

RESEARCH ARTICLE



ROLE OF TRANSCREATORS IN TODAY’S CHANGING GLOBAL SCENARIO WITH SPECIAL REFERENCE TO THE INDIAN CONTEXT

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ABSTRACT

This paper is an attempt to look closely at the process of translating dramas with special reference to the Malayalam play *Ghatikaram Neengunnu* (The Clock Ticks Away) by T.N.Gopinathan Nair of Kerala in India and the role and significance of drama transcreations in today’s changing global scenario.

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While content and language form a certain unity in the original like a fruit and its skin, the language of translation envelops in tenor like a royal cape with large folds.....A real translation is transparent: it does not cover the original; does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. --Walter Benjamin

The story of translation is as old as the legend of the Tower of Babel. Translation is a bridge, not just between two languages, but two cultures and two paradigms of mind.

Through the years, many definitions and discussions on translation and its characteristics have come out. The theories of translation are

concerned with the type of relation between two languages. Aniket Jaaware describes cultural translation as, “to dispossess oneself of the spirit..... and then re-inspire the benumbed body with another spirit” (Chaudhari 16). According to J.C. Catford, translation is the replacement of textual material in one language (Source Language) by equivalent text into another language (Target Language). The central issue in the process is that of finding an equivalence. Catford distinguished between two types of equivalence: formal and cultural. Eugene Nida on the other hand distinguished between formal equivalence and dynamic equivalence. Formal equivalence is the equivalence at the level of the message itself in form and content. Dynamic equivalence is based on the principle of equivalence effect. That is, the relation

between the TL language and TL message should aim at being the same as that between the original receives and original message. Nida's system of translation has three stages, namely analysis, transfer and restructuring. Roman Jakobson distinguished between the three types of translation: intralingual translation, interlingual translation and inter semiotic translation. In all the definitions we can see that the basic question is that of retaining the meaning of the text, without any distortion.

According to Susan Bassnett, translation involves the rendering of the source language text into the target language text and ensures that the surface meaning of the two texts is approximately similar. There should be structural and semantic clarity. Russian and Prague linguists have contributed much to the study of translation. Theodore Savory defined translation as an art. Eric Jakobson defined it as a craft. Horst Frenz took a mediatory position and observed that translation stands somewhere between creative art and imaginative art. J. Lehmann, observed that "to talk about translation is rather like talking about the glass in front of a picture when it is the picture itself that engrosses our attention." (Savory 180). Whether an art or craft, or science, translation is a creative activity and an attempt to convey the spirit of the original.

Until the twentieth century, translation was considered a secondary activity. Colonial imperialism took translation as an attempt to improve and civilize the texts of vernacular language. But the scenario is completely changed now. Andre Lefevere's use of the image of refraction to describe translation process is apt today. The conventional notion of the translator as "traitor" is shattered now. This clash between original and derivative in the translation process, and the concept of "authority" is a very recent phenomenon, observes Susan Bassnett and Harish Trivedi. Medieval writers and translators were not troubled by these concepts. The problem's "arose as a result of the invention of printing and the spread of literacy, linked to the emergence of the idea of an author as the owner of his or her text. For if a printer or author owned a text, what rights did the translator have?" (Bassnett and Trivedi 2)

Studies on translation today are highly inter-disciplinary, reflecting the multiple dimensions in modern culture. Lawrence Venuti remarks that "any account of the theoretical concepts and trends must acknowledge the disciplinary sites in which they emerged, in order to understand and evaluate them" (4). The most recent developments in translation studies have been brought about by the theoretical movements of feminism and post colonialism. They have contributed much to the raising of the status of the translators and the process of translation.

In a gendered approach to translation, the process becomes a different kind of reading altogether. Patricinio P. Schweickart in "Reading Ourselves: Towards a Feminist Theory of Reading," deals with the question of what it means to translate a woman's writing for a woman, making a distinction between a woman reader of a male text and a woman reader of a female text. Gayathri Chakravathy Spivak in "The Politics of Translation," says that translation is the most intimate act of reading and that the translator should submit to the text. Thus gender issues problematize the choice of the text for translation, the type of language involved and countless other factors.

In Euro-centric concept of translation, the original-translated text relationship was equated with the master-slave relationship. Today the translation into the ex-colonizer's language is an act of subversion, where the colonized is colonizing the language of the colonizer. This is what Caliban says to Prospero in *The Tempest*, "You taught me language; and my profit on't is, I know how to curse" (Shakespeare 8).

