram to answer his questions. He quiet often imposes that all his stories have two sides. He further says that only Vikram could answer the questions he has.

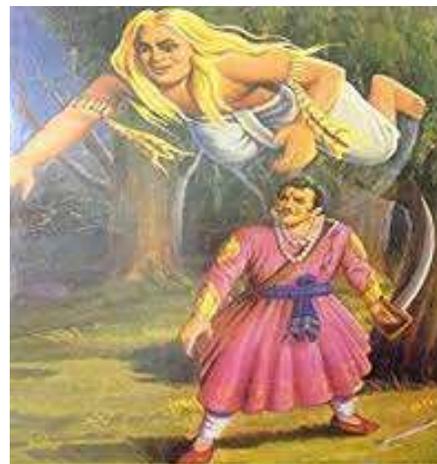


Fig.3: Vedhalam flying from Vikramaditya

Fig.4: Vedha tries to go from Vikram

Further, this literature piece and movie represent how each and every one is liable to commit errors. Those who consider their mind to be white gradually comes to know the grey area in their life. Menon, represents in The Hindu that, “Vedha begins narrating his side to Vikram in the form of the three incidents that shaped his life. That thin line Vikram drew blurs, to a point where it’s impossible to see it any longer. Even their shirts change colour to a more similar shade as the film progresses.”(1)

First part of the movie "Thief-Thief", is a representation of how Vedha had become a Don after taking revenge on Sangu who asked his assistant Ravi to pierce the right hand of Pulli, Vedha's brother. Vedha narrates the story and he asks Vikram whether he has to punish Sangu, the commander or Ravi, his follower. Owing to the story line, Vikram answers that Sangu has to be punished. After this Vedha who voluntarily surrendered to Vikram gets anticipatory bail and leaves him immediately.

In the literature piece too Vedhalam asks King Vikram a question on his story. "The four boys who made a lion", in which each of the four brothers after taking oath of learning something new and meeting each other after a long period of time identify that each one has got unique skill. One could create flesh from bone, one could grow hair from flesh and bones and one could create limbs of a creature and one could give life to the whole. Fatally, all of them have chosen a lion's bone. They have brought back a live lion which kills all. The vedhalam asks Vikramadityan who is responsible for everyone's death, for which Vikramadityan answered as - the fourth one who has given life to all. In both the stories, the Vedha and Vedhalam are asking who is responsible and who is to be punished for which Vikram and Vikramadityan have answered in an effective way. After getting the answers both Vedha and Vedhalam fly away from the location.

The second story is "ThirudaThirudi". In this Vedha's brother Pulli falls in love with an elder girl whom he grown up with. She deceives Vedha and Pulli by taking a ransom amount of money with her. Vedha forgives her and stands by her side and finally saves her. Similar such story is "Matter of Succession" in which a widow-woman married Madan, brother of Ratan. When Madan is dead she asks for a share in property. Vedhalam asks Vikramaditya whether it is correct for which Vikramadityan answers to be correct.

In both the stories Vedha and Vedhalam help Vikram and Vikramadityan and save their life. Vedha informs Vikram that he is used as a slaughter goat for their erroneous deeds of his crime branch team. Finally Vikram wins over them. He kills the master mind, his superior officer, with the help of Vedha. Similarly, Vedhalam saves Vikramadityan informing that the person- tantric, who commanded him to bring the Vedhalam to the pyre is going to kill him. Vedhalam informs Vikramadityan that the yogee will ask him to prostrate in front of him to slaughter his head thereby becoming the kind of Ujain. After yogee has sacrificed Vedhalam in front of Vikramadityan, he asks him to prostrate in front of him. The King said 'No'. So yogee

prostrates in front of him and Vikramadityan kills him. This incident gives birth to Vedhalam again who reveals the real secret that he is the brother of the cunning yogee. Vikramadityan gives Vedhalam, a place in his ministry for saving his life.

In the climax of "Vikram Vedha" too, after everyone dies these two confront with each other with a gun in hand. The climax is open ended in which Vikram asks, "Vedha am I have to leave you? Or should I kill you as you are a murderer? What is the ethical thing to do?" for which Vedha simply smiles. But Pushkar and Gayathri give with an animated image that Vikram is in the clutches of Vedha.

