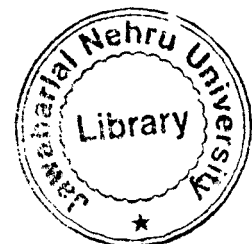# TRANSLATION OF NINE SHORT STORIES OF O.V.VIJAYAN

DISSERTATION SUBMITTED TO THE JAWAHARLAL NEHRU UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR
THE AWARD OF THE DEGREE OF

MASTER OF PHILOSOPHY

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This dissertation entitled "Translation of Nine Short Stories of O.V.VIJAYAN",

submitted by Santosh Menon, Centre of Linguistics and English,School of

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original work and has not been submitted so far in part or in full ,for any other

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SANTOSH MENON

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INTRODUCTION

"Without translation, our world

would narrow mercilessly"

(CHUTE, 1978)

When interpretation was used as means to act as a bridge between primitive peoples is not actually known because no records can be traced back in History. But what is definitely known is that, as soon as writing was invented and developed among separate nation's translation came to play a significant role in intercommunication. Why translation? Do we really need translation? This question can be viewed from two different perspectives. On the one hand, it seems to be useless and of no value since it is possible to conduct a long-time career without any access to translation. If there is no enthusiasm to know others or even to care what others do, then translating, taking into consideration all its shortcomings, is a waste of energy and time spent by individuals. Only a few may be interested in knowing other peoples' cultural, sociological, political and emotional attitudes and thoughts and, for them, the solution would be to learn the respective languages. On the other hand, the flow of enthusiasm to get to the thoughts, ideas, and information of others, no matter how and to what extent, makes translation inevitable and, as a consequences, it becomes a choice of priority, In Raffel's words, "As long as the need to know (other cultures) is great, the need for translation will be great" (1973:2). Another question might be brought up to seek what the outcome of this knowledge would be and how much of it is needed. The immediate response would be, "As much as we need to know ourselves when compared to others (Raffel, 1973). How can one evaluate himself or his community if no other community is fully known to us so that we can compare ourselves with it ! Raffel states, "The more one knows of other cultures, the more one knows of one's self" (1973:6). This awareness of oneself, thus gained as a result of cultural contacts with foreign cultures makes one pragmatic and realistic in his attitudes towards the world affairs and enables one to cope better with oneself and to conduct a more successful life.

Looking at education as a general world process, one is deemed to believe that, with regard to the fast improvements in the world affairs, nothing but an access to translation, that is. a means to an opening to the world events, plays a significant role. Removing obstacles to learning, when viewed form a different angle, cannot be fully achieved without facilitating the conditions in which fast and reliable translations become easily accessible to learners.

When communities lived in isolation, education was, in a narrower sense, confined to the acknowledgement of one's community's traditions, beliefs, thoughts and ideas. The long lasting periods of darkness in the Middle Ages, though detrimental to the lives of the people of that time, revealed an undeniable fact that, to live and to progress, requires awareness in conscience and

broad-mindedness in views and attitudes. People are created not to live in isolation but to search for better understanding of other nations and to live in peace. To achieve such a goad, educational systems must be so equipped to meet these universal needs. Translation occupies a significant place in the educational curriculum development as a means to open out to us other people's experiences that we would not have otherwise.

CULTURAL RELATIONS

Translation is a two-way process: from one culture to the others; and from other cultures into one's own culture. In other words, there is a give and take process involved. If a knowledge of industrialized nations and the secrets to their developments and improvements is a need to the developing of "backward-held" nations, the same is true to the corrupted and self-deceived nations who have found their communities void of moralities, and who may seek satiety in other so-called "less developed" but highly cultured nations. Lofty ideologies, though manipulated by corrupted agents to be replaced by cheap ones now and then, are to find their ways into other nations, not to the extent to aware them of their own existence's, but to show them how a healthy life should be conducted. Without translation, peoples may walk across you, but few are even aware that you are there. This cultural transmutation is not only practicable and demandable when cultures meet physically, but it may also be appreciated when one cannot find answers to

one's insatiable thirst for knowledge in one's own culture. The cries come from different direction.

"We need translation today in Europe more than even we needed it before", says Belloc, "we need it materially in the satisfaction of common life, for discovery is common to all our culture and is not of one province. We need it spiritually, in the spreading and comparison of separate cultural efforts more than ever it was needed before, at any rate of recent centuries"

Elsa Gress, truly but implicitly, opens up the door to a more general understanding that, "Without translation, western civilization from antiquity on would be unthinkable in its present form". Most probably, she refers to the serious task of translation which was undertaken by the Islamic scholars, who having conquered the Greek World, made Arabic versions of its great scientific and philosophical works. Since manuscripts of the Greek science scarcely existed in the West, some translations were made from Arabic into Latin during the Middle Ages.

SOCIO-MULTICULTURALISM

For some though not many, the first definition which the word 'translation' pictures in minds, would be 'a means to rewording in another language'. In other words, the immediate picture depicted of 'translation' is a situation where one language form is transferred into another. Catford calls this process 'interlingual'. Nevertheless, translation as an intralingual phenomenon (i.e., rewording in the same language), is of great concern to the administration authorities of cosmopolitan societies where the diversification of cultures is so extensive that communication among members sometimes comes to a halt.

Wars, natural catastrophes and calamities, political unrest, social disturbances, and social and political emigrations sometimes bring people and cultures so closely together that, if intralingual translations cannot pave the way for removing the misunderstandings, they become sources to clashes and inevitable fights for many centuries to come. In communities where a great number of cultures intermingle, differences of world views lead

to misunderstandings. The reason is that one group is always unaware of others' cultures. To familiarize people of different traditions, translations can be very useful and effective.

SCIENTIFIC EXCHANGES

The industrialized changes began about 1750. They came so quickly that they were like a revolution in industry, that is, in the way people live and think; in the way they demand. Until this time, people lived independent of one another. The use of machines changed life not only in Europe but all over the world.

Self-reliance, as it was favored and practiced up to that time was no longer practicable. Socially separated world fragments found it no longer possible to continue to live independently. Soon the news spread all over the world that machinery was an answer to all miseries. This issue further raised other questions. Would the machines make life easier and if they do, how does the machine work! New inventions brought the nations of the world closer together. But such inventions, though they made life easier, brought disasters as well as miseries to the world communities to the extent that they had never anticipated before. Sophisticated weaponry, machineries, radio-controlled lethal rockets, nuclear powers, missiles, and other arsenals pushed the industrialized nations to a more superior position and made them less dependent. Instead, the less developed countries found themselves helpless and more dependent, physically though not spiritually. The gap grew so large that filling it required hard working and preplanned actions.

CULTURAL RETRENCHMENTS AND SUPERADDITION CULTURAL PROTECTIONISM

Whether translators should be faithful to the original texts to the extent that they render them 'word for word' or even 'sense for sense', or they should feel free to retrench from or add to the originals is a lengthy discussion favored by some theoreticians and totally rejected by the others.

Alexander Woodhouselee advocates retrenchments and additions by stating that, "This liberty (i.e., adding to and retrenching from) may be used, but with the greatest caution" (1797:39), further he adds:

"Analogous to this liberty by adding to or retrenching from the ideas of the original is the liberty which a translator may take of correcting what appears to him a careless or inaccurate expression of the original, where that inaccuracy seems materially to affect the sense".

Denham, in his preface to the second book of Virgil states,

"Poetry is of so subtle a spirit that in pouring out of one language into another, it will all evaporate",

and the solution would then be,

"... and if a new spirit is not added in the transfusion, there will remain nothing but a 'caput mortuum'".

Raffel Burton also implicitly supports the idea by stating that, "...the literal translation is a lie, it is a fake and a fraud(Burton, 1973:13).

Sir Stanley Unwin finds 'national pride' and (dirty) jokes' "excuses to tailor the text and to retrench from them if it does not'...distort or denature the book" (Unwin, 1962:81)

Nida enumerates a number of cases where additions, subtractions and alterations can be carried out. He particularly emphasizes the techniques of adjustments. The three categories include the followings:

a) additions

fillings out elliptical expressions.

ambiguities

grammatical restructuring

amplification from implicit to explicit status

answers to rhetorical questions

classifiers

connectives

categories of the target language which do not exist in the source language.

doublets (e.g.,...answering said; asked and said; he said ...said he...etc.)

d) subtractions / retrenchments

tautologies

specification of reference

conjunctions

vocatives

c.   alterations

sounds

order of elements

semantic problems involving single words

semantic problems involving exocentric expressions

(Nida,1964:226-233)

Both Cowley and Denham believe

"... something new must be added to translations to accommodate for inevitable losses."