As Tejaswini Niranjana rightly puts it, the western concepts of translation are closely related to the western philosophical notions of reality, representation and knowledge. "Reality is seen as unproblematic, "out there", knowledge involves a representation of this reality; and representation provides direct, unmediated access to transparent reality" (Niranjana 2). What the post colonial translator does is a deconstruction of the colonial narratives, in order to show their complicity with the master-narrative of imperialism. This is important because language also has been a significant tool of oppression. Niranjana adds that the post colonial

desire to retranslate is related to the desire to re-write history.

It is interesting to note that Bassnett and Trivedi offer “cannibalistic translation” as a model for subversion. The recognition that colonialism and translation processes are complementary compelled Bassnett and Trivedi to compare post-colonial translation with the metaphor of cannibalism.

Every translation is the “after-life” of a text, observed Walter Benjamin in his essay “The Task of the Translator”:

Just as the manifestations of life are intimately connected with the phenomenon of life without being of importance to it, a translation issue from the original – not so much of its life as from its afterlife.....Translation is so far removed from being the sterile equation of two dead languages that of all literary form it is the one charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own. (76-78)

In the specific context of multilingual and multicultural India, the very foundation of modern Indian literature was laid through acts of translation by eminent people like Jayadeva, Harischandra, Michael Madhusudan Dutta, H.N. Apte, Bankim Chandra Chatterjee etc. Indian literature as a separate entity has been made possible by the translated versions of regional literature. It is a matter of great esteem for Indians that Tagore won the Nobel Prize for his translations of Gitanjali. Malayalam is one of the major Dravidian languages and has eight centuries of recorded history. Starting with W. Dumurgu’s translation of Chandu Menon’s Malayalam novel *Indulekha*, Malayalam literature has a long history of translated works. Susie Tharu and Anita Devasia in their essay, “Englishing Indulekha: Translation, Novel and History” dwell upon the relationship between history, politics and translation. They make the point clear by analyzing different translations of Chandu Menon’s *Indulekha* as a reading of the cultural history of Kerala. The Malayali readers have always accepted, translated works from any alien language as they have always felt that translation is an effective means of cultural communication that has to be kept alive for ever.

Translation is equally important in the scientific and technical fields, for administrative and judicial purposes, IT, film industries, Medical fields, etc. Amita Ghosh and Dilip Chitre have emphasized the relevance of this linguistic operation in our country. Amitab Ghosh opines, “In a country as multilingual as ours, unless we have good translations, we are doomed”. (Das 69). In the same note Dilip Chitre admits “Even as an independent practicing poet, I live in the postmodern world transformed by translation. This is my predicament as a writer. I have to build a bridge within myself between India and Europe or else I become a fragmented person” (Das 69)

Since the 1990s, there has been a tremendous upsurge of literature translation into English especially with the establishment of Kendra Sahitya Akadami. An activity that was not only marginal, but also perceived as unnecessary in the decades after Independence, has acquired in the last decade much cultural and economic significance. As far as translations between Indian language is concerned, it continues to happen in smaller and less noticeable ways.

The unique position of translation in India can be related to the concept of transmigration in Indian metaphysics. Indian metaphysics believes in an unhindered migration of the soul from one body to another. In the cycle of birth and rebirth, the soul passes from one body to another and yet it does not lose any of its essential significance, the soul, or significance is not subject to the laws of temporality and therefore significant, even literary significance is ahistorical in Indian view. Elements of plot, stories, character can be used again and again by new generations of writers because the Indian literary theory does not give undue emphasis on originality. The true test is the writer’s capacity to transform, to translate, to restate, to transcreate and revitalize the original. And in that sense Indian literary traditions are essentially traditions of translations.

INTRODUCTION

Translation of the Play ‘*Ghatikaram Neengunnu*’ - *The Clock Ticks Away*

In this paper I have made an attempt to translate and analyse the process of translating the one-act play “Ghatikaram Neengunnu” by T.N. Gopinathan Nair. Drama proper has only a history of

hundred years in Malayalam. But there has been a profusion of dramatic activity in Kerala during the last forty years. Drama combines many art forms and it reaches the common man through his eyes and ears. And this explains realized how this medium could be exploited to spread the ideas and ideals which were dear to them. Despite many shortcomings and lack of good theatres, dramatic activity continues to take place.

Full length plays of various types have been written, some of them modelled on European plays. Translation of Shakespeare, Sophocles, Ibsen, Chekhov have also appeared in Malayalam. But the writing of one-act plays in Malayalam was taken up seriously only in the forties. The term commonly used in English for 'Ekanka Natakam' or 'Ekanka' is 'One-act play'. The most significant aspect of it is the brevity of time taken for the production of the play, the unity of action and the consequent trimming of non-essentials.