Karthik Kumar says in "Hindustan times" as, "Every character has shades of grey and it would be impossible to imagine who could be good or bad." This is true with Vikramaditya and Vedhalam stories in which the tantric proves to be the final cruel convict of crimes but not vedhalam which has helped Vikramaditya to save his life.

The translation of the story to silver screen is effectively done. The thematic structuring of the ancient story in the plot and the creativity imbibed with meticulous plot development with the technique of storytelling and asking puzzle questions are mind-blowing. The effective mimicking of Vikramadityan and Vedhalam stories in Vikram and Vedha is really an appreciative job with the crux of the questioning and answering sessions in each stories.

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82.

A Peephole into Namboodiri Lives: Cultural Transmission through *Agnisakshi*

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ABSTRACT

Lalithambika Antharjanam foregrounds the naturalised marginalisation faced by women of the Namboodiri (Brahmin) households through her *Agnisakshi*. The text contains key insight into the lives of Namboodiris and Nairs, their beliefs, their treatment of women and their mentality in the years leading to Indian independence. By translating it to English, Vasanthi Sankaranarayan attempts to bring the essence of the original text while presenting to her audience the culture contained in a small piece of land in South India.

This paper attempts to analyse the effectiveness of the translated text and project the manner in which Vasanthi Sankaranarayan attempts to familiarise the customs of the land and the patriarchal mindset of the upper caste Hindus in the years leading up to India's independence.

Keywords- Culture, custom, Namboodiri

Introduction

The caste system in India divides the society into four folds, namely Brahmins, Kshatriyas, Vaishyas and Shudras. In Kerala, the Namboodiris form the priestly Brahmin caste. They are considered the highest of the tier and consider everyone outside their caste as 'Shudras' or 'untouchables'. Their daily routine centred on praying while their income flowed in from their vast lands. Nairs are a higher caste community with whom Brahmins entered into *sambandham*. According to the Brahmin tradition, only the eldest son in the family could marry and have children who will later acquire the lands. This led to the younger sons in the family seeking partners in the Nair community. The money from Namboodiri came to the Nair families through these women folk which allowed the women to sustain even after the Namboodiri passes. Nairs followed *marumakkathayam* which was a 'matrilineal system of inheritance prevalent in Kerala among the Nairs, according to which property is passed down through women' (Antharjanam 157). Children formed through this liaison were Nairs but were considered 'Shudras' by their Brahmin brethren, just as their Nair mothers. They weren't allowed to even touch their fathers as they might 'pollute' them. Even though 'pollution' is not a system followed just in Kerala, the daughter/ son being considered an untouchable by her/ his own father reflects a particularly harsh system.

Reflection of Brahmin and Nair Lives

In *Agnisakshi: Fire, My Witness*, the customs peculiar to the Namboodiris and Nairs in Kerala are introduced through the stories of the female protagonists, Devaki and Thankam. Devaki belongs to the Namboodiri sect and is married into Manampallimana (house), a prestigious Namboodiri household. Thankam is a child born through *sambandham* (her father is Aphan Namboodiri and mother Netyamma of Nair Veedu) in the Namboodiri household.

'...she could barely remember the occasions when her father had touched her or carried her. Aphan Namboodiri was a strict practitioner of the customs and habits observed by an orthodox Namboodiri family. His meals were at his illam, his religious rituals at the temple. To manage the affairs of the household, he travelled tirelessly between the courts and along the village paths. Thankam yearned to sleep in the arms of her father and be kissed by him. Netyamma would say, 'Mol, please don't pollute your father by touching him. He has arthritis and shouldn't be bathing frequently.' (Antharjanam 17)