Others have found it necessary to stick to the original text and make no changes whatsoever. Hidden states:

"In some places I shall set word for word, and active for active and passive for passive, a row as it standeth, without changing the order of the words..."

(Amos, 1920:17)

Although some theoreticians consider translations sprinkled with footnotes bad as to their faces (Burton, 1973:27), nevertheless, their uses can help the audience to make better judgements of the contents in similar cases.

POINTS FOR FURTHER CLASS DISCUSSIONS

Some statements about, definitions of and thoughts for and against translation have been quoted in order to familiarize the students of translation with controversies over the issue. Their legitimacies in different camps are yet to be discussed. Groups are encouraged to discuss for and against the issues.

Some translators , having faced the intolerable atrocities and having been tired of the injustices of their own communities, have found tranquility in translation to keep themselves away from the tormenting currents. Julias Zulawski's statement is interesting. "...in 1950, I started translating ... to run away from our century for a while". This statement implies that you do not have to satisfy others' curiosities but your own desire is sometimes a priority.

To become a writer, one needs to walk in the direction of human understanding. One needs to feel, to sense, to understand, and to express oneself as part of a whole universal phenomenon. To achieve this, the inexperienced young writers can learn from translations carried out by great translators of great writers and thinkers of great eras.

(MacShane1971)

"Translation of a literary work is as tasteless as a stewed strawberry,"

(Harry De Forest1959:173)

"Almost all translations are bad."

(Max Eastman)

"Translation is a customs house through which passes, if the custom officials are not alert, more smuggled goods of foreign idioms than through any other linguistic frontier."

(Juli Casares, 1956)

"... we must learn to depend not whole on any man's translation."

(George Joye, 17th century)

" A good translation takes us a very long way."

(Goethe, 19th century)

"Translation is a sin."

(Grant Showerman, 1916)

"Translation from one language into another is like gazing at a tapestry with the wrong side out."

(Cervantes, 17th century)

"Poetry ... cannot be translated. **(SAMUEL JOHNSON)**

Great translators have enumerated different purposes for attempts they have made to translate great writers' masterpieces. Generally speaking, most of them believe that if one finds .himself competent enough to offer translations at par, one should not hesitate to do so because it is encumbered upon him/her as a social responsibility to reveal and undress the hidden treasures one oneself has got access to.

"To leave some small memorials ; to give testimony on the peaceful age they (i.e., 'great writers') were living in."

(Philemon Holland)

"... to serve the public benefit"

(Nicholson)

"to serve the state"

(Udall)

"... to express love and adornment to one's country"

(Taverner)

"... to help the people to suck knowledge and to profit hereof" (William Warde)

CHAPTER - II

TRANSLATION THEORIES

"Translation is not only an

art, but a high art indeed."

(Chukovsky, Kornei)

Whether translation is considered an art or a science, it is in its modern sense, a by-product of a long history of trials and errors, developments, improvements and innovations. The same is true in other fields of science or art, where new findings and discoveries are deeply rooted in the efforts made in the past. Take calligraphy, pictography, philosophy, political and many other fields of science. All of them enjoy rich histories beginning from simple ideas, mostly considered fallacies in our modern time, to the most developed and complicated theoretical considerations of modern science today. Modern artists have developed new techniques in their art reproductions, most probably ridiculed by their ancient pioneers had they been alive today. On the other hand, most techniques used by the predecessors are considered creations of simple-minded people in antiquity.

Translation is not an exception. However, what makes translation more prominent than others is that, all great thinkers and not a small group were involved in translating and translations. They all enjoyed and benefited from good translations. Were it not because of translations, Chaucer's 'Boerce', 'Melibee', 'Parson's tales', and 'Knight's tales' might not have been created **(Machan, 1985:2)**. Most Shakespeare's lofty ideas and imaginations came from translations **(Raffel, 1973:2)**. The Islamicized versions of Aristotle, Plato, and Socrates could not have reached Europe again if Toledo (Spain) translators had not vigorously and energetically rendered Arabic versions into Latin **(Robin,1967:75)**

TRANSLATION TRENDS FROM ANTIQUITY TO THE PRE-MIDDLE-AGES ERA (? -500 A. D.)

As a general rule, diversity in intents and arguments always leads to questionings, which necessarily require judgements and any anticipation in making judgements, in turn, will lead to theories. Theories are to be experimented and this cyclic trend evolves and regains its cycle. However, when there is no controversy over an issue, theory and judgement processings come to a halt, though temporarily.

The Jewish scholars who translated the Old Testament had no interest in theory because they never anticipated any controversy over the issue of translating the Holy Scriptures. No intent or structure besides those of the Holy Scriptures could be of any value, because they were God's words, and since human beings were in reality in an inferior position, no discussion on the relationship between objects and symbols which represent them was deemed to be possible **(Kelly, 1979:221)**. This attitude towards the Holy Scriptures dominated the issue even after the Bible. The Bible was also considered sacred and the words were considered those of God's.

What makes the evaluation of translating developments in classics as well as the early Christian era difficult is the fact that, as it was mentioned earlier, either no theory was or even could be available or, if, by any chance, there was a theory, the translators themselves refused to express the techniques and their goals explicitly **(Machan, 1985:4)**. But what is known is that Literary translations, that is, word for word rendering of texts, particularly in the translating of the Bible, was dominated from the antiquity to the fourth century A.D. The only goal in translating the Bible was to provide the readers with an accurate but at the same time intelligible version **(Amos, 1922:49-50)**. The emphasis on word for word rendering was cry heard from all translators exemplified by Horace's statement that :

"It is the duty of a faithful interpreter to translate what he undertakes word for word."

(Morton, 1984:59)

Historical documents show that this trend continued from the 3rd century B.C. to Jerome's era **(4th century A. D.) (Robin, 1967:46)**

Jerome made a distinction between 'attitude' and, purpose' in translating and that became a basis for his drawing up of a typology of translation **(Kelly, 1979:222)**. We witness his caution in gradual developing of :

"non verbum e verbo, sed sensum exprime sensu"

'sense for sense, rather than word for word'

He cleverly excludes the Holy Scriptures, for which he strongly recommends the technique of 'word for word' because, as he claimed, in every word order in the Bible or the Old Testament, a mystery is hidden **(Amos, 1922:35-36)**. Thus, from Jerome's era onward , a clear demarcation line was drawn between the holy texts on the one hand, which were to be rendered word for word, and the more general topics on the other hand, which could be translated following the technique of 'sense for sense '. From this era, a focus was made on theoretical issue over the distinction between free versus literal renderings, though not expressed explicitly **(Kelly, 1979:220)**. This controversy led to making a distinction between 'meaning as a constant' common among languages and 'language' as series of symbols which are more language oriented **(Kelly, 1979:221)**

For some translators (e.g., Boethius), adherence to the source language forms and exclusion of the translator's power of judgement lest he may betray the author's intention became a goal, whereas for others (e.g. St. Augustine 353-403 A.D.), using the power of judgement was not only permissible but also desirable and appreciated **(Kelly, 1979:221.222)**.

Another specification of this era (and the early part of the Middle Ages as well) was the lowly place translation occupied. The Greeks considered their neighbours as barbarians and very seldom showed tendency to translate texts from or into languages. On the other hand, Romans found it not necessary to translate because, in their views, men of power and the educated social class had to learn Greek. Moreover, few books were available to be translated.

In the early part of the Middle Ages, the state of uncertainty emanating from the Pre-Christian era, continued, though some but not extensive efforts were made. New impetuses aroused the men of letters to put more efforts to developing new theories of

translation. Jerome's dictum 'sense for sense, not word for word' was a fundamental initiation which broke decades of silence and literal fundamentalism in the art of translation. The reason for this long period of silence was probably the fact that the Greek scholars were not interested in translating and considered other languages trivial and inferior to that of their own. The Romans did not find it convenient to have books translated from Greek. They emphasized the learners' responsibilities to learn Greek, instead. Nevertheless, when Romans politically dominated the Western Europe, they imposed Latin on the whole learned world. Books written in any language other than Latin were considered garrulous. In such a situation, it was predictable that even the translated texts would appear as writings and the translators would be actually honored as authors.