T.N. Gopinathan Nair is famous for his Radio plays, usually one-act plays. He is usually grouped among Dr. S.K. Nair, C.J. Thomas, and K.G. Sethunath. Though his forte is comedy, he has also handled serious themes particularly dealing with psychological and social issues. His plays are realistic in nature. Some of his popular plays on the stage are *Vidhiya vidhi*, *Pooakri*, *Prathidhvanam*, *Akavum Puravum*, *Parivartanam*, etc.

His play *Ghatikaram Neengunnu* is the story of an old couple who fail to arrange the marriage of their daughter even though she has passed twenty seven. Brokers and prospective bridegrooms come and go, but nothing moves except the clock. The play highlights the problem of dowry in Kerala.

The Clock Ticks Away

T.N. Gopinathan Nair.

Scene I

[The vague conversation of the crowd is audible through the mike. When the noise fades away, someone is heard speaking in a mocking tone: "No need of boasting. High family indeed! He couldn't find a husband for his daughter." Loud laughter follows. Then the voice of an old woman is heard, "Yeah that's right. The girl is now around thirty and no one to ask for her hand. In another year she will be thirty one..." Again a derisive laugh.

The noise fades. Silence pervades. The tick tick sound of a clock can be heard. An old man talks in a fearful tone.]

Old man : couldn't find anyone yet... After one more year....

Scene II

[The servant of the house Paaru and Velu, the next door neighbor are in conversation.]

Velu : Edi¹ Paaru, why is it that your Kochamma² alone can't get a bride groom?

Paaru : It's a mystery Veluanna. First we heard that it'll be in the month of Chingam³. Then we heard that it'll be in Medam⁴. Now Chingam and Medam are over. And she is still sitting in the house sighing...

Velu : In the pretext of seeing the girl, all the Romeos of the village enter into the house. But no proposal gets fixed.

Paaru : The brokers have jolly good times. All are swindlers. They come from here and there and camp in the house. Any how they have to be given food, coffee etc. and then they demand clothes, shirts, betel and what not. They say that they have the horoscopes of the Nawabs of Arcat, Tippu Sulthan, Prince of Turkey etc. that big Lord is waiting for those princes to come.

Velu : That old man is fir for nothing. Will the girl get a husband if he sits muttering "Ram Ram"?

Paaru : It would have been fine at least if the girl had some courage. At least she becoming that. She only knows to sit wailing in a corner.

Velu : She should have learnt something from you. Right?

Paaru : (Acting shy) Eh, don't talk rubbish..

Velu : Didn't you trap me by your tricks" Why don't you teach your miss some of your tricks?

- Paaru : You mean to say that I should teach the girl who is college-educated. You know nothing.
- Velu : That's why she is going grey in the house.
- Paaru : Shw is quite old now.
- Velu : She is already an old model. In another two years she will be condemned to the garage.
- Paaru : Poor thing, She is a nice girl. I feel pity, when I look at her.
- Velu : It's a burden to have childrens. Eh! Paru, Lets have only boys.
- Paaru : What?
- Velu : Didn't you understand?
- Paaru : See to what extent you have gone?
- Velu : Don't get frightened.
- Paaru : If you continue to blabber such nonsense, I warn that I'll hit you.
- Scene III**
(The tick-tick sound of the clock)
- Old man : (Sighing) Jaanu, What's the time?
- Janaki Amma : The clock is on the wall. Can't you take a look at it?
- Old man : (Nervously) Ah yes. I forgot. Is it already quarter past five?
- Janaki Amma : yes. After a few moments, it'll be half past five. And after another half an hour it'll be six. It'll continue like that. After many hours, the days and weeks will also change.
- Old man : (Slowly) it'll change.... It'll change. I know that.
- Janaki Amma : You know, but of what use?
- Old man : Didn't Kurup say that he will come along with that gentleman at 5'O clock. It's going to be half past five. He is not here yet.
- Janaki Amma : You think that by coming exactly at the appointed time, everything will be fine. How many came, saw, had coffee, chewed betel, bluffed and went their way. And you are worried about their punctuality.
- Old man : it's nobody's fault. Hm.... Where is Mallika?
- Janaki Amma : I don't know. She'll be somewhere around.
- Old man : Did you inform her that they are coming to see her?
- Janaki Amma : No.
- Old man : You could have told her.
- Janaki Amma : Why?
- Old man : So that, she might dress up, comb her hair, wear some....
- Janaki Amma : Enough. Many a time she has combed her hair, wore a bindi, decked herself with flowers, presented herself in nice clothes. So many have seen her. Chi. I can't ask her to do that all again. There's a limit for everything.
- Old man : Jaanu
- Janaki Amma : Even if I say, she won't listen anymore.
- Old man : You are right. She might be fed up by now. What can be done! What's lacking? Didn't I try?
- Janaki Amma : Did I say that you did not try?
- Old man : I have tried my maximum. I don't know what more to do?
- Janaki Amma : I too know that
- Old man : I have done all that a father ought to do. Haven't I given her a good education?
- Janaki Amma : And did she not study well. She has passed B.A.
- Old man : She was brought up properly.
- Janaki Amma : Has she ever done anything reproachable? Never.
- Old man : Even when we had fiscal constraints, we got her everything she asked for.
- Janaki Amma : I don't remember her ever asking for anything.
- Old man : We have bought for her the finest ornaments and the best dress suitable to our dignity. She will never have to bend her head in shame in front of others.
- Janaki Amma : And she used to deck herself with all those when asked to.
- Old man : What more should I do for my daughter. I have a good reputation