The rigidity of the Namboodiri life is well-reflected all through the novel. Unni Ettan, who marries Devaki, rarely gets to see her. Devaki sourly notes that one needs a wife to do rituals and hence in a way she is no more than a tool that allows Unni access to more priestly responsibilities. Unni, who is also set in the ways of the household says, 'the purpose of married life is not pleasure, but dharma' (Antharjanam 27), when he is questioned by Thankam. The women in the family kept strict watch over them and made sure they only meet after consulting the almanac. The almanac decided the love life of a husband and wife in the Manampalli household. It is surprising to read about the rigidity the women exercised for this. The book talks of Unni's mother who staunchly believed that 'a union between man and wife was unacceptable if its aim was not to produce children. In her opinion, Namboodiri women were to restrict their entire lives to the kitchen and the prayer room' (Antharjanam 24). This is ironic as the previous lines spoke of her husband's various liaisons. It signifies that this rigidity was reserved only for the Namboodiri women. This is further supported by the women expressing their dislike over Devaki reading books other than the Ramayana and

the *Shiva Puranam*. And right when they get the chance, they tear up all of her books. This is in contrast to Thankam, who, on her mother's insistence, gets good education and is even allowed to go to college later.

The dislike of the Namboodiris for change is made evident at several instances in the novel. They were set in their ways and had contempt for the various reforms happening within their own society. Aphan Namboodiri forbids Unni from studying English saying 'the Namboodiris of Manampalli Illam have not yet been reduced to learning that barbaric language' (Antharjanam 18). He thinks it's beneath them and Unni was taught Sanskrit and the Vedas instead. Devaki's brother was one of the fore-most social reformers in the novel and in his speeches he said that Namboodiri women do not have to hide behind the *marakkuda* umbrella, that Namboodiri men did not have to wear the sacred thread and that the rituals related to pollution are not required. Wearing a blouse and saree was seen as a revolutionary act that could make one an outcaste. Devaki is condemned for wearing a blouse and not hiding behind a *marakkuda* umbrella like other Namboodiri women. She dared to think and speak for other women and her popularity is seen with contempt by the women of Manampalli mana. Going to jail was another way one could become an outcaste. The traditional people found all these changes hard to accept. Aphan Namboodiri is said to have fallen ill because of his failing battle against change.

Depictions of the rituals of the Namboodiri sect of Kerala have been portrayed in great detail in the novel. The scene where Thankam remembers the procession on Devaki and Unni Ettan's wedding day is an excellent portrayal of the Namboodiri custom. From the clothes to the role of the women in the wedding, everything is described in such a way as to create a life-like image of the scene.

Elder sister. In a saree worn in the traditional way with its narrow gold border; *chittu* and *cheruthali* adorning her neck, brass bangles on her wrists; slim, pale bride of Manampalli mana... There was drumming and ululation. Nadaswaram too. The sound of Vedic chants. Valiya Ettan, with his gentle expression, tall, fair-skinned, wearing a *thattu* and shoulder cloth, walking in front of her. Behind, surrounded by a jostling crowd of palm-leaf umbrellas, a figure covered by the *mantrakodi*. Hennaed feet moving slowly.... Women carrying brass plates bearing auspicious objects stood on either side and welcomed them. Red *tecchi* flowers and

fried grain were showered on them like rain. (Antharjanam 11-12)

Agnisakshi: Fire, My Witness has been well translated considering the translation is from a language known for its inert musicality to a comparatively simpler, straight-forward language. There are certain problems within the translated text which is unavoidable in any works of translation. There are rare instances where the text seems awkward and unnatural. For example, the lines 'the woman returned her look for a look' (Antharjanam 21) and 'you.. you... stupid woman! I will kill you!' (Antharjanam 29) does not quite express the intended meaning in the original text. While the first one intended to show the bemusement of two women meeting for the first time, the second was intended to express the extreme hostility of an abusive husband. Regardless, the translation is well done when taking into context the inability to transfer the native familiarity one naturally receives from reading the original text. A cause for great confusion is the random change in the honorifics and names of the characters by the author. It is acceptable when the character Thankam is referred to as Thankam and Mrs Nair intermittently. When it comes to Devaki, she is referred to as Devaki Manampalli, Devi Bahen, Edathi, Edathiamma, Tethikutty and Sumitrananda. There is good reason in using the names Devaki, Devi Bahen and Sumitrananda as they refer to the different stages in her life and aims to trace the change in Devaki. However, for a non-native reader, identifying the same character using various names becomes confusing.