In the 9th century, the well-educated brilliant monks and nuns made great contributions to the Western literature through their voluminous rich translations of philosophical and scientific works.

King Alfred the Great's enthusiasm, in the 10th century, to have a collection of artistic, philosophical and religious books in English, encouraged translators to render translations and to feel more freedom in reevaluating the predecessors' judgments and criteria. King Alfred himself was a strong partisan of literature and contributed to it by presenting translations as well as a number of prefaces made on other translations.

From the 13th century to the end of the 15th century, **TRANSLATION AS AN ART** improved comparatively not only in quality but also in quantity. The priority given to translations carried out based on 'sense for sense' rather than 'word for word' and the arguments over the distinction between 'literal versus 'free' translations brought about controversies, the outcome of which were new theories in later centuries.

The following are basic characteristics of the translations which were rendered in these centuries, particularly, those of the 13th to the end of 15th centuries.

In rendering texts, faithfulness was highly appreciated.

the use of the statement "**MY TRANSLATION**" used by some translators presupposes the existence of yet former translations of the same text.

In some cases, compilation, translations, and productions were used interchangeably, which makes the distinction between them a difficult task (for instance in Caxton's books).

Theories, if any, were rarely stated or explained by the translators.

Exaggerations in being faithful went as far as the emersion of phrases such as:

"as the story doth us"

"as the story doth us both write and mean"

"as the book says and true men tell us"

"as true men me told"

"heard I tell"

(Amos, 1920:21-22)

An 'echo-translation' technique (i.e., translation over a translation) was developed by King Alfred though it was discouraged by other translators.

Whenever the original text's meters and rhymes did not flow easily for English, the translators did not hesitate to use fillings to fill the gaps.

(Amos, 1920:24)

TRANSLATION IN THE 16TH AND 17TH CENTURIES, THE POSTRENAISSANCE ERA

The Middle Ages did not end suddenly. In the years between 1400 and 1500, certain very important things happened which led to the escalation of intellectualism. Standards of living changed drastically.

The term 'Renaissance' is derived from the French word for 'rebirth', and originality referred to the revival of values and artistic styles of classical antiquity. The key figure on the revival of studies of the classical heritage was Petrarch, who directed most of his efforts towards collecting Greek manuscripts. The ancient past came to be praised and admired. Massilio Ficino offered new renderings of Plato's works, and Erasmu's Latin edition of the New Testament opened up an entirely new attitude towards translation.

The following were the major key personalities in the development of translation theory in the 16th and 17th centuries:

LUTHER, MARTIN (1483-1546)

He was a German priest, biblical scholar and also a linguist. In his theses, he attacked on ecclesiastical abuses and precipitated a reformation through the lectures he delivered to his students (Britannica).

In the 15th century, a new desire grew among the scholars to render the Bible into different languages. This attitude was considered as a movement towards religious reformation. Luther's German translation of the Bible was printed in 1534 (Robin 1967:100). His thesis emphasized on the fact that to understand the Holy Scriptures, the Text should be translated for the people in their tongues. Luther found that intelligibility was the major criterion with which the translated text could be weighed and evaluated. He argued that intelligibility should also be the goal of any translation. (Nida, 1964:14-15). Nida summarizes Luther's systematic techniques in dealing with words or expressions for which he could not find equivalents in the target language as follow:

shifts of word orders, (changing)

emnloyment of modal auxiliaries (addition)

introduction of connectives when required (addition)

suppression of Greek or Hebrew terms which had no acceptable equivalents in German, (retrenchment)

use of phrases wherever necessary to translate single words,

(expansion)

shift of metaphors to non-metaphors, vice-versa,

(simplification)

careful attention to textual variants.

("parentheses have been added) *(Nida, 1964:1415)*

One of the reasons for his success in the translating of the Bible was that he benefited from many co-translators who acted as his advisors on theology, language, and customs *(Kelly, 1979:127)*

It was Luther who for the first time assumed that a translation would be successful and satisfactory if and only if the translator rendered the text from a source language into his own language (Schwarz, 1963:18). Luther consistently mocked the way his predecessors had used calque and literal translations. He believed that normal prose styles could be used effectively **(Kelly, 1979:182).**

HUMPHRY, LAWRENCE

Humphrey believed that a translated text must have assessed the following characteristics if it expects to be acceptable to the learned as well as to the public:

copiousness

The translator must carefully observe meter, phrasing and the content of the original text. In other words, the translator must adapt his/her renderings to the subject matter and to the wordings of the author's text.

lexical property

The translator must model his/her rendering based on the lexical relationships as they have been manipulated by the author.

purity

The translator must appreciate and be honest to the truth and originality of the text. aptitude

The translator must enjoy a capability to assimilate the subjects, styles and the peculiarities of the author and the way he has handled the original text.

(Morton, 1984:13)

According to Humphrey, in rendering texts, any translator must bring to act and manipulate his capacities of:

NATURA :   that is, his own gifts and talents endowed to him as a translator.

DOCTRINA : that is, is knowledge of the two languages

including the knowledge of grammar, stylistic, rhetoric, and language diversities.

FIDES : that is, his faith in the author and what he,

as a translator, has been translating. He must not just look through books and choose a text randomly.

DILIGENTIA : that is, his diligence, his best efforts to

reproduce an acceptable translation.

(Morton, 1984:14)

Humphrey emphasized on thinking, rethinking over and reformulating the translated text again and again. It is encumbered upon the translator, as a professional obligation, to be alert to and mindful of the fact that rendering of texts is a process rather than a static encoding-decoding phenomenon **(Morton, 1984:15)**

DENHAM-Denham, a key figure in the 17th century world of translation, like his contemporarian, Cowley, believed in free rendering of texts. He argued that, in translating from one language into another, due to incompatibility of structures, semantic systems and variations in intentions, losses are inevitable. Therefore, it is encumbered upon the translator to be mindful of the pitfalls, and to be conscious enough of the type of accommodations required. He recommended that the translators:

not to hesitate to add to translations if the semantic gaps are large enough to require fillings.

do add spirits to the transfusions, otherwise, the renderings would lack the necessary semantic ingredient to attract the readers' attentions and they would remain nothing but 'caput mortuum'.

discover the essence of the author's text and not to confine themselves to the words in their literary forms.

in translating poetry, 'make poetry out of poetry'.

know the authors, whose works they are rendering intimately.

(Amos, 1920:156-157)

DRYDEN, JOHN (1631-1700)

Dryden was an English poet, dramatist and literary critic. He received education at Westminster School and, there, he became familiar with classical literature. This familiarity empowered him with genuine necessary to render texts into idiomatic translations. Some of his own poems are to be considered translations. His artistic work was a translation of Virgil that was published in 1697.

Dryden advocated a procedure for translating texts into target languages which can be itemized as follow:

The translator must understand the language of the author.

The translator must be familiar with the author's thoughts.

The translator must know the author's individual characteristics.

The translator must look into himself/herself to conform his/her own genius to that of the author's.

If the thoughts in the translator's language and those of the author's are identical, then rendering would occur smoothly.

If the thoughts in the translator's language and those of the author's are not identical, then redressing is required.

Nevertheless, in both cases (e and f), the original substance must not be jeopardized *(Amos, 1920:157-59)*

Dryden is distinguished from others because he insisted on maintaining the character of the author. He argued that retaining this character can help readers to enjoy and to appreciate the originality of the author's artistic work. In his preface to 'Sylvae' (1687), Dryden states, " After all, a translator is to make his author appear as charming as he

possibly can provided he maintains his character and make him not unlike himself" (Postgate, 1922:5)

Dryden believed that to render a poem, the translator 'must be a thorough poet' (Amos, 1920-158). Despite the fact that he himself was a poet, he sometimes complained about the difficulty of translating into English meter. The same idea has been expressed by Roscommon in a more elegant was as follows:

"Examine how your humor is inclined,

And which the ruling passion of your mind;

Then, seek a poet your way does bend,

And choose an author as you choose a friend.

United by this sympathetic bond,

You grow familiar, intimate, and fond;

Your thoughts, your words, your styles, your souls agree,

No longer his interpreter but he.