- and I have brought no shame upon my family.
- Janaki Amma : What's wrong with my family? Its impeccable though at present it doesn't have the glory of the past.
- Old man : That's not the matter.
- Janaki Amma : Then why she alone doesn't get a suitable groom.
- Old man : Its not yet time for it. (The clock strikes). What?
- Janaki Amma : Its half past five. Nay, the time has not yet come.
- Old man : Its half past five and they haven't come yet. That fellow Kurup will definitely bring them. Jaanu, have you prepared something to have with coffee.
- Janaki Amma : Eatables? Don't worry about that. Hot water to wash hands and feet, clean towel, coffee, sweet and spicy snacks, everything is ready. This is not the first time I do this. And till now no one has left displeased due to lack of good treat.
- Old man : O my god!
- Janaki Amma : How many times have you called so!
- Old man : God will listen. Whom else to call? Where is Mallika?
- Janaki Amma : She is in the garden. Probably on the swing.
- Old man : On the swing? Poor thing.
- Janaki Amma : She has crossed 27. She is still a child..... Let her swing.
- Old man : (in a fearful tone). Twenty seven. (The tick-tick sound of the clock continues).
- Scene IV**
(Music from the garden. The sound of someone singing is also heard)
- Sekhar : (In whisper) who among those?
- Kurup : Who do you like?
- Sekhar : I haven't come to make a choice of my wish.
- Kurup : No. but you may tumble upon the right choice.
- Sekhar : I am not ready to pick a lot. Is she the one who sings?
- Kurup : No, she is the Banker's daughter who lives next door.
- Sekhar : Then, is she the one on the swing?
- Kurup : Yes, What do you think of her?
- Sekhar : Well! She looks alright from this distance.
- Kurup : She is quite good even in close up. She'll be a good match for you... look! Her father is waiting for us in the verandah. Let's go in.
- Sekhar : I have a request. Please don't take too much time.
- Kurup : What's the matter?
- Sekhar : There's nothing. The ritual of seeing a girl as part of matrimonial proceedings is suffocating.
- Kurup : We shall return leisurely after enjoying the treat. Don't be in a hurry.
- Sekhar : I have nothing to talk. I really don't know what to say.
- Kurup : Don't worry about that. I am there with you.
- Sekhar : I have already started sweating.
- Kurup : Don't take these things too seriously. This is just fun, an amusement. What is there to worry and to perspire? Nothing.... Come on.
- Old man : (from a distance) Enter this way, Kurup. Why don't you cut across the grass lawn? Why do you give him unnecessary trouble by taking him around.
- Kurup : It is not right to trample upon the grass lawn of garden. You have watered it and grown so carefully.
- Sekhar : Moreover this is not much of a distance. It's a very beautiful garden.
- Old man : It's all done by Mallika. Flowers are very dear to her. She may forget to make coffee for me but she will never forget to water the plants.

