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Awadesh Kumar Mishra

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ARTICLES

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NATIONAL TRANSLATION MISSION

Editors

Awadesh Kumar Mishra

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Editorial Policy

Translation Today is a biannual journal published by National Translation Mission (NTM), Central Institute of Indian Languages (CIIL), Manasagangotri, Mysore. A peer-reviewed journal, it proposes to contribute to and enrich the burgeoning discipline of Translation Studies by publishing research articles as well as actual translations from and into Indian languages. Translation Today will feature full-length articles about translation- and translator-related issues, squibs which throw up a problem or an analytical puzzle without necessarily providing a solution, review articles and reviews of translations and of books on translation, actual translations, Letters to the Editor, and an Index of Translators, Contributors and Authors. It could in the future add new sections like Translators' job market, Translation software market, Notes from the Classroom, and so on. The problems and puzzles arising out of translation in general, and translation from and into Indian languages in particular will receive greater attention here. However, the journal would not limit itself to dealing with issues involving Indian languages alone

Translation Today

- Seeks a spurt in translation activity.
- Seeks excellence in the translated word
- Seeks to further the frontiers of Translation Studies
- seeks to raise a strong awareness about translation, its possibilities and potentialities, its undoubted place in the history of ideas, and thus help catalyse a groundswell of well-founded ideas about translation among people.

Contributions: Translation Today welcomes contributions of articles and other suitable material as elucidated above for its issues in the following areas:

Annotated and original translations of all literary genres, translated excerpts from novels are accepted where they stand on their own, glossaries in any subject in any language-pair (Indian Languages TO Indian Languages or Indian Languages TO English or English TO Indian Languages), specialties in the translation profession: religious, technical, scientific, legal, commercial, specialities in the interpreting profession: court, conference, medical and community, multimedia, terminology, localization, translation technology: HAMT, translation memory softwares, translation teaching softwares, papers on translation as a category of or a significant dimension of thought, pieces relating translation to society, to culture, to philosophy, to poetics, to aesthetics, to epistemology, to ontology, to movements like feminism, subalternism, to power and so on, translation universals etc., to awarenesses like civilisational space, nationalism, identity, the self, the other and so on, on translation pedagogy, translation curriculum, translation syllabus etc., ethics, status, and future of the profession, translator-related issues, translator studies: legal, copyright issues etc., squibs and discussion notes which are short pieces throwing up an interesting problem or analytical puzzle, reviews of translated texts, dictionaries and softwares, letters to the Editor.

Submission:

All submissions, contributions and queries should be addressed to :

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Contributors are requested to contact Prof. V. Saratchandran Nair on behalf of the Editorial Board with a brief summary of their submission so as to avoid duplication. Articles submitted for consideration of the Board will have to be in English. Translation Today will consider seriously the possibility of publishing material in Indian languages, or a multilingual edition of the journal in future. There's no size limitation on articles except that they may preferably be within 40K to avoid slow downloading for the electronic version. Articles should, however, be preferably and optimally between 2000 and 3000 words in length for the print-based version. Unpublished contributions will be preferred. While submitting pieces already published elsewhere, the author must mention the fact as well as get permission to reproduce the same. Your initial submission should be in typescript or by e-mail, or in a three and half inch floppy disk. For electronic submissions, use Microsoft Word (6.0) (.doc or .txt) format. Graphics could be in JPEG, GIF, Photoshop or BMP format. Electronic submissions should come in two forms: a) one with the author's name, address, institutional affiliation, contact info and any major academic achievements. b) one which has no trace of the author's identity, ready to be despatched to the peer-reviewer. All articles shall be accompanied by a 100-word abstract.

If it is the paper version two copies of the typescript must be submitted. Only the last page should include the author's name, position, affiliation and contact information (postal address, fax and telephone numbers and e-mail). The other copy could be on both sides of the page. Submissions should be double spaced with generous margins.

A colour photograph of the author(s) is needed in electronic and hardcopy form. Endnotes, where essential, shall precede bibliography at the end. Superscripted references within the text to endnotes and bibliography may be hyperlinked in the electronic version.

Contributors would get ten offprints of their contribution.

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References should follow the system as exemplified in this journal. In the typescript, references should be indicated by giving the author's name and year of publication (with page references where necessary). References should be listed in full at the end of the article, in alphabetical order and withzout abbreviating journal title. References to more than one publication by an author in the same year should be distinguished alphabetically with small letters. For example: According to Nida (1994a, 1994b). Please don't club notes with references

Diagrams and figures should be suitable for photographic/scanner reproduction. Drawings should be in black ink or stiff white paper. Lettering should be of draughtsman standard and large enough to remain legible where the figure requires reduction in size. Tables should be typed on separate sheets. Indicate in the text where tables should be placed.

Translation Today

In This Issue

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Editorial

The 21st century witnessed the development of critical inquiries into the field of Translation Studies and its related domains. Feministic perspective is one such inquiry which has been well illustrated in this issue of the Translation Today. This issue also focuses on the impact of technology and globalization on Indian languages. Subtitling and dubbing, as the new emerging areas in the field of Translation too occupies space in this issue. Nandini Bhattacharya critically analyzes Taslima Nasrin's handling of gender in her treatment of language which has been biased towards women. She evaluates Nasrin's vision of creating a world for women which should be a gender equitable world. She writes about Nasrin's *No Country for Women* as a contesting space where the language reveals the prejudice against women not only in Bangla but also in the Indic Bhasas of Sanskritic origin. Her paper discusses about the exile state of women in Bangla literature that is well dealt by Taslima. One could also foresee Bhattacharya's vision to have a Bangla language where a woman should not be called "abala". Bhattacharya considers translation as a weapon of resistance; it may make the no country for Women into a country for women. Divya Johnson writes about the story

of the legend of Santa Evita which was written by Tomas Eloy Martinez in Spanish and translated into English by Helen Lane. Deepanjali Baruah deals with the adaptation of literary texts in films and in television serials with special reference to Jane Austen. She has analyzed the modification and the manipulation activities which surround the literary texts when it come for a film or TV serial adaptation and evaluates the validity of the meaning. Sapna Dogra discusses about the problems of translating folktales from Pahari to English. She has rightly stated that it is difficult to translate folktales as the author is an unknown one and the translation was between Pahari and English which are completely different from each other linguistically and culturally. Preethamol M.K. refreshes us with the famous Roman playwright Seneca's Thyestes and analyzes a contemporary translation of it by Caryl Churchill who has made the translation relevant in 20th century. Translation can be considered as a tool to promote cosmopolitanism has been well illustrated and well elaborated by Divya Pradhan. Biswadip Gogoi considers translation as a commodity in India and analyzes how far India has consumed it as compared to the World. He discusses about translation industry in India and its growth and present situation. Divya. N writes about the issues in translating the feminine self in the Malayalam feminist autobiographies. She validates the

translation of Malayali women writings on linguistic and sociocultural backgrounds. Saratchandran Nair studies the historical development of lexical borrowing in Malayalam and the changes throughout the development of Malayalam with an in-depth analysis of the impact of English and globalization. Najmeh Bahrami Nazarabadi analyzes the register of dubbing and subtitling of the film, *Life of Pi* by following House's model of Translation Quality Assessment. She found mismatches in the scripts, dubbing and subtitling but she concluded that such mismatches did not have any effect on the expected meaning of the original.

31st December, 2015

Prof. Awadesh Kumar Mishra

Prof. V. Saratchandran Nair

ABALA-NIRBHAYA-BEING WOMAN IN LANGUAGE

Nandini Bhattacharya

Abstract:

The essay introlocutes Taslima Nasreen's translational proposal of undertaking gendered interventions ('woman-handling') of the Bangla language and enabling thereby, a gender neutral bhăsă that is a 'home' and country for women. Taslima's translational proposal, coming in a book-No Country for Women-establishes correspondences between a language free from prejudice, and a country for women that is free, secure and that they belong to. The essay focuses on the word 'abală' at Taslima's behest, as symptomatic of all that is wrong with the Bangla and Indic bhăsăs of Sanskritic origin and locates the 'abală' concept in its times and ours.

The essay also suggests an engagement with a newer and more contemporary word-'bhay' or terror and one that conceptualizes our times and subsumes the bal/ abală binary. The essay suggests ways in which the word bhay may be woman- handled and how a truly free bhăsă desh(language country)for women may be imagined into being.

Key words: Taslima Nasreen, gender-neutral language, translation and gender, woman handling, Barbara Godard, *abală/* bal, *abalăbăndhab*, Bankimchandra Chattopadhay, Ǎ*nandamath, Bandemătaram*, Rabindranath Tagore, *Chitrangadădance-* drama, *bhay,* 'Nirbhayă,' the 2012 New Delhi rape case, citizenship and nationality for women.

I

This essay is in dialogue with Taslima Nasreen (the Bangladeshi feminist activist's) proposal to translate, recast, 'woman- handle' the Bengali language (henceforth 'Bangla bhasa'). It engages with Taslima's call to purge the Bangla *bhasa* of its phallogocentricism; to exorcise from its being, words such as *abală* that are specific to, coeval of, and conceptually demean the idea of 'woman.' Taslima's cry to invert such demeaned concepts (introduce *'abal'* as coeval of 'man') or erase such words out from the Bangla altogether (in an essay- *"Linga nirapeksha Banglă bhăsar prayojan"* – "Gender- Neutral Bangla Language is Required", 2007 and anthologised in a book, *Nărir Kono Desh Nei- No Country for Women)*[1] is in the context of Taslima's awareness of a woman's radically exilic state. It is also made in her awareness of the urgent need to create-- in the Bangla language (and all known languages) - a home for women that, is free from fear and inequity.

Taslima's translational proposal then, is an activist one. It is a proposal made in awareness that languages (in this case, Bangla) are alien prison-houses for women and that translation (in its widest ramification of recasting, re-engaging) is an act of resistance which makes possible that intimate 'language-home'; that 'country' for women.

This essay attempts two tasks. It takes up- on Taslima's specific suggestion- the word *abală*-(meaning both 'weak' and 'woman') - as symptomatic of gender- bias inherent to the Bangla *bhasa* (and all modern Indic *bhăsăs* with Sanskritic roots). It traces the conceptual genealogy of *abala* in colonial India. The essay suggests that, Taslima's translational engagement with the *abală*-concept is not distinct, but simply one, in a history of complex engagements on the part of late 19th early 20th century Indian -Bengali ideologues, and that such earlier engagements were equally informed by the gendered nation question.

Secondly, the essay suggests a way out from the *abală*

conceptual bind, and indicates more enabling, acute and contemporary idea that will redefine the gender question that is the nation question (as women have no country). They will reimagine (or at the least, create possibilities of reassembling) a language that is freedom, that is a *desh*-country for woman.

Taslima Nasreen's proposal for "woman-handling" Bangla; an unshackling of its phallogocentricism, is pivotal to her feminist activism (and there are as many as three essays on the Bangla *bhasa* in the book), and integral to ways in which she conceptualizes a free, human and gender-equitable world. 'Woman- handling' (a term made current by Canadian translation scholars Barbara Godard and Sherry Simon)[2] is a translational *tactic* (and *tactic* as distinct in charge from *strategy*)[3], that proposes invasive, interventionist modes of engaging with given languages (in Godard's case, French) unhinging, radically undermining of their phallogocentric assumptions and compelling languages to conceptualize gender equity.

Taslima's plea to recast Bangla takes on an acute and insistent charge, given that, she was (and remains) threatened by multiple death-pronouncing *fatwas* in Bangladesh and India and given that, she identifies the Bangla language as coeval of a mother and home. In her book-significantly entitled-*Nǎrir kono Desh Nei*-No Country for Women- she speaks of *desh*[4] as synonymous with 'security' and 'freedom' *(desh mǎne jadi nirǎpattǎ, desh mǎne jadi swǎdhinatǎ)* and Bangla *bhǎsǎ* as her mother (and in Taslima's case, the only living mother) in whose bosom she may find such freedom from fear *("Amǎr Mǎyer Amǎr Baner Kashte Rǎngǎno ekushe February Ǎmi ki Bhulite Pǎri…"* 109-112;"Language, my Mother" ch: 27 ; 165-169). It is also to remind at this point that Bangladesh as a nation was produced on the *bhǎsǎ* question - *ekushe* or 21st February being celebrated as its day of political resistance to Pakistan; cultural resistance to Urdu, and celebration of its Bangla *bhǎsǎ* identity.It has also been accepted as the Mother tongue day by the U.N.O. based on this incident.

   Taslima notes that the Bangla bhasa is gender- prejudiced and replete with words such as *abală, sati, kulată, kalankini, beshyă, rakshită, măgi, chenăl* that are exclusive and distinct to women and do not have masculine equivalents[5]. Taslima's translational proposal –that is-replacing abusive, demeaned words signifying 'woman' as conceptual category (such as *abală, sati, rakshită*) with their semantic opposites to signify 'men' as conceptual categories (such as *abal, sat, rakshit*) and/or erasing out such words (*abală,* etc) definitively from the Bengali language, appears bald, strident, and utopian in its simplicity and purity of intent.

      I believe that Taslima is aware of the utopian nature of her proposals-given the realities of patriarchy; given that language produces realities and the relation between a word and the reality it mirrors, is a complex transactional one. Therefore the deploying or coining of *abal* to signify a 'man' just as *abală* 'seamlessly' and 'naturally' connotes a 'woman' may not be such an easy task after all, for the simple reason that such an idea (of a 'weak man' or 'a man that is weak') does not conceptually exist in patriarchy, or Sanskrit-based languages, and is therefore a contradiction in terms. *Purush*, the Sanskrit word for man, literally means strong, tough as well as wise and collected (centred). *Parush*, the adjective derived from the same Sanskrit root also means 'tough,' 'abrasive.' In other words, patriarchy institutionalizes the normativity of 'man' and of 'man' being coeval of 'human.' It reduces woman to a state of ab/normal, sub/normal (and perennially inept) mimicry of such 'humanity.' Language, that is more than all things, discursively informed, and conceptualizing such a binarized world view, cannot therefore 'normally' introduce the demeaned idea of a 'man' and the word *abal* then, if introduced into Bangla language, would take on a jarring, oppositional, and activist note. The value of Taslima's translational proposal lies in its activist intent- its resistance producing possibilities- at the level of the Bengali language. Her life- threatened by her words (in her activist writing such as *Nirbachita Column* (Selected columns), or life-narratives such as *Lajja* (Shame) and *Dwikhandita*–(Split into two)-- gives her translational proposition- a pure, archival quality.

Taslima's argument may be bolstered in the reminder that the Sanskrit language and its worldview is demeaning to the woman and hence all Indic languages sharing Sanskrit roots take on these negative inflections. In her anthology of essays-*Prăchin Bharat: Samăj O Săhitya* –the noted Sanskrit scholar-Sukumari Bhattacharya, states that, the world of the *Upanishads, Puranas* and *Mahakavyas* was demeaning to women and the Indological construction of a glorious (and woman-enabling) Aryan past ruptured by a gender-biased Islamic intervention, was just that- a mythical construction[6]. She identifies several Sanskrit equivalents for 'woman' such as *bhărjya* (someone who must be maintained, a ward, a servant) *ramani* (instrument of sexual pleasure), *kămini* (one who satisfies sexual desire), *vămă*(a negative), *jăyă* (one through which man re-produces himself)-all of which signify a demeaned position.

ii

My essay locates Taslima's translational proposal (so far as one particular word *abală* is concerned) in a particular historico-cultural moment that is past, when the *desh* (that is colonized India) ; it's enslaved status and its future emancipated forms were being imagined in gendered terms. It sees Taslima's engagement with the *abală* concept to enable a language-country for woman-as one among many in Bangla *săhitya*. It also revisits *abală* at a particular historico-cultural moment that is present, when the nation imaginary is being broached/debated in terms of gender violence and gendered terror and suggests its present irrelevance. The essay urges Taslima to engage with another word-bhay (terror) that subsumes and exceeds the *bal/abal* binary. *Bhay* is a concept that defines Taslima's particular predicament and our times far more definitively and its adjectival forms-*nirbhay* and *nirbhik* (concepts in plenitude and predictably masculine)-also cry out for 'woman handling'!

Throwing up a whole host of words in Bangla that signify 'woman' as a conceptual category that is coeval of 'lack',

and the need to recast/translate/woman-handle them, Nasreen foregrounds the word *abală* as ripe for sacrifice[7]. *Abală*, as Taslima points is deployed as a synonym of 'woman' and not simply- 'a woman that is weak.' A Bangla (Sanskrit root) coinage that frames the word *bal* (strength, virility) with the gender neutral prefix a- signifying 'lack' and a feminine suffix *ă* signifying the 'feminine'- creates a semantic category that is unique in its double bind. *A-bal-ă* then, literally means 'a woman that lacks *bal*'. Deployed as synonym for 'woman,' it functions as both adjective and noun to connote 'a weak person that is a woman' and 'a woman that is weak. "Nasreen is right in pointing to this coinage (among many in the Bangla language) that 'otherize' woman as a category and create a semantic trap from which there is no release. The adjective becomes the noun, the description- the thing in itself. Though rarely used in contemporary Bangla parlance (except in derision) as Bengali women are perceived to have moved on from that phase of dependence and abjection[8] this word came into common parlance especially from the fourth decade of the 19th century in colonial Bengal. It was deployed in the context of the woman question in particular and gender question in general, in colonial India[9].

The word *abala* was -to a great extent validated within the colonial enterprise and the discursive frame of colonial virility *(bal, birjya, pourush) vis a vis* the colonized subject's emasculation. The effete subject 'calls out' to the 'powerful, 'manly' colonizer to 'civilize' to 'make a man' out of him and thus renders such an imperial exercise 'natural' and 'inevitable.' within such a discursive context. Colonial virility and emasculated subject-hood constitute each other and remain locked in a deadly embrace. A further twist to virility-discourses reduces the subject not to mere effete mimicry but to uncontrolled brutishness that is directed towards women in general and its own women in particular[10]. The redemption of women (especially from their own men that were either bestial, emasculated or both and thus falling short of normative manliness) as a key plank of 'civilizing mission' informed the crystallization of 'woman' as a doubly marginalized category,

in requirement of emancipation from patriarchy in its universality and from the particularity of Indic patriarchal structures[11]. Questions of racial superiority, predicated on the enlightened manliness-virility- imaginary and articulated within the aegis of reformist activities such as the banning of *satidăha;* raising of the age of consent for consummation in matrimony; the making of legal provisions for Hindu widow remarriage; or resistance to the Courtney Ilbert Bill (that allowed Indian judges to try the accused -of –European- descent, in district courts in colonial India) have been subject of many studies. So have questions of controlled European masculinity/virility *vis a vis* the brute power and uncontrolled sexuality of the atavistic colonized subject, informed numerous imaginative narratives[12].

"The condition of Indian woman question" if I may echo Carlyle, was in turn calibrated, appropriated and rearticulated by Hindu Bengali ideologues, and the term *abală* deployed to acknowledge Hindu *mahilăganer heenăbasthyă* (the degenerate condition of Hindu women)[13]. The 'abala' concept was particularly articulated to bemoan the motherland in chains, and reawaken/ arouse the dormant *bal-birjya* of the colonized subject. The *balaban* man would in turn, redeem the *abală* that is the 'woman' as well as the 'enslaved motherland.' It is worth reiterating that the discourse of *bal* was central to the nationalist enterprise and that *abală* and *balaban* were binarized in the most fundamental sense in the Bangla language so that one could not be conceptualized without the other. *Abală* then, conceptually cries out for *bal* to fulfil and complete itself. Bal, in turn, is meaningless without an *abală* that it can empower and fulfil.

Significant amidst these complex translational engagements with the *abală* concept (and nationalist imaginations predicated on the same) is Bankimchandra Chattopadhaya's narrative *Ănandamath* (1882)[14] and its centrepiece -the song-- *"Bandemătaram."*[15] Enshrined as India's national song, *"Bandemătaram"* conflates the glorious though subjugated mother and the shackled motherland- addressing/imagining

both as *'abală.'* Bankim's juxtaposition of *bal* with *abală* and the coining of the suggestive line—*"abală keno Ma eto bale"*(Oh Mother! why are you weak when you have so much strength) is a restating of the colonial logic of power. The motherland, though seemingly *abală* cannot remain thus as she has so many *balabăn* sons. Alternatively, it is the mother's lack of power that calls out for; constitutes powerful sons. Bankim creates a binary of *bal* and *abală* so that one cannot exist without and one produces the other. If negation is the motor of history it is also the motor of language that produces concepts. A woman's and *abală*'s 'lack' is the motor that produces the man's plenitude- *bal*. Thus *balaban* (powerful, empowered) and *abală* remain locked in a conceptual embrace.

If Bankimchandra's (and a host of post -1850s auteurs of Bangla manual books and periodicals) translational engagement with *abală* is complex, Rabindranath Tagore's engagement is even more so. Tagore acknowledges complexities inherent to *abală*; its demeaned semantic associations, and the difficulties of erasing it/replacing it from the Bengali language. Significantly, Tagore inscripted a poem entitled *Sabală* (the empowered woman) in response to the common description of women as *abală*. The poet poses a question to a (male?) Bidhătă (god) as to why women won't be given the right to cull out their destiny and claim their independence.

Tagore's conceptual deploying of –*abală* in *Chitrăngadă*-- a dramatic poem[16] that explores the problematic interstices within polarised gender positions and their power (*bal*) equations-is incredibly nuanced[17]. Chitrăngadă, the 'virile' warrior princess of Manipur, who has been trained in arts of war and governance (and one that is the fruit of her father's prayer for a 'son') is spurned by the *birjybăn* (virile) Păndav prince Arjun as she is perceived as 'mannish' and sexually unattractive[18].In a fit of hurt pride (and a fundamental misunderstanding of her true powers), she calls upon the god of love-Madan- to grant her a hyper-feminised (*surupă*) form. Chitrăngadă's plea to Madan, describes the

woman's sexual prowess; her 'womanly wiles' and 'charms,' as the '*bal*' of the '*abala*,' in a narrative where the quotient of 'bal' is unevenly spread out between the manly man (the epic hero, Arjun) and the virile warrior princess, Chitrăngadă. Chitrăngadă's radical misunderstanding of her *bal* results in her wishes being granted. The metamorphosed Chitrăngadă-*surupă* becomes the object of Arjun's unbridled 'manly' passions.

After a while, and as Arjun is tiring of the sheer physicality of the relationship with this unknown beauty, he witnesses people in the Manipuri countryside seeking succour as they are terrorized by marauding dacoits. However, Manipuris spurn Arjun's offer of assistance (in short, his manly prowess) as the victims trust the abilities of their (now absent) monarch -Chitrăngadă. Their awareness that she is temporarily unavailable and away on some secret mission does not diminish their faith in her virility and redemptive capabilities. It is she, they are convinced that, combines in herself- the *bahubal* (physical strength) of a *raja* and the *snehabal* (strength of compassion) of a mother- a composite that can redeem them. I perceive this to be a moment of narratival *perpeteia* as Arjun's offer of manly *bal* is spurned as summarily and dismissed- as he had once done to Chitrăgandă when she –as a woman- had sought his manly love.

It is also the point where Arjun begins fantasizing that special woman who possesses the *bal* and *buddhi* (acumen) of a king. It is the moment of *peripeitia* and *angnorisis* so far as Chitrăngandă is concerned as well, as she comes to terms with what she is-an awesome indeterminate. When Arjun finally accosts the re-metamorphosed and assuming her original self-Chitrăngadă- it is an epiphanic instant. Chitrăgandă displays that fearsome interdeterminacy of a *birjyabati nări* (a potent woman) and one whose offer of a relationship is absolutely contingent and conditional. I consider Tagore's Chitrăngadă- narrative, a crucial moment in the *anuvăd-prayăs* (translational efforts) of *abală* in Sanskritic languages and in the outlining of a *nărir bhasă--desh* -a language country for women.

III

Abală is equally central to a number of discourses regarding the education- enlightenment of women in 19th century Bengal. In fact, the entire reformist exercise (and especially its Bramho dimension) in aid of the advancement of women -in the 19th early 20th century Bengal-was defined as an act of a few *bǎndhabs* or *bandhus* (friends) of *abalăs*[19]. In these reformist tracts and periodical-based writings, *bǎndhab* and *bandhu* emerge as terms that embrace *abală* at this point of time to allow the conceiving of an enlightened and compassionate friend. Such a *bandhav* is distinct from the domesticated *bhadra* man who marries/ deploys women to produce male descendants for his lineage, or the predatory man that is prone to sexually exploit women[20]. The term *abală*-when combined with *bǎndhab*- recasts ameliorates colonial discourses of the brutish, sexually incontinent 'native' and creates another enabling composite within the emergent 'new patriarchy' in colonial India[21]. Needless to repeat that, the figure of the spiritually leavened companionate male is produced by the desexualized and hapless *abală*. It is by extending compassion just as by deploying controlled aggression, that one becomes 'manly.'

IV

Abalabandhab was the name of a seminal journal that its editor the Bramho reformer Dwarakanath Gangopadhay dedicated, to the cause of women enlightenment. *Abalabandhab* was published from Lonsingha in Faridpur (now in Bangladesh), from the 10th of *Jaistha* in 1876 and became a mouthpiece of Bramho initiatives regarding education and enlightenment of women. The first issue states the following as the objective of the news-journal/periodical and is worth quoting (and translating) in some detail:

> *Jahăte bangiya stree samăjer abasthă kramasha unnata hoe, tăhăder gyan o dharmer briddhi hoe [...] sămăjik o*

păribărik sukher janmo hoe [...] abalăbalir rachanăbali prakash karăo abalăbăndhaber ek kartabye parinata hoibe. Streedigke debabat pujă karibarei patrikă prachărito hoilo keho jeno eirup mane Karen nă, ettadeshiya abalădigake bhaginibat shraddhă o sneha kariat ăhădige rmangal bardhani ămăder abhiprăye

[*Abalabandhab* is committed to the gradual evolution of Bengali women as a community; to the growth and development of their intellectual and spiritual qualities; and to the augmenting of their social and familial wellbeing. *Abalabandhab* will also take it up as its task the publishing of the writings of the *abalas*. Let no one conclude that the journal is geared towards deifying and worshipping of women. It intends to respect and render compassion to the sister-like *abalas* of this country and further the cause of their wellbeing. Qtd. Swapan Basu, *"Bhumika", Sambad-samayikpatre Bangali Samaj.* Kolkata: Pashchimbanga Bangla Academy, 2003, 10].

Here, *abală* forms a composite with a *bandhu* and beckons to a friend that treats her as a desexualized project for compassion and redemption. In short, *abală* takes out of the 'woman,' the quotient of fearful and obnoxious sexuality and renders her merely an object of *compassion*. Similarly, the composite *abalăbăndhab*, takes out of a man the quotient of expedient sexual functionality and predatory lust. It neutralizes him as a spiritual and compassionate companion.

Another common synonym for women in 19th century Bengal is *abodh* or childlike (bereft of cognitive abilites, understanding) and came to inform news-journals addressing the woman question that called itself *Abodhbăndhab*. Equally significant is the name of the iconic women's journal-*Bămăbodhini Patrikă* as it speaks of giving *bodh* or cognnition to women *(bămă)* assuming that she is bereft of the same. Almost all newspapers, journals, and English papers of the 19th century prioritized the

woman- question and contents of roughly around 88 known periodicals in Bangla in the 19th century deploy the terms *abală, abodh* as synonyms for women[22].

V

I take this opportunity to randomly point towards four texts (in awareness that there were several others) being produced at this point and all constructing the *abala* in prescribed ways to prove that it was quite *the concept* of its times and engaged with repeatedly.

Abală- Prabala, a poetic romance set against a mythical aristocratic backdrop by Kalikumar Mukhopadhay was published in 1855. It recounts the exploits of capable women, assuming male disguises, outsmarting devious men and helping thereby, their beloved spouses. The poem creates the composite that is oppositional-that of a strong, capable *abala* in aid of patriarchy and therefore–a *prabală* or a -powerful. This idea of the strong, capable woman who often takes up male disguises to serve a larger patriarchal cause is as old as Shakespeare and the Portias, Violas, and Rosalinds that his comedies foreground.

Abalăbălă is a prose narrative by Satyacharan Mitra (1886) that recounts the multiple and continual distresses of a damsel named Abală.The execrable, hyperventilating narrative underscores with tiresome regularity that, women are weak, vulnerable, prey to rapacious men and require constant male help-in short-they are abală[23].

Bămăbodhini Patrikă (1864-1922) contains a dialogic tract by a certain Kumari Saudamini, in which two women-named-Abală and Sarală- deliberate ways in which women can acquire ethical and spiritual qualities. This is one among many such dialogic advice manuals where the woman is addressed as or named Abala, and where qualities that constitute the desexualised ethical and spiritual constituents of being a woman

are deliberated[24].

A prose advice manual named *Abalăbăndhab* by Saratchandra Dhar (1889) is divided into chapters-such as *Duties towards a husband; Conversation with Husband; Flirtatious and loquacious behaviour; Humility and Good Deeds; Satitva: a Heavenly Treasure; Duties of a Widow towards a Widow*-and attempts (like the more well-known reformer-ideologue Bhudeb Mukhopadhay had done a few years ago in his *Păribărik Prabandha* in 1882) to educate the *abală* in new domesticity. The *swami* advises the *stree* regarding every aspect of domesticity and assumes the role of the *bandhab*-preceptor that writes on the *tabula* rasa of the ignorant but tractable-*abală*.

I conclude this section of my argument with the point that the coining of *abală* was inevitable, given the entire discourse of *bal, birjya*. The conceptualizing of *abală* as also inevitable given that the *balbirjya* required the amelioration and conceptual latitude of the intellectual *bandhab*. I take this opportunity to remind Taslima that, if *'abală'* must be banished, then so must *'bal',*as they walk together.

VI

I begin the second part of my translational dialogue with Taslima noting that the conceptual binaries of *bal/abală* are largely irrelevant in the contemporary world (and a world that is conceptualized by *bhăsăs* with Sanskritic roots) and therefore, insufficient to imagine a *bhăsă-desh* for women. A word that more definitively embodies/informs our times; that is equally gender informed- is *bhay* or terror. I would even go far enough to state that discourses of *bhay* subsume the *bal*-concept and exceed it. *Bal* is reduced to a component, an instrumentality of terror. The centrality and valence of *bhay*- for one like Taslima Nasreen who has been condemned to an exilic condition; remains in the shadow of multiple death-dealing *fatwas*; is threatened for her critiquing of Islamic fundamentalism's anti-woman stance-need

not be overemphasised. Here again, *bhay* is gendered because its adjectival obverse –*nirbhay* or *nirbhik* - are positions of plenitude, and therefore conceptually 'male.' Adjectives describing the terrorized state-*bhita, bhayărta* (affrighted) are feminine qualities and, related emotive concepts like *namrată, kunthă, lajjă* (humility, deference, shame) constitute feminine attraction. The 'bold' woman is 'brazen' and 'unwomanly.' Alternatively, the 'proper acknowledgement of male capacity to frighten, harass, tease and coerce' is also considered stereotypically feminine[25]. Gendered terror-*bhay*-that takes the form of gang rape of women as punishment and sheer display of power- renders a woman exilic everywhere. Gendered humiliation/mass rape as an instrument of terror and conquest with the Taliban in Afghanistan and the ISIS in Iraq and Syria; gendered torture of prisoners in /Guantanamo Bay and Abu Ghraib; enslaving/terrorizing women by outfits such as Boko Haram   in ethnic conflicts in Nigeria[26], re-assemble ideas of distinctive national spaces, as women have no country in any country, and the weak are tortured 'like women' everywhere.

VII

Pivotal to the concluding portion of my translational dialogue is the horrific gang- rape of a girl in a moving bus in Delhi in 2012. It is a moment that forced the nation (and the world) to deliberate the effectiveness of terror in inscribing patriarchy in a transitional society, given the senseless of the brutality and incommensurability of violence in this particular incident of rape. Significantly, Taslima's framing proposition-that women have no country-was also central to the Nirbhayă rape- debate and questions regarding a woman's nationality/citizenship; the advisability of women inhabiting public spaces in large cities and especially at night, independently- were ceaselessly debated[27].

Parinitha, who has examined the Delhi-rape issue notes that, "such moments, when our naturalized ways of being woman are de-familiarised, are creative and difficult moments when we have to collectively attempt to think of new possibilities of being

women" ("Being Woman" 193-201). The coining of 'Nirbhayӑ' to identify and protect the identity of the young North Indian woman who fought till the bitter end, a horrific gang rape on a moving bus in Delhi; brought her rapists to justice by testifying against them, even in her death throes and identified the criminals before she succumbed to her injuries, is again that creative and difficult moment when 'being woman' in language- in representation- is being recast, reassembled.

The coining of *'Nirbhay-ӑ'* with a feminine suffix 'ӑ' -to connote a 'woman' because *nirbhik* (unafraid) is conceptually masculine; and *bhayӑrta/bhita* (afraid) conceptually feminine- for a woman that resisted what defined her- *bhay-*has, inscribed thereby that awesome indeterminate-the fearless woman. I believe it is *the gendered intervention* (woman-handling) of Indic languages (in this instance, Hindi) of our times. The neologism has imagined into being- a country for women-a country where woman are not free or secure-but are fundamentally so in their absolute resistance to and freedom from terror-*bhay*.