Dryden, in determining his style of rendering, chose the one between very free and very close methods. This view was followed by many translators in the following centuries. He proposed three types of translation, but he himself favored and actually used the second type more frequently.

metaphrase (i.e. literal transfer)

The one in which each word is substituted by a target language word, and each line is matched with the one of the original.

paraphrase (i.e. free translation)

The sense of the author's work is taken for granted and carefully observed but changes in word ordering is, whenever required, permissible.

imitation

The one in which both senses and words tend to vary in cases

where the spirit of the original text requires.

(Nida, 1964:17-18)

Kelly paraphrased Dryden's methodology by stating that the translator makes '...a working of (his/her) own out of the original" (1979:42)

Dryden did not recommend 'imitation' and, in his preface to 'Ovid's Epistles' (1680), called it "... the greatest wrong that can be done to the memory and reputation of the dead!"
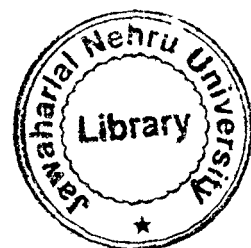*(Kelly, 1979:46)*

CHAPTER - III

MODERN THEORIES OF TRANSLATION

TRANSLATION IN THE EIGHTEENTH AND
NINETEENTH CENTURIES

The Eighteenth century witnessed two major developments in the field of translation:

By 1750s, an equilibrium was reached between 'literacity and freedom in prose translation'.

Technical translations were produced abundantly.

(Kelly, 1979:224)

Moreover, controversial issues concerning literal versus free, exact versus natural, and beautiful versus faithful translations continued. Some argued in favor of the author; others argued in favor of readers; and yet some thought the target language was the model whereas others favored the source language **(Newmark, 1981:38)**

The data-oriented Eighteenth century followed by the Nineteenth century which was more theory-oriented **(Kelly, 1979)**. The Nineteenth century was the age of accuracy in translation and freedom in style. The old criteria to determine the style of the translated text were re-evaluated and new standards of style developed. Despite   the   fact   that innumerable works of translation were presented, a few theorists devoted separate articles or books to the explicit descriptions of their theories. The followings are the key figures who contributed to the theory of translation in this era.

EIGHTEENTH CENTURY

POPE , ALEXANDER (1688-1744)

Pope was one of the greatest poets of the early 18th century. Early in his life, he mastered the four languages of Greek, Latin, Italian, and French. He was particularly interested in the poetry written in these languages. His first volume of the translation of Homer's 'Iliad' (including four separate volumes) was published in 1715 and the rest of it was published in

1720. He was so successful in rendering 'Iliad' that he decided to translate Homer's 'Odyssey' as well. It, too, was admired and praised by the learned and was honored as ' the noblest version'.

As a principle of translation, Pope recommended that the translated text be simple, accurate, and correct. Sense is that of the author, he says, but it is the translator's responsibility to take care of 'dictum and versification' (Kelly, 1979:41). Pope's own words are illustrative of his position in the theory of translation:

"It is the duty and responsibility of the translator to copy him (i.e. 'the author') in all the variations of his style, and the different modulations of his numbers; to preserve, in the more active or descriptive parts, a warmth and elevation; in the more sedate or narrative, a plainness and solemnity; in the speeches a fullness and perspicuity; in the sentences a shortness and gravity; not to neglect even the little figures and turns of the words, nor sometimes the very cast of the periods; neither to omit nor compound any rites and customs of antiquity"

(Nida, 1964:171)

Dryden had already argued that what makes a poet different form the others is not only the variation of the content of the artistic work he offers but the style of the poet as well. Therefore, no two poets, even if they are contemporary, could be translated with the same language style (Kelly, 1979:115). Pope, not only believed in this notion, but also practiced and actually utilized it in his renderings.

NINETEENTH CENTURY

A new policy dominated at the turn of the century. The argument was that the whole text had to be translated without retrenchments, except when immoralities were presented in the text. Footnote writing became a routine and explanatory notes were appreciated.

The following are major characteristics of the translation theory of the era:

The flow of foreign writings and the translators' enthusiasm to render them into English brought many new concepts as well as foreign words to European languages in general

and to English in particular. Many Translators used foreign words in their renderings. Richard Burton's "Arabian nights" (1888) was full of Arabic transliterations.

Newmark states:

"Up to 19th century, literal translation represented a philological academic exercise form which the cultural reformers were trying to rescue literature. In the 19th century, a more scientific approach was brought to bear on translation , suggesting that certain types of texts must be accurately translated whilst others should and could not be translated at all."

(Newmark, 1981:38)

In contrast with 18th century which was more data-oriented. 19th century came to be more theory-oriented.

(Kelly, 1979:226)

TRANSLATION IN 20TH CENTURY

Benjamin Jowett, an Oxford scholar, translated Plato into simple decent language in 1871. That was the beginning of a revolution in translation which remained unnoticed until the twentieth century, when accuracy became the major issue and style was rather disfavored and was considered a minor issue in contrast with accuracy.

The twentieth century has been called 'an age of technology and techniques'. Technology eased life, and, as a result, close international ties were more demanded. Translation, not in its artistic form which was the focus of centuries but as a means to satisfy people's curiosity to know about facts and other communities' needs found its lofty place in the world. Business boomed and hundreds of practitioners, highly professional as well as the lease educated ones, who had no exact idea what the theory of translation was began rendering works from authors from all social walks of life.

Literary translation, once defined as "word-for-word equivalences" was substituted by a new term and came to be defined as " a means to recreate the original author's sense with all its associations", no matter how superficially different it was rendered. High quality renderings of artistic works, of course, continued and never stopped functioning. Great

masterpieces were translated eloquently in the first half of the century. Nevertheless, it seemed that these two trends developed and have been operating side by side.

Different theories; some quite different whereas others similar but in different tones were presented. In the following pages, you will find innumerable varieties of these theories from Nida's "Towards a science of translating" (1964) and Catford's " A linguistic theory of translation..." (1965) to Brower's "On translation" (1966) and Machan's "Techniques of translation..." (1985)

Nida believes that 'radical realism' and 'liberation' of translators from the philological presuppositions of the preceding generation are the two most important characteristics of the current ear (1964:21)

Last but not least, Chomsk's Revolution in Linguistics (from 1965 anward) should not be ignored as an impetus to the formation of new concepts most of which have been and still are sources of inspiration to the theorists in the field of translation.

In order to get a general picture of the 20th century theories of translation as well as the developments underway, a different method of presentation has been employed. About eighty theories and versions of ancient theories were studied, some of course being the imitations of others. Instead of introducing each theorist individually the same way we have done so far in the preceding sections, we will ignore the details about the personal characteristics of the theorists are their educational backgrounds and will confine ourselves to the acknowledgement of what they stated in response to the following questions respectively. To follow the chronological developments, the scholars' contributions to the field have been presented as to their first appearance and as much as they have been available for analyses. Some authors such as Nida and Raffel have had numerous contributions whereas others have had a few

EUGENE NIDA (1959;1964;1969;1975)

In his "Principles of translation as exemplified by Bible translation" (1959) Nida states that definitions for good translation may vary depending on what the purpose of it might be. Nevertheless, he provides us with a general definition by stating that, in rendering a text,

the intention should be to produce a text in the target language as closely equivalent as possible to the original text in the source language taking into consideration the fact that this equivalence should not only be in the forms but in style and meaning as well. A good translation must never look like a foreign one. Taking into account that identicality in equivalence is not possible due to the following factors, the translator must give priority to the meaning if both style and meaning cannot be corresponded with those of the original text. The factors which make copying of style and meaning in the two languages rather impossible are:

Different languages possess different systems of meaning-symbol relationships.

Symbols and their referents are associated arbitrarily and one language may not necessarily have the same association of meanings and symbols as that of the others.

World experiences are categorized differently and are represented by different symbols with different proportions in various languages.

Having acknowledged these facts, one finds that, in rendering texts from one language into another, addition of information, deletion of information and skewing' of information are inevitable. A good translation is expected to have been based on the deciphering of semantic units in the source language and corresponded with their equivalents (as closely related as possible) in the other. In other words, the degree of information received from the source language must be sought and elegantly represented in the target language.

Nida states that 'idiomatic expression' , 'semantic patterns' and 'grammatical construction's are the problems any translator may come across in rendering of any text, particularly in the translation of the Bible.