- Kurup : She knows that there are others to give you coffee; but flowers have only her tender hands to be looked after. Mr. Sekhar has a great liking for flowers.
- Old man : Is it? That's very nice.
- Sekhar : I haven't made any garden like this. But I enjoy them when I see it.
- Kurup : Isn't that enough? It is this gift for appreciation that people call 'fascination.'
- Old man : Kurup, how long are you going to stand there with your liking and fascination. Come in (They move into the house) .This is an old house. It's not very fashionable.
- Kurup : "An old house"! Is it a fault, Sir, even a fan is not necessary here. There is excellent breeze the whole day.
- Sekhar : It's an elevated place.
- Kurup : Not only regarding place, there is elevation in every aspect.
- Old man : Please be seated. Where are you working now? Your father told me the name of the place yesterday. I forgot.
- Sekhar : Secunderabad.
- Old man : A little far, right?
- Kurup : So what? His salary is above one thousand.
- Sekhar : No, it's only half of it.
- Kurup : Isn't sufficient? It's more than enough for maintaining a small family. Does our Mallika know Hindi?
- Old man : She had studied Hindi in school and college.
- Kurup : God's grace. She might have anticipated in her childhood itself that someone working in the North India would wed her. That's good.
- Old man : yes, it's mentioned even in her horoscope.
- Kurup : I didn't tell Mr. Sekhar about that. The child's horoscope is wonderful. After the coming April, it comes under the influence of Jupiter. Jupiter will have his heyday for quite a number of years.
- Old man : How many months leave do you have?
- Sekhar : One month.
- Kurup : Everything has to be arranged quickly. Uncle, haven't you seen Sekhar's father?
- Old man : yes, I meet him. He said that he has no objection and is very happy about this proposal. He has left everything to Sekhar's wishes. Well... that's all a father can say.
- Kurup : Oh, you don't know him. He is very nice. And there is nothing for Mr. Sekhar to object. Let me ask frankly. Please don't take it as an offence. Why are you checking the table-cloth so keenly?
- Sekhar : I was looking at the embroidery work of the table cloth.
- Old man : It is done by Mallika. She doesn't sit idle even for a moment. She will either be knitting or painting.
- Kurup : Do you see those pictures on the wall?
- Sekhar : They are printed pictures, right?
- Kurup : There was one framed over here. Where are those, uncle?
- Old man : She has taken them away. She feels shy about them.
- Kurup : Oh, I see. She paints very well, a born artist.
- Old man : Sekhar, what would you like to have—coffee, tea or coke?
- Sekhar : I don't need anything. Or I shall have some butter milk.
- Old man : That's good. Butter milk is good for health. Kurup, Please go in and tell the women folk.
- Kurup : Since we came without prior information, I doubt whether

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| | they might have made any snacks. Let me go in and see (goes in). | Kurup | :Let's go in. The table is set. Moreover Sekhar hasn't seen the interior of the house. (All enter inside). |
| Old man | :Sekhar, haven't you talked to your father about this? | | |
| Sekhar | :Yes, I did. Please don't misunderstand me for speaking openly. I have no decision of my own in this matter. I obey what they decide. I had written to my father saying that I needn't even see the girl beforehand. To speak the truth, I am ready to marry anyone whom my father decides upon. Even today I wouldn't have come this way. Kurup was so adamant and he compelled my father to make agree to this. And so I came. | Scene V | |
| | | Velu | :Sh....Sh....Paru, stop there. |
| | | Paru | :I don't have time to wait. |
| | | Velu | :Hm! What's the hurry? Wait a minute and tell me the matter. |
| | | Paru | :Is this the time to chat? A tea party is going on there. Some big guys have come. |
| | | Velu | :Hm! Is it to see the girl? |
| | | Paru | :For what else? Let me go. Kochamma will call me now. |
| | | Velu | :It looks as if you are the one bearing the burden of the whole house. Let them eat and drink leisurely. They will see the girl and go their way. You be here. Who are the fellows who have come now? Are they good enough? |
| Old man | :(Delightfully) and your father gave you consent to come here. How I wish that our young men emulate this obedience! | | |
| Sekhar | :Well, I must tell you that you shouldn't attach any importance to my coming or going. Please don't bank on this visit. At the same time I don't like to go back upon my word. I have given a blank cheque to my father regarding this matter. I am obliged to listen to his words. So there is no question of my likes and dislikes. | Paru | :He looks sleek and glossy. I couldn't find out his name or place. I didn't like his moustache. A moustache should be bushy like that of Veluanna. What's this-you can't know if it's there or not-just a line! |
| | | Velu | :Has he also come to eat and drink for free and go off. Or is it going to work out? |
| | | Paru | :My lady says this will happen. |
| Old man | :I understand I should make your father agree to this. See, I have only one daughter. Time is running out. I would like to see this happen in my life-time. | Velu | :Poor thing! Let this materialize somehow. |
| | | Paru | :Let me go. They are having tea. Mallika miss is dressing up. I came only to pluck a rose. Let him not go displeased because a flower was missing. |
| Sekhar | :I know it very well. Kurup has told me everything. | | |
| Old man | :Still I am saying it. (The clock strikes seven). | Velu | :Stand there girl. Where are you running to? Look. Stand here and look at this. |
| Sekhar | :I think it's fast by five minutes. | | |
| Old man | :Since many days it was going slow. Now it is running fast. (Kurup enters). | Paru | :What is it? |
| | | Velu | :Horoscope. |
| | | Paru | :Whose? |