NOTES

1. My essay refers to both the original' Bangla essay *"Linga -Nirapeksha Bӑnglӑ Bhӑsӑr Prayojan"* and the Bangla book where they are anthologised- *Narir Kono Desh Nei* (Howrah: Riju, 2007, 180-184) alongside its English translation "A Gender-Neutral Bengali Language is Required" in the anthology *No Country for Women* (New Delhi: Vitasta Publishers, tr. Dipendra Raychaudhuri and others, 2010, 283-288)

2. Refer to Sherry Simon edited *Gender in Translation: Cultural identity and the Politics of Transmission.* London, New York: Routledge, 1996.

3. Michel Certeau differentiates between *tactic* and *strategy*, defining *tactic* as emancipatory moves that dodge, and defy surveillance in *The Practice of Everyday life*, Tr. Steven Rendall.

Berkeley Los Angeles London: University of California Press, 1984.

4. *Desh* is a word with multiple connotations in Bangla, encompassing a range of meanings from country, nation, place, village, home.

5. Though Taslima indicates that the Bangla language is gender deficient because it conceptualizes a Bengali society that is so, this correspondence (between the signifier and signified) is one that Taslima fails to forge with any degree of clarity at any given point in her essay, and it is this *lacunae* that robs her essay of its ideational cutting edge

6. Refer to Uma Chakravarty's "Whatever Happened to the Vedic Dasi: Orientalism, Nationalism, and a Script for the Past" in Kumkum Sangari and Sudesh Vaid edited, *Recasting Women*: New Brunswick: Rutgers University Press, 1990(27-56). Also read Peter van der Veer's "Aryan Origins" in his *Imperial Encounters: Religion and Modernity in India and Britain* (Princeton University Press and Oxford, 2001, 134-155).

7. In the said essay, Taslima notes that apart from *abală*, terms such as *kumări* (virgin), *sati* (chaste wife), *rakshită* (keep), *patită* (the fallen woman), *bărăngană, barbanită* (public woman), *ganika* (whore), *beshya* (whore), *dăkini* (witch), *kalankini* (the fallen woman), *kulată*(home-breaker), *upapatni* (sub-wife, keep), *măgi* (woman as a demeaned category)*chenăl* (tease) and so forth are used exclusively to connote (and demean) women and have no masculine equivalent.

8. Taslima radically disagrees on this point, and sees women (in and outside Bengal) as not evolving but as regressing into more heinous and demeaned situations. Refer to the essay *Ămi Kăn Pete Roi* (I strain to Listen).

9. I make this statement with some trepidation as I don't have

enough data regarding other Indic *bhasas* to back up my claim.

10. The 'anxieties of rape' embedded within and informing 'Raj' (and East/West encounter) narratives such as E.M. Forsters' *A Passage to India* (1924), or Paul Scott's *The Jewel in the Crown* (1966), are worth reflecting upon in this context. So are Mutiny (the uprising of Indian sepoys in 1857 that rocked the foundations of the British Empire) narratives (by the likes of Flora Annie Steel's *On the Face of the Waters* 1896, James Grant's *First Love and Last Love: A Tale of the Indian Mutiny,1868, Jules Verne's The Demon of Cawnpore,*1880, J.E.P. Muddock's *The Star of Fortune*,1895 or Ruskin Bond's *A Flight of* Pigeons, 2003) where the controlled and effective aggression of the British soldier/officer is distinguished from the brute and senseless violence of the 'native' mobs'. Also refer to Fanon's articulation of the white man's primal fears regarding the black man in *Black Skin/White Mask.*

11. While literature on this subject is vast and variegated it makes sense to read Ashis Nandy's *Intimate Enemy; Loss and Recovery of Self Under Colonialism* (Delhi: OUP, 1983); Mrinalini Sinha's *Colonial Masculinity: The Manly Englishman and the 'effeminate' Bengali in late Nineteenth Century* (Manchester: Manchester University Press, 1995), and Indira Chaudhuri's *Frail Hero/Virile History* (New Delhi: OUP, 2003) for more on the politics of gender in colonial India.

12. *Hindu Mahilăganer Heenăbastha* (the demeaned status of Hindu Women) is the title of a Bangla polemical tract, by Kailashbasini Debi (Kolkata: 1863) and sums up the basic form that the woman question took in 19th colonial India. In all probability, such discourses took their cue from James Mill's originary statement that "among rude people, the women are generally degraded; among civilized people they are exalted" and that "nothing can exceed the habitual contempt which Hindus entertain for their women […] They are held

accordingly, in extreme degradation." *(The History of British India*, 2 vols, New York, Chelsea House: 1968, 309-10)

13. Serialized in the Bankimchandra edited journal, *Bangadarshan*, between 1881 and 1882, *Ănandamath* was published as a book in 1882.

14. I have dropped the 'a' sound for Bengali rendering of Sanskritic words. Hence I write 'Arjun' and not 'Arjuna', and 'Madan' and not 'Madana'. The only exception is *Mahabharata* where the final á' sound is retained in accordance with more traditional transliterative practices of Sanskrit words. Also the 'v' sound for original Sanskrit words- *veshya, virjya, vandemataram*, are replaced with the 'b' sound as that is how these words are spelt and pronounced in Bangla. Also I have avoided diacritical marks except the macron sign, as a uniform transliterative practice.

15. Tagore used an episode in the epic *Mahabharata* to create a modern dance drama called *Chitrăngadă* in 1892.

16. Refer to Sumanyu Sathpathy's treatment of such nuances in his essay "As Though She Were a Man" anthologized in D. Bannerjee's *Rabindranath Tagore in the 21st Century* (2015).

17. Arjun's hypermasculine avatar in Tagore's *Chitrăngadă* is self-contained; self-referential and does not take into account the greater *Mahabharata* context where Arjun –in various periods of exile and disguise -took up the androgynous avatar of a Brihannală- in the kingdom of Virat; and who was immobilized into 'unmanly' dejection at the prospect of shedding kin-blood before the great Kurukshetra war. It also does not take into account Arjun's defeat (and near death) at the hands of a mere boy-Vabruvahan-a boy that turned out to his own- and one born of a union between Chitrăngadă and himself during his stay in Manipur, in the original *Mahabharata* narrative.

18. It is not entirely arbitrary that one of the prominent female figures of the Bengal renaissance, the wife of the renowned scientist Sir Jagadishchandra Bose, was named 'Abala.' Lady Abala Bose was also known to be that perfect companionate partner to her famous husband.

19. Refer to the Bramho preceptor Dhirendranath Pal's popular advice manual *Streer Sahit Kathopokathan* (Conversations with the Wife, 1883, Tr. Walsh) and other domestic manuals as well as writings on the woman-question for more on this new companionate relation between husband and wife. The husband introduces a hitherto not-broached dimension to the marital relationship and informs his wife "that kind of friendship is essential between a husband and wife. All humans wish in their hearts for someone who'll be a "kindred spirit" a "soulmate." When we don't find such a person, our hidden grief kills us inside. Can't you have this kind […] friendship with your husband?" (*"Appendix A" Domesticity in Colonial Bengal,* 172).

20. Refer to Partha Chatterjee's idea of 'new patriarchy' in "Woman and the Nation" in *The Nation and its Fragments*, New Delhi: OUP, 1999.

21. Refer to Swapan Basu edited *Sangbăd Sămayikpatre Unish Shataker Băngăli Samăj: Dwitiya khanda* (Pashchim Banga Bangla Academy, 2003,)

22. The same Satyacharan Mitra is the author of the advice manual *Strir Prati Swămir Upadesh* (A Husband's Advice to his Wife, 1884) and one among many who according to Judith Walsh *(Domesticity in Colonial Bengal: What Women Learnt when Men gave them advice.* New Delhi: Oxford University Press, 2004) contributed to the formulations of a 'new patriarchy' in Bengal.

23. I have used the Bharati Ray collated and edited *Nari O Paribar: Bamabodhini Patrika (1270-1329 Bangabda)* (Kolkata: Ananda

Publishers, 2002, 44-45).

24. Consider the compulsory foreplay in mainstream Hindi movies that constitutes of *ched-chărd*-the ritual of a boy teasing, coercing the reluctant girl into submission in a romantic relationship.

25. Militants and terror groups such as BOKO Haram in Nigeria have repeatedly abducted women and reduced them to sex slaves, raping and terrorizing them into submission.

26. The Delhi gang rape of 2012 brought into forefront the question of a country/space for women. Many (and these include politicians; judges, and one of her rapists in an interview in programme entitled *India's Daughter* in 2015) have 'explained' the incident with the idea of woman as a category that requires constant protection and is not fit to inhabit public spaces independently. When 'Nirbhayǎ' ventured out in the evening with a boyfriend (that she was not married to) and in a public vehicle, in a huge atomised, city, she 'invited' rape as 'just' punishment for her 'transgression.' The discourse of a woman's country or security being her home and male members of her family ranging from fathers, brothers during childhood, husband after marriage, and grown up son in her old age, is as old as the Hindu lawgiver, Manu ("A woman is not fit for independence" *The Laws of Manu*. Tr. Doniger and Smith, London, Penguin, 1991).

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THE LIMITS OF TRANSLATION : SELLING AUSTEN IN FILM

Deepanjali Baruah

Abstract

Film and television adaptations of literary texts represent new readings which afford fresh insights into and create new perspectives on classic texts.. Indeed, a film adaptation, by prioritizing some of the concerns of the original text, and occasionally by extrapolating issues not present in the original, creates, in effect, a new text. These transformations inevitably alter the shape, proportions and narrative design of the originals, while largely retaining their essential integrity. However this paper intends to interrogate the validity of this position by examining certain instances wherein the 'integrity' of a given text may be seriously undermined through adaptation. In other words adaptation as a form of translation has to operate under certain limits which if ignored can and do destabilize the intended meaning.

We are living in an age where constant technological changes are taking place in the audio-visual medium. In the 21st century more and more people are getting their first exposure to literary "classics" through the audio-visual medium. Film and television adaptations of literary texts represent new readings which afford fresh insights into and create new perspectives on classic texts. However, some of these readings may be seen leading to the "commodification" (Debord 2002: 42) of the texts concerned. Indeed, a film adaptation, by prioritizing *some* of the concerns of the original text, and occasionally by extrapolating issues not present in the original, creates, in effect, a new text.

Filmmakers routinely make changes and depart from the original texts in order to fulfill the expectations of contemporary audiences. These transformations inevitably alter the shape, proportions and narrative design of the originals, while largely retaining their essential integrity. As Peter Reynolds remarks, "Such transformations do not automatically result in a loss of the intellectual and emotional impact of the original and do not unnecessarily compromise its integrity." (Reynolds 1993: 8). However this paper intends to interrogate the translation has to operate under certain limits which if ignored can and do destabilize the intended meaning. In the course of this paper some instances of such destabilization will be studied with specific reference to the works of Jane Austen.

Jane Austen's novels have been translated into countless television serials and films worldwide, which in turn have become new texts, each motivated and influenced by the cultural, racial, political and *commercial* concerns of the respective film makers. As Henry James noted early in the 20th century, Jane Austen is no longer just a novelist, but a cultural icon with commercial value. Johnson shrewdly sums up the situation today, "…Austen comes to us in dazzling movies from Hollywood and the British film industry featuring our favourite stars,….in published sequels, imitations and homages,…on T-shirts sporting Cassandra's portrait of her sister, on coffee mugs ….. Austen is a cultural fetish" (Johnson 1997: 212). Besides, the business of bringing Jane Austen to the screen received a boost when Ang Lee's *'Sense and Sensibility'* (1995) starring Emma Thompson and Kate Winslet garnered a slew of Academy Award nominations and also proved to be a commercial success. In a single year as many as three of Jane Austen's novels were made into major films, culminating in *Emma* (1996) starring Gwyneth Paltrow (Fox *et al* 1999: 224).

The two specific works under study here are both adaptations of of Austen's novel *Pride and Prejudice* (1813). Of these the first is the 2005 film version of *Pride & Prejudice* (hereafter Pride) directed by Joe Wright and produced by Universal/Scion;

and the second is *Bride and Prejudice* (hereafter *Bride*), the 2004 film directed by Gurinder Chadha and co-produced by Pathe, Kintop, and Bend It Films.

In these adaptations, Jane Austen is made to function both as a cultural artifact and a cinematic commodity to be marketed for a new generation of consumers. In order to achieve this end, filmmakers have not only extrapolated issues such as racial and cultural prejudice onto Austen's text in order to achieve maximum contemporary relevance, but also skillfully packaged popular box office genres and conventions like the costume drama, the song and dance routines of the 'Bollywood film'—as the commercial cinema originating in the Indian Film Industry located in Mumbai is informally described—and the fiction of exotic India to secure maximum financial advantage by pandering to the tastes of a increasingly globalized cinema audience.

In the first of these adaptations under discussion, *Pride & Prejudice* (2005) directed by British television director Joe Wright in his feature film debut, the original plot, situations and characters are retained by and large. But the novel consisting of over 260 pages is compressed inevitably into a viewing experience that conveniently lasts 127 minutes (2 hr. 7mins). Also, the accent is clearly on sumptuous spectacle; lavish costumes, picturesque locales and painstaking attention to historical detail, which are familiar elements in a popular cinematic genre known as the "period film".

Joe Wright's *Pride & Prejudice* apart from the mandatory sprinkling of elegant ball dances, makes extensive use of natural scenery. The Bennet estate, captured in a sweeping introductory ensemble piece, is designed to evoke the romance of rural England, circa 1797.The Bennet sisters move around in a rural setting full of greenery and the chirping of birds. This represents the idyllic world of Romantic literature. The film's primary image, used as a publicity still in its official publicity blog, is a long shot of Keira Knightley, who plays Elizabeth, standing outdoors with

her skirt swirling in the wind; a lonely figure framed in a corner to the far right, made more diminutive by a large tree on the left. She is framed against a vast panorama of rolling hills. It is an unmistakably Wordsworth like image and one which hints at the director's attempt to locate the film in its proper historical-cultural context. Stephen Hunter, in his review for The Washington Post, remarked that Wright's adaptation "..has been merged with another tradition in *costume filmmaking* (italics mine), which gives it the kind of dissonance that will be felt most painfully by Austen's many admirers. Her world has been masculinized" (Hunter N. pag.). In other words, Wright substitutes Austen's way of looking at the world—her female gaze, to borrow a term from Laura Mulvey—with his own male viewpoint.

Wright uses other eye-pleasing props to present his vision of the sophisticated, artificial world that stands opposed to the Romantic rusticity of the Bennet manse: the gorgeous Burghley House, a 16th century palace in Lincolnshire, stands for Lady Catherine de Bourgh's estate Rosings, while Chatworth House in Derbyshire, "the largest private country house in England" serves for Darcy's Pemberley. The DVD comes with a "bonus feature" titled "The Stately Homes of Pride & Prejudice." Copeland (1997: 131) makes a significant point that Pemberley exists as a "consumer token" both in the Austen text and in the on screen adaptations. Juliet McMaster opines that in Jane Austen's world, "human worth is to be judged by standards better and more enduring than social status; but social status is always relevant." (McMaster 1997: 129) Given the fact that in Austen's world social status is invariably linked to the possession of estate like Pemberley, it may be possible to infer that Austen's position on the incipient consumerist tendencies of her time were less than enthusiastic.

The fact that in this case the director's nationality had been crucial to the film's overall impact did not escape film critics on the other side of the Atlantic. Stephen Holden noted that the film served, "a continuing banquet of high-end comfort food perfectly cooked and seasoned to *Anglophilic tastes*" (Holden N.

pag.; italics mine).

The filmmaker also tries to keep in view the expectations of the contemporary audiences. The International Movie Data Base (IMDB) website reveals that the film carries the tagline, "a romance ahead of its time." The suggestion is an unmistakable: this could be a date movie dressed up to look 'arty'. It certainly has all the ingredients: the belief in true love, a heady mix of overcrowded halls, colourful dresses, spirited dancing, flirting and courtship conducted while the world whirls by.

In all fairness, Joe Wright's film does have its plus points. The film's fusion of romance, social satire and a sensitive portrayal of the plight of 18th century women, have given it a depth and complexity acclaimed by film critics. Also, it retains many of Austen's famously arch exchanges between Elizabeth and Darcy. The contrast between the economically impoverished domestic world of women on the one hand and the economically well off, politically assured world of men is set off rather well in the film.

But perhaps the most significant departure lies in the portrayal of the heroine herself. In the original text Elizabeth is presented as a young woman who may easily be passed over for being less physically attractive than her sister Jane. Darcy's condescending comment, "She's tolerable; but not handsome enough to tempt *me*" (Mangalam 2004: 9), after all, sets off the crucial cycle of "Pride and Prejudice" in the novel. In the film version 'Lizzy' is played by the radiant Keira Knightley and her sister, 'the most handsome' Jane, by the less attractively presented Rosamund Pike. As Stephen Holden pointed out in a review in the New York Times, "Because Ms. Knightley, is, in a word, a knockout, the balance has shifted... Her radiance so suffuses the film that it's foolish to imagine Elizabeth would be anyone's second choice." (Holden N. pag.)

This shift of balance, needless to say, is made necessary by the demands of the box office. Keira Knightley is after all, the star

of the moment. She had become a solid box office proposition through international film hits like *Pirates of the Caribbean*; *Curse of the Black Pearl* (2003) and Gurinder Chadha's *Bend it Like Beckham* (2002) before *Pride & Prejudice* went into production. The consequence of the filmmakers bending over backwards to accommodate their star is captured in these words by Stephen Hunter: "..this movie really is far more about Knightley than it is about Austen." (Hunter N. pag.)

The same problem arises in Gurinder Chadha's *Bride and Prejudice* (2004) alternatively titled as *Balle Balle! Amritsar to L.A.* Elizabeth's character, suitably Indianized as Lalita Bakshi, is played by no less a beauty than Aishwarya Rai, a former Miss World. Once again, her sister Jaya (Namrata Shirodkar) is a pale shadow of her literary original, Jane. Aishwarya Rai's Lalita compares favourably with Keira Knightley in terms of performance, but Martin Henderson as Darcy is an embarrassment. In Wright's version, Matthew Macfadyen manages not only to hold his own against Knightley, but actually manages to be human and likable.

Nevertheless, Chadha's film is an interesting adaptation, made clearly with an eye on the growing global market for what has come to be known as the "Bollywood Masala Mix." The playfully suggestive tagline in this case, drawn from the IMDB, leaves little to the imagination: "Bollywood meets Hollywood … and it's a perfect match."

Chadha's version of Jane Austen's novel has the Darcy-Elizabeth love affair played out against a cross-cultural setting of contemporary India, London and the USA. Unlike in the original text (or Joe Wright's adaptation), England occupies a marginal space both in Chadha's film and the geo-political context of the 21st century. Here too we find the evocation of rustic beauty in the opening sequence; but it is the beauty of the lush, wind-swept wheat fields of Punjab. And William Darcy (Martin Henderson) is an American; heir to a large chain of international hotels, all managed by his imposing mother, Catherine Darcy (Lady Catherine de

Bourgh in the original; here played by Marsha Mason). The Indian connection is engineered via Balraj Bingley (Naveen Andrews), who happens to be Darcy's UK based Indian friend. The Bennets are transformed into the typically large Indian family of the Bakshis. Since the film's language is English, Chadha manages to have her Mr. Bakshi (Anupam Kher) paraphrase Austen's dialogue, for instance when he tells his favourite daughter "Lalita, do you understand what your mother is saying? She will never see you if you don't marry Mr. Kohli (Collins)…and I will never see you if you do" *(Bride)*.

The politics of class, based on ownership of land is an important theme in Austen's novels. Lady Catherine de Bourgh dismisses the prospect of a Darcy – Elizabeth alliance as "The upstart pretensions of a young woman without family, connections or fortune." (Austen 239) Her prejudice against Elizabeth is rooted in the notion of class. Chadha substitutes for this a much more current form of prejudice—that which separates the privileged west from the disadvantaged 'Third World'. Lalita asks Darcy early in their acquaintance about the average rent for one of his hotel rooms in the US. When he says casually, "About 4 to 5 hundred dollars a night", Lalita responds: "Most people here make this in a year." (*Bride* N. pag.) Later, when Lalita meets Darcy's mother and invites her to visit India, the latter replies dismissively, "If I had a hotel in India I might have. But what with yoga and spices and Deepak Chopra and all the wonderful eastern things available here, I guess there's no point in travelling there anymore." (*Bride* N. pag.)

There are other concessions to the changing times, particularly altered gender equations. Mr. Kohli/Collins tries to augment his proposal of marriage to Lalita with the inducement that she would never have to work again in Beverly Hills. Lalita retorts, "But I like working!" (*Bride* N. pag.) Elsewhere, Lalita firmly defines the kind of man she would not like for a husband—a man who drinks, leaves dirty dishes in the sink or grabs the main chair at the dinner table – all this in the course of a full throated song.

There are no less than a dozen songs in Chadha's film, most of them accompanied by lavishly choreographed dances in the typical manner of the Hindi film. The songs themselves are a curious blend of Hindi film tunes and English lyrics.   If Chadha's intention was to achieve a glorious celebration of multiculturalism, she didn't quite pull it off. Mark Pfeiffer observed in his blog 'Reel Times: Reflections on Cinema', "There's much to like about *Bride & Prejudice*, but the end result looks and feels like a cut-rate version of Bollywood and Hollywood sensibilities." (Pfeiffer N. pag.) There is even a Sridevi style snake dance performed by the youngest Bakshi sister in honour of the visitors from 'Amreeka'. But the song and dance routines, taken together with the incongruously Hindi film style fight between Darcy and Wickham (inside a cinema, with a Hindi film in progress!) betray Chadha's real intention. What looks at first like a send up of typical Hindi film conventions, becomes on closer scrutiny a desperate attempt to package a made-for-the- armchair-tourist montage of stereotypical 'Exotic India' images: the Golden temple by day, Goan beaches by night, *dandiya* dances, opulent weddings, caparisoned elephants, *et al.*

Chadha was certainly inspired by the box office successes in the US of Mira Nair's *Monsoon Wedding* (2001) and Nancy Schleyer Meyer's *The Guru* (2003), both films that dealt with the Indo-American cross-cultural experience. Despite her best efforts, however, all she managed to draw from American audiences were mixed reviews of the type voiced by Pfeiffer.

Jane Austen, as Copeland points out, was "a shrewd observer of the economic terrain of her class, though always from the chilly, exposed position of an economically marginal female member of it." (Copeland 1997: 145) She was naturally ranged against the crude worldliness of Lady Catherine de Bourgh. Christopher Gillie cites from Austen's early draft, *The Watsons*: "To be so bent on Marriage—to pursue a Man purely for the sake of situation—it is a thought that shocks me; I cannot understand it. Poverty is a great evil, but to a woman of Education and feeling it cannot be the greatest." (Gillie 2003: 109) She was fiercely resistant

to the practice of her time whereby young women were treated as commodities for sale in the marriage market. The weapon she chose to fight with was of course, irony; the subtle irony that attaches itself to Lady Catherine every time she dilates on 'family, connections or fortune'.

Yet, there is a much more profound irony at work in these cinematic adaptations of Jane Austen. Austen, the supremely ironic analyst of the consumerist motive in society, has been transformed into a sleekly packaged commodity for the global market.

Chadha's product elicited this enthusiastic response from Derek Elley, writing for Variety magazine: "(it) delights in setting itself up as a target for cultural purists who will maintain that Jane Austen must be rolling in her grave. She won't. She'll be dancing." (Elley N. pag.)

But given such a monstrous presumption of the globalized "market civilization" (Gill 2008: 57) now ascendant all over the world, this conclusion is beginning to appear both inevitable and inescapable. As for all those who feel that Austen took a stand against the commodification of women through her ironic representation of the marriage market of her time, they run the risk of being brushed aside as carping "purists." But the irony underlying both the neatness of the reversal and its palpable bite is truly worthy of Jane Austen. When we consider the circumstance and rationale behind the production of the original text and the obvious motive behind the cinematic adaptations the difference in orientation becomes very clear. This may truly constitute the limits of translation.

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TRANSLATING HIMACHALI FOLKTALES

Sapna Dogra

Abstract

Re-creation of the spirit of the original is the final and foremost test of any translator. Translation is a creative endeavour for those who succeed in reproducing the sense, rhythm, tone and emotions of the source language into the target language. Some of the fundamental problems of translation that occurred while translating folktales from Pahāṛī into English have been discussed in this paper and in the light of the discussion it can be said that translation is a creative and intelligent art that involves 'approximation' which is appropriate for the target culture. The approximation depends upon the interaction that lies between the story-tellers and the listeners. Translation of folktales is impossible if the story-teller (translator) does not understand the listeners (readers of the translated text) at the verbal, cultural, psychological and linguistic level. In order to explain this position, I would like to share my own experience as a translator of Himachali Folktales from Pahāṛī to English.

Key words: translation, folktales, *Pahāṛī*

The present paper is an outcome of my experience of translating *Pahāṛī* folktales. I translated them into English for the non- *Pahāṛī* readers. Since folktales are not associated with a particular author they tend to represent a populous view. Such anonymous arts run counter to those with an author function attached. The folktales I translated were taken from some well-known anthologies and were published with a name of an

author (collector and transcriber). The mode of the collection is not known; perhaps the tales came from memory. The tales were treated as mere variants. Many variants of the tales were available and the ones chosen for translation were selected at random.

Pahāṛī is a general term for various dialects spoken in the central Himalayan range. The word *Pahāṛī* is derived from the word '*Pahāṛ*' meaning 'mountain'. The term *Pahāṛī* means language of the mountain people. The term 'Western Pahari' given by Dr. Grierson is used collectively for the dialects spoken in Himachal Pradesh.[1] K.S. Singh says:

Though a small state, there are as many as 32 languages spoken in Himachal Pradesh. Out of these there are 6 belonging to the Tibeto-Burman family, 3 unclassified, 2 are foreign and the remaining 21 to the Indo-Aryan and or its Pahari sub-family. (Foreword, xiii)

Nearly ninety percent of the people of Himachal Pradesh speak Western *Pahāṛī*. The main dialects of *Pahāṛī* language are: *Sirmaurī*, *Mahāsūī*, *Kinnaurī*, *Kāṅgṛī*, *Kēhlūrī*, *Sasōdhī*, *Gaddī*, *Bharmaurī*, *Lahaulī*, *Bhōṭī*, *Kulūī*, *Maṇḍiālī*, *Chambiālī*, *Baghāṭī*, *Kēōṇṭhalī*, *Jaunsārī* and *Bhadērwāhī*.

There is a unique similarity in the grammar, pronunciation and vocabulary of all the dialects, except for *Lahaulī* and *Kinnaurī*. *Pahāṛī* in the past was written in *Ṭāṅkarī* script. But nowadays it is written in *Devnāgarī* script. The folktales I translated were also published in *Devnāgarī* script. Owing to the similarity of various dialects, familiarity with just a few dialects was enough in helping with the translation.

Since English is the most widely understood language and the language I am most at ease with I decided to translate eight *Pahāṛī* folktales. The translation aimed at making these folktales reach out to a large audience in India in particular and the world in general. Such a work would become a means to make different

speech communities know one another in a multi-lingual country like India. While translating, an attempt was made to stay close to the spirit of the original. The folktales translated may not exactly resemble the original oral rendition owing to loss of crude rustic humour in the course of translation; nevertheless, they expose the indigenous literature and mark a phase in history where it becomes imperative to introduce to others the literatures peculiar to a region.

ROLE OF TRANSLATION

The need for translation will continue to exist till there is a desire and curiosity to know other cultures. Translation then becomes a means by which different cultures can be made familiar and accessible to one another.

Translation is a form of communication. Translator takes the delightful pain to communicate and reproduce artistic expressions and stylistic specialities and features of a particular language. Every language has its own set of rhythms, rhymes, stock words, idioms, tone, proverbs and grammatical structures. Ideally, a good translation should produce the same effect on the receptor of the translated text as was produced on the original reader or listener and as Eugene A. Nida says, "The best translation does not sound like a translation." (12)

The need for translation arises because of infinite speech communities spread over the world speaking many independent and mutually incomprehensible languages. Each and every independent speech community is conditioned by its corresponding cultural heritage and linguistic systems. Faced with such a situation translation comes as a ready means and a boon for different speech communities to interact with one another and exchange ideas, views, thoughts and expressions that make their way into the world through a specific language. Had there been no translation we would have been bereft of great works like the *Bible*, *The Iliad*, *The Ramayana*; great writers, philosophers

and thinkers like Karl Marx, Leo Tolstoy Aristotle, Plato, Vladimir Nabakov, Rabindranath Tagore, to mention a few. It's a pity that translation suffers from having an unequal status when compared to the creative work.

When we use any language we also assume with it its culture. In translating *Pahāṛī* into English the search for the right equivalence is all the more challenging due to the different spheres of lexical and cultural experiences between source language (SL) and target language (TL). Translation is about equivalence. At its simplest translation may be defined as a replacement of text in one language with an equivalent text in another language. Finding an equivalent is the key requirement in the process. When one has to translate from *Pahāṛī* into English the formal changes were gargantuan, because the cultural context and different world views are so varied and diverse at both grammatical and lexical fronts that alterations, omissions, replacements and additions were required to preserve the content and create the desired effect.

Translation aims at a new readership. Any reader cannot be expected to master all or even a few languages of the world, and the experiences, culture and nuances associated with all the languages. It would have been amazing had there been a common language for all of us. But it is indeed a pity that not everyone in the world can communicate with one another for the lack of a common means of verbal expressions. In such a situation translation comes as a boon for reasons that could be political, intellectual, social, economic or any other. Translation establishes a link between several different cultures.

No folk text is either produced or received in vacuum, but is an integral part of a culture. Definite socio-cultural context governs the production and reception of any literary product. Various ideological positions govern and influence the way a text works in a society. Translation is the transfer of meaning from one language to another. In case of an oral narrative the

original text is performance-based where the telling of the tales stands in the position of the original. Then recoding of the oral narrative into written text is a form of re-creation for another set of audience. The translator in such a situation is but another co-author. The meaning that is transferred in translation is other than the denotative meaning or the literal 'sense'. It is the connotative meaning and the layers of meanings attached to the textual unit that are of major significance in the translation. Secondly, since translation is about finding the equivalent text, it becomes all the more difficult when translating literary text. Not much difficulty arises in non-literary translation. In translating the literary text, the retention of 'sense', 'significance', 'nuance' and 'connotation' is the primary objective. So the translation becomes an operation performed on two different linguistic systems (SL and TL), where the search for the right equivalence in the right place is all that is there to the art, craft and science of translation.

Translation plays a major role in evolution of literature in general and in expansion of a particular language (TL) in particular. Target language imbibes the creative aspects of the SL. Translation serves as a bridge between two cultures, by bringing people together and paving the way for an exchange of knowledge and creativity. Translation is that bridge by which people/reader pass from one language/culture/linguistic system to another. 'Works in translation' is an umbrella term that brings almost every literature and almost all readers together.

Translation has been defined variously by different scholars thus:

Nida and Taber says, "Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." (12)

J.C. Catford defines translation as, "The replacement of textual material in one language (SL) by equivalent textual

material in another language (TL)." (20)

Susan Bassnett says, "Translation involves the rendering of a source language (SL) text into a target language (TL) so as to ensure the surface meaning of the two will be preserved as closely as possible but not so clearly that the TL structures will be seriously distorted." (12)

Clearly, meaning and style cannot go together in a translation. The rustic linguistic flavour and humour associated with *Pahāṛī* language was difficult to reproduce; nonetheless it was the meaning that was of primary concern. In the process of translation part of the original meaning might be lost but the irreplaceable core was definitely retained.

In *Translation as Discovery* (1981) Sujit Mukherjee deals with various aspects of translation with reference to India and Indian English Literature. He regards 'Translation as Perjury', 'Translation as Patriotism', 'Translation as Testimony", 'Translation as New Writing' and most interestingly 'Translation as Discovery'. The last aspect, 'Translation as Discovery' is the most applicable and interesting because there has always been a desire to let others 'discover' another literature through translation. Mukherjee says:

…element of discovery inherent in the making as well as in the reading of translation. . . English has made it possible for an Indian text to be read or 'discovered' in translation more widely than it could be in any other language earlier. . . Hence, though English may not be the most suitable language for translating Indian literary text, it offers the widest area of discovery through and in translation. (Preface)

Translator locates himself/herself in a space that lies between the two cultures and two different socio-linguistic factors. In literature, it becomes all the trickier because literature has no single but multiple layers of meanings (literal as well as

metaphorical).

When translating from one Indian language into another, the problems faced by the translator are not as enormous as when translating from Indian language to English because of non-intimacy of cultures, language, syntax, idioms, etc. A false or defective translation can do more harm than good. The original work would be easily misunderstood if the translation is unintelligible.

The folktales are devoid of any artificiality in language, tone and narrative technique. The tales are simple, rustic and funny. Certain words, experiences, cultural institutions and phenomena that are absent in the English culture may still be recognised and understood in various parts of India. The rural set up of India and its corresponding cultural environment abounds with practices that are shared all over India. As H. Lakshmi says:

It is relatively easy to translate from one Indian language into another because here the culture is more or less the same. But translating from an Indian language into English is very difficult and problematic. For instance, in Indian languages we have honorifics indicative of the social distance between the speakers and the addressee but they do not have equivalents in English and hence create problems in translation. (14)

In translating from *Pahāṛī* into English language the search for ideal and perfect equivalence becomes challenging due to the cultural exclusivity between the SL and TL. Translator has to be doubly aware of the cultural context of both the SL and TL. Word to word translation failed to maintain the spirit of the original. The effect, emotion and the feeling of the original requires a lyrical and a poetical translation.