According to Nida (1959), a good translator must be aware of these semantic and grammatical patterns and must be competent enough to translate not only the semantic or grammatical units of the text, but also its discourse as it was interpreted by the people in its own age. In other words, a translator

"... must engage in what is traditionally called exegesis, but not hermeneutics, which is the interpretation of a passage in the terms of its relevance to the present-day world"

Taking it for granted that, generally speaking, translation is a transference of meanings and forms, the following diagram can clearly show the role of the translator
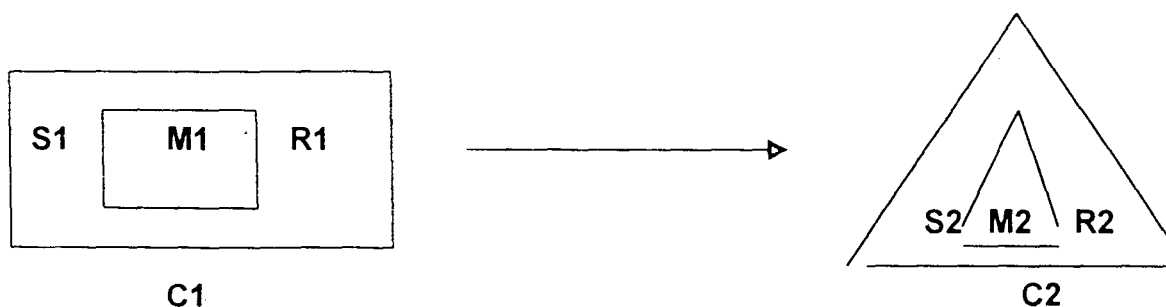
S = Source   R = Receptor / Target   C = Context   M = Meaning

Where S1 intends M1 in regard to R1 Within C1, S2 intends M2 in regard to R2 in C2. Different geometrical shapes indicate the incompatibility of the two cultures. In the source language, the translator acts as a listener, decoding the message and then acting on it; whereas in the target language, the translator acts as a speaker, encoding the message from the product of the transfer phase and speaking or writing it. In this process, identicality in forms and meanings is just an ideal and may come true in certain cases, but approximation in meaning is possible and actually appreciated.

Nida claims that this process can be generalized to the rendering of all texts from one language into another.

Nida's 1964 contribution is one step further towards providing more conceptions to the theory as well as a brief but concise review of translation theory in the past.

Nida tries to begin his argumentation with making comments on Jackobson's (1959) model. Jackobson divides translation into three categories:

intralingual

interlingual

intersemiotic

Intralingual is translating from one form into another within the same language; interlingual is the translating of one form into another form between two different languages; and intersemiotic is the transmutation of forms to symbols or symbols to symbols. According to Nida, the main problem with this categorization is that language has been considered only as a code, whereas language is a network of communicative events when a translator engages in translating from one language into another, he goes beyond the superficial structures and their correspondences in the two languages or even their styles (as it is the goal of intralingual translation). The translator tries to describe the whole message taking into consideration all associations attributed to it. Thus, meaning in association with its communicative role plays a more significant role than mere structural transference.

Nida enumerates the traditional approaches to meaning as follow:

Centripetal concept

It seeks the core of meaning of a form and ignores the peripheral ones.

Centrifugal concept

It seeks meaning in its distributive environment. In other words, it looks to the area of meaning.

Lineal concept

It seeks meaning through a logical or historical line of decency.

Nida (1964) rejects all of these concepts and argues that they are inadequate because:

No core meaning of any from exists. A form may be the representation of different meanings.

Meanings may cover both central and peripheral semantic areas.

A linear tracing of meaning is irrelevant to the synchronic analysis of linguistic relations.

Nida, aware of these shortcomings, argues that, in rendering a text from one language into another language, the translator, besides having adequate competency in the source as well as the target languages; and being fluent in oral rendering in the same contexts, must know the subject matter well; must be conscious of the participant's roles; must have a thorough understanding of the codes used; must know the styles and the techniques of

writing in the target language and must also have a command on what the author's message has been for the readers in the source language.

The translator must regularly and constantly rearrange his forms and make adjustments. In each instance, he must look for the author's message and adjust his rendering to the target language form and meaning requirements. Having done so, the outcome would be a translation credited for its stylistic and semantic appropriateness and its proper carrying of 'communication load'

The translator's ultimate goal should be to reproduce the source language messages in the target language. Additions, alternations and retrenchments may become necessary under certain circumstances if they prove to be effective to the ease of the translated text

Nida advocates the use of footnotes to fulfil at least two function:

to provide supplementary information

to notify corrections on the original's discrepancies

The translating procedures, as depicted by Nida (1964), are a follow:

technical

analysis of the source and target languages

a thorough study of the source language text before making attempts translate it.

making judgements of the semantic and syntactic approximations

organizational

Constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions.

Nida's "Language structure and translation" (1975) is a more elaborated version of his previous models. He questions some assumptions and argues that in no two utterances, even within the same language, similar units have identical meanings. In no two languages, one can find exact correspondences to signify the relationships between

related words. Synonymity is an ideal and in no language one can find two words with different forms but identical meanings. Having taken these facts into consideration, Nida argues that communication, in its endocentric or exocentric form, is a matter of relativity, and thus, no communication can be perfect.

Nida (1975) believes that a proper treatment of language requires a close contemplation and a careful survey of its functions in the community where it is employed with respect to the reciprocal cultural operations. When one speaks of the meaning of an utterance, the whole situation including the linguistic context and the non-linguistic world factors must be studied to determine its meaning. Expressions may simply imply endocentric meanings or they might convey exocentric meanings depending on whether a denotative or a denotative plus a figurative meaning is intended for.

Nida consolidates his 1969 views by stating that the role of the translator is to go constantly through the process of analysis, transferring and restructuring. In other words, the translator first contemplates on the foreign text, analyzes it, and then restructures it to become more compatible with the target language. In analyzing the foreign text, the translator has to take all semantic aspects of a units, denotative and connotative meanings and the grammatical relationships into consideration. Nida mentions a good example where the following Biblical sentence can have at least five different peripheral meanings:

JOHN... PREACHED THE BAPTISM OF REPENTANCE UNTO THE FORGIVENESS OF SINS.

John preached (the message) (to the people)

John baptized (the people)

(The people) repented of (their) sins.

(God) forgave (the people) (their) sins.

(The people) sinned.

2 to 5 could well be classified as presuppositions in contrast with 1 which is what one infers from the sentence. Nida assigns different meanings to the above sentence.

How to get to the meanings, Nida argues that some can be determined by the syntactic structure: whether the unit, for instance, acts as a Noun or a Verb, etc. Moreover, one can figure the meaning out or at least guess it by the semotactic structure. Collocations of words can help determine the meanings since the occurrence of one sometimes predicts the occurrence of others.

Nida suggests that the transference of texts begin with analyzing sentences at the kernel sentence level, languages not only reveal meanings because they are marked but they also exhibit their similarities.

Translators must not be unmindful of the meanings which the units of different languages carry. In some cases, where the two languages are in contrast, the restriction is a complete one like idioms which are in no one-to-one correspondence. It may also happen that one unit in the source language corresponds with two or more units in the target language (i.e. synthesis component).

In defining translation, Nida's (1975) position seems to be identical to that of his in 1969. Translation is

"... reproducing in the receptor language (target language) the closest natural equivalent of the massage of the source language; first in terms of meaning and second in terms of style."

In his 1975 model, Nida distinguishes between two types of translators:

national translators

Those who always translate from the source language into the receptor language.

b. foreign translators

Those who translate from the receptor language into the source language.

Nida deliberately avoids using the term 'target language' and, uses 'recept language' instead. He argues that for communication to occur, the message has to be received by receptors whereas the term 'target' implies 'shooting at' but not necessarily 'shooting' (1975:99 footnotes)

COMMENTS ON NIDA'S THEORY OF TRANSLATION

Nida's transference theory has been frequently attacked by critics who believe that he has concerned himself only with 'parole' and not 'langue,' which is the underlying representation. He has been accused of 'hiding therory behind transfer formulas'

Nida's rules have been evaluated as a list of adjustments that do not go farther than social functions. Nevertheless, Nida's 1964 model is a development in the field since he presents a functional classification of parts of speech. He postulates that the two languages (source and receptor languages) can only show similarities at the kernel structures and therefore translation can be carried on better from these kernel structures.

Nida, following some of his predecessors, separates language from style and recommends that translators of texts recognize the styles used by the author.