Conclusion

Culture and language are interconnected and tracing this connection or identifying them separately produces only half the result. Conveying the culture of a people in a language alien to the customs of that people, and maintaining the essence of the novel as closely as to the original is difficult. Vasanthi Sankaranarayanan admires the insider's perspective Antharjanam provides of the Namboodiri household in the novel and also acknowledges that 'her language itself is unusual' (Antharjanam xxv) and how she creates resonance using a single word or a single-phrase sentence. There is further scope in studying and tracking the translation of such words and sentences and whether they are as functional as the original.

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83. Problems and Solutions: Translation Techniques

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ABSTRACT

The ability to choose the correct translation technique is an indispensable skill; therefore it is essential for translation students to be aware of why a particular technique is used. This paper focuses on the teaching of translation techniques in a translation classroom from the cooperative learning perspective. Preliminary observations discovered that students tend to use wrong translation techniques when translating from English into Malay. As an intervention, a methodology that is called 'Cooperative Work Procedure' is adopted in the teaching of translation in a translation course offered by the School of Language Studies and Linguistics.

FULL PAPER

The impact of globalization and the development of knowledge based economy have caused a dramatic change to the character and functions of higher learning in Malaysia. This has caused demands for higher learning institutions to produce high skilled workforce who are academically qualified and equipped with human centered skills. Human centered skills include soft skills ability that is to be efficient in a teamwork setting as well as the ability to communication well. Universities play a pivotal role in training workforce who is able to perform in subject matter as well as proficient in language and communication. At the School of Language and Linguistics translation courses are offered to undergraduates as elective courses. These elective courses are the required soft skills needed by the undergraduates to complement their university degrees.

Translation is an activity of mediating meaning from a source language into a target language. The ability to choose the correct translation technique is an indispensable skill to translators; therefore it is essential for a translation student to be aware of why a particular technique is used. Past literatures in translation studies have shown that although much has been written about the translation process and product, there is very little about the class dynamics in a translation classroom (Davis, 2004). This research focuses on the teaching of translation techniques in a translation classroom from the cooperative learning perspective. Preliminary observation discovered that students tend to use the wrong translation techniques when translating from English into Malay. As

an intervention, a methodology that is called 'Cooperative Work Procedure' (Gerding-Salas, 2000) is adopted in the teaching of translation in a basic translation course offered by the School of Language Studies and Linguistics.

The 'Cooperative Work Procedure' promotes positive team work from students and it consists of workshop activities that help translation students to acquire appropriate translation techniques when translating a variety type of texts. The 'Cooperative Work Procedure' originally stemmed from the well known cooperative learning approach that will be discussed briefly below.

Cooperative learning (henceforth CL) is one the most commonly used forms of active pedagogy. CL represents the most carefully structured end of the collaborative learning continuum, where instruction involves small groups of students who work together to maximize their own and each other's learning, with the group's learning being structured around defined tasks or problems. It is commonly used form of active pedagogy in the 1980's and continues to be a valuable teaching technique for learning in academic institutions.

Firstly CL involves face to face interaction where students actively participate with one another in contributing to group performance.

Secondly, individual accountability, which involves participants being responsible for their share of the work and helps to prevent unequal individual contribution.

Thirdly, students must possess interpersonal and small-group skills that are necessary for quality cooperative learning and must be motivated to use these skills.

The fourth feature is grouping processing that requires members to monitor goal achievement and can be fostered by instructors who set specific goals and allow sufficient time for group work. The final feature of CL is positive interdependence which involves students cooperating, supporting and helping one another to be successful. In the context of higher education, active learning is always carried out in a social and informal process where ideas are casually exchanged through students' involvement and intellectual and interesting activities. Students need to be involved actively in class

participation and this ultimately prepares them to the real working world. According to Rodger, Murray & Cummings (2007), research on cooperative learning at the university level has increased over the last 10 years for example studies that examined the effectiveness of cooperative learning in specific areas such as psychology.

Rodger, Murray and Cummings (2007)'s research area is specifically looking at differences in achievement in the setting of cooperative learning for male and female university students. Their research showed that gender differences in cooperative learning signal different learning styles between male and female university students. Cooperative learning is generally known to be successful in relation to higher academic achievement in students for instance Springer research on 37 undergraduates in science, mathematics, engineering and technology courses who experienced small group work inside and outside the classroom has shown higher achievement than students without cooperative learning. Tsay and Brady (2010) also carried out a research on the communication research course undergraduate students and their reaction towards the cooperative learning.