The basic requirement for any kind of translation is an in-depth knowledge of the source culture as well as target culture. It requires a simultaneous understanding of the sense as well as the

context. According to Mary Snell-Hornby ". . . the extent to which a text is translatable varies with the *degree* to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of time and place." (41) When translating the folktales, it was extremely difficult and challenging to do justice to the shades of humour which can remain intact only in the original language. Translation of syntactic, cultural and lexical problems faced while translating from *Pahāṛī* to English was a challenge in itself.

PROBLEMATICS OF TRANSLATING *Pahāṛī*

The eight folktales selected for translation were taken from the anthologies *Ghāṭiyān ri Gūnjān*, *Kathā Sarvarī* Bhag-1, *Himāchal Diyān Lōk-Kaṭhān*, and journals *Himbhārtī* and *Bāgar*. The eight foktales are: **Golden Pole** *(Sōnē rā Khūṇḍā)*, **Hanging the Grinding Mill** (*Ghrāṭe jō Phānsī*), **Five *Bhallē*** (*Panj Bhallē*), **As You Sow, So You Reap** (*Karṇiā dē Phal*), **Four Fools** (*Cār Mūrkh*), **Sharing the Divide** (*Bāṇḍchūṇḍ*), **A Strange Heaven** (*Anōkhā Swarg*), **When I Wish to Have my Head Hit Again, Then!** (*Jadū Sirē Khūrk Hōngī Tān!*).[2]

Since all the eight folktales chosen for translation are set in rural setting, it became imperative to retain some dialectical terms to avoid the tales from being read as mere abstracts of the original tales. Word like *Ṭikkā*, *Kanwar*, *bhaṭūrū*, *Mahārāj*, *rajā sāhib*, *Ghrāṭiyē*, *bhallē*, *karaṇḍū,* *yūg*, *tamāśā*, *rōṭī*, *khīnd* and *kismat* were retained in order to preserve the regional grain and cultural specificity.

Honorifics

A wide network of honorific terms is an essential and non-translatable aspect of Indian society. The honorific terms like *Mahārāj* and *rajā sāhib* were retained in the target language because of the absence of its equivalents in the cultural setting of the TL.

Agrarian Items

The tale *Sharing the Divide* is set in a village. The entire story is in the form of conversation. The original *khīnd* was retained to indicate the rural backdrop with its peculiar socio-economic set up. The word *khīnd* could have been translated as:

(a) quilt (literal meaning in English)

(b) to explain it as crude quilt made of old worn out clothes

(c) cheap blanket

The first option and third option was ruled out in order to give a true representation of rural setting. Quilt and blankets are used by everyone irrespective of class. The second option is too long an explanation to be inserted in the text itself. Hence the original *khīnd* was retained with some information in the text itself and a longer and appropriate footnote was given for a detailed explanation.

Just like *khīnd* the word *karaṇḍū* (bamboo basket) in the tale *Five Bhallē* was also retained because it reminds the readers of the agrarian set up of the tale and the socio-economic motifs of the tales gets repeatedly asserted. The above terms are culture specific and prevalent in Himachal Pradesh.

Titles of The Folktales

In the tale *When I Wish to Have My Head Hit Again, Then!* the translation of idiomatic title itself was a problem. The original title in *Pahāṛī* was: *Jadū Sirē Khūrkh Hōngī Tān!*

Jadū   Sirē   Khūrkh   Hōngī   Tān

when   head   itch   happen   then

Now the option of literal translation was completely ruled out

because it would not make any sense to the readers and the tale would not have been worth enjoying; such sentence structure seemed awkward in English. So the option retained evokes the same response in English that *Pahāṛī* language had produced on the original readers. Such idiomatic expressions posed a challenge to the translator because the intention and interpretation are complicated and subtle.

Similarly, the title of the tale *Sharing the Divide* in original was *Bāṇḍchūṇḍ*, in Hindi '*banṭwārā*' which literally means 'division' but in Indian context it is more of a division of property.

The word bāṇḍchūṇḍ could have been translated as:

(a) division

(b) partition

Both the options were ruled out as they were unable to do justice to the original term. Familial property requires sharing as well as dividing. Hence 'Sharing the Divide' was thought to be appropriate.

Allegorical Names

In *Golden Pole* the words like *yūg*, *Kaliyūg*, *Satyūg*, *Dwāparyūg* and *Tretāyūg* were retained as it is because no English words can do justice to the systems of *yūg* (eras) that are the very basis of Hindu belief system. In fact, the word *hawā* in original which means 'wind' was given the Sanskrit rendering *Vāyū* to keep consistency in the names of allegorical characters. Mere 'wind' would mean an element of nature but here the wind is an allegorical character. Such words are loaded with cultural significance. It was felt that nothing in English can bring out the cultural undertones of these words and expressions.

Food Items

Words like *bhallē* and *bhaṭūrū* are not just dishes but are

the carriers of *Pahāṛī* culture. Words like cakes and pies could also have done the work but since the tales itself revolve around the food items it becomes imperative to retain the original as an index of *Pahāṛī* culture and sensibilities.

Names as Identity Markers

In *Hanging the Grinding Mill,* the word *Ṭikkā* and *Kanwar* were retained because they are the identity markers and carriers of a social position in *Pahāṛī* society. Similarly, the name *Ghrāṭiyē* is very popular in Himachal Pradesh for the owner of grinding mills.

In the tale *Sharing the Divide*, the names of the two brothers were '*Sulkhaṇū* and '*Kulkhaṇū*' which would roughly mean the good boy and the bad boy, respectively. Since the very names serve as a mirror for their characters the names 'Goody' and 'Baddy' served the purpose for the translation.

Derogatory Terms

Every language is insidiously tied up with emotions and cultural nuances. Emotions are difficult to translate. Every language has its set of stock words, derogatory words, curses, oaths and slangs. Especially in a colloquial rural set-up one can expect and observe a frequent use of such terms.

The word *rāṇḍ* would translate as 'whore'. But the feeling behind the word has to be given consideration. In *Five Bhallē* the word is used in an affectionate way and there is no expression of cruelty or callousness, nor is it used in its abusive connotation; whereas in *As You Sow, So You Reap* it has the connotation of curse, hatred and utter dislike for the lady to whom it is directed. Words like this cannot be judged merely as words of abuse. Their meaning has to be extracted from the context. Words charged with connotations cannot be substituted for a neat parallel version of TL.

Others

The words like *tamāśā* and *kismat* were also retained. *Tamāśā* means not just a spectacle but a drama with a performative aspect in focus. *Kismat* is one of the most frequently used terms in day to day conversations in India. The term asserts the belief in destiny and *karmā*.

Rustic Humour

Greatest problem was that of sustaining the crude, colloquial humour that is inherent in *Pahāṛī* language in general. Humour is blended with the texture of *Pahāṛī* language. Re-creation of the spirit of the original is the final and foremost test of any translator. Translation is a creative endeavour for those who succeed in reproducing the sense, rhythm, tone and emotions of the SL into the TL. The art lies in creative re-telling of the original.

Narrative Style

The narrative style of the tales is very simple. There is a consistent use of short sentences and lack of long, complex and compound sentences. The content and the style are natural devoid of any artificiality.

Gautam Sharma 'Vyathit' says about the narrative style of the *Pahāṛī* folktales:

The method of narration in Himachal Pradesh is very interesting tool. For hours the listeners sit enthralled by the art of the narrator and the intricacy of the tales. They must constantly intersperse the narrative with 'Huni' (Yes, go on) so that the narrator is sure of holding their attention, and is spurred to generate flights of fancy by the active admiration of his audience. (133)

Foremost difficulty was in retaining the music and rhythm of narration in translation. Translation demands creative imagination just like original writing. In fact, the translator's task is

more difficult as he/she has to capture and convey the essence of the heart and mind of another individual. The translator's ultimate challenge lies in carefully transmitting the soul of the original work into the target language without damaging the structure, meaning or beauty of the original text or the source and target languages.

Conclusion

Some of the fundamental problems of translation that occurred while translating folk texts from *Pahāṛī* into English have been discussed and in the light of the discussion it can be said that translation is a creative and intelligent art that involves 'approximation' which is appropriate for the target culture. The approximation depends upon the interaction that lies between the story-tellers and the listeners. Translation of folktales is impossible if the story-teller (translator) does not understand the listeners (readers of the translated text) at the verbal, cultural, psychological and linguistic level. Translation is variously referred to as art, science and craft. But it is judged to be more than all these. Translation cannot be governed by any rules. It is a way of establishing contacts between cultures. Translation is a work of intelligent interpretation, creative writing and co-creation.

NOTES

[1] For a detailed study of *Pahāṛī* language see:

a. Singh, Mian Goverdhan. 1988. *Himachal Pradesh: History Culture and Economy*. Shimla: Minerva Book House.

b. Singh, K.S. 1996. *People of India* Ed. B.R. Sharma and A.R. Sankhyan. Vol. 3. Anthropological Survey of India: Manohar Publishers.

c. Parmar, Y.S. 1970. *Himachal Pradesh: Area and Language*. Himachal Pradesh: Directorate of Public Relations, H.P. Government.

[2] The source of the eight folktales is as follows:

a. Five *Bhallē* (*Pānj Bhallē*) by Dinesh Kumar Sharma in *Bāgar: Lōk-Kathā Viśēśānk*, Oct.-Dec.1995/Jan.-March 1996, p. 31.

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SENECA IN TRANSLATION: A STUDY ON *THYESTES* BY CARYL CHURCHILL

Preethamol M.K

Abstract

Caryl Churchill has always been a playwright whose area of interest has closely been associated with themes that are of contemporary relevance. With each passing phase of her dramatic career, she was keen to establish her mark as a noted dramatist whose concern with the sufferings of humanity around the world were portrayed in her works. Caryl Churchill's Thyestes is a masterpiece in translation. She has the base for the translation from the very original work by Seneca and his Thyestes. When we study the works by the playwrights from the older generation and their translations by the playwrights of the contemporary times, Thyestes by Churchill confirms the argument that there is not much of a difference when it comes to the themes enjoyed by the people no matter the passage of time.

Seneca the Younger is perhaps best popular as a Roman statesman, a Stoic philosopher and still more popular as the tutor to Emperor Nero. Viewing him from a literary point of view, he might be perhaps one among the most instrumental in the evolution of Renaissance drama. This in turn led to the development of authentic tragedy during Elizabethan age, especially the tragedies of Shakespeare which had the elements of horror and the supernatural to name a few. Though most of his dramatic works were not original and had traces of the renowned Greek dramas, he made significant changes in the plays he wrote. His craftsman ship in abandoning and rearranging the scenes from

the original to weave a beautiful design in the works he crafted is always commendable. Contrary to this trend of adaptation from the Greek pioneers and their original texts, *Thyestes* by Seneca is a clear deviation from its Greek original and is considered to be his masterpiece. It is believed to have been written around 62 CE. *Thyestes* by Seneca has seen numerous translations.

Caryl Churchill is a postmodern playwright of British origin whose place among the writers of the twentieth century is beyond doubt. She is one of the most accomplished of the women theatre practioners who went an extra step in taking the genre of contemporary drama to new heights. She has won several meritorious awards and was even appointed as the first woman writer in residence at the Royal Court Theatre (1974). Her plays are widely published and performed by renowned theatre groups. She stands foremost as the icon of modern feminist theatre. Her works are characterised by a deep sense of class and gender, balance of power between men and women and how it affects relationships, identifying oppression in society, role of race and patriarchy which makes her beyond doubt a self conscious socialist feminist dramatist. As time passed she matured into a writer who wrote about modern day concerns of ecology and globalisation and questions the ethical alertness of the public.

Thyestes was originally written in accordance with the psychology and mental dimensions of the people of the period of Seneca. As per the story line and the allegiance to Greek mythology, the play is about Atreus' vengeance against his brother Thyestes. But metaphorically the play should be read as a product of the social and political conditions that plagued the milieu of the times of Seneca. The scene of activity has not changed an iota when we cross over to the times of Churchill. The themes and the circumstance remain the same, only the people are seemingly different though they display and are controlled by the same emotions and desires as was during the time of Seneca. Thus we can say that *Thyestes* by Churchill is a 'good' theatre text and is definitely the one that 'works' and thus be easily interpretable

and identifiable by both actors and audience. If the audience is capable of decoding what is going on stage, then the success of the playwright is beyond doubt.

As it is the case with popular works in literature, translation from original texts are a common phenomenon. Theatre was a long neglected field in the area of translation. Contrary to translations in other literary genres, one of the pre requisites for translating a dramatic text was that it should be 'actable' and 'performable' on stage. Also the translation was expected to be scholarly on one hand and faithful to the original on the other. Another caution that was to be heeded while translating dramatic texts was the aim of the translated works. There was the need to check if it was aimed at being performed on stage or not. If yes, then there was the need to change to suit the performance on stage. According to Susan Bassnett a play is 'much more than a literary text, it is a combination of language and gesture brought together in a harmonious frame of timing' (Bassnett – McGuire, 1978:161).

In *Thyestes* the translated version by Churchill, it is closely linked up with the socio cultural circumstance of its conception. The play and the playwright was bravely able to take the cultural, social, historical and geographical situation of the audience into account. While translating from the original, the playwright was able to adapt to the changing circumstances of her times. Thus the translator or even the director had the supreme power to exercise and execute their power as creators. This is because of the fact that they had the freedom to make adjustments or interpret the base text according to the need. But of course the texts have to be changed to suit the performances on stage. According to Susan Bassnett a play is 'much more than a literary text, it is a combination of language and gesture brought together in a harmonious frame of timing' (Bassnett – McGuire, 1978:161).

The notes to Churchill's translation are very elaborate in that there is nothing as extensive as that in any of her other plays. The play portrayed a vision which foretold the violence

encountered by the people around the world. Seneca was thus instrumental in helping Churchill to write about the terrorism in the 1990s. Churchill also was frank enough to admit that it was typical of her and the time in which she lived to portray the translation in the whole sense of the original. According to Elin Diamond, 'Even as Seneca physicalizes craving, the cosmology of tragedy gives Churchill rein to explore the spatial simultaneity of contemporary terrorism, of there to here.' The playwright has taken the vehicle of the drama which is her forte to respond intelligently to human terrorism. She felt deep for the problems faced by the people in different parts of the world. They were part of a larger humanity who had nobody to help them in times of dire need. Revenge, it has always turned out as an obsession with humans. In this play the very element of revenge is treated, but with an alternate angle to it – the revenge of the gods too. Churchill's gratitude to the Greek and Roman playwrights who might have been her role models in the beginning of her career is best displayed in her modern translation of *Thyestes.*

Thyestes by Churchill is a modern resurrection of the ancient horror story of the same name written by Seneca. The curse on the house of Atreus is enacted with renewed vigour and is ample proof to the fact that the themes of revenge and terror are always fresh and evergreen and it tantalises the minds of the people. The environment dramatised in the play is enthralling, almost to the point of being immersive. The original Greek myth about the curse on the family of Atreus is abundantly revived in Caryl Churchill's *Thyestes*. Thus it is a play which is unquestionably a very potent rendering of an undying classic.

Caryl Churchill the renowned dramatist of contemporary England is often termed as a dramatist of social commitments. But her area of expertise can never be pinned down to a particular area. The experiences that she enumerates in her works should be considered as part of the contemporary politics that she is involving herself in. Thus the plays that she has penned cannot be discarded as old or new. They have the charm and the magic of

the contemporary. Depending on the current area of interest that she has, she makes it a vital point to voice out aloud an opinion and thus place an argument which corresponds truly with her personality of proving a stance.

Caryl Churchill's *Thyestes* is a masterpiece in translation. She has the base from the very traditional work by Seneca and his *Thyestes*. When we study the works by the playwrights from the older generation and that of some works by the playwrights of the contemporary times, *Thyestes* by Churchill confirms the argument that there is not much of a difference when it comes to the themes enjoyed by the people no matter what the passage of time. The social content in the translation marks it as a work which analyses one of the contemporary concerns which Churchill had during the time she wrote her play (1994). The brilliant dramatist in Churchill is able to intermingle the myth associated with the house of Atreus with a modern theme concerning terror and terrorism which had always been her area of concern. She herself has pointed out her viewpoint regarding the contemporary relevance of its content in one of her rare interviews. "I don't think it's just because I've been translating Thyestes that the news seems to be full of revenge stories." (Introduction. *Thyestes*. 301). One thing that is commendable in Caryl Churchill's translation of *Thyestes* is she has shown complete allegiance to Seneca. Though the play is modern in its outlook, the readers are able to relate to the references in the play.

The translation of *Thyestes* is done in an expert manner with no deviation from the old classic. The tragedy is about the revenge that the king of Argos, Atreus took on his brother Thyestes. The features of revenge are best elaborated in the way when we find the infamous banquet scene where a father is unknowingly responsible for eating his children. *Thyestes* and its elementary theme of revenge have grown through the passage of time and have found its way into other brilliant dramas and works in the ensuing years, especially during the Renaissance and Elizabethan times.

The drama is a spectacle in vision. *Thyestes* closely follows the style of linguistic exuberance associated with a revenge play. The language of spectacle is rendered in the best and the choicest of words by Churchill with the right due given to the original creator of the work Seneca. Contrary to the common trait of conflicts arising from the characters, the play *Thyestes* follows another mode of trajectory. The spectacle is already there in the element of the myth treated in the play which is none other than the curse on the house of Atreus. All the events which are elaborated in the play attributes to the single theme of the revenge taken by Atreus on his brother Thyestes. Thus rhetorical over indulgence and making a spectacle of the gory details associated with the genre of revenge play makes the play a true blue revenge play in the true sense of the term.

The play by Churchill was staged in 1994 and Churchill was renewing her collaborations with Orlando Gough and Ian Spink. The modern take on *Thyestes* by Churchill shows how human beings can be steadfast on the vice of obsession. The dark jealousies that exist between brothers in the contemporary age are best portrayed in the play. Sibling rivalry can grow and develop into new, elaborate and fierce dimensions and how that can tragically affect the peace and calmness of an entire generation is best portrayed in the drama. This shows that the theme of revenge and obsession with the age old theme of sibling rivalry will never go out of charm. In short, the play is a take on how the single element of repetition can pave the way for lifelong intricacies in the family and how that can be a curse to the tragedies concerning and thus affecting future generations.

Thyestes by Churchill should be read as a modern play with contemporary connotations. The play can be an understanding of how certain moral issues can serve as a nagging issue into the mind of a person living in current times. A modern viewpoint is the take on the theme of incest and how it can be passed on from generation to generation. The modern day audience is fascinated by the ancient stories which is the landmark of many

an issue that they are encountering in their daily existence. We are forced to believe in and relate to these gory tales of violence and incest coupled with greed and despair. We are surprised to find ourselves believing in the ultimate truth that emotions portrayed in the plays are to a great extent universal and it has everything to do with the stark reality and the age in which we live in.

It reminds and leads us to another valid argument. It is true that we are living in the direst of circumstances and also in an extremely violent time where value system has been corrupted and whatever is left is definitely thrown to the winds. Even at the grass root levels of human activity and functioning, the parameters of what is right and what is wrong has lost the morally right deciding factor. Thus basically Seneca and Churchill come into lime light because of this. They never lose their relevance and contemporary outreach. For those who love the classics, especially the Romans and the Greeks, the play *Thyestes* is a gem of a discovery. Analysing the contemporary relevance of the story of revenge, horror and terrorism, the best time to stage the play by Churchill was the year 1994. In 1994 Churchill was personally affected by the slaughter in Rwanda and the ethnic cleansing in Bosnia. She found the best person in James McDonald the British director to direct her play. Then later on after thirteen years, the play found a revival in the Court Theatre in 2007.

Thyestes has more to it than merely being a revenge tragedy with hoards of violence, sensationalism and bleakness which is commonly attached to it. It is a study in evil which portrays the terrible consequences of anger and thus in turn its horrible manifestation in the form of a behavioural pattern characterised by madness. It can also be seen as a study in the sadistic almost to the point of being narcissistic pleasure that certain people derive from inflicting cruelty. *Thyestes* pictures a world where power is hideously misused and also a place where gods are biased and lopsided when it comes to taking decisions about the mortals.

Caryl Churchill must definitely have had in mind many despots who trigger on their elements of revenge and retribution on their own family and associates. Also a question which becomes crucial is if revenge and vengeance is the ultimate when it comes to rectifying retaliation. Again man's capability for cruelty and violence should be addressed in a rightful manner. The end of the play does not put an end to all the questions which arises in the mind of the readers. It gives and leaves us with an open statement that the cycle of violence and revenge will continue.

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TRANSLATION AND COSMOPOLITANISM

Divya Pradhan

"Only connect ... and human love will be seen at its highest. Live in fragments no longer."

— E.M. Forster, Howards End

Abstract

This paper seeks to situate translation of texts as a vital tool in promoting cosmopolitanism. It is mainly through the access provided by translation that one can understands the Other. The power of translating literature to create a cosmopolitan imagination which will foster cosmopolitan empathy cannot be doubted. If Nations are 'imagined communities', there is no reason why a Cosmpolitan world cannot be imagined.

"Our ancestors have been human for a very long time" (Appiah: 2006). And since this very long time that we have been human, we have also been characterised by our differentiation. The history of human civilization has been a history of different groups living lives of relative isolation. One could live ones entire life without interacting with someone from a different tribe or race. It was only in the last century that a truly connected world community came into existence. Due to the rapid development in communication technology we have started living lives in a global context. This paradigm shift in human interaction has led to a concomitant change in social science theories. Often called the process of globalisation various theorists have put forth their views on this new dynamics. Roland Robertson defines globalisation as, "the compression of the world and the intensification of a consciousness of the world as a whole".

Ulrich Beck calls for a shift from 'methodological nationalism' to 'methodological cosmopolitanism' (Beck: 2006). Beck calls cosmopolitanism "the defining feature of the new era, the era of reflexive modernity, in which national borders and differences are dissolving and must be renegotiated in accordance with the logic of 'politics of politics' "(ibid:2006) He sees in this outlook a way forward from the "self-centred narcissism of the national outlook and the dull incomprehension with which it infects thought and action, and hereby enlighten human beings concerning the real, internal cosmopolitanization of their life worlds and institutions" (ibid: 2006).

This paper seeks to situate translation of texts as a vital tool in promoting cosmopolitanism. It is mainly through the access provided by translation that one can understand the Other. The power of translating literature to create a cosmopolitan imagination which will foster cosmopolitan empathy cannot be doubted. If Nations are 'imagined communities', there is no reason why a cosmopolitan world cannot be imagined.

It is important at the outset to distinguish between Globalization and Cosmopolitanism. Globalization is a process of interaction and integration among people, companies, and government of different nations, a process driven by international trade and investment and aided by informational technology (http://www.globalization101.org/). Cosmopolitan on the other hand eludes a standard definition. The Cynics of 4th century B.C. coined the term cosmopolitanism. Unlike a 'citizen' who belonged to a polis the 'cosmopolitan' on the other hand belonged to the cosmos. It also meant that the duties and responsibilities of the individual spread beyond the polis and the kin. If one belonged to the entire cosmos one was also responsible for everything in the cosmos. Seen as a universalistic perspective it has often been derided as an elitist concept. A cosmopolitan often being seen as a jet setting elite free from the concerns of the regional and the particular. Cosmopolitanism, today however is understood differently. Cosmopolitan necessitates a defiance of positive and

definite specification as it would be " an uncosmopolitan thing to do" (Breckenridge:1).

"The Cosmopolitans of our times does not spring from the capitalized "virtues" of Rationality, Universality, and Progress: nor is it writ large in the figure of the citizen of the world. Cosmopolitans today are often the victims of modernity, failed by capitalism's upward mobility, and bereft of those comforts and customs of national belonging. Refugees, people of diaspora, and migrants and exiles represent the spirit of the cosmopolitical community" (Breckenridge:6)

"Like nations, cosmopolitanisms are now plural and particular. Like nations, they are both European and non-European, and they are weak and underdeveloped as well as strong and privileged. And again like the nation, cosmopolitanism is *there*- not merely an abstract ideal, like loving one's neighbour as oneself, but habits of thoughts and feeling that have already shaped and been shaped by particular collectivities, that are socially and geographically situated, hence both limited and empowered." (Cheah & Robbins : 2)

There are two contrary views regarding cosmopolitanism. It is either seen as an abstract idea which can never be implemented and which is actually a sheep skin to the wolf that is economic globalisation or it is seen as a necessary tool against the narrow mindedness of patriotism. However it is too late in the day to discuss the possibility of cosmopolitanism. The world has become cosmopolitan. Good and Bad politics, ideas, food, films, music, disease, medicines travel globally. However, as different groups encounter one another, it has not necessarily only fostered, a shared sense of humanity. Globalization has not led to widespread homogeneity. In fact it has led to an increasing counter movement of fear of the Other and seeing oneself as uprooted and alienated. As Maalouf writes: "This is because all communities and cultures have a sense that they are up against others stronger than they, a feeling that they can no longer keep

up the heritage safe. Looked at from the South and East, it is the West that dominates. Looked at from Paris it is America that holds sway. But when you go to the United States then what do you see? You see minorities reflecting all the diversity in the world, all needing to assert their original allegiance. and when you have met all the minorities and been told a hundred times that power is in the hands of the white males, or of Anglo-Saxon Protestants, you suddenly hear the sound of a huge explosion in Oklahoma City. and who are the people responsible? Some white male Anglo-Saxon Protestants who regard themselves as members of the most neglected and despised of minorities, and who believe that globalization is sounding the knell of 'their' America" (Beck: 2006).

This fear often manifests itself in form of rabid racism often accompanied by violence. The transmission and acceptance of the material culture of the Other has not necessarily led to an understanding and respect for the nonmaterial culture of the Other. This is where translation can bridge this gap between the acceptance and non acceptance of material and non material culture. Octavio Paz says that translation is "the principal means we have of understanding the world' (Bassnett &Trivedi: 1999).

Translation derived from the Latin word 'translatio' means "carrying across". It has a history as ancient as cosmopolitanism and has been used to transmit ideas and texts from a source language to a target language. Inspite of the 'instanteinty' offered by the modern communication technology and the plethora of information available on our fingertips we remain largely ignorant to the Other, especially the ones that have been left on the fringes in the asymmetrical power relations as a consequence of economic globalisation. This 'blank' space that is in our imagination vis-a-vis the other can be filled by the familiarity brought about by texts. If literature is the making sense of life through texts then the process of translation will also foster an understanding of Other lives through these texts. "Literature, in particular, constitutes an especially sensitive gauge of sentiments of belonging: creating or

consuming literature meant for large worlds or small places is a declaration of affiliation with that world or place. The production or circulation of literature, accordingly, is utterly unlike the production or circulation of things. The universalization of particular technologies or the particularization of universal ones that characterize a dominant form of contemporary globalization carries no hint of belonging; the practices of literary culture, by contrast, are practices of attachment" (Breckenridge: 18). Now more than ever is the need to understand the cultural other. The role of translation in fostering global understanding has often been understated. As we experience life globally there is also a sense of a shared destiny. Nothing remains constricted by national boundaries today. Ideas travel faster than ever before. The Arab Spring was not limited to one country. The Syrian Crisis has affected Europe in the form of thousands of migrants at its doorsteps seeking asylum. The Swine Flu, Bird Flu, Ebola and other contagious diseases are transmitted must faster across national borders. Ideas of democracy, human rights, freedom of press are disseminated at the same speed as ideas of intolerance and extremism. If the Korean Psy's 'Gangnam style' made the world dance to his new moves, an Indian actor Dhanush also made the world croon 'Kolaveri di'. It is not only countries like Bangladesh and Maldives that will be affected by global warming. In the recent past France experienced a heat wave that killed many. As the nations realise that isolation and insularity are not a luxury they can afford, cosmopolitanism seems and is inevitable. National boundaries become redundant as the flow of ideas and goods can't be restricted and controlled. Sheldon Pollock aptly says, "Cosmopolitanism, in its wide and wavering nets, catches something of our need to ground our sense of mutuality in conditions of mutability, and to learn to live tenaciously in terrains of historic and cultural transition" (Breckenridge: 4). Seen in this context, cosmopolitanism, can be empowering. Its fundamental distinction is that it is devoted to the welfare of humanity unencumbered by local ties as Bruce Robbins writes, "It has a new cast of characters...Caribbean au pairs in the United States, Egyptian guest workers in Iraq, Japanese women who

take *gaijin* lovers". (Cheah & Robbins: 1998). As an empowering tool cosmopolitanism according to Paul Rainbow should be defined as, "an ethos of macro-interdependencies, with an acute consciousness (often forced upon people) of the inescapability and particularities of places, characters, historical trajectories, and fates." (Cheah & Robbins: 1998). That is why it is correctly referred to in its plural form as Cosmopolitanisms.

However this global movement of material and non-material culture is not symmetrical and mutual. There is an imbalance of power in this growth and exchange pattern. For example, there has also been an asymmetrical growth in the number of language speakers. Some languages like English and Hindi have seen an increase in the number of users while other native languages lag behind. Fewer English texts need to be translated as more and more people acquire competence in this language. However other languages have adapted to change in technologies and technology in turn has adapted to new languages to increase its reach. Internet content in various languages is increasing and the availability of Google in other languages indicates that not all is lost.

As goods for consumption become available globally and instantly, the movement of ideas on the other hand has been a little slower. Access to foreign goods has not necessarily led to acceptance of the foreign. Sections of societies who were marginalized have moved further towards the margin. It becomes imperative in the changing dynamics of global exchange that all parties be on board. It is here that New Cosmopolitanism provides a way forward and translation as a vehicle of intercultural exchange forms an important component. Barriers exist, as Sheldon Pollock writes, "But this revenant late liberalism reveals, in a more exaggerated form, a struggle at the heart of liberal theory, where a genuine desire for equality as a universal norm is tethered to a tenacious ethnocentric provincialism in matters of cultural judgement and recognition" (Breckenridge: 2002). A cosmopolitan imagination is the need of the hour. For Gerard

Delanty "the cosmopolitan imagination entails a view of society as an ongoing process of self constitution through the continuous opening up of new perspectives in light of the encounter with the Other" (Delanty: 2009). He further writes, " Translation was once a means to communication and to render another culture intelligible...with the principle that every culture can translate itself and others , cane the possibility of incorporating the perspective of the Other into one's culture" (Delanty: 2009)

Translation of literary texts performs the same fundamental role it did when it first started. One of making familiar an unfamiliar culture as transmitted through the translated texts. Experience of other cultures mediated through the translated texts forms an integral part of cosmopolitan empathy. Beck sees that the metatheory of identity, society and politics as empirically false. He quotes Perlmutter (1969) who sees global cooperation as being more horizontal than vertical. However a cosmopolitan identity does not negate a national identity. What it negates is an identity and responsibility based solely on national boundaries. Beck insists on 'the principle that local, national, ethnic, religious and cosmopolitan cultures and traditions interpenetrate, interconnect and intermingle'. A cosmopolitan world demands not only sympathy for the Other but also an understanding of their views. It desires a plurality of ideas which may not necessarily be harmonious and may call for negotiation between competing world views. But this negotiation must take place in an informed and empathetic atmosphere and not one that is ignorant and bigoted. Translation of texts is thus important for building bridges across the chasm of insularity. Ethnocentrism needs to be transcended. Increasing globalization has also been accompanied by increasing inequalities and increasing parochialism. Nations consume products of modernity without imbibing the fundamental modern value which gives importance to the rights of the individual. Modernising lifestyles have not been accompanied by modern, egalitarian and gender sensitive values. Translation has often been seen primarily as a linguistic and an academic exercise not a political or a social force. In Devy (2003)

attempts this very exercise. The 'Introduction' to the book talks about the fundamental features of the tribal world view. "They live more by intuition than reason, they consider the space around them more sacred than secular, and their sense of time is personal rather than objective". The translated songs testify to this 'novel' outlook. Negotiation of difference and experience of the Other can be actively fostered by processes of translation. Germany's acceptance of Syrian refugees is an example of this cosmopolitan empathy. It is surely a paradigm shift from the hyper nationalism of the Nazi era.

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TRANSLATION INDUSTRY IN INDIA: TRENDS AND PROSPECTS

Biswadip Gogoi

Abstract

To many, it may come as a shock that in 2013 itself the translation industry in India was as big as a billion dollar (6500 Cr approx) market. Without any doubt, it is one of the fastest growing sectors in terms of economy, increased from US$40 million in 2007 to US$900 million in 2013. The industry thrives on the ever-increasing demands of language content-creation and content-consumption in wide range of disciplines, from Information Technology to Manufacturing, Medicine to Advertising etc. Creation of digital content through translation and ensuring their availability across platforms, in a greater way, is instrumental in accelerating the enormous growth.

This paper aims to deliberate the nature, current trends and scopes of the existing translation market in the light of various surveys and analysis presented by professionals and market analysts from different perspectives. It would further reflect upon the impact and contribution to the language community in terms of economy.