C.J. CATFORD (1965)

Catford defines 'translation' as an act of transference, in which some text from the source language is replaced by its equivalent in the target language. To consolidate his position Catford assumes that a theory of translation should define what the conditions or nor translation must be. According to him, translation is a process through which the whole components of the text or a part of it is processed, and the outcome of which may lead to translation variations. The classification of translation variants as depicted by Catford can be summarized as follow:

full versus partial translation

In a full translation, the whole source language text is processed and the result would be a complete replacement of source-language text by the target language linguistic materials.

In a partial translation, only parts are translated and the rest which are left untranslated are used as they are with no replacements from the target language linguistic materials.

total versus restricted

In total translation, any source-language material is rendered into the target-language at its corresponding level. The translator observes all levels and tries to find the equivalents in

the target language grammar or lexis. In restricted translation, the target language material replaces the source language material only at one level.

As one can figure out by observing the model as explained above, one notices tht Catford's theory of translation is based on Halliday's model of grammatical descriptions where utterances are analyzed and categorized based on a number of levels or ranks, such that the lower constituents are considered as immediate constituents of higher ranks. Catford uses this model to develop his own translation theory and techniques. Thus, if in transferring a text from a source language into a target language, a translator uses 'scientific mode' as the register for transference, 'formal' for his style and 'written form' for his variation exposition, the output would be different from the one, in which, for instance, the 'register' is 'civil service', the style is 'intimate' and the mode is 'spoken'. Dialectal, temporal dialectal (relating to one specific era of language), or geographical dialectal may affect the translating process and the outcomes may thus be different.

Kelly argues that ignoring the universals of language and not going beyond simple 'statements about social functions, is the shortcoming of Catford's theory of translation (1979:34). Furthermore, he adds that the real problem with catford's theory (like that of Nida's) is his hiding of the theory behind 'transfer formulas' (1979:65)

TRANSLATION THEORY IN 2OTH CENTURY

The controversy over the issue of looking at meaning from the dualistic Aristotelian model began in early antiquity and continued to early twentieth century. In this century, this view was challenged by two groups:

Structuralists, who denied that 'signs contained meaning's as developed in the Aristotelian model, and demanded that the translator recreate a rendering of a text such that it provokes the same reaction as it would do in the author's community.

Followers of 'contextual situation' model, advocated that a translation be good enough to fit into the same social context as the readers of the author's work were.

CHAPTER - IV

THEORETICAL PROBLEMS OF TRANSLATION

A common fallacy is to assume that, since all human beings use some type of language to represent their understandings and express their thoughts and all talk about the same world of reality, translating from one language into another is not a difficult task and therefore easy to be carried out. But, the fact is that translators, in rendering texts, are always engulfed by a number of problems which are to be tackeed consciously, consistently, and accurately.

The first problem is how to get access to adequate comprehending of the original text with all its complexities. Languages vary in their superficial representation as well as the realizations of the referents to which the surface representations refer. Thus, in order for the translator to capture the image of the original text, a thorough survey of the text, its intention, its power act, its pragmatic valency, and the potential applicability of the related language is to be conducted. The translator has to postulate and to fully capture a model of translational competence based on which a perfect understanding of the text with the totality of the complexities of the semantic, syntactic, morphological, phonological, and the lexicon of the source language as well as the target language styles and registers is attained.

Moreover, the translator should possess a transcoding mechanism to enable him:

to make accurate interpretations of the totality of the source and the target language related texts.

to carry out an adequate conversion of the source language grammar into the target language grammar,

to make generalizations based on a constant intertraffic between the two languages to seek equivalents.

(Andrzej Kopezynski 1980:23)

The second problems concerns the inefficiency of the translator's mastery of the target language and how that language is to be manipulated. Being a native speaker of a certain

language is by no means enough to make one illegible for a translating task. It is false to assume that anyone can translate equally well from one language into another by simply being a native speaker of that language. A thorough knowledge of the target language style, registers, dialectal variations, cultural diversifications and ethnic and traditional backgrounds as well as a familiarity with the socio-psychological expectations of the related community is the basic requirement for any one to claim being in this camp.

Yet, a third problem is the whats and hows of the procedures involved in between the two stages as mentioned earlier, namely, the stage of comprehending the source language text and that of the manipulation of the target language. The existence of lexical, syntactic, semantic, pragmatic, and the world perspective imbalance between languages hinders and, in some cases, impairs the act of accurate transferring.

Due to the differences, there is no completely exact translation between any two languages. What one can hope for is an approximation. Winter Werner claims that the 'degree of similarity between the systems of the two languages determines the efficacy of the translation made (1961:69). In other words, as he claims, the degree of approximation depends on the degree of the seriousness of the deviations from one language to the other. Jacob Loewan, in the Bible Translating, depicts the deviations as follow:

There might be some components in the source language that cannot be traced in the target language.

Both languages may represent similar structures but their functions may differ.

The source language and the target components may be similar but not identical in number and quality.

The source language forms and those of the target language may be identical but totally different as to their meanings.

(1970:171)

LEXICAL PROBLEMS

Human beings, in their interactions with the real world, experience feelings, emotions and sentiments and react to them respectively. In other words the world non-linguistic factors constantly affect human beings and they, in turn, react to these stimuli through physical as well as verbal responses. Human beings also need to express their feelings, emotions and sentiments. In order to do so, they need words, the arbitrary correspondences between the totality or portions of these experiences from the world of reality and the verbal or graphical symbols presuppose the existence of inconsistency between forms and concepts within different languages. There are actually certain words in every language that correspond imperfectably to the words of other languages. Postgate states that even when the two words seem to be similar in principal meaning, '... the accessory senses or associations" are so diverse that they cannot be substituted for each other (1922:44)

Words are entities which refer to objects or concepts. If concepts are not identical, then they cannot substitute each other in even two dialects of the same Language save two languages. The same is true in the case of objects. No two cultures see an identical object in the same way. Size, shape and other factors may add to or subtract from the meanings attached to the words. Thus, in translating texts, all differences have to be taken into account.

Straight/Denotative meanings

Some source language words, but not many, can be matched with those of the target language without missing images, the universal based concepts of world referents may be categorized as such words like 'mother', 'father', 'children', 'boy', 'girl', 'daughter', etc. , in their denotative meanings, can be translated from one language into another, though they are apt to be flavored culturally. For instance, the word 'father', in Persian, in contrast with its equivalent in English, refers to not only a sibilant relative but to a family-head authority. Nevertheless, the English equivalent, particularly in communities where father child relationship is shaky, has potentially a different meaning.

Ironical meanings

Some words or utterances in a language may connote meanings which seem superficially clear-cut and straight, but, within the context, they may have slightly or entirely opposite meanings. What determines the ironical meanings are settings in which the utterances or words are used. An example may clarify the point. In a setting where someone has been entertaining himself by eating too much in a party, a companion or a friend may ironically say "bazam boxor" (which literally means 'Eat more!') whereas, ironically, it is a prohibition. These pitfalls may lead the translator's efforts into author's the consequences of which would be misrepresentation of the author's message.

Metaphorical Expressions

Probably the main difficulty that the translator has to confront with is the problematic issue of rendering idioms or those terms that do not belong to the universal grammars of languages. The translator's task is to explore them accurately, to understand them wisely and to know how to transfer them into a nonidentical culture. Raymond Van Den Broeck, in his article on 'The limits of translatability ...' rightfully tackles this problem and exemplifies it by dealing with pitfalls. According to him, in order for a translator to diagnose metaphors and to be able to find appropriate equivalents in the target language, he/she must have access to the followings:

a clear-cut definition to differentiate between ordinary expressions and metaphors.

approaches to how a metaphor can be translated and the zigzagging manuevers to curve around irregularities and discrepancies.

an awareness of different type of contexts in which the use of metaphors is needed to flavor the writing and also the limitations of their use.

a correct realization of constraints, which emanate from the nature of translation and are imposed on the rendering of translations.

(1981:72-73)

Aristotle's definition of metaphor as '... the application to one thing of the name of another thing" is still an appropriate one. Metaphors, idiomatic expressions, and proverbs all share common features such that the meanings are either more than the combination of words meanings included or totally different.