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| Velu | :Ours. The astrologer has fixed a date. The moment I got it, I ran to bring it here. | Old man | : Did he say so? |
| Paru | :Oh my God! Velluanna you have even fixed the date? | Jankai Amma | : Thank God! It's God's grace... |
| Velu | :O, so feeling shy? | Kurup | : But, it's his father who has to make the final decision. |
| Paru | :I don't know. So it's going to happen soon. | Old man | : He told me so. |
| Velu | :This will be the result if you play with men. It's on fifteenth of next month, at 7.45 in the morning. | Kurup | : And you know his father, I believe. |
| Paru | :(Shyly) Oh my God! I can't. I don't know anything... (Runs away). | Old man | : Yes, I know him. |
| Velu | :Don't run. Stop! | Kurup | : We shall persuade him to agree. |
| Paru | :No need. | Janki Amma | : Will you? Then what's the hurdle? |
| Velu | :Let me tell you something. | Kurup | : No, there's no problem. |
| Paru | :No. Now we will meet only on 15 th . | Janki Amma | : So shall we fix the date. |
| | | Kurup | : Why not. Have you got the money ready? |
| | | Old man | : I have deposited Rs. 2000 in the bank for her marriage expenses. |
| | | Kurup | : Have you got 7000. |
| | | Old man | : What! |
| | | Janaki | : 7000! |
| | | Kurup | : If you give that, the marriage can be arranged this week itself and you can send your daughter along with him to Secunderabad or any other place. But the amount has to be given. And, why not? |
| Scene VI | | Old man | : (In deep thought) 7000. |
| Janaki Amma | :Have they left? | Kurup | : What a fine young man. Five hundred rupees salary. To speak the truth it's a good bargain. I have promised to give the answer today or tomorrow. |
| Old man | :Yes. Kurup will come back now. | Janaki | : All our properties and this home belong to her after we are gone. If necessary we shall execute the documents to her name now itself. Will that not suffice? |
| Janaki Amma | :I liked him and also his gentleness, modesty and dignity. | Kurup | : Sekhar's father will agree only if he gets Rs. 7000 in hand. He knows that Sekhar is worth it. Grooms are in great demand these days. Worthier the groom, greater the demand. |
| Old man | :Yes. | Old man | :I have to find seven thousand rupees. |
| Janaki Amma | :His place of work is far away. Let's not mind it. | Janaki Amma | :How? |
| Old man | :Yes. | Kurup | :Only then it'll work out. I would advise you to make it somehow. |
| Janaki Amma | : What's wrong with you? Didn't you like him? | | |
| Old man | : I too liked him. But that's only one side of the picture. I am thinking about the other side. | | |
| Janaki Amma | : Won't he like her? | | |
| Old man | : Who knows? How can we say! | | |
| Janaki Amma | :Kurup is coming (Kurup enters) | | |
| Kurup | :Saw him off. And you know, the treat was excellent. | | |
| Old man | :Did he disclose his mind? | | |
| Kurup | :That's why I went along with him. | | |
| Janaki Amma | :(In whisper) didn't he see Mallika? Is he satisfied? | | |
| Kurup | : Only if he looks at her face, he can see her. He is shy than the girl. | | |
| Janani Amma | : So, he didn't say anything? | | |
| Kurup | : What is the need to say? He is willing. | | |