Keywords: translation industry, Indian languages, translation and technology, software localisation, content-creation and content-consumption, digital divide

India and its linguistic plurality

How many languages are spoken by the 1.25 billion population of India? It is a very complex question indeed. The official count by Census of India (2001) is 122 languages[1], while Ethnologue counts it to be 454.[2] The survey recently conducted by People's Linguistic Survey of India (PLSI) found that 780 languages[3] are being used in the country. Some languages documented during the survey are so rare that the number of speakers does not even reach the double digit. In such a scenario, for many Indians, there is no option other than to be multilingual. Census of India reports also indicates another very interesting fact – the number of English Speakers in India. While English is the primary language for barely quarter of a million people (0.23 million to be precise), more than 86 million people listed it as their second language and another 39 million as their third language. The total number of English speakers in India adds ups to be more than 125 million, which is more than twice the United Kingdom's population. But, still this is just 10% of the total population of India.

22 major Indian languages are listed in the VIII schedule of the Constitution of India and they are spoken by more than 96% of the total population with the following language-wise distribution: Hindi - 41.03%, Bengali - 8.11%, Telugu - 7.19%, Marathi - 6.99%, Tamil - 5.91%, Urdu - 5.01%, Gujarati - 4.48%, Kannada - 3.69%, Malayalam - 3.21%, Odia/Oriya - 3.21%, Punjabi - 2.83%, Assamese - 1.28%, Maithili - 1.18%, Santhali - 0.63%, Kashmiri - 0.54%, Nepali - 0.28%, Sindhi - 0.25%, Konkani - 0.24%, Dogri - 0.22%, Manipuri - 0.14%, Bodo - 0.13% and Sanskrit - 0.01%.[4] This indicates that more than 750 languages are spoken by less than 4% of the country's population. Such a linguistic diversity of India acts as an underlying current for the fast growing translation industry.

Language and Netizens

In terms of accessibility to internet and computer technology in 2014, India is in the third position with 243 million

internet users, after China and USA. But, this is just 19.19% of the total population whereas world average stands at 40.4%. India's neighbour China is far ahead with 46.03%.[5] Though, in recent times, technology is rapidly entering into the life of common masses, computer and internet access is still a far cry to a large number of Indians. Moreover, more than 80% of contents available in internet are in English, and as mentioned, only 10% of the total Indian population possess English knowledge. Therefore, it is very important to translate content, localise products into Indian Languages to ensure a wider reach and to arrest the sprawling 'Digital Divide'.

Government Initiatives

With an aim to eliminate the digital divide, from time to time, Government of India has taken various steps. One such step was setting-up Technology Development for Indian Languages (TDIL) in 1991. TDIL has been mandated to bridge the digital divide by developing IT tools in local languages in India. Since then, TDIL has been collaborating with various organisations like C-DACs, IITs and IIITs for developing Indian language computing resources, processing systems, tools and translation support systems and localization of software for Indian languages, etc. In 2008, as per the recommendation of National Knowledge commission (NKC), Government of India launched National Translation Mission (NTM) with an objective to establish translation as an industry in India. NTM has been collaborating with various institutes, private publishers, universities etc by providing financial and academic assistance for bringing out translations of pedagogic materials (used in undergraduate and post graduate level of studies) in Indian languages in order to reach out to the section of students with limited English knowledge.

Translation industry – present scenario

The translation industry that exists in India is not visible at all from the outside. Although the professionals associated with it

may have a rough idea, a panoramic view might still not be available. From the bits and pieces of data available on various platforms, it may not be an exaggeration to claim that the translation industry could be one of the most sought after destination, for not only translation professionals in India, but also for IT and management professionals. Texts or contents from a wide range of subjects are being translated from one language to another: Aerospace, Agriculture, Automotive, Architecture, Advertising, Manufacturing and Industrial, Art, Literary, Biotechnology, Defence, Electronics, Finance and Banking, Energy, Engineering, Entertainment, Environmental, Fashion, Government, Healthcare, Higher Education, Homeopathy, Hospitality, Information technology, Insurance, Internet and E-commerce, Investment and Securities, Journalism, Law and Legal, Logistics, Management, Real estate, Religion, Communications, Metallurgy and casting, Oil, Medical and Life Sciences, Pharmaceutical, Safety, Security, Social sciences, Software, Sports, Telecommunications, Tourism etc are just to name a few.

At present, hundreds of companies and agencies are providing translation services in India. The nature of services provided by these companies is also very diverse. For example, Content development and management, Copywriting, Desktop publishing (DTP), Document translation, Editing, Interpreting, Language training, Linguistic testing, Localization, QA Testing, Scriptwriting, Subtitling, Technical writing, Telephone interpreting, Training, Transcriptions, Translation, Typesetting, Voiceover, dubbing and so on.

Localisation – the next big thing?

Translation is one of the major parts in the localisation process. Localisation is commonly defined as adapting a product to a specific market. It includes translation as well as adaptation of graphics, currencies, dates, addresses, phone numbers and many other factors and parameters. It is said that with the emergence of software localisation in early 1980's, the translation industry got

a huge push. Initially, most of the companies including software developers started either in-house translation department, or outsourced the task of translations to individual translators. Immediately after, the increasing size and complexities of the localisation projects made them realise that they simply do not have sufficient time and expertise to manage the multilingual translation and localisation projects. It led to the formation of Multi-lingual Vendor (MLV).[6] In a very short span of time, an outsourcing model was developed, and along with translation, the MLVs started to offer engineering, testing, desktop publishing, printing and other support services.

The translation industry in India involves – Publication, DTP, Content Creation, Translation, Repurposing, IT localisation etc. Among these, translation and localisation are the most happening fields with more and more MNCs entering in this market either as vendors or as clients. Among the vendors or MLVs operating in India, Lionbridge Technologies Pvt. Ltd., SDL India, WebDunia, Lyric Lab, Coral Knowledge Service, FidelTech are worth mentioning. Lionbridge Technologies was the first MLV to be set up as early as 1980s, then named as INK. It was later renamed as Lionbridge Technologies and now is one of the biggest companies that specialises in management and translation of technical documentation and software. It also tops the list of biggest MLVs of the world in terms of revenue as per the market research group Common Sense Advisory (CSA) report. SDL is a British company having multiple offices in India, and now 4th biggest MLV in the world. Home grown MLVs like WebDunia, Lyric Lab, Coral Knowledge Service and FidelTech are expanding their footprint rapidly with professional and efficient handling of projects.

While discussing the chief reasons behind Multi-national companies' interest in localising their products into different world languages, Bert Esselink points out that business reasons aside, a number of companies are translating and localising their products for legal reasons. In many countries, such as some

Baltic countries, importing or using products which are not in the country's native language is not permitted. Here, it will be worth mentioning about a survey conducted by CSA. According to their 2006 report - "Can't Read, Won't Buy", 72.4% respondents said that they are more likely to buy products with information written in their native languages.

Market Scenario – Global & India

The global translation market is estimated to be 33.5 billion USD in 2012 and 34.7 billion USD in 2013 with a growth rate of about 5.13%. The market is expected to expand further and reach 43 billion USD in 2016.[7] The present market is mostly controlled by MLVs based either in Europe or in North America. In 2012, the continent-wise break up was: North America - 34.85%, South America - 0.63%, Europe - 49.38%, Asia - 12.88%, Africa - 0.27% and Oceania - 2.00%. For Asia, the positive point is that the market share was increased from 7.43% in 2011 to 12.88% in 2012.

One of the major reasons why the translation and localisation industry first flourished in Europe, especially in Western Europe, is that the MNCs first started to localise their products into European languages, such as, French, German, Spanish, Italian etc. In Asia, localisation started in Chinese and Japanese, followed by Hindi, the biggest language in India. The scenario has changed quickly, and now MNCs are getting their products localised in most of the 22 languages listed in the VIII schedule of the Constitution of India, with special emphasis on 10-12 major Indian languages with most number of speakers.

Indian Market – A panoramic view

India is considered to be one of the fastest growing technology markets, and accordingly, many companies are adopting various methods to expand their presence. Tech giant Microsoft Corporation, known for their Operating System – Windows and popular Office Suite – Microsoft Office, is one

among the major players getting their products localised in Indian languages. At present, Language Interface Packs (LIPs)[8] for Microsoft products are available in Assamese, Bengali, Gujarati, Hindi, Kannada, Konkani, Marathi, Malayalam, Nepali, Punjabi, Telugu and Tamil. Installing these free LIPs, downloadable from Microsoft website, will enable users to use Windows and Microsoft Office products in their own languages. It is worth mentioning that Microsoft Windows and Office products are also available in Sindhi and Urdu, but localisation in these two languages are not undertaken in India. Currently, South Korean Mobile and PC marker Samsung is investing a huge sum of money to localise their mobile phone user-interface (UI) in some major Indian languages.

A recent addition to the MNCs list that are localising products into Indian languages to attract more and more users is Chinese mobile phone maker – Xiaomi. Its Indian subsidiary Xiaomi Technology India Private Limited is, at present, localising their popular products, especially mobile phone UI, popularly known as MIUI, to 10 Indian languages.

Besides these, tech companies like, Google, Adobe, LG, Sony, Meizu, Oppo etc are also localising their products into Indian languages in recent times. With every single day new companies joining the bandwagon, the translation market in India is expanding at an accelerated speed.

Publishing Companies are also contributing towards the expansion of language and translation market in a big way. Big publishing houses like Pearson Education, Oxford University Press etc have been testing the water of Indian language publishing sector from time to time. Sage India, in 2015, launched a new project called 'SAGE Bhasha - The Indian Language Publishing Program' under which books in Indian languages will be published. "SAGE Bhasha is a natural extension of our English language publishing program. Our core focus is social science publishing and in business and management and we plan to extend this vision and focus into the regional language program," says Vivek

Mehra, Managing Director and CEO of SAGE India.[9]

In terms of revenue, the Indian translation Industry is just 19% of the Asian Industry. It is estimated that in 2013, it was as big as a billion USD market. If translated into Indian rupees, it would be a whopping 6500 Cr.[10] Without any doubt, it is one of the fastest growing sectors in terms of economy - 40 million USD in 2007, 100 million USD in 2010, 500 million USD 2012 and 900 million USD in 2013. This indicates that it has witnessed a staggering 200% growth in 2012-13.

Translation related services as profession?

Although translation industry has displayed immense optimism in India, unless the government takes necessary steps to organise it better, its prospect perhaps will be derailed. In India, unlike other developed nations such as USA, UK, Canada, Australia, China or Japan, freelancing of translation jobs are not considered to be very stable. This is largely because of the irregular flow of work. It can be estimated from various sources available that in USA, a freelance translation professional can earn an average of 55,000 USD per year, which is almost equivalent to the annual salary of a middle school teacher in USA. Likewise, a translator can earn an average of 55,000 dollars in Australia and 50,000 in Canada. Data about earning of a freelance translator in India is simply not available. But from personal experience and web-based study, it would be safe to estimate that a serious freelance translator in India can easily earn as much as Rs.15,000 – Rs.20,000 a month. The earning of a full-time translator may even go higher than this.

Use of Technology

Adoption of technology among organizations and individual translators differs significantly. Because of the cost and effort required to build and maintain the translation tools, only the larger organizations show interest in investing enough money

to develop or acquire necessary technology and tools.

Besides traditional tools such as, dictionaries, glossaries, thesaurus etc, the usage of Computer-assisted translation (CAT) tools is increasing rapidly in order to improve productivity. The main function of a CAT tool is to save or store the translation units in a database, called Translation Memory (TM), so that they can be re-used for any other text, or even in the same text. CAT tools also uses term-bases, kind of e-glossary that helps the translator to maintain consistency across translations. Some popular CAT tools are - SDL Trados, SDL Passalo, Fluency, OmegaT, Déja Vù, Wordfast etc. These tools are mostly used offline. With the growing user base of internet and internet based services, online tools or platforms for are gaining momentum and becoming popular among the translation companies as well as translators. One such 'Localization Management Platform' is Crowdin.[11] This Ukraine originated platform, started in 2009, aims at 'mobile apps, web, desktop software and related assets' localisation. Companies like Microsoft designed different tools to be used its own product localisation such as Loc Studio, Dr. Know, Leaf Professionals etc. Here, Leaf Professionals is an online tool where as other two are offline.

There are advantages and disadvantages of both online and offline tools. Offline tools are installable and licenses need to be bought by the users. They are generally very expensive but once bought, user can create their own memory or term-bases for future use. On the other hand, to use online tools or platforms such as Crowdin, there is no need to invest money. The company that hosts and manages projects would pay for hosting a project and translator can log in to the workspace. The disadvantage is that the translator's access to the workspace, term-base or memory depends on the host. Once they are out of the project, they may lose access to all the translation resources. Leaf Professionals from Microsoft also work mostly same way, but users need to use an installable file through which they can connect to the work server.

Industry giant Lionbridge Technologies has introduced cloud based translation platform - Lionbridge Translation Workspace. This "cloud-based translation productivity platform, Lionbridge Translation Workspace streamlines website translation processes through real-time translation memory (TM), terminology management, and online review capabilities. It also significantly boosts efficiencies to help our translation experts reduce project turnaround times and costs—while delivering the highest levels of language consistency and translation quality."[12]

Popularity of Machine Translation (MT) has also increased substantially. Quest for building MT systems that work with Indian languages started 20 years back in 1995 in the form of Anusaaraka Systems in IIT Kanpur. Thereafter, many MT systems such as MANTRA MT (1999), MAT (2002), Shakti (2003), OMTrans (2004), The MaTra System (2004, 2006), Sampark System: Automated Translation among Indian Languages (2009), ANGLABHARTI (2001), AnglaHindi (2003), Anubharti I & II (1995, 2004) are developed by various organisations and individuals.

Global language translation software market too brings ray of hope to the industry. From the beginning of the present decade, the market shows rapid growth. The global market was estimated to be 575.5 million USD (approx) in 2010 and in 2012 it reached 1.6 billion USD (approx). Market analysts predict further growth and estimates that in 2019, it would reach 6.9 billion USD. No doubt that there has been considerable improvement in the quality of machine translation and translation memory, but these tools are yet to be fully adopted by the industry.

Challenges and what lies ahead?

The main issues that are hampering the growth of translation industry in India are – fragmented nature of the industry; low penetration of computers & internet; lack of universal standards for scripts and fonts, input methods and transliteration; limited availability of software and fonts; low availability of local

language content; lack of formal language-based IT training; lack of accreditation for translators and companies; non-payment to translator or language professionals etc.

As mentioned above, the Indian translation industry is definitely fragmented. Lack of proper regulations has allowed the mushrooming of translation companies in India in recent times. In 2002, only 12 to 20 vendors were operating in India's local-language IT market, as reported by Microsoft, but in last 10-12 year, the number has increased manifold. Therefore, creating a single platform for all the companies or agencies that offers translation services is the need of the day.

There is also a need to increase access to computer and internet. A recent survey conducted in Karnataka[13] does not show very promising results. The report states that 81.40% people of Karnataka own mobile phones while in Bangalore, it is 82.71%. Regarding computer and internet accessibility, mere 17.21% Bangaloreans have access to both and 6.32% does own a computer but does not have access to internet. The state figures stands at – 10.40% having access to both computer and internet and 5.26% have access to only computer. If the 'IT Hub' or 'Silicon Valley of India' Bangalore stands so low in terms of availability of computer and internet, the situation of smaller cities and rural areas are easily imaginable. Along with increasing accessibility to computer and internet, there is also an urgent need to standardize scripts, fonts, input systems and transliteration methods in Indian languages. Though, at present Unicode is being considered as standard for localisation and web-based texts, the publishing sector, including large part of Media is still stuck with other proprietary fonts. When enquired with Indian language publishing professionals, the reason given is the unavailability of different Unicode fonts for Indian languages. Also, until recently, DTP and Designing software did not support Unicode fonts for these languages.

In a recent interview, Sandeep Menon of Google India said, "Only one in six Indians know enough English to surf the

web in that language. But there are few web pages in Hindi or India's 21 other official languages. There are more web pages in Estonian than in Hindi."[14] As an aside, it is interesting to note that the number of native speakers of Estonian language is just 1.2 million while each of the 22 languages of India, barring Sanskrit has more than 1.2 million speakers.

Considerable dearth of trained human resources in translation industry is also responsible in slowing down the growth of the industry. Not a mere language, linguistics or translation studies degree can produce a translation professional. With technologies changing each day, the professionals need to update their knowledge of technologies. Therefore, necessity of a formal training is undeniable. Public educational institutions in India are lacking in this front. However, a few private companies like Oracle Financials India do conduct online course on localisation.

Another major issue is the lack of accreditation for translators as well as companies. Till now, no government or private agencies have developed any accreditation system which will enable the industry to identify skilled human resources. At present, all sorts of individuals, skilled or unskilled; and agencies, registered or unregistered are into translation business, thereby creating sub-standard contents or materials. Ghost companies are being created to exploit translators by not paying proper fee or remuneration. Recent steps taken by NTM could bring a welcoming change to the industry. NTM's reports mention that it has started piloting the methods and means of its nationwide Certification of Translators Programme. The certification module is being developed in collaboration with the National Accreditation Board for Certification Bodies (NABCB) of the Quality Council of India (QCI) along the lines of the international standards set for Personnel Certification. Training of evaluators will be a major component of the Certification of Translators Programme, as a new system of grading translators will be introduced.

In spite of all the roadblocks, the translation industry in

India has been growing at a very high rate. Market analyst and industry professional, Elanna Mariniello, Matthias Steiert and Afaf Steiert wrote, "As with any emerging market, there are still struggles to be overcome on the path toward India's future growth. These challenges include a perceived lack of organization, lack of professionalism and a continued effort to master the English language. Despite these challenges, the statistics, reports, articles and associations all reflect the same defining factor: Growth."[15]

Indian translation industry still is in its nascent stage, and if appropriate steps are taken, in next 10 years, it will be able to provide livelihood to many budding translators. Good news is that, government has already started taking development of IT structure very seriously, which will eventually help people from rural areas. Huge IT infrastructure in terms of setting up of networks, financing rural cyber cafés and information are being created. Investment in e-governance is also truly phenomenal. Gyandoot, Community Information Centers (CICs), e-Seva, BangaloreOne, e-Chaupal are some example of such initiatives. A new government initiative Digital India is launched in July, 2015 with the 'vision to transform India into a digitally empowered society and knowledge economy.'[16]

With increasing demand for quality language professionals and translators, the estimation of NKC is proving to be true. In the Report to the Nation, 2006 – 2009 the NKC mentioned - "Going by the experiences of other countries, in a country like India with its many languages, as well as huge potential for foreign language translation the entire translation industry has the potential eventually to employ between 200,000 and half a million people."[17]

NOTES

1. Census of India report only includes languages with more than 10,000 speakers.

2. https://www.ethnologue.com/statistics/country [Data mined on 10-11-2015, 11:00 AM]

3.   Prof. Ganesh Devy, supervisor the PLSI said in an interview to Reuters.

4.   Census of India, 2001

5.   http://www.internetlivestats.com/internet-users/   [Data mined on 6-11-2015, 12:07 AM]

6.   MLVs are public or private company that expertise in providing language and translation service in many languages

7.   Estimated by Common Sense Advisory, a market research group.

8.   LIPs are bundle of additional language files installed on the Windows operating system. The user can change the display language to view wizards, dialog boxes, menus, help topics, and other items in Windows in a different language. (www.microsoft.com)

9.   Business Standard, 15th March, 2015

10. Same as 7

11. https://crowdin.com/

12. http://www.lionbridge.com/solutions/translation-workspace/

13. News report of a survey is conducted by Govt. of Karnataka, Bangalore Mirror, 29th September, 2015.

14. Business Insider, Singapore, 28th September, 2015

15. India: Many languages, one emerging market, MultiLingual, December 2011

16. http://www.digitalindia.gov.in/

17. Report to the Nation by NKC, Government of India 2006 - 2009, published in March, 2009

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TRANSCENDING HER-SELF: ON RE-READING SELECTED TRANSLATIONS OF MALAYALI FEMINIST AUTOBIOGRAPHIES

Divya. N.

Abstract

Translating the self is an intricate process as 'writing the self'. This paper intends to explore the multiple aspects involved in translating the feminine self in the selected Malayalam feminist autobiographies. It chooses to analyse the multiple aspects involve in the trans-creation of the feminist self in an alien language through various methods and approaches. The paper purports to address this study through an analysis of the two translated autobiographies of C.K.Janu and Nalini Jameela. It intends to perform a detailed analysis of the selected texts, accentuating on the role of the translator and the translation in correlation to the translated.

Key words: Autobiography, Gender, Language, Subjectivity, Translator.

Translation has facilitated new approaches in reading and interpretation. The awareness of the "liquid fixity" of languages has made transitions from one language to another easier. Writing their self has never been a unique phenomenon for the Malayali women. The earlier Malayali feminist autobiographies and life-writings have demonstrated multiple dimensions of self writing. Translating the already translated self into an alien language formulates new exploratory subjective perspectives. Scrutinizing the translations of the feminist autobiographies becomes vital for comprehending and overcoming the secondary position ascribed

to women and translation in the subjective representations. This analysis becomes significant in reading the assorted approaches to women and translation. In fact, "Both feminism and translation are concerned by the way <<secondariness>> comes to defined and canonized; both are tools for a critical understanding of difference as it is represented in language" (Simon 1996: 8).

This paper purports to examine and analyse selected translations of Malayali women life-writings. It proposes to explore the translated autobiographies, Janu's *Mother Forest: The Unfinished Story* (Janu: 2004) and Jameela's *The Autobiography of a Sex-Worker* (Jameela: 2007). It intends to validate these translations of the Malayali women life-writings on linguistic, social and cultural backgrounds.

The subaltern feminist life-writing as a genre had indeed been on the evolutionary path. The historical evolution of the representation of the female self consciousness had contributed to linguistic empowerment through self writing. A woman may tell her life "in what she chooses to call an autobiography; she may tell it in what she chooses to call fiction; a biographer, woman or man, may write a biography, or the woman may write her own life in advance of living it" (Helibrun 2008:11).

The 'trials and tribulations' encountered by the docile subaltern women has fostered their resistant urges through self-expression. "Autobiography, as a genre of writing, has formed an important site of feminist engagement with dominant theories of the self" (Devika 2006: 1675).

Feminist autobiographies have become spaces where the woman constantly endeavours for self expression through multiple narrative strategies. "Selfhood in life writing is thus understood as a narrative performance and the text often exhibits the writer's process of self-awareness and struggle for self-representation through narrative structure itself" (Davis 2005: 42). The translators and the authors of the selected texts reflect their employment

of diverse narrative approaches in articulating the female lives. The autobiography of Jameela deviates between her past and present while Janu's autobiography is compartmentalised into her childhood and politically active adulthood.

Writing and translating the female self, involves engraving the body and the soul of the female protagonists. Both the acts indulge in constructing the subjectivity of women "through the inscription of an interior and an anterior" involving the body and the psyche (Stanton1987:14).The authors of the chosen feminine autobiographies have disclosed their bodily experiences in conjunction with the individual countenance. They explicate incidents of sexual molestation and harassment. Jameela reminiscences her experience of molestation at the age of 13 from a man named Ittamash, who "tried to put his hand inside" her blouse (Jameela 2007:14). Janu recounts that when she "saw different sorts of men wearing Shirts and Dhotis" she realised that she "had to walk keeping a safe distance from them" (Janu 2004:7). The translated narratives in fact discourse on the prevalence of the "safe-distance" between men and women in the third world nations.

Transcribing and Transforming Her-Self :

Women have always elucidated and explicated their selves through life-writing. However translating one-self from one language into another involves a bilingual interpolation of the already mediated self. The target language reifies and re-constructs the self of the source language. This section explores the repercussions and the aspects in the differential translated rendering in an alien language. It aspires to look into the construction of linguistic, cultural and gender nuances associated with translation.

Janu's *Mother Forest* reflects and resonate the deplorable life story of adivasi women while Jameela's *The Autobiography of a Sex Worker* depicts the life story of a sex worker and her

experiences with the society. Initially the two selected texts assume the position of translated oral retellings. Hence they could be accorded the status of being double-translated.

The metamorphosis from self control to self expression characterises these works. The authors no longer succumb to the societal pressures of censorship associated with the inscribing of their life stories. The texts portray them as equipped to confront any societal, political and religious ostracism associated with their autobiographies.

The translated autobiographical versions render a distinct self from the native renderings. The linguistic ramifications of the autobiographies construct a dialectics of double representation of the already mediated self of the author. It primarily initiates a psychological conversation between the inscriber and the author, followed by an unconscious empirical interaction between the author and the translator. Consequently the authorial self becomes twice mediated and interpolated between the contours of the two languages as the authors delineate their unique experience of being translated.

The dynamics of the altered semantic and semiotic dimensions of the target language simultaneously entails a new mobility and fixity to the translated text. The translated self becomes more mobile due to the redemption from the constraints of the native linguistic environment. The new critical parlance of the target language restricts the innate freedom of expression associated with the native registers of kinship terms and idiolects. However appropriated and adapted translation, retaining the native expressions, indeed dilutes this complex representational logic to a certain extent.

Voicing the Feminine in the Global Language

Translating the autobiography becomes a passionate experience for the protagonists just as writing the self. All the

protagonists in the autobiographies have indeed articulated their inherent and innate desire for a global linguistic podium to voice their concerns.

The translated autobiographies of Janu and Jameela enunciate their aspirations for transforming their life-writings into a new linguistic landscape. The desire and determination of Jameela and Janu to translate their autobiographies into English parallels Sister Jesme's conviction to expound her life and experiences in the self-translated work *Amen: The Autobiography of a Nun*. Their yearning for a global linguistic venue reverberates Sister Jesme's words that "Though the book was first published in Malayalam, I had initially written it in English and I wanted it to be published in that language" (Jesme 2009: vii). Analogous to Sister Jesme's endeavour, the translated autobiographies of Janu and Jameela targets a 'global readership.' They evince the desire of the authors for a universal audience, who are competent and adept enough to comprehend their life experiences, redefining their individuality and personality.

In fact, translated autobiography becomes a method of ascertaining one's identity, explicating the feminine self before the larger readership. Jameela and Janu furnish their hopes in penning down a successful autobiography. "For Jameela, a successful autobiography was her way of establishing herself as a public person, while testifying to the oppression of sex workers in public" (Devika 2007: xii).Elsewhere Jameela remarks that, "Let me also tell you that the struggle to get this story written the way I wanted it written, and to get it into the public eye, has been as intense as any in my whole life" (Jameela 2007:179).

The desire for collective reform at the backdrop of individual life histories distinguishes the texts. Janu and Jameela explicates their desire to transcend the societal barriers and defeat the escalating prurient interests of a particular societal section through their life stories .The protagonists attributes the purpose of self-writing, being consigned by the motives of social

and political reform. However, despite their obstinacy to employ the autobiographies as tools of societal reformation, the authors reinstate their desire to avoid hurting anyone. They claim to choose imaginary names in their life-writings. The approach of Janu and Jameela is analogous to Sister Jesme's opinion that "So that the book should in no way hurt those inside the *iron curtain*, unlike in an autobiography, I have purposely used fictitious names" (Jesme 2009:vii).

The urge to dismantle the masculine hegemony in the public sphere characterises the translated works. Despite being classified as autobiographies the chosen texts become community biographies, claiming affinity and alliance with the life stories of many women.

They explicate the prevailing political and social atmosphere of that time. "Awareness that the subject of autobiography, politicised as it is, also remains fully mediated by discourse has alerted feminists to ways in which discursive position and material or historical location are mutually implicated in autobiography" (Devika 2006:1675).

The protagonists aspire that their translated life writing would aid in inducing increased transparency and female emancipation in the societal and political matters. The purpose of the autobiographies of Jameela and Janu involves generating awareness "to enable society to have a peep into the panoramic but veiled ocean, like the seashell that holds a few drops of sea water" (Jesme 2009:vii). They assume accountability to expose the societal malpractices, reflecting their hatred towards collective suppression and hypocrisy.

Detailed accounts of emotional and physical struggle accompany Jameela's and Janu's portrayal of the political and the communal aspects. Their 'life-representations' dissolve the demarcation between the political and the personal. Janu's translated life story depicting the existence and struggles of the

adivasi women, in close association with the forest, diffuses the binary divides between the nature and the culture. According to Janu "no one knows the forest like we do, the forest is mother to us, more than a mother because she never abandons us"(Janu 2004:5).

Analogous to Janu's portrayal, Jameela's narrative liquidates the division between the public and the private. She opines that her story would assist in legitimizing the sex work. Self writing and translating becomes self empowerment. The desire for positioning the narrative of the "other" in the universal framework ascertains the feminine self-telling and writing.

Translating autobiographies become a kaleidoscopic trans-creation of female lives, mediated in the 'bilingual interface.' They reflect the desire of the protagonists to achieve a holistic self that is simultaneously singular and in unison with the society. The transference of the written self from one language to another liberates the feminine memory from the patriarchal prejudices. It becomes a method of emotional healing. The protagonists reflect the truth that "writing provides a cathartic relief and a space for self-reflection"(Jesme 2009: xi).

The societal labelling as deviant or transgressing women have indeed inspired the 'multi-layered' self- inscribing of these women. In the chosen autobiographies, "The female "I" was thus not simply a texture woven of various selves; its threads, its lifelines, came from and extended to others. By that token, this "I" represented a denial of a notion essential to the phallogocentric order: the totalized self-contained subject present-to-itself"(Stanton 1987: 16). In short, the translated autobiographies furnish an emotionally articulated feminine self.

The imposed moral inferiority of the protagonists triggers societal censorship. The   autobiographies of Janu and Jameela delineate the societal and religious censorship faced by them. Analogous to the translated autobiographies of Baby Kamble

and Bama, the narratives reflect and ponder on the sufferings of subaltern women.

The translated stories of Janu and Jameela foreground the chasm between ideology and truth. They reveal the disparity between the real and the ideological construct of women. Various instances in the life stories of Jameela and Janu elucidates the discrepancy between the societal expectation of women and their lived experiences. According to Satchidanandan "The autobiographies of Pandita Ramabai, Kanan Devi, Shirin Madam, Hamsa Wadekar, Anandi Bai Karve, Durga Khote, Amrita Pritam, Ajeet Cour, Kamala Das, Malika Amar Sheikh, C. K. Janu, Nalini Jameela and others reveal the dichotomy between the ideological constructions of women and their actual life-histories"(Satchidanandan 2010:8).

The translations of these women have erased the earlier Keralite assumption of autobiography as a primary genre belonging to the dominant upper caste women. The translated narratives depict the significance and hegemony accorded to the dominant domesticated family woman in the Kerala scenario. They bear testimony to the treatment accorded to the working and the dalit/ezhava women. Jameela reminiscences the caste hierarchy in Kerala as "The people who worked at the clay mine were either Dalits, and poor Ezhavas like me, or Christians. Nairs and Nambutiris did not do this work" (Jameela 2007:15). Her autobiography delineates the discrimination she and her friends faced when Kunhikkavu, a Nair woman, joined them in clay mine. According to her till Kunhikkavu "came, my friends and I used to get our tea before everyone else. This changed, and so did some other daily practices. Don't touch the pitcher with your lips while drinking water, they'd say, Kunhikkavu has to drink from the same vessel!" (Jameela 2007:16).Akin to Jameela's rendering, Janu's autobiography exposits the discriminations encountered by her as a Dalit woman. Jameela in her autobiography states her Ezhava origin while Janu states about her Adiyar community. Janu prefers to use the term Adivasis meaning the early occupants instead of

Dalit. They record the dissatisfaction of the protagonists with the societal hierarchy.

The translated narratives explicate the multiple praxis of dislocation in their encountering of the caste and gender discrimination. The two authors delineate numerous instances of caste and gender discrimination. They assist in reframing the existing position of the subaltern women. Janu and Jameela expounds the prejudiced treatment accorded to women in terms of caste and sub caste. According to Janu "in those days for our people the only thing that mattered was the jenmi" (Janu 2004:15).

The translated narratives elaborate on the prevalent discourses of chastity and 'sexual morality' in the gender discourses. They elucidate the individual negotiations on liberty and expression due to the 'moral sedimentation' of the society. Sex and body becomes not choices but rather impositions.

Janu depicts the deplorable plight of the adiyar women, silenced through the social idiom of sanctification. She explains the rituals observed in association with puberty. According to her, "in our community there were certain rituals when girls reach puberty. we had to remain indoors out of sight for three full days. later old women and elders would conduct some rituals" (Janu 2004:20). Akin to Janu's depiction, Nalini Jameela quotes several instances during which she suffered ignomiy and ostracism as a woman and a sex worker. The incidents quoted in the autobiographies become instances of revisiting the marginalised body. The narratives expose the double standards of society that accord social and public legitimacy to women through an 'honourable' silencing.

In fact, the translations of J.Devika and Ravishanker aids in deconstructing the recurring representational tropes of the 'respected woman' in the Kerala public sphere. The works become an endeavour proclaiming the necessity for deflection from the conventional and acknowledged restrictions.

Between the Translator and the Feminine Self.

Translation of an autobiography facilitates a conversation between the author and the translator. It entails an interpretative relationship between the translator and the reader.

Every translation endeavour is born from a sense of affinity, alliance and empathy between the translator and the reader. Both the translators have recognised their deep interest in the concerned works.