Their research indicated that involvement in cooperative learning showed a strong predication of students' academic performance. Tsay and Brady's research also discovered that a significant positive relationship was found between the degree to which grades are important to the students and their active participation in a cooperative learning.

The traditional approach to teaching translation in a classroom is very much oriented towards the 'read and translate' approach as highlighted by Davies (2004). Davies argues that there should be an alternative approach to the traditional 'read and translate' because translation itself is a complex linguistic process. It is important to train students to acquire necessary linguistic skills and maintain a 'delicate balance' when dealing with language.

Translation training is about preparing students to become a mediator of language and culture, a computer expert, as well as the ability to market and promote one's language services. Davis points out that translation training is closely related to language learning and it is logical to select, integrate and adapt approaches and ideas from the language learning to be adapted in a translation classroom. Stewart, Orbain and Kornelius (2010) state that the traditional perspective of translation training in Germany mainly focuses on training a translator to become a lone figure who is surrounded with dictionaries and references at a work station.

In their paper 'Cooperative translation in the paradigm of problem based learning', they recommended a departure from the solitary environment of working towards a more interactive, and cooperative setting. They proposed the cooperative learning approach to be adapted in a translator training and coined the term as 'cooperative translation'. A cooperative approach was suggested earlier in a translation classroom, for example a methodology called 'Cooperative Work Procedure's

proposed by Gerding-Salas (2000). Gerding-Salas carried out this methodology in her translation class. 'Cooperative Work Procedure' includes a step by step procedure workshop that was proven quite successful in her translation class in terms of students' motivation, productivity and higher quality of work.

The teacher makes a selection of material to be translated according to the class objectives, taking into account the degree of difficulty of the texts. Students read the text and are able to identify important aspects of translation for example the text type, readership and others. Students should read the text at least twice. The second reading is 'deep' reading. The teacher divides the text into as many segments as students in the group. The students do a preliminary translation if the topic is familiar to them. If the topic is unknown, students should consult complementary literature or other means. Once the first version is accomplished, the students edit their translation. Students read out their translation. The student's check their translation against the source text. Students check the cohesion and coherence of the translation text. Students discuss on their translation. As a meta-cognitive activity, the students, assisted by the teacher; analyze the translation strategies and procedures used.

The students hand in the final version of their revised translated texts, typed, double spaced and paged according to the original. o. The teacher makes a final revision and evaluates students' work by giving constructive comments. Gerding-Salas recommended the steps involved in a cooperative learning. However, she did not carry out research to ascertain students' response towards the effectiveness of cooperative learning in her translation classroom. In a translation classroom, it is crucial for the translation trainer to play his or her role as a facilitator and be aware of the translation process involved. The teaching classroom design is important and it is equally vital to assess student's responses and feedback of the activities implemented in class. Assessing and understanding students' experience and involvement in learning translation skills and techniques is essential and this has not been explored in any research situated in a cooperative learning environment. The finding is crucial to inform trainers whether the method is suitable for the student's learning experience.

This paper focuses on a method that was applied to students in a basic translation course in a university setting. The respondents attended the translation course and preliminary observations showed that respondents tend to use literal translation techniques when translating texts from English into Malay. Literal translation is a word by word transfer without considering the meaning and context of the text. As an intervention, a methodology called 'Cooperative Work Procedure' discussed earlier is implemented in a translation class to reinforce students' learning of translation techniques. This study had the following aims; firstly to describe respondent's perspectives on the cooperative learning method adopted

in the translation class, secondly to determine whether they learned the translation techniques taught in class and finally to discuss the effectiveness of cooperative learning approach in a translation classroom.

This study utilized quantitative and qualitative study methods. The quantitative study used a questionnaire conducted with 43 respondents who were students in a basic translation course at the School of Language Studies and Linguistics, Faculty of Social Sciences and Humanities. The respondents were students from two basic translation classes and they were introduced to translation techniques. A week prior to the questionnaire session, the respondents performed translation work in groups of two to three but they were not taught the types of translation techniques. This study was conducted after the students learned in an hour lecture on seven different translation techniques proposed by Vinay and Darbelnet (1995) namely *claque*, *borrowing*, *literal translation*, *transposition*, *modulation*, *functional equivalence*, and *adaptation*.