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| | How old is Mallika now? How long can she sit at home like this? As years advance.. (The clock strikes eight). | | (Paru shows the sari) |
| Old man | :What? | Janaki Amma | :What? This was the one she had draped yesterday when they came to see her. |
| Kurup | :It is 8 O' clock now. I am also in a hurry to go. I shall be coming in the morning and you can tell me your decision. | Paaru | :Oh. |
| | | Janaki Amma | :What do you mean by 'Oh'? You might have stolen it. |
| Old man | :I will tell straight away. I will arrange the money. But I need a ten days time. | Paaru | :I swear on God. It was given by her to wear for my wedding. |
| Kurup | :That'll be fine. Sekhar has another three weeks leaved. So I'll talk to his father and meet you tomorrow. | Janakki Amma | :Your wedding! |
| Janaki Amma | :Come back only after having settled everything. | Paaru | :Yes. She gave me a pair of bangles too. See this. |
| Kurup | :Of course! No bidding farewell at night (Goes). | Janaki Amma | :Hm. Not bad. She will donate everything. |
| Janaki Amma | :How are you going to arrange the money? | Paru | :Kochamma, yesterday night, she.... |
| Old man | :I'll sell the paddy fields in Kuttanad. | Janaki Amma | :She.....? |
| Janaki Amma | :It's the one which feeds us. | Paaru | :Oh God, she had asked me not to say. |
| Old man | :Let it go. At least we can marry her off to a nice fellow. (The clock sounds tick-tick). | Janaki Amma | :What happened yesterday night, tell me? |
| | | Paaru | :She cried terribly. |
| Scene VII | | Janaki Amma | :Really? |
| (That night has also passed. Next day) | | Paaru | :I too felt miserable seeing that, Kochamma. |
| Janaki Amma | :Paaru, didn't I ask you to broom and wash the portico, early in the morning, why can't you do it before people start coming? | Janaki Amma | :Didn't Mallika go to take her bath today? |
| Paaru | :I was about to do it, Kochamma. | Paaru | :No. |
| Janki Amma | :Is Mallika not awake yet? | Janaki Amma | :Hmyou can go. |
| Parru | :She woke up very early. She didn't have much sleep yesterday. She was reading. | | (The old man enters) |
| Old man | :You might have kept her awake with your idle talk. | Old man | :What happened? Where is Mallika? |
| Paaru | :I didn't speak a single word. | Janaki Amma | :She is in her room. |
| Janaki Amma | :What's the packet in your hand? | Old man | :Earlier she used to sing in the mornings. |
| Paaru | :Well...that's something which Mallika gave me... | Janaki Amma | :It's been days she has sung. |
| Janaki Amma | :Let me see. What's it? | Old man | :She will start singing again ...right? |
| Paaru | :(Shyly). It's a sari. | Janaki Amma | :Yes |
| Janki Amma | :Show it to me? | Old man | :Ask Paaru to put this letter in the mail box. |
| | | Janaki Amma | : Listen girl, go and put this letter in that red mail box. Be quick? |
| | | Parru | :Yes, Madam. |
| | | Janaki Amma | :The letter may be for Vared Muthalali ⁵ , isn't it? |
| | | Old man | :Yes. Once he had offered 8000 and we didn't sell it. |

- Janaki Amma :He will come with the money tomorrow itself. He will be shocked.
- Old man :I have written to him that it should be very soon.
- Janaki Amma :Now that we need the money, I doubt whether he'll pay 8000.
- Old man :It'll be enough if we get 7000 at least. It is enough for the time being.
- Janaki Amma :I think someone has come to the portico.
- Old man :Who is there to come so early? ('Uncle are you there?' asks Kurup from a distance).
- Janaki Amma :That is our Kurup.
- Old man :Come, Kurup. You have a long life. We were talking about you only. Jaanu, bring a good cup of tea. Quick!
- Janaki Amma :He has just arrived. We will give him tea and lunch and everything. What's the hurry? Kurup, did you go there?
- Kurup :I went there and that's why I hastened back.
- Old man :Did you tell him that I have agreed to give 7000.
- Kurup :I did say.
- Old man :We will give it in about three or four days. I have posted the letter. It'll reach there by tomorrow. The matter will be settled within four days. I said I need a week's time only to be on the safer side.
- Janaki Amma :(In whisper to Kurup). We are selling all over paddy fields in Kuttanadu⁶ to Vareed Muthalali. Then what about the date....?
- Kurup :He is not willing.
- Old man :(Taken aback) what.....?
- Kurup :We were a little late.
- Janaki Amma :Late in what?
- Kurup :The boy has been sold out for ten thousand.
- Old man :(In distress) Ten thousand?
- Kurup :Yes, it was all over yester night. The banker's daughter next door is the girl. Then there was no talk of horoscope or auspicious date or anything. The marriage is fixed for next Thursday.
- Old man :(In a low voice) So got him for ten thousand. So that too is gone....
- Janaki Amma :Yes, it's gone.
- (The clock strikes nine)
- Old man :(Desperately) Will you stop that clock?
- Janaki Amma :Will time stop with that?
- Old man :No, no. Time heeds none. (The noise of the crowd-the same as in the beginning Derisive laughter, sarcastic remarks, and words of abuse-everything is there in it). "Couldn't you find a husband for your daughter? She is past twenty nine. Hey, she will go grey sitting in your house. What is the use of aristocracy? Old man, you don't want to send your daughter in marriage. Is that not the truth?" These remarks are heard above the din).
- Old man :(Gasping for breath and panting). Yes. They will say so. They will blame me. They don't know the troubles I took. What can I do? What can I do? (Janaki Amma comes running and speaks in an anxious tone).
- Janaki Amma :Please come here.
- Old man :What's the matter?
- Janaki Amma :(Loudly). Be quick.
- Old man :What's it? (Hurries) What happened? I can't walk. Tell me what happened? Why are you blinking? Well, what else can you do?
- Janaki Amma :Mallika...
- Old man :Yes, Mallika?
- Janaki Amma :You read this letter.
- Old man :You read. What happened to her? Is she not here?
- Janaki Amma :No. This letter Let me read...