The translator's note in the autobiographies of Jameela and Janu manifests the empathetic and sympathetic affiliation between the translator and the reader. J.Devika explicates her "decision to translate the book-made in the spirit of friendship" while Ravi Shanker registers his admiration and adoration for the individuality of Janu (Jameela 2007: xxi).

Ravi Shanker acknowledges Janu as a strong woman in the context of "the singular nature of her mission and the almost solitary position that she holds" (Shanker 2004: x). J.Devika remarks that "As a feminist historian, I was initially attracted to Jameela's challenge to entrenched gender ideals in Kerala, the history of which I have traced in my own work. But as a feminist I was drawn to her remarkable combination of skills: a remarkable ability to argue rationally, and an uncanny eye for analogy and metaphor, all drawn from the ordinary materials of everyday life" (Devika 2007: xix-xx). The translator's note in the autobiographies reflects the optimism and enthusiasm of the protagonists.

The translated autobiographies entail a double retrospection, facilitating a revisiting of the past in the bilingual mode of narration. They create a new dialectics of linguistic and gender significations, resurrecting the past of the individual, so as to dismantle and disengage it from the established constructs.

The translators register their difficulties in translating the authorial juxtaposition of the past, present and the future in the autobiographies of Jameela and Janu. According to Devika, Jameela's "trick of discussing past events in the present tense was, however, difficult to retain. Also, while Jameela follows a broadly linear narrative, she often digresses into the past, and moves into the future" (Devika 2007: xx).

Analogous to Devika's foreword, Ravi Shanker in his "Translator's Note" also comments that Bhaskaran's narration of Janu's life story "as if she were speaking it" possessed a challenge for him as a translator (Shanker 2004: xi).He elucidates the typological approaches adopted in translation to contribute authenticity to the native spoken language. According to him "The upper cases in the first chapter, in a sea of lower cases are used to indicate the stresses in Janu's spoken language" (Shanker 2004: xii). He exposits that during the initial course of the translation he "experimented with a form that roughly translated . . . as 'most of the toiling we did only in the rice fields'" employing a unique form of English (Shanker 2004: xi). He delineates even the minute aspects involved in his translation endeavour. In his translator's note Ravi Shanker states that he "used the simplest language possible, keeping the flow of the language close to the Malayalam that rolled off Janu's tongue" (Shanker 2004:xii).

However compared to Jameela's autobiography, Janu's autobiography is clearly compartmentalised into her early formative and later active years. Ravi Shanker's translation endeavour explicates on how this thematic divide has led to a linguistic approach. According to him "The first chapter was treated differently from the second, because I felt it was closer to Janu's inner world, while the second was more polemical and belonged to the outer world"(Shanker 2004:ibid). Akin to Ravi Shanker's observation, as a translator Devika states in the interview appended in Jameela's autobiography about her and Jameela's feelings that the last chapter "was weak in many ways" (Devika 2007: 177). "As she herself mentions in the interview appended,

the last chapter is not really a last chapter at all" (Devika 2007: xx).

The acknowledgement of the significance of the rhetoric summates further dimensions to the translations .The struggle to sustain the nuances and intricacies of the source language in the target language emphasising on the spoken language and the native dialects renders an intense proximity between the author, the translator and the text.

Transference from one language to another has always facilitated the intricacies and nuances of feminine subjectivity. Janu and Jameela attempt to intensify their confrontation with the patriarchal matrix through translation that facilitates a global access. The translator's opinion has indeed rendered multiple dimensions on the feminine subjectivity in the narratives. The translated autobiographies of Janu and Jameela become instances of double retrieval of the individual self. Their observations indeed bear testimony to the enduring and the fighting spirit of the protagonists.

The translated life stories of Jameela and Janu are bestowed with glossaries explicating the regional expressions including kinship terms, sociolects and idiolects. The acknowledgement that the climate and the landscape of one language differ from another has obviously culminated in this lexicon. Devika and Ravi Shanker have indeed expressed the difficulties they encountered in the course of the translation .They have elucidated their attempts to reiterate the colloquial expressions. According to Ravi Shanker "Janu throughout the text, describes herself or her society in the first person as 'nammal' a word that, in Malayalam, is used for both 'I' and 'We.' I had to settle for using ''I' or 'We', as the context demanded. This is the one compromise I had to make with great reluctance, perhaps sacrificing accuracy for clarity (Shanker 2004:xi). Devika in her "Translator's Foreword" remarks that "As a translator, I struggled to retain the complexities of the argument-in which a neoliberal political language often jostled for space with contrary positions- as well as Jameela's personal

writing style"(Devika 2007:xx). Akin to Ravi Shanker's explication, Devika too delineates her difficulty in translating and preserving the colloquial expressions and idioms innate in Jameela's words. The translators emphasize their preferences for the linguistic nuances and gender specific utterances. Ravi Shanker exclaims that he "wanted to retain the flavour of Janu's intonation and the sing-song nature of her speech in the translation" while Devika reinstates her preference for the inherent and innate expressions. (Shanker 2004: xi). According to Devika, during the process of translation she became aware of the fact that "Jameela's meandering , casually conversational manner, her method of suddenly bringing the ironic laughter of resistance right into the middle of descriptions of shocking oppression, had to be transferred carefully" (Devika 2007:xx).

The translators have consciously restricted themselves from the "snobbish" attempts to sanitize and sanctify the language of autobiographies, in the global paradigm of English language. They have maintained the credibility and authenticity of the narrations. In fact, linguistic honesty makes these translations remarkable and distinguishing.

An eclectic combination of colloquial usages in Malayalam language with English aids the linguistic culmination of these subaltern identities in the global level. Adherence to the colloquial and idiolect representations becomes a linguistic representational strategy for globalising the specific cultural and social idioms.

The translators have indeed acknowledged the voice of the strength apparent in the texts through the increased use and emphasis of verbs than names and nouns. Ravi Shanker explicates the intricacies in his translation as "Verbs are pronounced with greater emphasis than nouns in Janu's language, and I attempted to capture that in English. But many well-wishers, including the writer Paul Zacharia, objected to distorting the language"(Shanker 2004: xi). Analogous to Ravi Shanker's declaration of the strong voice in Janu's rendering, Devika claims that in Jameela's narration

"the constraints that shape her agency are amply visible" (Devika 2007: xix).

The translated narratives reflect the innate urge to "Transgress the elitist order of spoken language laid down by" the dominant culture and tradition (Gauthaman 2012:268).They subvert the established literary paradigms through the bold singular feminist assertions. The autobiographies of Janu and Jameela illustrate "the singular nature of her mission and the almost solitary position that she holds in" the persistent struggle for survival (Shanker 2004: x).

Translation becomes a method of reclaiming and comprehending the regional autobiographical self, through the "other" of the translator. Examining the two autobiographies, make us aware of the nuances of the translation by the 'other'. The translator as the 'other' indeed faces the challenge of positioning himself/ herself within the empirical framework of the "I" of the subject. This complex representational web becomes further intricate when the translator of the "she" is a "he." Ravi Shanker's translation of Janu's autobiography indeed acknowledges this experiential dilemma. Howsoever the translator's ability to transcend the gender consciousness is indeed manifested in the nearly perfect translation. Compared to Janu's translated autobiography, Jameela's autobiography bears gender equivalency in exploring the linguistic nuances. The autobiographical retellings of Janu and Jameela also carry the self-intricacy inherent in the translation of the spoken language to the written discourse. Both the autobiographical narratives have male mediators. Jameela's story is retold by I.Gopinath while Janu's story is narrated by Bhaskaran. The rendering of the female phonocentric subjectivity is initially remoulded through the masculine written word in both the biographies. The masculine voice intervenes twice in the narration and translation of Janu's autobiography. Jameela's story was initially narrated by I.Gopinath. It was later translated by Devika. However her later dissatisfaction with her autobiography resulted in the subsequent revised version. Jameela in her

autobiography reinstates her reason for revision as that "The person who worked with me didn't encourage the participation of others . . . And I hardly ever participated in shaping the story" (Jameela 2007:179). According to Jameela, Gopinath's initial transcribing of her autobiography intervened and interpolated her- self rendering, causing dissatisfaction which lead to her reframing of the story. She elucidates the protest raised against her revised autobiography. She further exposits that "There was uproar when I decided to rewrite my book. But even when the first version came out, many thought that I- and my story- were not true. They thought this was fiction, that I wasn't a real person" (Jameela 2007:178).According to Devika "Jameela chose to reclaim her autobiography by producing a second version which she felt was satisfactory. She risked commercial failure and public disapproval in order to 'correct' her image" (Devika 2007:xii). The revised version of Jameela's autobiography translated by Devika interrogates the masculine claims of protection in I.Gopinath's version.

Justifying her revised autobiography, Jameela reinstates that "As long as one's life continues to offer fruitful experiences that may cast light on other people's lives and sorrows, one should share what one can. For that reason, I will keep on telling you the story of my life" (Jameela 2007:179). Her autobiography now comprises of two editions that came out in 2005 and 2011 respectively.

The new linguistic landscape of English have indeed re-asserted and reformed the feminine identity and subjectivity. It entails a wider subjective embodiment for the protagonists. Janu and Jameela acknowledges the wide reception of their English autobiographies and the bold defiant woman image in the translations. The semiotics of the feminist self obtains a differential semantics in the syntax of the target text.

Summing up:

So far, the paper has attempted to analyse the nuances and dimensions of the selected translated autobiographies, emphasising on the process of translation. It has endeavoured to adopt a holistic approach in examining the various aspects in translation, comparing and contrasting the two texts.

The study has inferred that the translated autobiographies of Janu and Jameela re-construct their iconoclastic subjectivity. Analogous to Jameela's experience as a sex worker, Janu's societal exposure as a Dalit woman moulds her iconoclasm in the 'autobiography.' It acknowledges the fact that the chosen feminist autobiographies differ from their male counterparts in the acknowledgement that "the self/ self-creation/ and self-consciousness are profoundly different for women" (Friedman 1998:72).

The selected works have indeed enjoyed massive applause and garnered huge success in the mainstream media due to their iconoclastic nature. Their candid retelling of the feminine experience has transcended the efforts to circumscribe the female voice within the domesticated concerns.

The chosen translated feminist autobiographies documents the life of women from diverse social and economic strata. They delineate the double marginalised lives of the Malayali women at the domestic and societal spheres. They portray how historical and cultural silencing fosters the feminist urge to transcend and transform their lives. Voices of dissent and rebellion reverberate strongly in the translated life-writings. Discarding the institutional frameworks of caste, religion and domesticity the translated narratives become path-breaking literary ventures.

The major advantage secured by the proposed translations rests on the facilitation of a linguistic intervention and global discursive engagement on female emancipation. "The coherent

shaping of an individual past from a specific present viewpoint, achieved by means of introspection and memory of a special sort, wherein the self is seen as a developing entity, changing by definable stages" distinguishes these literary endeavours (Mazlish 1990:30).

Mapping the terrains of translated feminine subjectivities has indeed made the author aware of the complex dialectics of the double representation that delineates these works. The available critical acumen made the author realise that analysing feminist autobiographical translations means exploring resistance. The translated narratives represent the conflict between the singular individual self and the societal pressure. They signify the feminist urge to dismantle the envisaged traditional structures on gender. The translated autobiographies, in fact, become a canon of feminist "survival" literature, facilitating a global self articulation for women. They elucidate the truth that translation becomes a method of universally informing the individual discontent and resistance against the prevalent patriarchal hegemony emphasising the prevalence of the individual feminist self over the collective masculine self.

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GLOBALISATION, LEXICAL BORROWING AND LANGUAGE CHANGE: A CASE STUDY OF MALAYALAM

Saratchandran Nair Velappan

Abstract

Malayalam is a language of the South Dravidian family of languages of India. Dravidian languages form one of the major groups of the Indian sub continent. Malayalam, is spoken in Kerala state , the southern most part of India, which is internationally recognized as a tourist destination and known as 'god`s own country' for it`s scenic and natural beauty. It has been reported that even in early part of the beginning of Christian era, there have been trade contacts with Greeks, Arabs and Chinese on the shores of Kerala. The present paper traces the historical development of lexical borrowing in Malayalam through various stages. When one talks of globalization, it is necessary to take in to account the phenomenon during the colonization stage also. It is also necessary to take into account the importance given by the father of the nation, Sri. Mahatma Gandhi, who emphasized the significance of the native and regional languages. Post independence India, saw an upsurge in the use of regional languages and an indigenization movement was/is seen. There have always been English vs. Regional language movements (even the latest press reports show) in Kerala and also in Karnataka, another state of India. After India embarked on a policy of liberalization and globalization, post 1991 saw an India as an emerging market, the growth of English have been phenomenal, coupled with the use of English

in Computer and transnational connectivity have marginalized the use of regional languages. Number of English medium schools have increased. It is in this context the study of lexical borrowings and adaptations are studied based on the news/TV media and also on Malayalam corpora of more than 10 lakh(1 million) words. Sample of English lexical items borrowed with frequency count is listed. In conclusion, we could say the impact of English is phenomenal and it is suggested, that steps have to be taken to protect and preserve a vernacular/regional language like Malayalam and culture in a multilingual, multiethnic set up of India in consonance with English. Though there have been efforts for localization, it is marginal. Otherwise in the rat race for globalization and liberalization, among the 1652 mother tongue speakers (as per the census of India,1971, many languages and cultures would be endangered. For many major languages it may be happening in certain domains, particularly among children of these languages, are unaware of their own language, they have no reading or writing skill.

0. Historical background

It is well known that the Sanskrit borrowings in Malayalam have been extensively studied and it`s influence have been overpervading in comparision with other languages. The influence of Sanskrit has affected the phonological, morphological and to a lesser extent the syntactic structure of the language. But the lexicon has been influenced by more than 70% that if one uses a simple sentence in Malayalam, one cannot utter a sentence without using one single item originating from Sanskrit, even though the same concept could be used in the native Dravidian words. The more literary the language, the concentration of the Sanskrit forms would be higher and the more the formal situation arises the use of Sanskrit based items would deemed to be higher. For instance, for a simple concept such as "Transport" in Tamil/

pookku varattu / is used, the Malayali, prefers to use /*gadaagadaM*/, though in Malayalam,/*pookƏ* /"to go" and /*varƏ*/ could be used. Or, for instance the Malayali prefers to use /*aakaaSavaaNi nilayaM*/ for "Radio station" instead of /*vaanoli nilayaM*/ as in Tamil. Malayalis also use the words /*vaanaM*/ "sky" ,/*oli*/ "sound'. Probably one may call this phenomenon of Tamil as "language purism" as opposed to the non puristic attitude of the Malayalis and the Malayalam language has accepted borrowing and adapted to the situation and has grown, may be due to the historical factors and Tamil has grown intrinsically. Even for a new coinage for scientific word, Malayali seeks for a Sanskrit based lexical item or the Malayali prefers to use a sanskritised lexical item owing to the "prestige factor" involved. History of Malayalam is copious with several examples commencing from early period of 9th Century A.D. that Malayalam could be termed as a language, which is a confluence of the CenTamil on the one hand and the Sanskrit on the other hand with the admixture of native Malayalam elements .But there are, a lot of languages such as Hindi, Marathi, Persian, Hebrew, Arabic, Syrian, Portuguese, French, Dutch and English, which have also influenced Malayalam and from which borrowings and adaptations have taken place .

Earlier studies of loan words in Malayalam have been conducted by GodaVarma(1951) about Indo Aryan loan words in Malayalam and in a very lengthy paper on the influence of Sanskrit in Malayalam, KunjunniRaja(1992), discusses about the borrowings from Sanskrit and Prakrit. As already mentioned the impact of Sanskrit, Prakrit and to a lesser extent Pali is well known. In a nut shell we could say that during the early stages of the development of Malayalam, the over pervading influence of Sanskrit in the literature of Malayalam was dominant, though the 14th Century grammarian of /LiilaatilakaM/,made certain conditioning factors which could be easily understood from the sloka stated below for the /paaTTƏ/[1] type of literature of that period :

draamiDasanghataak$ara nibandhaM

eetukamoonavRttaviSee$ayuktaM paaTTƏ

The sloka adequately explains that on Dravidian phonematic patterns are unacceptable and that is why we get words such as /ciiraaman/ in the text of *"RaamacaritaM"*, the first literary text of Malayalam(Leelavathi, 1992:19).

Another perceptible development, which has taken place is the impact of Sanskrit on Malayalam and intense borrowing has taken place through Prakrit or Pali. In any contact situation, between languages, normally the internal structure of the language is not affected. But in the case of Sanskrit and Malayalam , the phonological, Morphological and the semantic structure are affected greatly and to very less extent the syntactic structure, probably we could quote the correlative clause construction, which is not a Dravidian structure. /***eetƏ** pustakaM eTuttaaluM **aa** pustakattinƏ pattu ruupa*/" 'Whichever book you take, it is ten Rupees' . This would parallel the Hindi construction /***jo** bhi pustak aap khariith hai **wo** pustak ka daam das rupaiya hooga/*,but not natural to Malayalam. Similarly due to the impact of English, the passive construction must have come into Malayalam.

maNipRavaaLa Malayalam could be stated as a mixture of Malayalam and Sanskrit, which was happened during the staging of /*caakyaaR kuuttƏ*/, a dance drama, performed in the temples of Kerala and the stage, where it is performed is known as /*kuuttambalaM*/. The *viduu$akan* (the buffoon) used to explain the Sanskrit and Prakrit passages from Sanskrit plays in Malayalam, quite often introducing humorous parodies in a macronic mixture of Sanskrit and Malayalam, probably a calque, in modern Linguistic terms, which used to be very popular. The Nampudiri Brahmins, who were great scholars in Sanskrit encouraged and enriched this type of literature. In the early stages due to the conditioning factors the Sanskrit which crept in to the language were mostly **tadbhava** forms. Gradually when the Sanskrit phonemes also got established in the language, in the literature of Malayalam, there was a free flow of **tatsama** forms of Sanskrit, which resulted

in the increase in the forms of Sanskrit items in Malayalam. The language of the elite percolated to the masses, particularly with the advent of press and publication.

1. Colonization and thereafter

The arrival of the Portuguese in 1498, followed by the Dutch, the French and lastly the English, further catalysed the borrowing and adaptation phenomena. On the shores of Kerala, gradually they established pockets of settlement and came in direct conflict as well as had friendly terms with the local leaders. A hoard of vocabulary became part and parcel of the life of Kerala inherited from them. But unlike Sanskrit, it did not affect the morphology of the language. For instance due to the impact of Sanskrit, we have words, which could have opposite forms using prefixes /du$-/,

/vi-/. None of the other foreign languages have intruded into the morphological system .

/naTappƏ/   "conduct",the way one lives etc

/dur-naTappƏ/ "bad conduct"

/gaNikkƏ / " to consider"

/vi-gaNikkƏ/ " not to consider" .

The adjectives being expressed using a prefix has also been a contribution due to Sanskrit. For example /su-mukhan/ = *nalla mukhamuLLavan* 'a man with a good face'. Of course the Dravidian adjective of using /koTu-/ in /kotuveyil/ "severe heat" is prevalent and are few as opposed to Sanskrit.

It is always seen that when two languages come in contact,the first victim is the phonetic and phonological interference, which is perceptibly obvious and noticed. Though the Portuguese landed in Kerala, prior to the Dutch, French and

English, they did not contribute much to the cultural and linguistic impact in the region, they are remembered for the religious persecution and the contribution as far as language was limited to lexicon. If one uses /paRaŋki maaŋŋa/ ' fruit of the Cashew nut tree", the word/paRaŋki/refers to the Portuguese,/fiRaŋki/. Francis Arakal(2001:449-447) quotes the influence of the Portuguese on Malayalam language and culture. He states that during 15th and 16th century though poetry was the main medium of expression, the Christian missionaries, in their urge to spread Christianity, had studied the language of the people and tried to use prose as a medium of expression and set a new direction in the literary development of Malayalam. The few lexical items that could be mentioned are as follows:

Portuguese	Malayalam	English
/gudao/	/gudaaM/	'godown'
/leilão/	/leelaM/	'auction'
/mestre/	/meestari/	' mason'
/pistola/	/pistal/	'pistol'
? /cozinha/	/kusini/	"kitchen"
/copa/	/kooppa/	"cup'(particularly the tea cup referred as *caayakooppa*)
? /pena/	/peena /	"Pen",

There are certain questions, regarding the antiquity and origin of these words, because, when exactly the forms have come into Malayalam, whether the source is Portuguese, French or the English. For the controversy of the form regarding /*kusini*/ "Kitchen" in Malayalam, whether it is derived from the Portuguese "*cozinho*" or French "*cuisine*". Francis Arakkal(ibid) states it is derived from Portuguese, whereas the English –Malayalam dictionary states the word is derived from French. There are ever so many words

, which are mired in controversy owing to the lack of written historical documents. In the religious field there are so many words that have crept into Malayalam through Portuguese. To cite a few *cathedral, cappela(chapel), patiri, monsignor Loha* (the dress worn by the Priest),/*Raanthel*/(derived from *lanterna,* according to Francis Arakkal, this was in existence in Europe prior to the arrival of English, the great lexicographer Sreekanteswaram states this is derived from English). The life and work of Rev. Joannes Ernst Hanxleden S.J(1680-1732) popularly known as Arnos Padri brings to our attention the great grammar and lexicographical work he did. He compiled the Portuguese –Malayalam dictionary known as **vocabularium malabarico lusitanum.** Though the Malayalam language distinguished in speech the long and short /e/, for a long time the orthography did not distinguish it, which was made by the Portuguese.

On 7ᵗʰ Jan, 1663, the Dutch overpowered the Portuguese and became the masters of Cochin Port and the greatest contribution of the Dutch is of a book entitled "**hortus malabaricus indicus",** written Vaan REID, which deals with the scientific details and medicinal properties of the leaves, roots, seeds and the stems of 725 plants used by the native Malayalis, which has been republished recently is the contribution of Dutch. Originally prepared in Dutch language and had been extensively translated into other European languages. The French also found a small pocket at Mahe, but the impact was not that substantial as the English, who arrived last. The English occupied a small fishing hamlet initially at Anchutengu. They did not directly rule the erstwhile Travancore kingdom but had a domineering presence in the Travancore Kingdom with a resident at Trivandrum. They ruled the Malabar Region under the Madras Province and the influence of English in all walks of life could be seen particularly after the introduction of English education, which was /is considered as a prestige factor and even to this day, the hegemony of English is seen. The establishment of East India company and the presence of English in all walks of life is to be seen as an asset, but our languages have also been influenced due to the impact of English

and certain marginal phonemes have crept into our phonological system, which could be seen as borrowing and adaptation. For example examine the two phonemes in Malayalam /ph/ and /f/. Ofcourse historically both are not native sounds of Malayalam. These are found only in borrowed words. The Sanskrit based words are used based on the voiceless aspirated bilabial plosive/ ph/ and the other labio dental fricative /f/

See the examples below ,

 /*phalaM/*" fruit" (Sanskrit borrowing)

/*kaphaM*/ "phlegm"(Sanskrit borrowing)

/*faan*/ "fan"   (borrowing from English)

/*koofi ~ kaafi ~ kaappi/* "coffee"   (borrowing from English)

2. Globalisation ,language attitude and language change

India as a nation and world at large is under the spell of globalization and the emerging economies such as China, India, Brazil etc are under it`s impact. Social science subjects like Economics, Psychology, Law undoubtedly contributes quite a lot to the situation, particularly the study of Stock Markets have become the talk of the town and there is an upsurge in issues concerning corporate law and one wonders what   Linguistics or Language studies could essentially contribute to this particular phenomenon (?). But, if, we analyse the changing phenomenon due to the impact of globalization and liberalization in a state like Karnataka or Kerala, you find contradictions. Sometime back, particularly during Gokak movement[2] there was an anti English agitation and a hue and cry for implementation of Kannada at all level (probably we could term it as an indigenization movement), watch dog committee was set up for implementation of Kannada and still there are stalwarts of Kannada, who plead for effective implementation of Kannada at all levels[3]. This led to even scrapping of English at all level and grants were denied, if schools

teach in English. Consequent to this there were mushrooming of CBSE schools and many parents admitted their children to such schools. Then the takers of Kannada were poor people in the urban places and the rural folks. But the onslaught of globalization has brought a different scenario now, there seems to be reversal trend. The government wanted to introduce English from first standard (Now the Govt. of Karnataka has actually introduced English from 1st standard). Recent agitations in Karnataka see that there are different groups emerging, some want English to be introduced from First standard particularly the organizations representing backward and under privileged sections and there is a rural vs urban divide on this issue. Particularly after the arrival of the Multi National companies and the establishment of call centres, the demand for adequate skills in English, knowledge and technocrats have hyped the situation. Whereas the Kerala situation is different, there is no die hard attitude towards Malayalam[4]. Nobody is highly bothered as to whether Malayalam, should survive. However the establishment of English medium schools are on the rise. So the emerging sociolinguistic trend is different-the language attitude, maintenance and sustenance of the regional language are issues worth examining. (the accounts are based on the press reports). Recently, in 2015 Kerala Govt. has introduced an order regarding implementation of Malayalam in Administration compulsorily. We are yet to see how effectively they could implement.

In a country as vast as India with a multilingual set up, sustenance and preservation of the national ethos, language and culture were the time tested practices we have been following. Nurturing several languages in the Indian subcontinent had been an herculean task, for the policy framers and language planners and there have been pressures at the formation of State as well as afterwards. Now and then language issue raises it`s ugly head. Another unresolved issue, some time ago, the Government of Karnataka faced was regarding the introduction of English from first standard as against the introduction of English from third standard, in the back drop of globalization and liberalization policies pursued by the governments at the Centre and state. In

the back drop of Globalisation and liberalisation policies, there is an assertion by the intellectual and literary scholars to implement regional languages from class 1 and introduce English at a later stage, but the demand of the parents, have been to introduce it from class 1, even rural folk have also demanded. The main reason being, if one is educated in English, the language of the elite, greater opportunities are there in a globalised world.

Of late the pressures of globalization are giving credence to the fact several parents are admitting their children to English medium schools. Karnataka has achieved remarkable progress in industrial production and agricultural growth and Bangalore had established as the favoured destination for Multi national companies and widely recognized as the global IT hub.

If Kerala has to overcome it`s mounting debt burden and solve huge unemployment problem, it has to allow private investment, which means it has to allow global players. It is envisaged that a 10% growth, which means Foreign direct investment is the need of the hour or Indian private corporate sector. There seems to be paradigm shift as Kerala is opening up in the light of globalization and liberalization policies. The attitude of an average Malayalee is a pragmatic approach towards Malayalam. Not a diehard attitude for the preservation and maintenance, unlike in the case of Kannada in Karnataka. One sees very often agitations in the name of language. There is a Kannada Watch dog committe, to monitor the implementation of kannada. In an earlier empirical study conducted by Nair(1993: 13) on the migrant Malayalees in Mysore, it was found that economy of a group plays a very important role as far as the selection of language for higher education. The lower income migrant Malayalee group preferring to opt to learn in Kannada than the higher income, which prefers only English. The second and third generation groups completely preferring to use for all domains of language, only English. So, the scope of the present study is relevant as the hallmark of globalization is felt in economic factors as well as in language. Because the economic factors affect the use of language and

power and prestige are driven on these matters. Globalisation also brings in along with a dominant mono culture, if one goes to the several malls, which have been established across the country, whether it is Easy Day, Big Bazar, e-Bay etc. See for instance words like smart kitchen, smart phone, smart office, smart city etc. where the word "smart" has evolved as a representative of a mono-culture, a universal phenomenon. The word 'smart' is also written as /smaaRTTƏ/ in Malayalam(mathrubhumi newspaper dtd 9-12-2015, p.9).

3. Significance of Computer

Another important factor is the information superhighway, which has been accentuated, as the bearer of explosion of knowledge. Today, in seconds, one is aware of what is happening across the globe, but the language which is used is English and it has been the lingua franca in all communications. It is considered as the language of wider communication and global language (See David Crystal:1997). The end of the cold war coupled with the remarkable transnational net work connectivity have accelerated the growth of English as a global language. What are the consequences of a single language becoming a global language?. Definitely there will be marginalization of other languages and possible endangerment of several other languages and naturally several cultures, as language and culture are two sides of a coin. So it is necessary for every community of speakers of any language to take adequate steps to preserve and protect their language. Thomason(2001:24) as quoted in Wright(2004:134) states that "the status of a *lingua franca* depends most obviously on history`s ups and downs : if people who hold political and economic power lose their power their language is likely to lose it`s status for international communication."

Andrewskutty(2005) in his study on Globalisation and language: A case study of Malayalam remarks that an average Malayali with out getting bogged into the sentiments attached to the Malayalam loyalists or the anti English medium propagandists

takes a practical decision with regard to his survival and is very adaptive to the circumstances.

When the Government of India and other state governments have become signatories to IMF, GATT, WTF, IMF, Human Rights Commission etc, and the funds we have received from ASIAN DEVELOPMENT BANK, we should realize that the economy and other polity are partially designed from across the borders and we have to succumb to the monopolistic imperialist designs. Globalization is an offshoot of these designs. Can we call that the sovereignity of the state is at peril and international organization have a say in our day to day matters and English has become the global language and all other languages are at stake? If so, can we say the linguistic rights of minority languages are protected at all levels. Please refer to Nair (2001) for further elucidation on linguistic rights of minorities. What exactly is globalization? Is it economic globalization. It is believed that once the policies of globalization are accomplished, we would have better place to live in. But the stark reality is the gap between the rich and poor are widened and the minor and minority languages are further marginalized. English as a global language has enriched it`s position for all transnational activity. Unless and until all Indian languages find a place in higher education set up there is every possibility that English would replace it. The hegemonistic tenedencies of English have been further detailed in Dua(1994). One of the important consequence of this would be that Translation across languages has to grow exponentially, which would enhance the growth of languages across the world. Every language speaker should have to protect and preserve his or her language for sustenance and growth, whether big or small.

Fukuyama (1989) brings in the end of history thesis which is the downfall of Communism, the end of the cold war era, the disintegration of Soviet Union and the ascendancy of the sole super power, the United States of America. The globalization in the garb of global capitalism has no challengers. One important consequence of the effect of globalization is that there is greater

contact between language groups through transnational net working. As opposed to ASCI system, UNICODE system would pave a better way for global accessibility among language groups. Then, one can witness that indigenous languages develop and towards this phenomenal development all have to strive. However, it will largely depend upon political developments and the position of global economy.

The language movements under the leadership of Mahatma Gandhi gave primacy for education at all levels, was in regional languages. The post independence Scenario, when the nation building had taken place and is taking place, the role of regional languages was emphasised. The accepted three language formula consisting of the Hindi/mother tongue(in Non-Hindi regions),English, Hindi. Post cold war era and the post Globalisation and liberalisation saw the emergence of English ,as a language of significant impact that the regional and tribal languages are getting marginalised and probably endangerment as there seems to be not only language loss but also native cultural elements are getting obliterated.

4. Lexical borrowings and adaptations into Malayalam (with reference to media)

A cursory analysis of the Malayalam Lexicon in any Newspaper would bring to the fore the impact of English in everyday communication. This predominant and hegemonistic use of English reveals that the news paper is written for an elite audience and not for the common masses or an elite bilingualism is the order of the day and the masses who are not competent to that extent are mere consumers. The communicative competence of the masses is very minimal. The consequence of this situation is that a large number of words of English are being adopted and naturalized. The present paper would examine with an empirical study of such a situation and analyze the larger sociolinguistic factors of Language Purism, Mass bilingualism by comparing with other factors such as Globalisation. The earlier impact of English has been felt during the colonial period. The post independence

period has seen a revival of indigenous languages, establishment of State Institute of languages, the need for higher education in Malayalam and translation of Science subjects in Malayalam, development of scientific and technical terms etc. This is not only true of Malayalam. It happened in several states. Of course in the state of Tamil Nadu, a political movement led by Dravida Munnetra Kazhakam (DMK) and other parties on the one hand (anti Brahmin movement) and the middle class uprising against the British domination has catalyzed a language purism movement in Tamil.

Consequent to the impact of globalization, apart from the earlier impact of English in the body polity of Malayalam Language and culture, yet another impact that one could expect is the colonization of the conscience of a global language and culture and how media is adding to it. An analysis of several programmes telecast by several channels is a pointer to this. The Malayalam language used by the comperer has been largely eroded.

There is dramatic change with regard to the means in which communication is effected as opposed to the earlier days. In olden days the folk literature played a dominant role and the means in which it was effected was the oral medium. With the advent of printing, reading developed and it further catalyzed the awareness coupled with the literacy drive. Later the audio medium, was radio and in a recent thesis submitted and awarded to Parameswaran (2006), he has stated that even today the radio plays a dominant role among the vast majority of the people of Kerala.

The use of English in mass media such as Malayalam movies, drama etc is very minimal in comparison with the use of English in advertisements or TV media or in newspaper. Newspaper borrows and adopts English in Malayalam dailies to a very large extent that its use has become a norm. It gets percolated to the masses easily and adopted. But the question remains as to whether all the consumers are able to comprehend the terms used in the dailies. Due to the constant use of English as a code switching behaviour of the educated mass (elite group), there is predominant use of English in every walks of life. It is this

elite bilingualism as opposed to the mass bilingualism which is taken up for the study in this paper. There have been language movements in many parts of the world and language purism has become a serious debate on such occasions. It was essentially in the context of cultural erosions which have happened or national awakening. The Malayalee psyche is more of an adoptive or adaptive culture and on very few occasions there have been Linguistic purist efforts.