Generally speaking, there are two categories of metaphors:

lexicalized

refers to the lexical entities that have lost their individual word semantic specifications and have become a certain language's lexical entity chunks. In other words, the meanings derived are nonidentical with the meanings of all words combined such as:

'already' but not 'all ready'

'everybody' but not 'every body'

'a hardboiled character' but not

4. ' a hard boiled character

conventional

Types of metaphors or idioms that have been conventionalized by certain people and have become so institutionalized that they are understood by every native speaker though not used by many.

Examples are as follows:

'heofon-ward"   (the warden of Heaven = God)

'nare'   (from 'narcotics agents)

'smog'   (smoke + fog)

"yamyam'   (goody)

'dam dam'   (stupid)   ―――

'brunch'   (breakfast and lunch taken at the same time)

An equivalent to this expression can hardly be found in many languages, nor probably in English

Thus it can be concluded that Translation on the surface though may seem to be an easy job ,in fact is highly challenging and interesting at the same time.The translator has to meticulously think about the exact words that would convey the meaning without looking for similies or nearest meanings. The translator has to keep in mind the target population for whom he is translating as well as take care that what the author intends to convey is done.

CHAPTER - V

It was a sheer coincidence that I got hold of this collection of short stories of O.V.Vijayan.Vijayan is considered to be a complex writer in the sense thatwhat appears at the surface of his stories betrays an undercurrent of meaning.Only a thorough reading can possibly give a clear picture of ideas which Vijayan wants to convey.It is commonly accepted that Vijayan in his novels and stories poses the question of "being" in the present context.It was while going through this collection of short stories that I realised that his stories deal withextreme forms of social realism,depicted in stories like "Chemeen",to highly humorous plots like"Krishnaleela-1&2.There is also the "CAT",which is highly symbolicand tries to put forward the seriousness of death,conveying that howsoever great a person may be death will finally catch up with him.

In "Abhayam" , and "Randam Loka Mahayudham" one can see Vijayans humour at its best."Naluketu" again depicts the changing face of time,with the old order yielding place to new.

English being a language which is widely understood, and the language Iam most comfortable with,I decided to translate Vijayans short stories. It is a purpose of making his themes reach out to a larger audience that this translation aims at.With a view to make more and more people aware of Vijayans ideas and to create a new readership,Idecided to translate his stories.Through this translation , there will be greater understanding and appreciation of his works.This translation will help Non -Malayaleesto know more about Vijayan and his themes and to appreciate his special attributes as a story writer,which otherwise would have remained restricted to only a small readership of Malayalees.

O.V.VIJAYAN-Born in1931 in Palaghat district of Kerala.O.V.Vijayan as a writer has remained a mystery till date.From his early days Vijayan tried his hand at story writing . One of his early stories "BALBODHINI"brought him early recognition.His other famous short stories include 'Chemeen', 'Pathabedhangal', 'Randam Loka Mahayudham', 'Poocha', 'Kanukalikal' etc.. Vijayan is also well known for his novels. His first novel "Khazhakinde Itihasam" was an instant hit. This novel is slightly autobiographical and is considered to be one of the first existentialist novelsin Malayalam. His second novel 'Dharma Purana", deals with the problems of authority. Vijayans other famous novels

include -'Gurusagaram', Maduramgayati',' Parvachakande Vazhi' etc...One of Vijayans famous stories **"KADALTEERATU"**, was made into a motion picture and won the national panorama award. Vijayan has also won academy awards for a few of his novels.

PROBLEMS FACED DURING TRANSLATION -

1) CHEMMEEN

a) "__OZHUNGA IRUNDOKE ASHADE__"- Vijayan very often uses Tamil words to convey his ideas to the reader.It does create problems for the translator but I was lucky in the sense that I had access to Tamil words through my Tamil friends .This phrase literally means that "Oh! Innocent,please sit quitely in the house".

b) __PINKUDUMA__- "Pinkuduma" is a peculiar Malayalam term for the bunch of hair that namboodiri brahmins of Kerala keep. There is no English equivalent of this word and hence I have used the word as it is and explained its meaning in the footnote.

C) __PAAZHAYA PREMAGANAM__ - Vijayan has very humorously described the National Anthem as an "old love song   Here it becomes very difficult for the translator ,and here probably lies the challenge to fathom what exactly the author wants to convey.I felt it was deliberate on the part of the author to give a humourous touch tothe story.

D) __OTHUNGININU__ -

Literally this means stood silently. But here according to me Vijayan meant that "Krishnambol" ran and imersed herself in Timur's embrace.

E) __CHUNDALIL KOTIYETE__ -

Literally means caught in a fish rod".Vijayan here very symbolically uses this to convey a feeling that it was on the tenter hooks of a fishrod that a deputy secretary was taken into the faraway land of some secret.

PATHABHEDANGAL

a) <u>NUYUNGU KERI</u> -

In Malyalam this means any one of the following-

a) slowly.

b) carefully.

c) with difficulty.

I have chosen"with difficulty" because it was a mountain that Jeemuthuvahanan was trying to climb and was difficult for him to do so.

B) <u>IRUNDU</u> -Irundu is again a word which has no English equivalent.It is a word which describes a facial expression of sorrow,fear,dejection everything combined in one. Hence I thought it better to use the word as it is.

C) <u>ASADHYAKARYAM</u> - Literally this means any one of the following-

a) impossible.

b) difficult.

Here my choice has been difficult because the reference has been to a book and it is not impossible to read a book though it may be difficult to do so.

C) <u>POORVADHIKAM</u> -This literally means the following-

a) more loudly.

B) with more pain.

This word has been used in a particular context. Jeemuthuvahanan's mother was crying at the thought of her son being sacrificed.But when Jeemuthvahanan offered himself for the purpose she started crying more loudly and of course with more pain. Hence I have used it in both sense.

E) <u>MAKUTIKONDU</u> - This is also a peculiar Malayalam word with no equivalent word in English. Here I have used the word as it is and given footnote to explain it.

NALUKETU

a) **MARDHICHU** - Literally means 1) looked after. Or 2) Ruled or 3) Brought up. I have chosen "*Brought up*" because it is the story of a family in which the uncle lived with his cousins and all the incidents take place inside the family.

B) - "**CHITRASHALABHANGAL** ------------------- **PRASTAVICHU**" - Here also the author never intented the literal meaning to be taken. This line is deliberately used to add humour to the story as everyone knows that aeroplanes fitted on top of butterflies cannot serve as jet engines.

C) **CHITRASHALABHANGAL** ------------ **PARANJU** - Here also the intention of the author is to make the story more humourous as it is impossible to use butterfly antena to suck oil from deep below the earth surface.

D) **NEETIKEDU** - Literally means-1)flawless or2)lack of proffessionalism. I have chosen the second option because here the police is questioning the cousin on the death of his uncle.and when the cousin says that he had killed his uncle the policeman says that he has not shown any lack of proffessionalism in his work.

ABHAYAM

A) **CHCHI! MUNDRINGYA PULIKYUM** - This literally means a) grapes are sour or b) grapes will sour. Ihave chosen grapes are sour because it is a frustrated fox who is saying this because his negotiations for buying the grapes were not succesful.

B) **NILKALIYATHAPPOL** - This means any one of the following-a) When the arguments failed or b) When he could not stand his ground or c) When he failed to convince. I have chosen "When he could not stand his ground" because the fox lost in his negotiations with the shopkeeper and thus was seeking a way out.

RANDAM LOKA MAHAYUDHAM

A) **INGUVANNAL** - It is really interesting and surprising to find the use of Tamil words in Vijayan's stories and the fluency with which he uses these words can surprise any reader of his.

B) **VINJAKUM** - This is an example of Vijayan using Tamil words. This particular word means -will make dirty

C) **MATHU PIDICHU POVUM** - This in Malayalam means 1) will catch cold or 2) will catch jaundice or 3) will be unwell.

I have chosen the second option "will catch jaundice" as the story is of Hitler's time. During those days there was no cure for jaundice. The context is of Hitler trying to persuade the Jews to come with him to a place where Jesus won't be able to reach them.

D) **OTHANAVADHI** - This literally means 1) 1lakh or 2) 1 million or 3) a great number. I have chosen the second option"1 million" because according to historical books Hitler was reponsible for massacaring a million Jews.

E) **PACHCHA CHIRI** Literally it means " a green laugh" which in English makes no sense ,though in Malayalam it conveys a sarcastic meaning. Having no Malayalam equivalent I have used the word the word as it is and given footnote to it.