“To father and mother. I have told you a hundred times that you should not worry about my marriage. I know I have been a source of great pain to you for many days. The very atmosphere of this house is tense with agony. Marriage is a good thing. But it’s a fortune meant for a few. I don’t have any regrets about it. People can live even without marrying. I am leaving by the morning train. I have got a job. Please think I have married that job and be at peace. Please don’t worry, I will write again.

Your dear Mallika.

(The tick-tick sound of the clock continues)

GLOSSARY

1. Edi :a casual term of addressing a woman who is inferior to the speaker.
2. Veluanna: ‘anna’ is a casual way of addressing an elder man. Here the term of address is suffixed with the name.
3. Chingam: the first month of the Malabar era, the sign Leo in astrology.
4. Medam : the first sign of the zodiac in Malayalam calendar. The time around April –May.
5. Muthalali: capitalist, one who invests money in business, owner, proprietor, master, etc. Here the word is used to mean investor.
6. Kuttanad: a place in Kerala in Alappuzha district.

CONCLUSION

TRANSLATION THROUGH CHALLENGES

It is often considered that the methodology used in the translation process of a play is the same as that of the prose text. Although there are similarities between them they are essentially different. Some translators give more importance to the written text of the play without taking into consideration the whole set of extra linguistic criteria. Susan Bassnett aptly suggests that a translator should be able to distinguish the structural features that make the drama

performable. A drama is primarily meant to be staged. Hence the visual aspects of the stage settings, character’s gestures, body language, dress and the oral aspects of the variations in tone, pitch, and intonation etc. of the SL text need to be incorporated into the TL text enabling the TL audience and readers to enjoy and appreciate the play to its fullest extent.

While translating the play I had to fulfill the task of rendering the SL into TL without distorting the sense and beauty of the original and also be conscious of the visual and oral aspects of the plays. Having discovered that there are no satisfactory equivalent expression for the Malayalam word – ‘Kochamma’ I have borrowed it into the target language and explained in the glossary. The word ‘you’ in English has many corresponding words in most of the Indian languages including Malayalam. In Malayalam we have ‘Nee’, ‘Ningal’, ‘Than’, ‘Thanikye’ etc. depending upon the relationship with the person whom the speaker addresses. Moreover the terms of relations like sister, brother, sister-in-law, have many equivalent words in Indian languages. For example ‘Aedathi’ (elder sister), ‘Aniyathi’ (younger sister), ‘Nathoon’ (sister-in-law). But in English the word ‘sister’ represents all the three relations.

Translating mythological names also create difficulty. There are various cultural specific words of Kerala which like ‘pooram’, ‘velichappad’, ‘nirapara’, ‘kurava’, which cannot be found in any other part of the world. They can only be transliterated and explained in the glossary. This is because if they are translated as such, the different layers of significations of the SL terms would be lost. In the SL text it can be noted that the playwright had stressed upon the dialect differences of upper-class landlords and lower-class servants, which is very significant to the theme of the play. But when translated into English some of its impact has been lost. Few phrases and expressions describing the mood of characters when translated lost much of its charm compared to the original.

In the play the cultural ethos of the words ‘chingam’, ‘medam’ cannot be transferred into TL. So I have transliterated these terms and explained in the glossary. Usually the digits and figures are converted into words while writing but I have

retained the figures of the SL text in digits as such to show the post-coloniality of the text. In the play certain English phrases like 'tea party' and 'old model' etc have been used which has been transliterated in the TL texts.

Even though I faced some problems in translating the source text in order to express the sense and the feeling of the author, I believe that I could successfully reflect the author's intentions and the works essence. The translator's task is a difficult one because he has to make a tight rope walking between the two languages. Ironically, it is the problems that make the act of translation challenging and at the same time fascinating.

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