The respondents were divided into groups of three to four and they were given a text entitled 'The Best of Rome', an English descriptive text on visiting Rome, Italy. The respondents were required to translate the text into Malay in their own group. In addition to translating the text into Malay, the respondents were also required to discuss and write a short report on the translation techniques used in their work. The respondents were required to email their translation work and the short report to the researcher.

The translation work and the short report will be the data analysis for the qualitative study. The findings showed the majority of the respondents can be categorized as competitive learners. They are more individualistic as compared to cooperative type of learner. The findings showed that the respondents disliked the idea of working in groups. They enjoyed discussing their translation work with classmates. This is a positive signal because discussion is a plus point in a translation class. The respondents were positive towards the ability to exchange ideas in a group work and the respondents agreed that translation became easier when it was done in a group. This showed that the respondents were highly competitive and very much driven in achieving good grades. The findings highlighted the respondent's agreement to group work that encourages discussion on translation work. Group work enabled them to understand the source text better before translating it. They did not agree that group work promoted friendship among members.

This implied that the respondents were highly focused in their translation task and there was no room for fostering friendship. The respondents agreed that group work motivated members to speak up and also enabled discussion while doing translation work. The findings highlighted respondent's negative responses on group

work. A majority of the respondents found the class too noisy during group work and the respondents agreed that some members in the group did not contribute to the discussion. The finding also discovered that respondents found working in a group difficult. In conclusion, the quantitative and qualitative research findings can be summed up into 4 points:

1. Cooperative learning is suitable to be used in a translation class because the student's work and short reports showed that the students were able to translate and adopt the translation techniques in their work. The findings have informed that the respondents enjoyed discussing on translation work in class.
2. Students did not enjoy doing translation work in big groups but preferred smaller groups because the student's learning style was very individualistic. They were very competitive. However they were also aware of the positive aspects of group work.
3. Students found working in groups encouraged discussion and exchange of ideas. Group work also made it easier for them to understand the source text better and enabled the ability to correct friend's mistakes.

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84.

Language Development- Role of Teacher

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Abstract:

Language plays a very important role in human life. It is primarily through the language that the culture of the society is transmitted through one generation to another. Men have evolved language as a medium, through which ideas through may be expressed and exchanged. Eventually the language is an expression of intellectual and cognitive development. It is through the language that children become able to express their needs and desires effectively. There are a stage of age from which a child passes through for language development. At teachers in general and the language teachers in particular greatly influence the language development. This paper discusses stages of language development and suggests some points which teachers may into consideration in the language development of children and make their work effective

Introduction:

Language plays a very important role in human life. One major reason for the present state of human culture and civilization through constant development is the dexterity that man has achieved in the use of language. Men have evolved language as a medium through which idea and through may be expressed and exchanged. Animals are inferior to men as they do not have the facility of language. What is language? Language is the medium of communication. Language is comprised of words, symbols, signs etc. It IS primarily through the language that children become able to rent effectively their needs and desires. Eventually the language is an expression is an expression of intellectual and different stages of stage off age from which a child passes through development.

Language Development in Different Age

If a child's birth has been normal, then he gradually gains command over language after passing through the different stages of linguistic development. This development is a continuous process and its different stages cannot be distinguished from one another. Language ability does not develop and improve at the same rate in all children and neither does it take the same time.

From 4 to 5 Years of Age:

At the age 4 the child' ability to from sentence is considerably improved and it begins to make use of the rules of grammar. It is very talkative at this age. It is interested in almost everything and asks questions without

waiting for the answers. It appears that curiosity is not the only cause behind these questions, but one of the reasons behind this is the exercise of the growing vocabulary.

After 5 Year:

At this age most of the children go to school. They use language intelligently in taking to other persons. The school and the home play a very important role in language development at this stage. The child also learns to pronounce correctly.