5. Data

The data presented here is a sample one from a News paper and another one with frequency count is the corpora of Malayalam (lexical items listed in TDIL corpora of 10 lakh and odd words).

6. RESULTS AND DISCUSSION

The analysis shows the lexicon of Malayalam which is presented could be classified into three categories, one which has become so naturalized to Malayalam, probably the least educated person also without any inhibition would be using particularly the words such as driver, bus, car, lorry, radio, hospital with modification such as /aaspatRi/ or receipt as /resiiti/. Later on such lexical items as sports, magic, clerk even though there are equivalent terms available in Malayalam and could be predominantly used and some of which are rarely used. The data is quantified with available Malayalam Corpora. Another category of lexical items which are of recent adoption. See for examples such as sensex point, steering collapsed, to overtake etc, it is more of transliteration of the English words in Malayalam alphabets and many verbs are of the kind such as a noun incorporated form with a verbalizer such as

 /*ceyy∂* /'to do'

 to suspend - /*saspenR∂ ceyy∂*/

 to nominate -/*noomineeRRu ceyy∂*/

This is a predominant behavior in several Indian languages, to use verbalizer whenever English interferes such verb+*paNNu* in Tamil or verb + *maaDu* in Kannada. But as opposed to Tamil and Kannada, the liberal use of English in day to day communication and particularly in the media is very high. There is no puritanical efforts on the part of Malayalam and its speakers to correct such a situation and over a period of time an apprehension is, it may be gobbled by English. Globalization is adding an impetus to such a situation and the marginalization of local culture and language is on the rise. See the data in Appendix 1 and 11 for better elucidation.

An analysis of the Idea star singer programme which was being telecast shows even the sentences turns out to be a code switching situation of English and Malayalam. The language of advertisements, if analysed shows a mixture of Hindi, English and Tamil. .The effect of audio-visual medium is said to be 80% compared to the print medium which is 20%. Communication through the media controls the mind and there is a process of natural acquisition and the language of the individual would largely depend on this. The last category of lexical items are new introductions to the language which even the semi educated fail to capture, see for instance the lexical items such as /ombudsman/, /noom/etc. In the early stages of English education or English interference, people had translated many terms such as for "train" as */tii vaNTi/* or */puka vaNTi/*, "post office" as */tapaal offiissƏ/*, "post box" as */tapaal peTTi/*, "post man" as */tapaal Sipaayi/*. These terms have almost become obsolete and are being replaced by the transliteration of English in Malayalam.

Broadly lexical transfer could be classified into five types: 1) Lexical transfer with out any form change 2) the form being transferred to the target language with minor modifications 3) the loan word word is literally transfered by translating the term in the target language or lexical paraphrase 4) semantic shift taking place 5) word coinage

The following words in English are transferred to Malyalam

without any change. /*ReeDiyo*/"Radio", /*Telivi$an*/"telivision', /*fRiDjƏ*/' fridge"

As per the second variety from English we also get variant forms as spoken by educated versus uneducated .For example ,formally educated variety of the lexical item for doctor will be /*DookTaR*/,whereas the uneducated variety would be /*DaakkiTTaR*/.

For " station " it will be /*sRee$an ~ Tee$an*/, /*DRaivaR ~ DaivaR*/, /*lipsRik~lipTik*/etc

/*cuvappu naada*/ is a literal translation of "redtape".Very often, particularly in the northern part of Kerala, people use the form "wife house " which is a lexical paraphrase of /*bhaarya viiDƏ*/.

There are several words in Sanskrit which have been borrowed into Malayalam, where in a meaning change has occurred in Malayalam, we could state it as Semantic shift. The original meaning of *Sik$a* is "instruction, study, discipline". Malayalam uses /*Sik$a*/ in the primary sense of "punishment" and /*vidyaabhyaasaM*/is used as 'education"

Word coinage forms another important category in the lexical transfer which have taken place from English to Malayalam. It is seen that a prestige factor is also involved while a particular person is using a smattering of English, mostly it shows a person is slightly advanced or educated and he uses a mixture language. See the examples shown below ;

cikkaN kaDa "chicken shop"

mutton kaDa "mutton shop"

* fish *kaDa* But nobody uses this combination,it is generally two Malayalam words are used and we get the word /*miin kaDa*/ "shop where fish is sold. As per KairaLi news the following words were noted down :

STD *kaalukaL* " STD calls" (English word +Mal pl.form)

kaaL *nirakkukal* "call rates"(Eng.word +Malword+Mal.pl)

kaaLukaLuTe eNNaM " the number of calls"(Eng word+Mal. pl+Mal.Gen.+Mal)

siRRi bassukaL "city buses" (Eng.word+Eng.word+Mal.pl)

maaRccu naTatti 'the marches were conducted'(Eng.Word +Mal.Verbalizer)

cuŋkattu juuvalRi "Chungath Jewellery"(Mal.+Mal.Case+Eng. word)

RimaanRu ceytu " kept in Remand"(Eng.word +Mal Verbalizer)

The above data show the amount of impact of English in the Malayalam media and how it has invaded the structure of Malayalam. In the word 'STD calls' other than the plural form /-kaL/, the other words are in English. In the second item the word for "rates" is in Malayalam. The word for call is /viLi/. Atleast in a Drama of C.L. Jose, it is attested. Another important feature is the verbalizer such as/*naTattƏ*/, /*ceyyƏ*/, which parallel the word /kaRna/ in Hindi or /maaDu/ in Kannada, being used with the English word. This clearly indicates that the loan words and the structural changes that are happening in Malayalam is a fit case for further investigation for language change.

7. LANGUAGE PURISM

Language purism was not only found in Tamil (Annamalai, 1979) or Marathi as reported in the press during the period from (November,1983 to February, 1994) but there have movements for Sinhalese in Sri Lanka or for an assertion of Australian English as opposed to British English or American English (as reported in (Jernudd and Shapiro,1989). There have been candid efforts in Malayalam too during the sixties and seventies by the late poet,

Sri.N.V. Krishna Variar and founder Director of the State Institute of Languages. Another effort by State Institute of Languages is /malyaaLa tanima/ (original Malayalam)some years back. But the contribution from media would be immense, if it could make a change in this direction. It is seen the frequency count for the listed 121 items, of which only a sample is presented here, is very high. From the corpora, it is also to be accounted that the frequency count for the word 'library' is higher than the native word *'granthaSaala'*. Language practitioners, Linguists, Translators from English to Malayalam or Malayalam to English, may take note of the changing phases of Malayalam.

APPENDIX 1

SAMPLE DATA (based on 24th January, 2008 'mathrubhumi news paper)

Words naturalised	Words recently adopted	New words
/spooRts/	/sensex pooyanRə/	/ombudsmaane/
'sports	'Sensex point'	' of ombudsman'
/maajik/	/stiyaRiŋ takaRnnu/	/graaniRRu pRadaR ∫anaM/
'magic'	'steering collapsed'	'granite exhibition'
/baaŋkə/	/oover teekku ceytu/	/viLambaan ooRdaR veeNaM/
/kɭɑRkkə/	'overtook'	'need permission to serve'
/bessə/	/RippaR looRi/	/nooms/
'Bus'	'Ripper lorry'	'norms'
/looRi/	/Riseevə pali∫a/	
'Lorry'	'reserve interest'	
/aaspatRi/	/kloossu ceytu/	
'hospital'	'closed'	
/bass dRaivaR/	/saspendu ceytu/	
'Bus driver'	'suspended'	
/resiiti/	/kRaim bRaancə /	
'receipt'	'crime branch'	
	/ n o o m i n e e R R u ceytu/	
	'nominated'	

Idea star singer programme(tv programme)		
/itu fooRth rauND aaNƏ/	/namukku peRfoRmansu rauNDileeykku kadakkaaM/ 'Let us enter the performance round'	
'This is fourth round' /itƏ inTeraakṣan koosRRyuum ,pRasanree ∫an rauNDaaNƏ / 'This is Costume,presentation round"	/auT af sevenRi etRa maarksaaNƏ nammaLkku jadjinooTu coodiccu nookkaaM/ Let us ask the judge that out of seventy how many marks have been scored'	

APPENDIX-11

LEXICAL BORROWING OF ENGLISH WORDS TO MALAYALAM BASED ON FREQUENCY COUNT in decreasing order – Technology Development in Indian Languages CORPORA, from CIIL, Mysore:

TOTAL NO. OF WORDS :　　　10,93,711

TOTAL NO.OF SENTENCES:　　3,57,588

THE PRESENT STUDY HIGHLIGHTS ONLY THE FIRST 3000 WORDS IN MALAYALAM, WHICH IS INCLUSIVE OF BORROWED ENGLISH WORDS PERCENTAGE OF BORROWING =4.033% ie.121/3000. (sample examples listed from 121 items) The frequency count above 100 is very high, above 50 and below 100 is medium and below 50 is low.

ENGLISH LEXICAL ITEM BOOROWED in MALAYALAM	FREQUENCY COUNT	E NGLISH LEXICAL ITEM BORROWED IN MALAYALAM	FREQUENCY COUNT
/gaveeNmentƏ/ government'	1300	/oof/ 'off'	506
/miittar/ 'meter'	721	/poolissƏ / 'police'	391
/ameerikkan/ 'American'	353	/kaaRbaN/ 'carbon'	338
/haidRajan/ 'Hydrojan'	268	/dookTaR/ 'doctor'	261
/rejistaR/ 'Register'	258	/RippooRTTƏ/ 'Report'	253

/kiloograaM/ 'kilogram'	241	/uunian/ 'union'	219
/ilaktRooN/ 'electron'	212	/TaN/ 'Ton'	206
/nambaR/ 'number'	199	/prooTiin/ 'protein'	195

NOTES:

1. A type of poetic metre prevalent during 11th Cent. A.D. to 14th cent. A.D. in Malayalam

2. Kannada Language Movement in Karnataka (Regional language vs. English)

3. Writers and intellectuals are against granting permission for commencing 350 English medium schools, Hindu News paper dt 06-06-12, whereas Dalits support the move on English in Schools, Hindu newspaper dt08-06-12. The Dalits urge the govt. to commence English medium from 1st standard.

4. Mathrubhumi News paper report of 06-06-12 shows the Malayalam speakers are more pragmatic in their approach and raises the question of how jobs would be created if a person studies Malayalam, he would be confined to Kerala and would not be in a position job opportunities outside.

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REGISTER ANALYSIS OF DUBBING AND SUBTITLING OF "LIFE OF PI"

Najmeh Bahrami Nazarabadi

Abstract

The controversial issue in the translation field is the assessment of the quality of the translations. Therefore, the present study set out to examine the register of the film "Life of Pi" and then to find out the mismatches in registers of dubbing and subtitling some excerpts of this film in Persian. This process was done based on the House's model of TQA (translation quality assessment). The theme of dubbing and subtitling were compared and contrasted in both English, the original language of the film, and Persian based on the register analysis in order to decipher the most frequent translation method and of course the mismatches. The most important mismatches occurred in the field of registers were discussed in the body of the study in detail and the rest of the analysis were brought in a table in appendices. Finally, the intended meaning was fulfilled as House's expectation of a proper translation.

Keywords: House's model of TQA, Dubbing, Subtitling, Register analysis, Life of Pie

1. Introduction

Technology, mobility and communication have been widespread nowadays. An advanced technology enables viewer to watch various foreign television programs. Therefore, translation as an area of interlingual communication plays a significant role.

Audiovisual translation (AVT) is a sub-field of translation studies and is defined as translation of product in which the verbal dimension is supplemented by principle in other media. Generally speaking, "audiovisual language transfer denotes the process by which a film or television program is made comprehensible to a target audience that is unfamiliar with the original's source language" (Luyken, 1991:11). Dubbing and subtitling are the most common type of AVT. Dubbing is oral and the voices of actors on the sound track are replaced by another language. Because of larger cost of dubbing, subtitling has emerged a way to deal with another language. Subtitling is defined as translating of verbal information in media in a specific language in one or three lines of written text which are presented on the television screen (Gottlieb, 2004). Subtitling is a new field in Iran. There is the lack of educated professional subtitles at work. Therefore, many films are subtitled by special soft-wares without human interference and cause awkward and inappropriate translation for the viewers. Thus, assessing these kinds of translation is necessary and should be noticed considerately.

The assessment of translation of the dialogues of the films in dubbing and subtitling is done by following different models; one of the models is House's model which is selected to be applied in this research. House (2001) stated "translation is viewed as the recontextualization of a text in L1 by a semantically and pragmatically equivalent text in L2" (P.247). She differentiated 2 kinds of translations as cited in Munday (2012) covert translation is "A translation which enjoys the status of an original source text in the target culture" and overt translation is "One in which the addressees of the translation text are quite "overtly" not being directly addressed"(P.142). Function and meaning are regarded as the most important elements that should be equivalent in translation; therefore, the functional pragmatic equivalent is the most appropriate kind of equivalence in this model which requires function or the context of situation. According to House (2001), register is the context of situation which consists of three components: field, tenor and mode (Figure.1 in Appendices).

Field: What the text is about, what kinds of things are in the text.

Tenor: How the author, the reader, and the person in the text, relate to each other through the text.

Mode: How the text is communicated; how its parts fit together as a text.

Analyzing these three segments which is called register analysis is going to be performed on dubbing and interlingual subtitling of a movie in this study.

This model was chosen for this study as to the best of the researchers' knowledge; there is a gap in applying this method on the translations done from English into Persian especially in the area of film industry, i.e. in subtitling and dubbing, in Iran. This special film was considered as it is full of dialogues between different characters with different registers; therefore, the researchers prefer to apply this method to identify the registers and also to understand whether the translators had recognized these differences or not.

The objective of this study is to evaluate the translations done in subtitled and dubbed versions of "Life of Pie" by applying House's register analysis, then the researchers tried to find out differences and similarities between these two translations. Finally it will be possible to mention the most frequent method used by the translators.

1. Literature Review

As mentioned above, House's model was mostly applied on the corpus based studies, i.e. on written texts, in Iran; therefore in the following you can consider samples of these studies.

Khedmatgozar and EslamiRasekh (2013), focused on the issues of translation quality assessment. They attempt to identify the comparative quality of two Persian translations of the English novel Ben in the World (by Dorris Lessing) at a register level. The researchers found out that shortcomings are attributed to the difficulties across the two languages. The compared translations demonstrated the ways the translation efficiency could be detected by the model of assessment.

Shakernia (2014) tends to apply House's model on a novel named the Grapes of Wrath by John Stein Beck. It is translated by Mohammad Sadegh Shariati. She applies House's model on this book through the analysis of the translation and the source text to find out whether the translations are covert or overt.

Bahrami and Ameri (2014), desired to discuss register analysis in dubbings from English into Persian .The corpus studied is one of the American movie and its Dubbing into Persian, by applying House's TQA (register analysis). The findings revealed that the model considered several mismatches and it seems that it was not applicable precisely because it considered some deviations as mismatches while these deviations inevitably happen in dubbings, and cannot be labeled errors. The researchers finally discussed that the dubbings can be appropriate and acceptable according to socio-cultural norms of the Iranian context and house's model is not the perfect model of analyzing the dialogues of the films.

One of the inspiring articles to do this research was written abroad and was a study done by Pettit (2014). This study discussed the verbal and non-verbal components of the audio-visual texts and discussed the interaction between image and the verbal. He mentioned that subtitling and dubbing are different genres which should be differentiated by the translators to perform better. The other one was the local article written by Bahrami and Ameri (2014) wherein they considered House's model on one of the American movie.

The above articles were guidelines to do this research and in order to understand the differences between the genres of subtitling and dubbing, House's model was applied.

2.1. House's model of translation quality assessment

2.1.1. House's definition of translation

According to House (1981), "translation is the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language "(P.30).

2.1.2. House's model fundamentals and definitions

House's model of translation quality assessment provides the analysis and comparison of an original and its translation. House (2001) gave the meaning of equivalence as the fundamental criterion of translation quality. As it is clarified by House (2001), equivalence cannot only be related to syntactic, formal and lexical similarities; therefore, languages separate reality in different ways. So House (2001) expressed that the functional pragmatic equivalence is the most appropriate kind and she combined the preservation of meaning across two different cultures and languages. The preservation of meaning and function is the main focus of House in defining translation.

According to House (2001), function or context of situation should not be separated from text in the process of translation quality assessment and context of situation which is called register. House introduced register analysis for translation quality assessment which has three particular features: field, mode, and tenor (2001) "Field captures social activity , subject matter or topic , including differentiations of degrees of generality , specificity or "granularity" in lexical items according to rubrics of specialized , general and popular, "Tenor refers to the nature of the participants , the addresser and the addressees , and the relationship between them in terms of social power and social distance , as well as degree of emotional charge , "Mode refers to both the channel _spoken or written_and the degree to which potential or real participation is allowed for between writer and reader "(P.248).

2.1.3. House's types of translation

She has also distinguished 2 types of translation: overt and covert. According to House (2001):

> In overt translation, the work of the translator is important and visible. Since it is the translator's task to give target culture members access to the original text and its culture impact on source culture members, the translator puts target culture members in a position to observe and/or judge this text "from outside. (P.250)

She mentioned that Covert translation psycho-linguistically is less

complex and more deceptive than overt translation at the one time.

House has claimed in Munday (2012), that in fact subtitling is an obvious instance of overt translation, because it makes the TT reader remembered visually of the translated words throughout the film and dubbing is an instance of covert translation as the viewers don't have access to the dialogues of the film in the original language and can manipulate them according to his own ideology.

2.2. Dubbing vs. Subtitling

Dubbing is the most expensive method of audiovisual translation; While, subtitling is much cheaper and withholds the original dialogue that gives the viewer opportunities to hear the original actors' voices. Subtitling is really limited by space; therefore, reduce more the original information than dubbing. Dubbing might also reduce a viewer's ability to acquire a new language. Subtitling opens up minds to pick and preference ways of thought, cultures besides new languages. In some cases, dubbing is preferred for children and those who are restricted with degree of literacy than subtitling.

2.3. Research Questions

For applying House's model to the subtitled and dubbed versions of the film and for better handling of the data analysis, the researchers followed two research questions:

1. What are the differences and similarities between the registers in dubbed and subtitled versions of "Life of Pie" based on House's model of register analysis?

2. Which one of the methods of translation introduced by House is more frequent in this film, i.e. covert or overt translation?

As mentioned above, finding out whether the translators were able to understand different registers of this film was so interesting for the researchers. So the aforesaid research

questions helped them a lot in gaining this goal.

3. Methodology

This study focused on an English movie <u>"LIFE OF PIE"</u> with its Persian subtitling & dubbing version. This film was nominated for three Golden Globe Awards for the Best Picture Drama and the Best Director and won the Golden Globe Award for Best Original Score. At the 85th Academy Awards it had eleven nominations, including Best Picture, and won four (the most for the evening) including Best Director for Ang Lee.

After watching different films and analyzing them from register analysis point of view, the above film was selected as it was nominated for different awards and also suited in this study well. The researchers have passed the following stages to collect and analyze the data. First, the revised functional-pragmatic model of translation evaluation of House (1997) has been selected as the model of the research because, as mentioned before, in this field a gap felt by the researchers. Second, the film <u>"Life of Pi"</u> has been selected as the material. Third, 5 random coordinated segments of script, dubbing, and subtitling of the film have been selected and analyzed concerning their register: field, tenor and mode and these scripts occurred between different characters of the film. Fourth, the mismatches of the analyzed registers have been marked and shown in tables in the following discussion. Finally, the more frequent translation method was mentioned which will be helpful to the translators as they can identify which method is the best for translating different registers and also they recognized that they shouldn't stick to one method of translation and where possible they can shift between both of the methods.

4. Results and Discussion

<u>"Life of Pi"</u> is an adventure drama film directed by Ang Lee based on Yann Martel's novel. It urges a tolerance of people and set of belief and principle that influence the way people live .The basic story in this film revolves around an Indian man named "Pi", now living in Canada and telling a novelist about his life story and how at 16 he survives a shipwreck in which all passengers die.

Script1

Novelist: You were raised in a zoo?

Pi: Born and raised in Pondicherry, in what was the French part of India. My father owned the zoo, and I was ***delivered on short notice*** by a Herpetologist who was there to check on the Bengal Monitor Lizard. Mother and I were both healthy but the poor ***lizard*** escaped.

Field:
This excerpt reveals a conversation between two friends. The segment illustrates a colloquial language that has a characteristic accent, Indian and Canadian.

In this excerpt, cases of friendship can be seen by features of auditory and visual.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

The novelist has Canadian accent, has published two books, and was inspired to write Pi's life story during a trip to India.

While the man whose name was Pi has an Indian accent, both contemporary and middle-class.

Characters' personal stance:
Pi is deeply intrigued by the habits and characteristics of animals and people. He is sweet-tempered, tolerant, assertive and an inquisitive man.

The novelist is a positive, bright and outgoing man.

Social role relationship:
The two characters are strangers that Mamaji, Pi's teacher, introduced Pi to the novelist, friend of Mamaji, for his wonderful story.

Social role attitude:
The conversational style mixed with slang is seen between the two characters.

Mode:
This segment is fully spoken as well as conversational and simple. The participation is simple too.

Dubbing1

رمان نویس: پس تو **تو باغ وحش** بزرگ شدی؟

پای:به دنیا اومدم و بزرگ شدم. اون زمان تو بخش فرانسوی ها پدرم صاحب باغ وحش بود .منو یه دکتر خزنده شناس به دنیا اورد.**آخه فرصت نبود دکتر رو خبر کنن.** و اونم اومده بود سوسمار بنگالی رو معاینه کنه. منو مادرم هر دو سالم بودیم.ولی **سوسمار** بدبخت فرار کرد.

Subtitling1

رمان نویس:پس تو در **یه باغ وحش** بزرگ شدی؟

پای: به دنیا اومدم و بزرگ شدم.در "پودیچری" که قسمت فرانسوی هندوستان بود.پدرم صاحب باغ وحش بود. من رو **با   عجله** دکتر خزنده شناسی به دنیا اورد که اومده بود به بز**مجه** بنگالی سری بزند. منو مادرم هر دو سالم بودیم اما بز**مجه**   بیچاره فرار کرد.

Field:
The dubbed excerpt lacks characteristics accent like Indian and Canadian. Although the dubbed and subtitled excerpts follow the main plot of the original movie the censorship can be seen in some few parts. The Subtitled excerpt is more specific than the dubbed version.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

In dubbed version the accent of characters has not been transferred. But, the characters contemporary, middle class languages can be seen in both dubbed and subtitled excerpts. Therefore, the only mismatch is the accent which is difficult to be kept in the TL.

Characters' personal stance:
In dubbing it is tried to keep the characteristics of Pi that is deeply intrigued by the habits and characteristics of animals. He is sweet-tempered, tolerant, assertive and an inquisitive man.

The novelist is a positive, bright and outgoing man. Thus there is no mismatch in this part.

Social role relationship:
This part is the same as the original and no differences can be understood.

Social role attitude:
The same as the original, the conversational style is mixed with slang.

Mode:
The dubbed version is fully spoken as well as conversational and simple. The participation is simple too. The frequent use of broken words is seen and the type of translation is Covert.

The subtitling version is fully written and as it can be seen the type of translation is Overt.

Script2

Pi: What elsedo you want from me?

Japanese shippingCompany:

A story that won't make ***us look***

Likefools.We need a simpler story for ourreport. **One** our company can

understand. A story we ***can all believe***.

Field:

This excerpt reveals a conversation between two strangers, Pi and the members of a Japanese company. The segment illustrates an informal language that has a characteristic accent of Indian and Japanese.

In this excerpt, the sense of understanding and caring about Pi's story cannot be seen.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

The members of Japanese company have Japanese-Canadian accent, and were eager to write Pi's story during a trip by Japanese ship and what happened thereafter.

While "Pi" has an Indian accent which is both contemporary and middle-class.

Characters' personal stance:
Pi is deeply interested in characteristics of animals. He is a tolerant, bright, assertive and articulate man.

Members of Japanese company are strict, bad-tempered, impatient and rarely friendly.

Social role relationship:
The characters are strangers that the members of Japanese company came to him for their report about his story.

Social role attitude:
The conversational style is mixed with informal language can be seen between the characters.

Mode:
This segment is fully spoken as well as conversational.

Dubbing2

پای: دیگه از من چی می خواین؟

شرکت کشتیرانی ژاپنی: یه داستانی که **به ما نگن احمق** . ما یه داستان ساده تر برای گزارشمون **نیاز داریم. یه چیز** که **شرکتمون بتونه بفهمه** . یه داستان **کههمه باور کنن**

Subtitling2

پای: دیگه چي ازم میخواین؟

شرکت کشتیرانی ژاپنی: یه داستاني که ما رو **احمق نشون نده**

ما یه داستان سادهتر براي گزارشمون **میخوایم**

داستاني که شرکت ما بفهمه. داستاني که **همه ما باور کنیم**

Field:
The subtitled and dubbed excerpts present a conversation between Pi and a member of company. The dubbed version has also attempted to keep the characteristics accent like Indian and Japanese the same as the original script.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

In dubbed version the accent of characters has been transferred. The characters' contemporary, middle class languages can also be seen.

Characters' personal stance:
In dubbing and subtitling, the translator also tried to keep the characteristics of Pi that is deeply interested in characteristics of animals. He is a tolerant, bright, assertive and articulate man.

The character of Members of Japanese company are preserved in subtitling and dubbing.

Social role relationship:
In this part there is no mismatch between the original and subtitling and dubbing versions.

Social role attitude:
The same as the original, the conversational style is mixed with informal language.

Mode:
The dubbed version is fully spoken as well as conversational. The frequent use of broken words is seen and the type of translation is Covert; While, the subtitled copy is fully written and the type of translation is Overt.

Script3
Pi: Why would a god do that? Why would he send **his own son** to **suffer**

For the sins of ordinary people?

Priest: Because He loves us. God **made Himself approachable** to us - human –

so we could understand Him.

Field:
This excerpt reveals a conversation between Pi and the priest. The segment demonstrates a colloquial language that has a characteristic accent Indian.

The matter in hand is about God, His prophet and His servants.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

The priest and Pi both have an Indian accent. They met each other in church. Pi is interested in God, His prophet, His servants and all His creatures. The priest gladly given Pi something he desires to know more about them.

Characters' personal stance:
Pi is keenly interested in God and His creatures. He is bright, articulate and curious man.

The priest is sweet-tempered, patient and friendly.

Social role relationship:
The characters are strangers. They accidentally meet each other in church.

Social role attitude:
The conversational style mixed with comradely chat is seen between the characters.

Mode:
This segment is fully spoken as well as friendly conversation.

Dubbing3

پای: **چرا باید یکی رو** بفرسته که بخاطر گناه **ادمای** عادی **عذاب** بکشه؟

کشیش: چون **مارودوست داره**. خدا خودش رو **در معرض** ما انسان ها قرار داده تا
بتونیم درکش کنیم.

Subtitling3

پای:چرا یه خدا باید چنین کاري کنه؟

چرا اون باید **پسر خودش** را بفرسته تا

بخاطر گناهان **مردمان** عادي، **زجر** بکشه؟

کشیش: چون اون **عاشقمونه**خدا خودش رو به ما **انسان‌ها نزدیک کرده** تا بتونیم اون
رو درک کنیم.

Field:
The excerpt manifests a conversation between the priest and Pi. The dubbed has also attempts to keep the characteristics accent, Indian, and their friendly relations.

The translator did not get the meaning; instead of saying the prophet as 'son of god' he rendered 'the one' in a dubbing script.

The subtitled version is more formal than the dubbed one. The issue discussed is about God, His prophet and His servants.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

In dubbed version the accent of characters has been transferred. The kind and affable relationship between characters can also be seen.

Characters' personal stance:
The dubbed and subtitled copies also tried to keep the characteristics of Pi that keenly interested in God and His creatures. He is a bright, curious and assertive man.

The priest character conveyed. Therefore; there is no mismatch in this part.

Social role relationship:
In this part there is no mismatches between the original and the dubbed and subtitled versioned.

Social role attitude:
The conversational style is also the same as the original.

Mode:
The dubbed segment is fully spoken besides having the welcoming conversation. Using of broken and colloquial words is seen and the type of translation is Covert.

The subtitled one is fully written and the type of translation is Overt.

Script4

Father: *You think* that tiger is your friend.

He is an animal, not a playmate!

Pi: I just wanted to say 'Hello' to him.

Animals have souls. I've seen it in ***their eyes***.

Field:
This excerpt presents a conversation between the father and

his son at a cage of a tiger in their zoo. This part illustrates a quarrelsome language. They have an Indian accent.

In this segment, cases of unpleasant loud sound, unkind and harsh behavior can be seen.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

They are the members of a family. The father and his son both have an Indian accent. Father is the owner of a zoo in India.

Characters' personal stance:
Pi is a spiritual person. He deeply believes in God and also has a remarkable intuition about His creatures.

Father is strict and bad-tempered. He always makes fun of his son. And also he does not believe in his son's words or act.

Social role relationship:
The two characters are the members of a family, father and son. Father's understanding of any subject specially the religious' belief was diverse and different from his son, Pi.

Social role attitude:
The conversational style is mixed with unpleasant and unkind behavior can be seen between the two characters.

Mode:
This segment is fully spoken, simple and has a quarreling conversation.

Dubbing4

پدر:**خیال کردی**اون ببر دوستته ؟ اون یه حیوونه نه یه همبازی.

پای: من فقط می خواستم بهش سلام کنم **تازه حیووناهم** روح دارن من **تو چشماشوندیدم**

Subtitling4

پدر: فکر کردي اون ببر، دوستته؟اون يه حيوونه نه همبازی

پای: من فقط ميخواستم بهش سلام **کنم حيوانات** هم روح دارن

توي چشمهاشون ديدم

Field:
The dubbed and subtitled copies show a conversation between father and his son at a cage of a tiger in their zoo.

Dubbed copy has also attempts to keep the Indian characteristics accent. This part illustrates a quarrel, unpleasant loud sound and unkind behavior. The subtitled copy is more general than the dubbed one.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

In dubbed version the accent of father and his son has been transferred. Father is the owner of a zoo in India.

Characters' personal stance:
Both the dubbed and subtitled copies also tried to keep the characteristics of Pi who is spiritual and deeply believes in God who also has a remarkable intuition about His creatures.

Father's character was conveyed in the translations.

Social role relationship:
The two characters are father and son and their relationship also remains the same.

Social role attitude:
The conversational style also remained unchanged.

Mode:
The dubbed segment is fully spoken. Using of quarrelsome and colloquial word is seen and the type of translation is Covert; While,

the subtitled one is fully written and the type of translation is Overt.

Script5

FRENCH COOK: Vegetarian - the cow that **produced** this liver was vegetarian, the **pigs**

that went into these sausages were vegetarian.

FATHER: Very funny. But **she** doesn't eatliver.

Field:
This excerpt reveals a conversation between two strangers, a cook and father at a restaurant on a board of the ship. This part illustrates a quarrel language.

In this segment, cases of ridicule and harsh behavior can be seen.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

 Father is the owner of a zoo in India. He transfers his animals to another country by ship.

Cook is the chef in the ship by which Pi's family traveled.

Characters' personal stance:
Father is strict, serious and has an eye on his family specially his wife.

The cook is bad-tempered, narcissistic and has a rude language.

Social role relationship:
Father and the cook are both strangers and are not familiar with each other. They meet one another at the restaurant on the ship by which Pi's family traveled to Canada.

The man, the cook, has a Canadian accent which is contemporary and low-class.

Social role attitude:
The conversational style combined with unpleasant and harsh behavior can be seen between the characters.

Mode:
This segment is fully spoken, quarreling and has an argumentative conversation.

Dubbing5

آشپز فرانسوی: غذای گیاهی!اگاوی که این جگر رو **ازش گرفتن** گیاه خوار بوده.

خرگوش **الاغ هایی** هم که توی سوسیس **استفاده شدن** گیاه خوار بودن.

پدر: خیلی **بامزه بود**.ولی **گفتم همسرمن** جگر نمیخوره.

Subtitling5

آشپز فرانسوی: غذای گیاهی!اگاوی که این جگر رو **تهیه کرده** گیاه خوار بوده.

خوک هایی هم که توی سوسیس **بکار رفتن** گیاه خوار بودن.

پدر: خیلی **خنده دار بود**. ولی **همسر من** جگر نمیخوره.

Field:
The dubbed and subtitled excerpts like the original script manifest a conversation between two strangers, a cook and the father at a restaurant on a board of the ship. A quarrel language, ridicule and harsh behavior can be seen.

Tenor:
Characters' Temporal, Geographical and Social Provenance:

This part remains unchanged in the translations and in dubbed version the accent of both characters has been transferred.

Characters' personal stance:
The dubbed and subtitled versions like the original script have tried to show the characteristic of Father that is strict, serious and has an eye on his family specially his wife. The cook's character has also been transferred in both subtitled and dubbed versions who is bad-tempered, narcissistic and has a rude language.

Social role relationship:
This part has no difference with the original.

Social role attitude:
This part also remains unchanged.

Mode:
The dubbed segment is fully spoken besides having the quarreling and argumentative conversation, and the type of translation is Covert. In the dubbed version the word 'pigs' is translated incorrectly to 'الاغ ها'(donkeys) while, there exists an equivalent for it in Persian 'خوک ها'; therefore, there is no need to change the symbol of the word.

The subtitled is fully written and the type of translation is Overt.

On one hand, as different films have different genres and different characters have different registers so we cannot compare the findings of this study with the findings of the previous ones. On the other hand as we do not have enough articles which applied house's model on AVT translation, again comparing and contrasting the results will not be possible. Furthermore, different films translated differently according to their genres; thus, we cannot say that all the subtitled films are overt and all the dubbed versions of the films are covert, just we can mention that the films which have the same genre as the film studied here may have overt subtitled and covert dubbed version.

From mismatches point of view the results of this article can be compared by the result of Bahrami and Ameri (2014), as an example

they found out that in "Good Will Hunting" the dubbed version has some mismatches with its origin, but here we encountered the mismatches mostly in the field and mode in both subtitling and dubbing versions.

5. Conclusion

The analysis of English script and Persian subtitling and dubbing of "Life of Pi" revealed the fact that most of mismatches occurred in field then in mode and no mismatch occurred in tenor. There was no noticeable difference between the generality and specificity in fields of dubbing and subtitling. Informality had the highest frequency in subtitling and formality had the highest frequency in dubbing. As also mentioned in the literature review, subtitling at all times throughout watching the movie reminded visually of the translated words to the viewers and signaling its foreign origin but in dubbing which was a covert translation the audience was not aware of listening to a translated text; so it was possible to use more formal expressions in dubbing than in subtitling in which the audience was aware of the translation and may have the source language knowledge to some extent; it was not possible to change the informality of the original to formality in translation. Mode does not always match between Persian subtitling and dubbing; the mismatches were related to the nature of these two methods, that subtitling was written and dubbing spoken.

As the answer to the second research question, we can notify that in the subtitled version the translator used overt translation and in the dubbed version, covert translation was applied.

As a conclusion, although all of these mismatches among the scripts, dubbing, and subtitling occurred along the examples, they did not have any effect on transferring the intended meaning of the original and all the equivalences were functional pragmatic to fulfill the expected meaning as it was House's expectation of a proper translation and mentioned in the literature review.
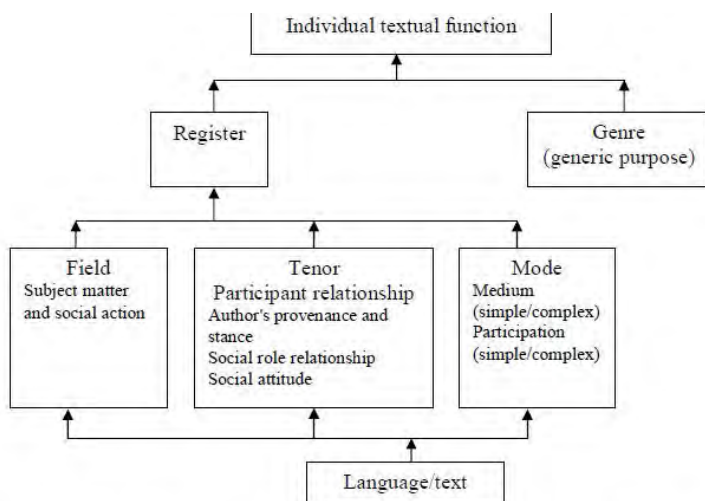
Appendices:

Figure 1. House's system for analyzing and comparing original and translated texts (House, 1997, p. 108; 2009, p. 35; 2013, p. 544)

Mismatches

Table .

		Mismatch	**Field**	**Tenor**	**Mode**
1.Dubbing		رمان نویس:پس تو باغ وحش بزرگ شدی؟. پای:منو یه دکتر خزنده شناس به دنیا اورد. اخه فرصت نبود دکتر رو خبر کن. و اونم اومده بود سوسمار بنگالی رو معاینه کنه. منو مادرم هر دو سالم بودیم.ولی سوسمار بدبخت فرار کرد.	Generality		Spoken
1. Subtitling		رمان نویس:پس تو در یه باغ وحش بزرگ شدی؟ پای:من رو با عجله دکتر خزنده شناسی به دنیا اورد که اومده بود به بزمجه بنگالی سری بزند. منو مادرم هر دو سالم بودیم	Specificity		Written
2. Dubbing		پای:دیگه از من چی می خواین ؟ شرکت کشتیرانی ژاپنی:یه داستانی که به ما نگن احمق . ما یه داستان ساده تر برای گزارشمون نیاز داریم. یه چیز که شرکتمون بتونه بفهمه .یه داستان که همه باور کنن	Informality		Spoken
2. Subtitling		پای:دیگه چی ازم میخواین؟ شرکت کشتیرانی ژاپنی:یه داستانی که ما رو احمق نشون ندهما یه داستان سادهتر براي گزارشمون میخوایم داستاني که شرکت ما بفهمه. داستاني که همه ما باور کنیم	Informality		Written

3. Dubbing	پای:چرا باید یکی رو بفرسته که بخاطر گناه ادمای عادی عذاب بکشه؟ کشیش:چون مارودوست داره. خدا خودش رو در معرض ما انسان ها قرار داده تا بتونیم درکش کنیم.	Informality		Spoken
3. Subtitling	پای: چرا یه خدا باید چنین کاری کنه؟چرا اون باید پسر خودش را بفرسته تابخاطر گناهان مردمان عادی، زجر بکشه؟ کشیش: چون اون عاشقمونهخدا خودش رو به ما انسان‌ها نزدیک کرده تا بتونیم اون رو درک کنیم.	Formality		Written
4. Dubbing	پدر:خیال کردی اون بر دوسته ؟ اون یه حیوونه نه یه همبازی.	Specificity		Spoken
	پای: من فقط می خواستم بهش سلام کنم تازه حیوونا هم روح دارن من تو چشماشون دیدم.			
4. Subtitling	پدر:فکر کردی اون بر، دوسته؟اون یه حیوونهنه همبازی پای:من فقط میخواستم بهش سلام کنم حیوانات هم روح دارن توي چشم‌هاشون دیدم.	Generality		Written
5. Dubbing	اشپز فرانسوی: غذای گیاهی!!گاوی که این جگر رو ازش گرفتن گیاه خوار بوده. الاغ هایی هم که توی سوسیس استفاده شدن گیاه خوار بودن. پدر: خیلی بامزه بود.ولی گفتم همسرمن جگر نمیخوره.	Informality		Spoken
5. Subtitling	اشپز فرانسوی: غذای گیاهی!!گاوی که این جگر رو تهیه کرده گیاه خوار بوده. خوک هایی هم که توی سوسیس بکار رفتن گیاه خوار بودن. پدر: خیلی خنده دار بود. ولی همسر من جگر نمیخوره	Informality		Written

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TRANSLATION

A EUNUCH'S DIRGE

Indu Menon

Translated by **Jyothsna P.**

The air smelt of green whip-snake. It smelt of a she whip-snake, which fell dead, soon after swaying and mating in the blazing sun. That smells of whip-snake that writhed in pain, getting burnt in the piled up bone meal and urea, in the manure-house floor.

He smelt the stethoscope. Then he smelt the long fingers that reminded of tender lady's finger. He smelt the surgeon's coat. And then he smelt reptile busts of Ayisha, who was undressed for the surgery. Ah… a serpent's odour.

The very same odour. The needle of a clock is the serpent's tongue. It bites us, every second, minute and hour, hissing the poison of memory. It will swing on its tail on the custard-apple tree, like the heart that he had forgotten on its branches, heavy with fruits.

After long six years, he erected once again like a right angle. It was sharp 4.30 pm. He felt for the zip of his pants uneasily. Six years ago he had opened that bundle of sack on such a 4.30 evening. The radioactive dial pad on his watch, emitted ghost light with a growl.

4.30 pm precisely

A small hillock of bone meal in the partially darkened garden-tools' and manure house of Dr. Charulakshmi. There was the stinking pile of the excreta of the cock and burning urea. Like a cat after it is done first he scratched the excreta. And then he wildly dug the urea and manure. He leveled the pile and then pulled out the

sack from the corner. It was a plastic sack, which had the colour of ripening plantain. It was written 'factum fosse 20 20 chemical fertilizer' on it in bold red letters. Charu's tiny hands adorned with little red crystal bangles, peeped out of the suthali covered mouth of the sack, as if calling out "oh my dad…" Rajeev pulled opened the mouth of the sack. Where he couldn't snip open was tore broken with his teeth. Charu's skin had already got burned in burning heat of bone meal and it stood stuck up at the unfolded mouth of the sack like a piece of *puri* sticking on to ones lips. The rotten skin smelt horrible than the bone meal. Charulakshmi lay there collapsed like a dead embryo. In deep agony he tried to clean the rheum in her bruised left eye.

But he cried frantically on realizing that it wasn't the rheum, but the worms, that were about to cover her corpse.

"Oh my…my little angel..."

He ran his fingers through every inch of her. They ran on her butterfly structure, and in the dampness of her twin plaited ribbon tied hair. Charu's hair was covered with her tears, blood, body fluids, and fertilizers. He couldn't recognize the colour of her hair. Charu's mouth was thrust with the white petticoat she usually wears. There were infinite scares on her tiny marble thighs as if scribbled with a red ink pen. The bells and beads on the five metal hips chain that *amma* had tied around her hung broken, like a hang man's knot. On her right hand, were a dry bouquet made up of *thuja* leaves and orchids. He scooped her in his arms.

"No…no…doctor."

The inspector caught hold of Rajeev.

'I needn't explain this to you doctor. The evidences…"

He looked at the constable in a gesture. One of them tried to pull the corpse away from him.

"Oh…my…my…"

Like a madcap, Rajeev hit his hard on the wall. He held Charu close to his heart in procession, the vivid colours of the wild blooms out in the rain pierced his eyes. The frightened leaves shuddered in the rain. In the lawn were the giant jasmines that peaked up their petals when got wet. Also there stood elephant hibiscus that reminded of blood stains. Rajeev fell on to the floor headlong with eyes reddened with darkness. Bone meal smoked up with a thud, like the morning mist. Rotten flesh flaked out of Charu's corpse that fell on to his bust. The flakes fell on the dead green whip-snake.

The air smelt of *sarppagandhi*. The serpentia-blooms that swayed opened, bathed in turmeric, lime, and milk. The leaves blushed in violet veins. The *sarppagandhi* was adorned with seedling beads, which danced in the *aathira* breeze that blew in the month of *edava,* rubbing behind the serpent goddess.

He smelt the serpent's ruby in her navel. He smelt the warm heart beats between her breasts. He smelt the olive coloured body hairs. He wondered how everything about her smelt the serpent. She seemed to be a naked demigoddess; a serpent goddess. The evening rays that moved across the peach window curtains brightened her serpent bangles, spreading soft golden rays. While leaning his cheeks against the ripe fruits of the serpentia-blooms he realized that Charulakshmi was never a human in bed. She was a serpent goddess who entangled and swayed, hissed and then moulted.

Frequently she lisped in her broken voice, clinging on to the pillow cover like a lunatic.

"See, here…here…"

He got frightened when she touched the lower lip.

"See, here…press hard…"

She moaned in ecstasy, caressing the love bites on her busts.

"Raju, how did you feel when you knew that I am a married woman?"

He raised his head from her breast. He tasted the sourness of self-contempt.

"To kill you…to kill you…"

He held her tight. With a terrible pain he tightened the crab legs. His throat burned.

"And then…then..Did you hate me immensely?"

Her eyes wandered as if to bloom or shed those serpent blooms.

The air smelt the newborn. The atmosphere was impregnated with the primitive smell of amniotic-fluid, internal blood and human body. It smelt the umbilical cord. It smelt the breasts oozing with colostrums. The smell of womanhood revealing the secrets behind her wide spread legs. It unveiled the truth of blooming black head between them. Rajeev cried his heart out in the maternity ward.

Time-4.30 pm

"Pardon me Raju. Dr.Mridula held Raju's arms.

"But what I said is true. She had aborted thrice with her husband's concern."

" Husband??" His eyes widened in wonder.

"Yes. He is not her father as either of us doubted. He is her husband…"

She extended the hospital documents to him.

The image of Charulaksmi pulling close the door of an benz car, which reminded of a grey whiskered cat. Then was a Cat-eyed colonel who reminded of a Siamese cat.

"It's my father…"

Charulakshmi's eyes did not reflect the lie when she lowered her voice.

There are certain orchids, which plunge their roots deep only into the trees and grow clinging on them. Did Charu thrust her roots deep into my heart in such a manner? Charulakshmi,; she was a person who would get broken, fade out and lack luster in just a single word. She was a love-rose who would bloom for the world at a single look of mine.

"Raju, I believe she has got some issues." pulling the green curtains of the ward, Ramakrishna Pai whispered a secret into my ears.

"A mysterious sort…"

Mysterious charulakshmi. Flowers were her passion. Like a flowery witch hiding mysterious secrets, came she always, wearing rare blossoms. And lulled towards her charm, like strange bees, young men flew around her. She bewildered every one with her invulnerable secrecies, that couldn't be explored by any of the bee-smiles. Acres of orchid meadows condensed in lavender ground.Orchid purple blushed; tulip yellows sprouted. Lorries from far away states came crossing her gate, to explore her flower garden that had been hiding the secrets of the universe. From the post-mortem room, like the chrysanthemums that felt beyond the unpleasant odour of death, she glanced every now and then at Rajeev with her flushed cheeks. He too loved her feverishly.

"No…No hatred, I haven't hated you…promise."

Rajeev spread the *kumkum* on her forehead.

"Aren't you lying?"

She rubbed her nose against his like a bird.

"Honestly…

Otherwise why should I name my daughter with yours?"

'Hmmm…Raju I was just a piece of property to be mortgaged… yes.. I was…"

She heaved a sigh and the breath was hot.

Yes, and that was true. She was a lively utensil to be mortgaged. Rajeev nodded. In their last meeting, she had stood with a bent head behind a husband elder than her father. More than the feeling of guilt or embarrassment her face radiated a sort of terrible pain then. The tamilians filling flowers in the lorries looked at Rajeev as if he is an alien. In the middle of that country side exhibiting acres of orchids, and clock shaped house,he stood pale and perplexed.

Smells do articulate with humans. Smells give you hints. The primeval stench of the Tamil workers sweat disclosed to him dangerous hints. The warmth of the sweet kiss that Charu gifted him in the cancer patients' radiation room, still burnt in him. The love bites she printed on his lips gave him a painful pleasure. His lips shivered like the tender leaves burnt in acid fall.

Charulakshmi was shuddering. She shuddered at the thought of the punishment she is going to receive after the death trial of love. Gardener Alavi stood a few feet behind Rajeev chewing the pan. His ugly yellow protruding teeth teasingly stared at her. She fearfully looked at Rajeev before being manure to the Orchids. She had heard her father say that there are numberless humans who have crumbled down into bone meal , un noticed into the bone- heaps of manure house. In the clucking of the bones the loud moans of innumerable invisible souls echoed in her ears like wailing.

Raaa …Raaa… words powdered like petals. Mouth was turbulent. Alphabets got disordered. Charulakshmi stood helpless forgetting words, expressions. When colonel went to pick the phone she tried to speak frantically.

"I cost a four and a half lakh…I am just a bond of security." Her face got pale in fear of death. Voice cracked.

It all happened when the father who was the colonel's clerk committed suicide hanging himself death. "Mother was just 40. Still young. Three younger sisters… so when colonel suggested such a matter thought it a better alternative to five women surrendering to death or becoming whores. Helplessness of a 16 year old… little fishes throbbed in her eyes.

"I became colonel's 5th legal wife."

That was the courage of the 16year old. She lay in the mating room of an old man, like an immature doll, building an invisible barrier around her. Between passion and lust, the colonel pampered her cheeks looking at her helpless childish innocence.

"Colonel is a millionaire. Nobody ever discards an invitation to own his child." She hugged Rajeev tight.

"If I hadn't met Rajeev me too…"

In a deep sigh her maple leaf belly shrunk. The body and skin flamed in blazing love." Raju, my love for you during those days were like that of a hyena. Stealthily, eating the leftovers. Still colonel found it out." Yes Charulakshmi is a fairy casting a magic spell. Her shoulders were shining as if bathed in the moonshine. Her breasts were damp as if wet in rain.

"He knew everything,. His dying words said, "I have seen many lives my child…"

He held my hands tight, affectionately." Please pardon me dear.

I never wanted to spoil your life. I loved you more than anybody else. That's why I possessed you."

Charulakshmi's lips reddened in an unknown pain.

" I hated him like hell. Still at times I felt immense love towards him." Rajeev felt that a good majority of men were fools enough to believe that the women closed their eyes in rapture during copulation. Hatred, self-contempt, abhorrence, pain…what might have been hanging up inside the darkness of Charu's closed lids? Three infants that got sacrificed in the fairy's spell, silently floated through the labour room's drainage, like scattered thoughts. Rajeev tried in vain to remember the innocence of a 20 yr old lady ,who, with rejection and inner armour hid love in one half of the heart and extended to him in excess, in the other half.

The clock struck Beethovan's fifth symphony like a broken lizard-tail.

Time, was 4.30 pm.

"Raju, he knew everything. Everything about you… our secret love, your pain, your marrying Mridula.

He even knew you named your daughter with my name. He was even sympathetic enough to console me on your wedding day. Charulakshmi hid her face between her knees.

"Enough of the old tales. it is just the third day after marriage. Rajeev ,like an angler, hooked her lips in his. He opened before her the secret of an a knot that never untie, once hooked up with each other.

"Knock..Knock…" a cute girly knock at the door.

"Dad, this is Charu, please open the door…"she lisped honey-sweet.

"Just a five minutes dear." He panted like the train engine.

"There is a new ball in the yard. Go, play with it."

" No, I shall make a bouquet for the bride and the groom. A wedding bochet.

A floral bouquet … bouquet …a bouquet

The giggling anklet bells faded away running...

Charu left. My little Charu left to collect the flowers.

"Do you know my daughter, Aysha?"

Rajeev slapped her hard on the cheek with his right hand, stuck with betadine.

He pulled up the white gloves. A man's right arm with five penises. With a revengeful attitude burning in his eyes ,he pressed hard upon her breasts.

The room smelt of a thousand dead reptiles. The piercing sharpness of light… Intoxicating anesthetic medicines that Paralyses the veins .He removed the pulsometer that roared like a tiger, from her finger.

Ayisha's eyes filled with tears. But her unforgiving, fuming, darkened, cancerous breasts poked out

They yelled at him. In the heaped up bone-meal, he searched wildly for little Charu's body .

"You know everything, right Ayisha? But you never knew that the gardener Alavi is your father. That son of a bitch, Alavi.."

He felt like crying his heart out when he thought of Charu. He wept. It flung like crystal rain, sticking on to the mirror glass and

slowly disappearing. It incessantly drenched Ayisha's body.

Six years… how many evenings… how many four thirty ghost -strikes…Rajeev could never lay a hand upon Charulakshmi after that. His hands that awakened the quiescent devotion in her, trembled vulnerably with every touch. While trying to hook the dried up lips, he heard little Charu's anklet bells.

With fresh, damp blood stains, still on her petticoat, she opened her dead mouth.while he tried to hold Charulakshmi's lightning shoulders, Charu's white laughter flashed in the atmosphere. Thereafter, no female physique could arouse Rajeev either in the day,or in the night, during cool breezy times , nor in a roaring down pour. He, consuming medicines to redeem his self confidence, tried in vain to swim towards Charulakshmi like an adventurous voyager; but all the time he found her knocking hard at the door in a hurry.

"knock,knock,knock… Dad…It's me… Your Charu…"

He stood with his head bent down. He melted under the burning heat of Charulakshmi's skin.

He failed shamelessly… disastrously…

"You…you…this hanging thing isn't just to piss out…"

The haughty spirit in her yelled; she felt triumphant at kicking his failure touching with the left hand.

"Can't ever forget ,isn't it?!!! Raju, do you believe that Charu died just because you shared the bed with me? Do you think so..? Tell me..You…you liar… chop this hanging thing and throw it down at any stray dogs."

That was the valour of a hungry tigress. Charulakshmi's nakedness challenged him like a weapon.

An impotent eunuch..Dribbles of spittle darts pierced him at her screaming.

He covered that spirit in his arms and squatted with a bowed head. The shameful sin-flakes of self -contempt, scattered in a through his fingers in a lamenting tone.

'Hey...don't cry, don't cry…"

Ayisha held him close to her sick busts.

"Doctor, wasn't…wasn't that little girl's name Charu? If she were alive, would have been of my age... Isn't it?"

Her tongue was already weakened by anesthesia, and the words scrolled through it like wicked souls.

"After half an hour you will scale this off, isn't it, doctor? Two lumps of meat to be thrown into the garbage. Don't weep…don't weep…"

she touched her cancerous breasts for the last time. Doctor Rajeev took the surgical blade into his rubber gloves. Suddenly he felt the smell of Johnson's baby powder. He smelt the starch of an unbleached petticoat. He smelt the bouquet she made, with her own tender hands, for the groom. He smelt the dry thuja leaves in it.the anklet bells stopped ringing abruptly. Silence...

He shuddered for a moment. Knock…knock…her hands knocked at the door.

"Beloved father..Please open the door…this is your Charu…Charu feels like weeping…"

He heard Charu's cry. He heard the feeble inebriated moans of Ayisha in her drowsiness.

Ayisha's dead breasts shivered in Dr. Rajeev's hand like pieces of

red meat. He frightfully threw them into the formalin solution. They splashed and drowned into the bottom of the bottle. They stood up to the word like the bone-meal heap that covered Charu's corpse. Formalin solution turned red with blood.

The two breasts stared wildly at Rajeev scornfully and indifferently like the eyes of God. Like an impotent failing frantically before a nude female body, wailing pitiably, he continued stitching her body.

Original Malayalam Story

ഷണ്ഡവിലാപം

പച്ചില പാമ്പ് മണക്കുന്നു. വെയിലത്ത് പൊരിഞ്ഞിണ ചേർന്ന ഉടനെ ചത്ത പെൺപച്ചിലപാമ്പ്. എല്ലുപൊടിയും യൂറിയയും കൂനകൂട്ടിയ വളപ്പുരത്തറയിൽ പൊള്ളലേറ്റു പിടഞ്ഞു പച്ചില പാമ്പ്....

അയാൾ സ്റ്റെത്ത് മണത്തു. ഇളം വെണ്ടപോലെ മൃദുവായ്, നീ വിരലുകൾ മണത്തു. അയാൾ ശസ്ത്രക്രിയാ കോട്ടു മണത്തു. ശസ്ത്ര ക്രിയക്കായ് നഗ്നമാക്കപ്പെട്ട ആയിഷയുടെ ഉരഗമുലകൾ മണത്തു... ഹാ സർപ്പമണം... അതേ മണം. ഘടികാര സൂചി ഒരു സർപ്പ നാവാണ്. നിമിഷങ്ങളിൽ, മിനിറ്റുകളിൽ, മണിക്കൂറുകളിൽ ഓർമ്മവിഷം ചീറ്റിക്കൊത്തുമത്. അത്തിമരത്തിന്റെ, പഴങ്ങൾ തൂങ്ങിയ ഒരു കൊമ്പിൽ അയാൾ മറന്നുവെച്ച ഹൃദയം പോലെ വാൽചുറ്റിയാടുമത്.

സമയം നാലരമണി...

ആറു വർഷങ്ങൾക്കു ശേഷം അയാൾ വീും ഒരു മട്ടകോൺ പോലെ ഉദ്ധരിച്ചു....
"കൃത്യം നാലരമണി" അയാൾ അസ്വസ്ഥതയോടെ പാൻസിന്റെ സിബ്ബുകൾ സ്പർശിച്ചു.

ആറു വർഷങ്ങൾക്കു മുമ്പ് അയാൾ ആ ചാക്കു കെട്ട് തുറന്നത് ഒരു നാലരമണിക്കാണ്. അയാളുടെ വാച്ചിലെ റേഡിയോ ആക്ടീവ് ഡയൽപാഡുകളിൽ പ്രേതപ്രകാശം മുരളലോടെ പ്രസരിച്ചു.

കൃത്യം നാലരമണി.

ഡോ. ചാരുലക്ഷ്മിയുടെ പൂന്തോട്ടപ്പുരയിലെ പാതിയിരുളിൽ എല്ലുപൊടിയുടെ വലിയ കൂന. കോഴിക്കാഷ്ഠത്തിന്റെ ദുർഗന്ധക്കൂന. യൂറിയയുടെ നീറ്റൽക്കൂന. അയാൾ തൂറിയ പൂച്ചയെപ്പോലെ ഭ്രാന്തോടെ ആദ്യം കോഴിക്കാഷ്ഠം മാന്തി. യൂറിയയും വളവും മൂടോടെ മാന്തി. കൂന ചവിട്ടി പരത്തി. ഒടുക്കം എല്ലു പൊടിയുടെ ഒറ്റമൂലയിൽ നിന്നും അയാളാ ചാക്ക് വലിച്ചെടുത്തു. ചെറിയ പ്ലാസ്റ്റിക്ക് ചാക്ക്. പഴുപ്പൊടിത്തുടങ്ങിയ നേന്ത്രപ്പഴ നിറം.'ഫാക്ടം ഫോസ് 20.20 രാസവളം' എന്ന ചുവന്ന കട്ടി യക്ഷരങ്ങൾ. മഞ്ഞസുത്തിലികൊ് വാമൂടിക്കെട്ടിയിരുന്നെങ്കിലും "അച്ഛാ" എന്ന നിലവിളിയോടെ അവളുടെ കുഞ്ഞുകൈ ചുവന്നകുപ്പിവളക ളോടെ പുറത്തേക്കു നീണ്ടുതന്നെ നിന്നു. അശരണമായ് നിന്നു.

രാജീവ് സുത്തിലി വലിച്ചുപൊട്ടിച്ചു. പൊട്ടാത്തത് കടിച്ച് പ റിച്ചെടുത്തു.എല്ലുപൊടിയുടെ ഉഗ്രമായ ചൂടിൽ വെന്തു തുടങ്ങിയ ചാരു വിന്റെ തൊലി, ചാക്കിന്റെ വിടർത്തിയ വായിൽ പൂരിക്കഷണം പോലെ പറ്റി നിന്നിരുന്നു.. മൃതപ്പഴക്കത്താൽ അത് എല്ലുവളത്തെക്കാൾ നാറി. ഒരു ചത്തുപോയ ഭ്രൂണത്തെപ്പോലെ ചാരുലക്ഷ്മി ഒടിഞ്ഞു മടങ്ങിക്കിടന്നു. അവളുടെ ചതഞ്ഞ ഇടതുകൺപോളയിലെ പീള പ്രാണസങ്കടത്തോടെ അയാൾ വൃത്തിയാക്കാൻ നോക്കി. ആ നൂര പീളയല്ല മറിച്ച് അവളുടെ ഉടലിനെ മൊത്തമായ് പൊതിയാൻ തുടങ്ങിയ ശവപ്പുഴുക്കളുടെ കൂട്ടമാ ണെന്നറിഞ്ഞതും അയാൾ നെഞ്ച് പൊട്ടിക്കരഞ്ഞു.

"അയ്യോാാ.... അയ്യോാാ... എന്റെ മോളേ..."

അയാൾ കൈകൊണ്ട് ഓരോയിടമായ് അവളെ തൊട്ടു. ശലഭ ക്കെട്ടിൽ, റിബ്ബൺ മേൽപ്പോട്ടു ചായ്ച്ചുയർത്തിയ ഇരട്ടപിന്നൽ മുടിയുടെ ഈറനിൽ. ചാരുവിന്റെ കണ്ണീരും രക്തവും ശരീരസ്രവങ്ങളും പിന്നെ എല്ലുപൊടിയും ആ മുടിയിൽ മൂടിനിന്നു. മുടിയുടെ നിറമെന്തെന്ന് അയാൾക്ക് തിരിച്ചറിയാനായില്ല. ചാരു പതിവായ് ധരിക്കുന്ന വെള്ളഷി മ്മി ുരുട്ടി അവളുടെ വായമർത്തിക്കെട്ടിയിരുന്നു. ചുവന്ന മഷിപ്പേന കൊ് കുത്തിവരച്ചപോലെ അവളുടെ തുടകളിൽ അസംഖ്യം മുറിവുകൾ. ഇരുപത്തെട്ടിന് രാജീവിന്റെ അമ്മ കെട്ടിച്ച അരഞ്ഞാണ മണിച്ചരടിലെ കൂച്ചും ഉറുക്കും പഞ്ചലോഹമണികളും ആരാച്ചാർ കുടുക്കുപോലെ പെ ട്ടിത്തുങ്ങി നിന്നു. അവളുടെ വലത്തേക്കയ്യിൽ ഓർക്കിഡ് പൂക്കളും തൂജയിലകളും ചേർത്തു കെട്ടിയ ബൊക്ക ഉണങ്ങിനിന്നു. അയാളവളെ കോരിയെടുത്തു.

"നോ നോ... ഡോക്ടർ" ഇൻസ്പെക്ടർ രാജീവിനെ വട്ടം ചുറ്റി

പ്പിടിച്ചു.

"ഞാനിത് പറയണോ? ഡോക്ടർ.. തെളിവുകൾ..." അയാൾ കോൺസ്റ്റബിൾസിനു കണ്ണുകാണിച്ചു. അയാൾ ജഡം ഡോക്ടറുടെ കയ്യിൽ നിന്നും വാങ്ങാൻ ശ്രമിച്ചു.

"അയ്യയ്യോ... അയ്യോ..." രാജീവ് ഭ്രാന്തെടുത്ത് തല ചുമരിലിട്ടിടിച്ചു ആരുക്കും തരില്ലെന്ന മട്ടിൽ ചാരുവിനെ ഒന്നുകൂടി നെഞ്ചോടമർത്തി പ്പിടിച്ചു. കണ്ണുകളിൽ, പുറത്ത് മഴയത്ത് വിടർന്ന പൂവുകളുടെ വന്യന റിം കുത്തി. പേടിച്ചപോലെ മഴയിൽ വിറക്കുന്ന ഇലകൾ. നനയുമ്പോൾ കൂമ്പുന്ന പുൽത്തകിടിയിലെ രാക്ഷസമുല്ലകൾ. രക്തത്തെ ഓർമ്മിപ്പി ക്കുന്ന ആനച്ചെമ്പരത്തികൾ. രാജീവ് കണ്ണിൽ കുത്തി കൊളുത്തിയ ചുവ പ്പോടിയ ഇരുട്ടോടെ തറയിലേക്ക് തലയടിച്ചു വീണു. എല്ലുപൊടി "ഭ്രൂ ഭ്രൂം" എന്ന ശബ്ദത്തിൽ വെളുത്ത പ്രഭാതമഞ്ഞു പോലെ പുകഞ്ഞുപ ാറി. അയാളുടെ നെഞ്ചിലേക്ക് തന്നെ വീണ ചാരുവിന്റെ ശരീരത്തിൽ നിന്നും അ വിടങ്ങളിലായി പഴകിയ മാംസക്ഷണങ്ങൾ അടർന്നു... ചത്തുചുരു പച്ചിലപ്പാമ്പിന്റെ മേലേക്ക് അവ തൊഴിഞ്ഞു വീണു.

സർപ്പഗന്ധി മണക്കുന്നു. മഞ്ഞളിൽ, നൂറിൽ, പാലിൽ പുളഞ്ഞു വിടർന്ന സർപ്പഗന്ധി. തളിരിലകളിൽ വയലറ്റു ഞരമ്പ് തുടുത്തു. മണി ക്കായകളുമായി ഇടവമാസത്തിരുവാതിരക്കാറ്റിൽ നാഗയക്ഷിയുടെ പ ിൻവശത്ത് ഉരസിയുരസി കാറ്റിലാടിയ സർപ്പഗന്ധി. അയാൾ അവളുടെ പൊക്കിൾ ചുഴിയിലെ നാഗമാണിക്യം മണത്തു. മുലകൾക്കിടയിലെ ഇളം ചൂടുള്ള ഹൃദയമിടിപ്പുകൾ മണത്തു. ഒലിവ് പഴങ്ങളുടെ നിറമോ ടിയ നേർത്ത ഉടൽ രോമങ്ങൾ മണത്തു. ഹാ സർപ്പമണം. അവളൊരു നഗയക്ഷി. നാഗയക്ഷി. പീച്ച് ജാലകവിരിപ്പിരിച്ച പോക്കുവെയിൽ, നേ ർത്ത സ്വർണ്ണപ്രകാശം ചിതറിച്ച് അവളുടെ സർപ്പവളവുകളെ പ്രോജ്വലി പ്പിച്ചു.

സർപ്പഗന്ധിയുടെ പഴുത്ത കായ്കളിൽ കവിൾ ചേർക്കെ ചാരു ലക്ഷ്മി കിടക്കയിൽ ഒരു മനുഷ്യസ്ത്രീയേ അല്ലെന്നയാൾക്ക് ഉറപ്പായി. ചുറ്റിപ്പിണഞ്ഞ് ഇണഞ്ഞ് മുറുകിയയഞ്ഞ് ഉറയൂരുന്ന നാഗയക്ഷി. ഇട ക്കിടെ പതറിയ ശബ്ദത്തിൽ താമരക്കുരുമ്പ് കാട്ടി അവൾ കൊഞ്ചും. ഇടക്ക് തലയിണക്കവെറിൽ ഭ്രാന്തമായി അള്ളിപ്പിടിച്ച് കെഞ്ചും.