Stages in Language Development:

According to some other psychologists there are 4 important stages in a child's language development from the point various elements of language as below:

Comprehension:

Comprehension means the ability to understand the meanings of the uttered by others. According to psychologists, the child's power of comprehension develops even before it begins to use words. The child can comprehend more words than it can speak. The ability of comprehension plays a more important role in learning any language that the ability to speak.

An infant of 4 months moves its head while hearing human sound and smiles at the mother. At the age of 6 to 8 months it hears the words attentively and also tries to pronounce them. At the age of 12 months the child can understand simple commands and instructions and also follow them. It has been found by experiments that the child's power of comprehension can be immensely by means of radio and television. It is clear from the above discussion that the most important period for the language development of a person is pre- primary and primary level. The home is considered at the first citadel and the classroom is thought of as the second citadel of language acquisition. So it is the responsibility of the parents, pre-primary and primary teachers to give great attention to their language development during this period.

Teachers in general and the language teachers play a more important role than the general teacher. So for a language teacher it is necessary to have a deep knowledge of language development in different ages as well as knowledge of stages in language development.

Building a Vocabulary:

The vocabulary of a child increases others using different words. One can find general and particular words are in a child's vocabulary. The general situation at

different ages. As a generational rule the former type of vocabulary is more developed than the latter kind.

The growth of vocabulary is intimately connected with intelligence and motivation. Teachers teach new words and their uses. Vocabulary increases by contact story books.

Formation of Sentence:

Up the age of one year an infant generally uses only single words. It begins to construct incomplete sentences involving two or more words by the age of 2 years. At the age of 4 to 5 years it uses compound sentences. This ability of the sentences construction increases up to the age of 9 to 10 years, when the child's power of constructing sentences increases with the cultural level of the child.

Correct Pronunciations:

According to Hurlock a child learns to pronounce wrongly the child also to pronounce wrongly; hence pronunciation can be improved by demonstrating correct pronunciation to the child. In the adolescence the pronunciation are more or less established and cannot be easily changed. The child's pronunciation improves after the age of 18 months and it is sufficiently improved by the age of 3 years. Besides age, one vocal organs, occasions of training and the amount motivation.

Language Teaching:

Language teaching is a highly unified experience for anyone who has shown willingness to take such a thing serious enough. Language teaching is not the prerogative of any one discipline as far as its theoretical implication are could afford to know only the general grammatical, historical and literary background of the language he was expected to teach. That was the time when language teachers could even functions I the classroom without any formal training in the methodology of teaching any language.

The knowledge and training in the techniques and mythology of teaching foreign language against the Indian background is a basic concern which covers a wide variety of areas essential for present day language teachers. After obtaining enough groundling in the methodology an techniques of language teaching with all the theoretical implication that go with such a field of enquiry. The language teacher must plunge confidently into the greater details of what we any call the psycholinguistic foundation of language.

Psycholinguistic is concerned with a language behavior at several and perspectives it is their responsibility to build up further language experience which the intricacies of language development in the child as a speaker listener. The classroom, in fact is the second area for language development just as the home constitutes the first.

A language teacher again is present with the intricate process of language acquisition in terms of the internalization of linguistic systems, the acquisition of

phonology, vocabulary, syntax and the process of socialization and semantic development.

So in this way a teacher has great responsibility to develop language in the correct way.

Teacher: Architect of Child's Language Development:

All the teacher engaged in the teaching work in general and the language teachers in particular greatly influence the language development of children. This is all the more important point to be noted is that their form of communication should be correct and simple. As far as possible in the initial stages, teachers must ensure that their form of communication is simple but correct. Teachers should repeat words. For older children teachers should provide ample scope to develop listening, speaking, reading, and writing skills. They should create sentence in creative efforts and should not emphasize excessive writing or rote repetition. Teachers should provide a relaxed environment for free expressing of ideas, thoughts and feelings. Teachers should organize debates, class discussion and displays etc.

Conclusion:

Although a teacher is supposed to deal with the unilingual dimension of language acquisition, in home and classroom situation, in a country like India, the bilingual implication of language acquisition and language production are almost inseparable. This is true especially in the urban context with its metropolitan or cosmopolitan atmosphere where children mostly grow up as bilinguals of one type or another. So the language teacher may draw his own morals in relation to his classroom practices to make most effective.

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