"ദാ ഇബടെ. ഇബടെ." അവൾ കീഴ്ചു തൊട്ടപ്പോൾ അയാൾ ഭയപ്പെട്ടു.

"ഇബടെ... ഇബടെ... മുറുക്കി... നല്ലോണം മുറുക്കി". അവൾ നെഞ്ചിലെ പല്ലടയാളത്തിൽ തൊട്ട് വേദനയോടെ പുളഞ്ഞു.

"ന്റെ കല്യാണംകഴിഞ്ഞതാന്നറഞ്ഞപ്പോ അന്ന് രാജൂനെന്താ തോന്ന്യേ?"

അയാൾ അവളുടെ നെഞ്ചിൽ നിന്നും മുഖമുയർത്തി. ആത്മനിന്ദ യുടേതായ ഒരുകയ്പ്പ് അയാളുടെ വായിൽ ഊറിക്കുടി..

"കൊല്ലാൻ ... കഴ്ത്ത് ഞെരിച്ച് കൊല്ലാൻ".

രാജീവ് അവളെ അമർത്തിപ്പിടിച്ചു. ഭയങ്കരമായ ഒരു വേദന വന്ന് ണ്ട് കാലിറുകി. അയാൾക്ക് തൊ എരിഞ്ഞു.

"എന്നിട്ട്.... ? എന്നെ ഭയങ്കരായ്റ്റ് വെറുത്തോ?" അവളുടെ കണ്ണുകളിൽ നാഗചമ്പകൾ വിടരാനോ കൊഴിയാനോ കാരണം തേടി.

നവജാതമായൊരു ഗർഭഗന്ധം മണത്തു. അമ്നിയോട്ടിക് ജല ത്തിന്റെയും അന്തരരക്തത്തിന്റെയും മനുഷ്യശരീരത്തിന്റേതുമായ ആ മച്ചൂര്. അയാൾക്ക് പൊക്കിൾക്കൊടി മണത്തു. ഇളം മഞ്ഞ പാൽ ന് റിഞ്ഞ മുലകൾ മണത്തു. രഹസ്യങ്ങളില്ലാതെ വിടർത്തപ്പെട്ട പെൺകാ ലുകളുടെ പേറ്റ് നോവ് മണത്തു. അവക്കിടയിൽ കറുത്ത പൂവുപോലെ വിടർന്നു വരുന്ന കുഞ്ഞുതലകൾ മണത്തു. പ്രസവവാർഡിൽ നിന്നു രാജീവ് പൊട്ടിക്കരഞ്ഞു.

സമയം നാലരമണി.

"എന്നോട് ക്ഷമിക്കൂ രാജൂ" ഡോ. മൃദുല രാജീവിന്റെ കയ്യുകൾ കൂട്ടിപ്പിടിച്ചു.

"പക്ഷെ സത്യാണ്. മൂന്നു തവണ ചാരുലക്ഷ്മി അബോർട്ടിത്റ്റ് ണ്ട്. വിത്ത് ഹർ ഹസ്ബൻഡസ് കൺസന്റ്."

"ഹസ്ബന്റ്??" അവന്റെ കണ്ണുകൾ മിഴിഞ്ഞു വന്നു.

"അതേ. അയാളവളുടെ ഭർത്താവാണ്. നീയോ ഞാനോ കരുതിയപോലെ അവള്ടെ അച്ഛനൊന്നും അല്ല.." അവൾ ആശുപത്രി

രേഖകളുടെ പുത്തൻ പകർപ്പുകൾ നീട്ടി

നരച്ച വെള്ളിരോമപൂച്ചയെ ഓർമ്മിപ്പിക്കുന്ന പഴയ ബെൻസു കാർ വലിച്ചടക്കുന്ന ചാരുലക്ഷ്മി. സയാമീസ് പൂച്ചയെ ഓർമ്മിപ്പിക്കുന്ന പൂച്ചക്കണ്ണൻ കേണൽ.

"അച്ഛനാ." ശബ്ദം താഴ്ത്തുമ്പോൾ ചാരുലക്ഷ്മിയുടെ കണ്ണുക ളിൽ കള്ളം തെളിഞ്ഞില്ല.

ചില ഓർക്കിഡ് ചെടികളു് വൃക്ഷത്തിൻമേൽ മാത്രം വേരുപ ിടിച്ചു വളരുന്നവ. അത്തരത്തിലൊരു പൂവായാണോ അവൾ തന്റെ ഹൃദയത്തിൽ വേരാഴ്ത്തിയത്? ഒരേ ഒരു വാക്കിൽ മുറിഞ്ഞ്, പിണങ്ങി വാടുന്ന ചാരുലക്ഷ്മി. തന്റെ ഒരേ നോക്കിൽ, പ്രപഞ്ചത്തിലെ പ്രേമപ രുഷ്പമായ് വിടരുന്ന ചാരുലക്ഷ്മി.

"ഏടെ? ഓളിക്കെന്തോ തരാറി രാജോ."

രാമകൃഷ്ണപൈ വാർഡിലെ പച്ചകർട്ടൻ വിരിച്ചിട്ട്, ചാരുലക്ഷ്മി കേൾക്കാതിരിക്കാൻ സ്വകാര്യം പറഞ്ഞു.

"ഒരു തരം ദുരൂഹത."

ദുരൂഹയായ ചാരുലക്ഷ്മി. പൂവുകൾ ഹരമായിരുന്ന ചാരു ലക്ഷ്മി. ഗൂഢമായ രഹസ്യങ്ങൾ പേറിയ പുഷ്പ മന്ത്രജാലക്കാരിയെ പ്പോലെ അപൂർവ്വയിനം ഓർക്കിഡുകൾ ചൂടി അവളെന്നും വന്നു. വിചി ത്രജാതി വണ്ടകൾ പോലെ ആൺകുട്ടികൾ അവൾക്കു പുറകിൽ പ റന്നു. ഒരു ഭ്രമരഹാസത്തിനും തകർക്കാനാകാത്ത രഹസ്യാത്മകതയിൽ അവൾ എല്ലാവരെയും പരിഭ്രമിപ്പിച്ചു. ഏക്കറുകളിൽ വളർന്നുവിടർന്ന പ ലൂപ്പാടങ്ങളിൽ, ലാവൻ്റർ വയലത്ത് കനത്തു. ഓർക്കിഡ് പർപ്പിൾ തുടു ത്തു. ട്യൂലിപ്പ് മഞ്ഞകൾ തളിർത്തു. പ്രപഞ്ചത്തിലെ മുഴുവൻ പുഷ്പരഹ സ്യങ്ങളുമൊളിപ്പിച്ച അവളുടെ പൂന്തോപ്പു തേടി അന്യസംസ്ഥാന ലോറി കൾ ഗേയ്റ്റു കടന്നു വന്നു കൊണ്ടേയിരുന്നു. പോസ്റ്റുമാർട്ടം മുറിയിൽ വച്ച് മരണത്തിന്റെ ദുർവാസനകൾക്കപ്പുറത്ത് ഇടക്കെല്ലാം ക്രിസാന്തമം പൂവുകൾ സ്പർശിച്ചപോലെ തുടുത്ത കവിളുകളുമായ് അവൾ രാജീ വിനെ നോക്കി... അവനും അവളെ ഹൃദയം പൊള്ളി പ്രേമിച്ചു..

"ഇല്ല ... വെറുപ്പില്ല. വെറുത്തിട്ടില്ല.. സത്യം"

രാജീവ് അവളുടെ നെറ്റിയിലെ കുങ്കുമം പരത്തി.

"നുണ.." അവൾ രാജീവിന്റെ മൂക്കിനുമീതെ ഒരു പക്ഷിയെപ്പോലെ മൂക്കുരസി.

"സത്യം. ഇല്ലെങ്കിൽ ഞാനെന്റെ മോൾക്ക് ചാരുലക്ഷ്മീന്നു പേ രിടോ."

"മ്മ്ഹ്. ഞാൻ വെറും പണയ ഉരുപ്പട്യാരുന്നു രാജൂ.. വെറും പ ണയപ്ം." അവളുടെ ദീർഘനിശ്വാസത്തിനു നല്ല ചൂടുണ്ടായിരുന്നു..

ശരിയായിരുന്നു. ജീവനുള്ള പണ്ടപ്പണയമായിരുന്നു അവൾ. രാജീവ് തലക്കുലുക്കി അവരുടെ അവസാനക്കാഴ്ചയിൽ, അച്ഛനെ ക്കാൾ ഏറെ മുതിർന്ന ഭർത്താവിനു പുറകിൽ, അവൾ തലകുനിച്ചു ന ിന്നു. കുറ്റബോധമോ കള്ളത്തരം തകർത്ത ജാല്യതക്കോ പകരം മുഖത്ത് വല്ലാത്തൊരു വേദന വിളറിയിരുന്നു. പാടി ലോറികളിൽ പൂവുകൾ നിറ ക്കുന്ന തമിഴ•ാർ രാജീവിനെ അത്ഭുത ജീവിയെന്നോണ്ണം നോക്കി. ഏക്ക റുകളോളം പരന്നുകിടന്ന പൂവുകളുടെ പ്രപഞ്ചത്തിനു നടുവിലായ്, ഘടിക്കാരാകൃതി വീടിനു മുമ്പിൽ അയാൾ വിളറി നിന്നു.

മണങ്ങൾക്ക് സംസാരിക്കാനറിയാം. മണങ്ങൾക്ക് സൂചനകൾ ന ൽകാനറിയാം. പാിത്തമിഴ•ാരുടെ ഉടൽച്ചൂരിലെ വിയർപ്പിന്റെ പ്രാക്ഗന്ധം അയാൾക്ക് പലവിധ അപകട സൂചനകൾ നൽകി. ക്യാൻസർ രോഗി കളുടെ റേഡിയേഷൻ റൂമിൽ വച്ച് ചാരുലക്ഷ്മി സമ്മാനിച്ച ചുംബന ത്തിൽ, അപ്പോഴും അയാളുടെ പ്രാണൻ അറുന്നു കത്തിക്കൊരിരുന്നു. ചു കളിൽ മുദ്രിച്ച പല്ലടയാളങ്ങൾ അയാളെ നീറ്റി. ആസിഡ് വീണ് കരിഞ്ഞു പോയ തളിരിലകളെപ്പോലെ നീരുവറ്റി, ചുകൾ പൊള്ളലോടെ വിറച്ചു ന ിന്നു.

ചാരുലക്ഷ്മി വിറക്കുന്നുണ്ടായിരുന്നു. പ്രേമത്തിന്റെ പ്രേതവി ചാരണക്കൊടുവിൽ കിട്ടാൻ പോകുന്ന ശിക്ഷയോർത്ത് അവൾക്ക് ഉൾക്കിടിലമുായി. രാജീവിന്റെ പുറകിൽ രാൾ ദൂരത്തിൽ പാൻചവ ക്കുന്ന വലിയ തോട്ടക്കാരൻ അലവിയുടെ മഞ്ഞപിടിച്ച പൊറ്റപ്ല്ല് പരി ഹാസത്തോടെ തുറിച്ചു നിന്നു. ഓർക്കിഡ് പൂവുകൾക്ക് വളമാകുവാൻ പോകും മുമ്പ അവൾ വീും ഭയത്തോടെ രാജീവിനെ നോക്കി. വളപ്പൂര യിലെ എല്ലുകൂനയിൽ ആരുമറിയാതെ പൊടിഞ്ഞൂർന്നു എല്ലുവളമായ അസംഖ്യം ആളുകളുണ്ടെന്ന് അവൾ, അവളുടെ അച്ഛൻ പറഞ്ഞ് കേട്ടി രുന്നു. എല്ലുകൾ കിലുങ്ങുന്നതിന്റെ "ക്ലക്ക് ക്ലക്ക്" ശബ്ദത്തിനിടയിൽ

അദൃശ്യാത്മാക്കളുടെ മൃതവിളികൾ നിലവിളിപോലെ അവളുടെ ചെവി
യിൽ തല്ലിയലച്ചു.

"രാ... രാ..." വാക്കുകൾ പൂവിതൾ പോലെ പൊടിയുന്നു. വായ
കലങ്ങുന്നു. അക്ഷരങ്ങൾ ക്രമം തെറ്റി വാക്കുകൾ അമ്പേ മറന്ന് ചാരു
ലക്ഷ്മി നിസ്സഹായയായി. കേണൽ ഫോണെടുക്കാൻ പോയപ്പോൾ
അവൾ വീണ്ടുമന്തോ സംസാരിക്കുവാൻ ശ്രമിച്ചു.

"നാലരലക്ഷം രൂപയാണെന്റെ വെല... അത് തീർത്ത കേവല പ
ണയ ഉരുപ്പടി മാത്രമാണ് ഞാൻ..." പ്രാണഭയം കാരണം അവളുടെ മുഖം
വിളറി. ശബ്ദം ഇടറി.

കേണലിന്റെ ഗുമസ്തക്കാരനായ അച്ഛൻ പൂന്തോട്ടത്തിൽ തൂങ്ങി
മരിച്ചതിനും ഇപ്പുറത്ത് രാഴ്ച കഴിഞ്ഞപ്പോഴാണ് അതുണ്ടായത്.

"അമ്മക്ക് നാപ്പത് വയസ്സാ... ചെറ്പ്പം തന്നെ. അനിയത്തിമാർ
മൂന്നാ... അഞ്ച് പെണ്ണങ്ങള് ചാകണെനെക്കൊളും വേശ്യോളാവണനെ
ക്കാളും ഭേദ്ലേന്ന്ചു. കേണൽ അങ്ങനൊരു കാര്യം പറഞ്ഞപ്പൊ ഞാൻ
സമ്മേച്ചു." പതിനാറ് വയസ്സിന്റെ നിസ്സഹായത. ചാരുലക്ഷ്മിയുടെ കണ്ണു
കളിൽ പരൽ മീൻ തുടിച്ചു.

"ഞാൻ കേണലിന്റെ അഞ്ചാമത്തെ ഔദ്യോഗിക ഭാര്യയായീ..."

പതിനാറു വയസ്സിന്റെ ധീരത. സ്വന്തം മനസ്സിനും ശരീരത്തിന
ും അദൃശ്യമായൊരു എതിർലോഹ ഭിത്തികൾ കെട്ടി വൃദ്ധന്റെ പ്രേമമു
റിയിൽ ചാരുലക്ഷ്മി പ്രായം തെറ്റിയ പെൺപാവയെപ്പോലെ കിടന്നു.
കാമത്തിനും ആർത്തിക്കുമിടയിൽ, കേണൽ അവളുടെ മുഖത്തെ ശിശു
സഹജമായ നിസ്സഹായത ക്. "പാവം... പാവം" എന്നു വാത്സല്യത്തോടെ
കവിൾ തലോടി.

"കോടിക്കണക്കിന് സ്വത്ണ്ട് കേണലിനു. കോടികള്... അയാ
ളുടെ കുഞ്ഞിനെ വേണ്ടു വെക്കാൻ ഒരു പെണ്ണും മുതിരില്ല..." ചാരുല
ക്ഷ്മി രാജീവിനെ കെട്ടിപ്പിടിച്ചു.

"രാജീവിനെ കണ്ടില്ലായിരുന്നെങ്കിൽ ഞാനും..."

ഒരു ദീർഘശ്വാസത്തിൽ അവളുടെ മേപ്പിളിലയുടെ മുകളാകൃ
തിയുള്ള വയർ മനോഹരമായ് ഞണുങ്ങി. ഉടലിൽ, തൊലിയിൽ അഗ്നി

പഴുത്ത പോലെ പ്രേമം തീമിന്നലാളി.

"അന്നൊക്കെ രാജോട്ളള എന്റെ പ്രേമം എച്ചിൽതീനി പട്ടീടെ പ്രേമം പോലെയാരുന്നു. എല്ല് തിന്നും പോലെ രഹസ്യായിട്ട്.. എന്നിട്ടും കേണലത് കുപിടിച്ചു." ചാരുലക്ഷ്മി യക്ഷിയാണ്. നിലാവ് വീണപോലെ തിളങ്ങുന്ന തോളുകൾ. മഴകൊണ്ട് തിണർത്ത പോലെ വിയർത്ത് നന വാർന്ന നെഞ്ച്.

"അദ്ദേഹത്തിന് എല്ലാം അറിയാരുന്നു. മരിക്കുമ്പം പറഞ്ഞു ഞാനെന്ത്ര ജീവിതം കു കുട്ടീ... എന്റെ കൈകൾ അദ്ദേഹം വാസ ല്യത്തോടെ മുറുക്കിപ്പിടിച്ചു. നീയെന്നോട് ക്ഷമിക്കണം. നിന്റെ ജീവിതം തകർക്കാനല്ല. മറ്റാരെക്കാളും ഞാൻ നിന്നെ പ്രേമിച്ചിരു ന്നു. അതോ ഞാൻ നിന്നെ സ്വന്താക്ക്യേ."

ചാരുലക്ഷ്മിയുടെ ചുകുകളിൽ ചുവപ്പാടിയ ഒരു വേദന നിറഞ്ഞു.

"ഞാനദ്ദേഹത്തെ വെറുത്തിരുന്നു. എന്നിട്ടും എനിക്ക് അദ്ദേഹ ത്തോട് പലപ്പോഴും വല്ലാത്ത സ്നേഹം തോന്നി."

രതിക്കിടയിൽ സ്ത്രീ കണ്ണടയ്ക്കുന്നത് പ്രേമം സഹിക്കാഞ്ഞാ ണെന്നു വിശ്വസിക്കുന്ന വിഡ്ഢികളാണ് ഭൂരിഭാഗം പുരുഷ•ാരുമെന്നു രാജീവിനു തോന്നി വെറുപ്പ്, ആത്മനിന്ദ, പുച്ഛം, വേദന ഏതായിരുന്നീ രിക്കും ചാരുലക്ഷ്മിയുടെ കൺപോളക്കകത്തെ ഇരുട്ടിൽ അപ്പൊഴെല്ലാം പറ്റിനിന്നത്? യക്ഷിക്കു ബലിപ്പെട്ട മൂന്നു കുഞ്ഞുങ്ങൾ, ഛിദ്രിക്കപ്പെട്ട ചിന്തപോലെ പ്രസവമുറിയഴുക്കുചാലിൽ നിശബ്ദമാലിന്യമായൊഴു കി. നിരാകരണത്തോടെ, ആന്തരികമായ രോധങ്ങളുടെ പടച്ചട്ടകളോടെ, ഒരു ഹൃദയപ്പാതിയിൽ പ്രേമം കുഴിച്ചിടുകയും മറുപാതിയിൽ തനിക്കേ ധാരാളമായ് നീട്ടുകയും ചെയ്ത ഇരുപതുകാരിയുടെ കണ്ണുകളിലെ ന ിഷ്കളങ്കത ഓർക്കാൻ രാജീവ് കിണഞ്ഞു ശ്രമിച്ചു.

ക്ലോക്കിൽ മണിമുട്ടി. ബധിരനായ ബിഥോവന്റെ അഞ്ചാം സിംഫണി, പാതിമുറിഞ്ഞ പല്ലിവാൽ പോലെ തുടിച്ചു.

സമയം നാലരമണി.

"രാജൂ... എല്ലാം അദ്ദേഹത്തിനറിയാരുന്നു. രാജൂന്റെ എല്ലാ കാര്യോം. എന്റെ ഒളിപ്രേമോം രാജൂന്റെ സങ്കടോം മൃദുലേ കല്യാണം കഴിച്ചതും മോളുണ്ടായതും അവൾക്കെന്റെ പേരിട്ടതും വരെ... നിങ്ങടെ

കല്യാണത്തിന്റെന്ന് സങ്കടപ്പെടാന്നു പറഞ്ഞ് ആശ്വസിപ്പിക്കാനുള്ള അലിവും കാട്ടി." ചാരുലക്ഷമി മുട്ടുകളിലേക്ക് മുഖം പൂഴ്ത്തി.

"മതി പഴേ കണക്കുകളെ.. കല്യാണം കഴിഞ്ഞ് മൂന്നാമത്തെ പ കലായ്ട്ടല്ലേ ഉള്ളൂ...?" രാജീവ് ചുിനെ ചൂയാക്കി. പരസ്പരം കൊളുത്തി യാൽ മരണം വരെ അഴിയാത്ത ചുകളുടെ ഒരു അതിരഹസ്യവിദ്യ ചാരു ലക്ഷ്മിക്കു കാണിച്ചു കൊടുത്തു.

"ഡും.. ഡും.. ഡും.." വാതിലിൽ ഒരു കുഞ്ഞുകൈ തട്ടുന്ന ചെണ്ട ശബ്ദം..

"അച്ഛാ.. ചാരുവാ ... തൊറക്ക്..." അവൾ തേൻകൊഞ്ചലോടെ കുണുങ്ങി.

"ഹഞ്ച് മിനുട്ട് മോളൂ.." രാജീവിന്റെ ശബ്ദം കിതപ്പാർന്ന ഒരു തീവ ിയായി.

"പന്ത് കളിക്കൂ.. മിറ്റത്ത് പുത്യേ പന്ണ്ട്."

"വേണ്ട... കുട്ട്യാരു ബൊക്കിണ്ടാക്കാം. കല്യാണബൊക്ക. കല്യാണപ്പെണ്ണിനും ചെക്കനും... ഒരു പൂവ്വ് ബൊക്ക... ബൊക്ക... ബൊക്ക..."

പാദസരരസമണിക്കിലുക്കങ്ങൾ പൊട്ടിച്ചിരിച്ച് ഓടിത്തീർന്നകലു ന്നു. ചാരു പോകുന്നു. പൂവുകളിലേക്ക് എന്റെ കുഞ്ഞ് ചാരു പോകുന്നു.

"നീയെന്റെ മോളെ അറിയ്യോാ അ്ായിഷാ?"

രാജീവ് ബെറ്റാഡിൻ വീണ വലതുകൈകൊ് 'അവളുടെ കവിളിൽ ആഞ്ഞ ടിച്ചു. അയാൾ വെളുത്ത റബ്ബർ ഉറ വലിച്ചു കയറ്റി. അഞ്ചു ലിംഗങ്ങളുള്ള പുരുഷന്റെ വലതുകൈ. അയാൾ പക മൂത്ത കണ്ണുകളോടെ പാപം പ ൂത്ത കൈകളോടെ അവളുടെ മുലകളെ അമർത്തി.

ആയിരം മൃതിയുരഗങ്ങൾ മണക്കുന്ന മുറി. നാരങ്ങാ വെളി ച്ചത്തിന്റെ ചെന്നിക്കുത്തുണർത്തും മൂർച്ച. സിരയെ ലഹരിയോടെ തളർത്തുന്ന അനസ്തേഷ്യ മരുന്നുകൾ. വ്യാഘ്രഘനെപ്പോലെ നിലവിട്ടു അലറിയ പൾസോമീറ്റർ അവളുടെ വിരലിൽ നിന്നും അയാൾ ഊരിക്ക ളഞ്ഞു. ആയിഷയുടെ കണ്ണുകൾ നിറഞ്ഞു വന്നു. അർബുദം നീലിപ്പിച്ച മുലകൾ പക്ഷെ പകയോടെ ക്ഷോഭത്തോടെ എഴുന്നു തന്നെ നിന്നു. അവ അയാളെ ശപിച്ചു. പൊത്തി നിന്ന എല്ലുപൊടിക്കൂനയിൽ അയാൾ കുഞ്ഞുചാരുവിന്റെ ജഡം വന്യമായ് പരതി.

"നെനക്കല്ലാം അറയാം. എല്ലാം... ഇല്ലേ ആയിഷാ? പക്ഷെ തോട്ട ക്കാരൻ അലവി നെന്റെ തന്ത്യാന്ന് എനിക്ക് മാത്രം അറിയില്ല. അല്ലേ?.. ആ പട്ടി അലവി."

ചാരുവിനെ ഓർത്തതും അയാൾക്ക് കരച്ചിൽ വന്നു. അയാളും കരഞ്ഞു. ഒരു പളുങ്കു മഴപോലെ ചിതറി, കണ്ണുകളിൽ പൂർവ്യക്തമായി, ആയിഷയുടെ ശരീരത്തെ അത് നനച്ചുകൊണ്ടിരുന്നു.

ആറു വർഷങ്ങൾ... എത്ര വൈകുന്നേരങ്ങൾ... എത്ര നാല രമണിയൊച്ച പ്രേതങ്ങൾ. പിന്നീടൊരിക്കലും രാജീവിനു ചാരുല ക്ഷ്മിയെ സ്പർശിക്കാനായില്ല. അവളുടെ ചർമ്മത്തിൽ വർഷങ്ങളായി ഉറങ്ങിക്കിടന്ന അദൃശ്യമായ പ്രേമത്തെ തിരുമ്മിയെടുത്ത അയാളുടെ കൈകൾ, ഓരോ സ്പർശത്തിലും നിസ്സഹായമായി വിറച്ചു. ഉണങ്ങിയ ചുണ്ടുകൾ ചേർക്കാനായുമ്പോൾ കുഞ്ഞു ചാരുവിന്റെ പാദസരക്കി ലുക്കം കേട്ടു. മുഷിഞ്ഞ ഷിമ്മീസിൽ പച്ചയുണങ്ങാത്ത രക്തക്കറയു മായ് ചാരു തന്റെ കുഞ്ഞു പ്രേതവാ പിളർത്തി. ചാരുലക്ഷ്മിയുടെ തിള ങ്ങുന്ന മിന്നൽത്തോളുകളിൽ അമർത്തിക്കെട്ടിപ്പിടിക്കാനാഞ്ഞപ്പോൾ ചാരുവിന്റെ പൊട്ടിച്ചിരികൾ അന്തരീക്ഷത്തിൽ ശുഭ്രമായ് മിന്നി. ഒരു പകലിലും ഒരിരവിലും ഒരു തണുക്കാറ്റിലും ഒരിരമ്പൻമഴയിലും ഒരു സ്ത്രീ ശരീരവും അതിനുശേഷം രാജീവിനെ ഉണർത്തിയില്ല. മരുന്നു കൾ തിന്നും ആത്മവിശ്വാസമുറപ്പിച്ചും ഒരു സമുദ്രയാത്രികനെപ്പോലെ ചാരുലക്ഷ്മിയിലേക്ക് നീന്താൻ ശ്രമിച്ചപ്പോഴെല്ലാം വാതിൽക്കൽ അവൾ കൈവിരൽ ചേർത്തു വേഗത്തിൽ മുട്ടി...

"ഡും... ഡും... ഡും... അച്ഛാ... അച്ഛാ... അച്ഛന്റെ ചാരുവാ..."

അയാൾ തലകുമ്പിട്ടു നിന്നു. ചാരുലക്ഷ്മിയുടെ തൊലിയിലെ ചൂടേറ്റ് രാജീവ് ഉരികിത്തിളച്ചു. അയാൾ ലജ്ജാകരമായ് തോറ്റു.

"കെട്ടി തൂക്കിയിട്ട ഈ സാധനം... ഈ സാധനമുണ്ടല്ലോ വെറുതെ മൂത്രമൊഴിക്കാനൊരു കുഴലല്ല." ചാരുലക്ഷ്മിയിലെ ആവി, യക്ഷിരൂപം പൂണ്ടിടകൈകൊണ്ട് അയാളുടെ തോൽവിയെ തട്ടി ആക്രോശി ച്ചു.

"മറക്കാമ്പറ്റില്ല്യാത്രെ.. ച്ചെ.. നീ എന്റെകൂടെ കെടന്നോണ്ടാണോ ചാരു മരിച്ചത്? നീയങ്ങനെ വിശ്വസിക്കുന്ന്ച്ചേ രാജൂ? നൊണയൻ. നൊണ പറയാണ്. ഇദ് തൂക്കിടാണ്ട് ചെത്തി പട്ടിക്ക് തിന്നാങ്കൊടുക്ക്..." വിശന്ന പെൺപുലിയുടെ ഉഗ്രവീര്യം. ചാരുലക്ഷ്മിയുടെ നഗ്നത അയാളെ ഒരു

ആയുധമെന്നോണം വെല്ലുവിളിച്ചു.

"ഷണ്ഡൻ... ഷണ്ഡൻ" അയാളുടെ മുഖത്ത് അവൾ തുപ്പൽ സമുദ്രത്തിരയായ് അലറി.

അയാൾ വിരുദിതവായെ കൈകൊ' പൊത്തി നിലത്ത് കുന്തിച്ചി രുന്നു. ആത്മനിന്ദയുടെ ലജ്ജാകരമായ പാപച്ചീളുകൾ, വിലാപശബ്ദ ത്തിൽ എന്നിട്ടും വിരലിലൂടെ ചിതറി.

"കരയണ്ട. കരയണ്ട.." ആയിഷ രോഗാതുരമായ നെഞ്ചിൽ അയാളെ ചേർത്തു പിടിച്ചു.

"ഡോക്ടറെ ചാരു ചാരുന്നല്ലേനോ ആ കുഞ്ഞീന്റെ പേ ര്? ഓളിപ്പം ഇണ്ടേരിന്നെങ്കി ഇന്റെ പ്രായ്ന്നോനെല്ലെ?" അനസ്തേഷ്യ കുഴച്ചു തുടങ്ങിയ ആയിഷയുടെ നാവിൽ വാക്കുകൾ ദുരാത്മാക്കളെ പ്പോലെ ഇഴഞ്ഞു.

"അരമണിക്കൂറ് കഴ്ഞ്ഞാ ദ് ചെത്തിക്കളയും. ഡോക്ടറന്നെ ചെത്തിക്കളയും. ഇല്ലേ? ചപ്ലിടണ ര് കഷണം മാംസല്ലേ ര്? കരയണ്ട... കരയണ്ട..." അവൾ തന്റെ അർബുദ നെഞ്ചിനെ അവസാനമായി സ്പ ർശിച്ചു.

ഡോക്ടർ രാജീവ് റബർ കയ്യുറയിലേക്ക് സർജിക്കൽ ബ്ളേഡ് എടുത്തു.

അയാൾക്ക് പെട്ടന്ന് ജോൺസൺ ബേബീ പൗഡർ മണത്തു. മല്ല് തുണിയിലെ കഞ്ഞിപ്പശമുക്കിയ പെറ്റിക്കോട്ട് മണത്തു. കല്യാണച്ചെക്കനു വേി കുഞ്ഞിക്കൈക്കൊ' അവൾ കെട്ടിയ ഓർക്കിഡ് ബൊക്ക മണത്തു. അതിലെ തൂജയിലയുടെ ഉണക്കം മണത്തു. പാദസരമണിക്കിലുക്കം പെട്ടെന്നു നിന്നു. നിശബ്ദത. അയാളൊരു നിമിഷം ഞെട്ടി. "ഡും ഡും ഡും" അവളുടെ കൈകൾ വാതിലിൽ മുട്ടി....

"പൊന്നച്ചാ വാതിലു തൊറക്ക്... ചാരുവാ.. ചാരൂന്ന് കരച്ചില് വരണ്."

അയാൾ ചാരുവിന്റെ കരച്ചിൽ കേട്ടു. അയാൾ, മുഴുമയക്ക ത്തിലെ ആയിഷയുടെ നിസ്സഹായമായ തേങ്ങൽ കേട്ടു.

ചുവന്ന തു് കഷണം ഇറച്ചി പോലെ ആയിഷയുടെ മരിച്ച മുലകൾ ഡോ. രാജീവിന്റെ കയ്യിലിരുന്നു വിറച്ചു.

ഫോർമാലിൻ ദ്രാവകത്തിലേക്ക് അയാൾ അവയെ ഭയത്തോടെ വലിച്ചെറിഞ്ഞു. പ്ലും എന്ന് അവ കുപ്പിക്കടിയിലേക്ക് താണുപോയി. ചാരുവിന്റെ ജഢം പൂ് തലയുയർത്തിയ, എല്ലുപൊടിക്കൂനയുടെ അതേ അഹന്തയോടെ അവ ലംബമായ് നിന്നു. ചോരകലങ്ങി ഫേ ാലിൻ ചുവന്നു. കണ്ണീർച്ചൂറയാത്ത നിസ്സംഗതയോടും പുച്ഛത്തോടും രു് മുലക്ക ണ്ണുകളും ദൈവത്തിന്റെ ഒരിക്കലും ചിമ്മാത്ത കണ്ണുകളെപ്പോലെ രാജീ വിനെ വന്യമായ് തുറിച്ചു നോക്കിക്കൊണ്ടേയിരുന്നു.

നഗ്നമായ സ്ത്രീയുടലിനു മുമ്പിൽ, എല്ലായ്പ്പോഴ രാജ യപ്പെട്ട ഒരു ഷണ്ഡനെപ്പോലെ ദയനീയമായ് നിലവിളിച്ചുകൊ് അയാൾ അവളുടെ ശരീരം കൂട്ടിത്തുന്നിക്കൊണ്ടിരുന്നു.

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ഇന്ദു മേനോൻ

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