F) **KAZHUDAYENUM TEMADIYENUM VILICHU -**

A colloquial term in Malayalam used for abusing someone. Literally means, you are a donkey and a rogue. The context of the statement is a situation where Stalin, Roosevelt and Churchill find out that Hitler was cheating the Jews by promising to take them to a safer place but actually he was killing them.

POOCHA

A) **POOCHA** -Vijayan has used a simple animal like a cat to symbolify a horrible thing like death. When he says that the cat caught Alexander he means to say that death does not spare even great men though it may sound literally to be funny.

B) **VETIPIDICHU** - Literally this means "cut and caught", but according to me what Vijayan meant here was that Ashoka conquered Kalinga by the use of force.

KRISHNALEELA-1

A) **PONARIVALAMBIYILE** - Vijayan's use of Tamil words should not surprise the reader because it is so frequent and so eloquent. As a translator one may find it difficult but here lies the challenge too. This was a problem for me too but discussions with Tamil friends did solve it. This word in Tamil means long-long ago.

B) **MADIYA MALA CHUMAKU** -This is a malayalam phrase which means "the lazy has to pay". But literally it means "you lazy fellow , lift the mountain". Though not possible, in Mahabharata , Ved Vyas mentions a scene in which Krishna lifts the Govardhana parvat. This fable has been given a humorous twist by Vijayan in this story as Krishna's teacher asking Krishna to lift a mountain for not doing his homework.

C) **BHAKTAVALTSALAN** - Bhaktavalsalan has no English equivalent literally and hence I have used the word Almighty as it comes closest to Bhaktavalsalan.

KRISHNALEELA-2

A) **MANAPRAYASANUBHAVICHU** - This word literally means the following 1) became sad or2) became thoughful or 3) had a change of mind .I have chosen the third option -had a change of mind ,because this was the feeling which Arjuna has when he stands in front of the Kaurava sena to fight .

B) **KOOVIVILICHU** -This word again has no English equivalent and hence I have used the word "Tease" which is nearest in meaning to it.

C) **BEHANCHOD** -This is a colloquial term used to abuse people in and around Delhi and Haryana. Vijayan has very humorously used this in the story Krishnaleela -2, saying that Mahabharata was a common family feud which took place in a village in Haryana and hence justifies his use of "Behanchod" as this is a very commonly used form of abuse in Haryana. Hence I as a translator has used this word as it is and given footnote to it.

D) **MAARON SALON** - This again is an instance of abusive usage common almost every in India,except in down south. Vijayan uses this in another part of the same story when the two families are standing in front of each other and using all possible forms of abusive words for each other. The nearest meaning to it can be, "kill the wretches", and this is what I have made use of.

ORIGINAL TRANSLATIONS OF

O.V.VIJAYAN'S

NINE SHORT STORIES

"CHEMEEN"

That was a Government employee's colony.4 deputy secretaries,17 under- secretaries and a million clerks were the people who resided there. Everyday morning they went to the secretariat. Returned at night. Till they returned, their wives waited for them.

The clerk Subramaniyar got ready to go the office. Stepping out of the door he said good-bye to his wife ,"oh! innocent , please sit quitely in the house."

Opening his 'Pinkuduma [1] to dry in the air, he climbed on to his scooter and drove away.

The moment Subramaniyar left , Krishnambal's (His wife) old classmate Timur arrived.

He was lame. During her college days she liked him. Amongst thousand children only he had a lame walk.

Standing just outside the door ,Timur sang their old love song:

"JANA GANA MANA ADHINAYAKA JAYAHE

BHARATA BHAGYA VIDHATA"

Krishnambal could not tolerate it. Opening the door she walked out as if in a dream.

She went and immersed herself in his embrace.

"Who am I"asked Timur.

"The lame Timur" she said.

In the secretariat Subramaniyar is going through a file.

He crossed old old rays. To far far away land. Into that secret,the person hooked on to the rod was a deputy secretary. He dragged Subramaniyar away.

The sun set. In the west one could see a big golden bowl.

"Rise up ",oh! Brave," he said. ".What he said ,was granted. There drowned among the papers Subramaniyar died.

PINKUDUMA-Pinkuduma refers to the bunch of hairs that Namboodiri Brahmins of Kerala keep.

PATHABEDHANGAL

One evening when Jeemuthuvahanan went out for a walk, he heard someone crying.

He listened attentitively.

It was from a "Malam" . Would it be the owner of Malam? No, its not his voice.

Have to go and see. Jeemuthuvahanan climbed atop it.

Wearing a red shawl, smearing the forehead with sandalwood,and muttering something a young serpant was sitting on a chair. Sitting below the chair was the mother serpant crying.

Jeemuthuvahanan asked, o'mother why are you crying?

"This child is leaving the malam today and going away" the mother said, he will not return back.

"I will not", the young serpant said," I do not have time even to finish reading this book. "Where are you going?", Jeemuthuvahanan asked.

"To America."

"On the money of C.I.A., is it?"

The young serpant's face Irundu.[2]

"No", he said. As a showpiece, Iam being taken to America by the snake charmers.

"Oh!", Jeemuthuvahanan said, 'what is your name?'

"Ambalamurkhan"

"Good, my name is Jeemuthuvahanan. What is the book that you are reading."

"It's a serpant's story"

Jeemuthuvahanan took the book in his own hands and saw it. It was a thick and heavy book.

"Oh, its really a nice book," said Jeemuthuvahanan.

"It is an N.B.S. publication" the young serpant said in a proud tone." cost seven rupees only"

"You should finish the story", Jeemuthuvahanan said. "you should stay here for finishing it"

The mother serpant mother kept on crying.

"What to do ,"the serpant said "I have to present myself before the snake charmers at eleven o' clock tomorrow".

"Do not be present", said Jeemuthuvahanan.

"It is not possible, it is the decision of the majority".

"You dont go", Jeemuthuvahanan said again. "You finish reading the book. I will go in your place"

The serpants mother started crying more loudly.

"Do not", she said, my sons pains should not be taken by another son of a mother.

"Oh, mother," Jeemuthuvahanan said, "bless me. The young one (serpant) wants to finish reading the book. My situation is different. Yesterday I finished reading a book of Mootathuvarki. Now I can die."

Borrowing a red snake clothe and snake bangles , Jeemuthuvahanan stepped out.

The serpants roared with joy.

"Pe pe pe

PePe Pe"

Jeemuthuvahanan went and stood in front of the snakecharmers.

"Dance", the snakecharmers said. How could Jeemuthuvahanan dance? He tried a twist. The snakecharmers hit him with a makuti.

"Not this", they said, "show us a snake dance"

"Give me one month time", Jeemuthuvahanan said.

IRUNDU-A facial expression which describes sorrow, fear, dejection all combined in one.

"OK", the snakecharmers said.

Jeemuthuvahanan went and learned Bharatnatyam. He then danced like a snake.

PePe Pe--Pe

PePe Pe

not only this ,he taught Bhratnatyam to a large group of youngsters. Taught them forcibly. All of them could dance like a snake. Fixed false poisonous teeth to them.

The snake charmers were satisfied.

Jeemuthuvahanan and the youngsters were put in a cage and send to America.

Jeemuthuvahanan told the truth to the A mericans.

The seniors scolded the snakecharmers and let Jeemuthuvahanan free.

Jeemuthuvahanan and the youngsters stayed in America for higher studies.

JEEMUTHUVAHANAN - 2

Jeemuthuvahanan one day was travelling by a mail train. The mail train stopped at Tanur station. "oho! Jeemuthuvahanan thought, why does a mail train stop at a small station like Tanur?

After a little while the mail train started its journey.It went and stopped at a very desolate place. It whistled and started its journey back to Tanur.

Jeemuthuvahanan's doubts grew. He got down on to the platform.

"What is the secret of Tanur" he asked some people.

A sad gloom on all faces, no one replied anything.

Jeemuthuvahanan went to the railway book stall.

There was only one book and its copies available. "Matsyapuranam".

Jeemuthuvahanan could not understand anything. The mail train got ready to go. Jeemuthuvahanan boarded it.

Again the train went and stood at that desolate place. Jeemuthuvahanan got down. He hid behind a rock and watched. The mail train walked into the forest. Jeemuthuvahanan was stunned.The mail train was eating a fish.After eating ,it discarded the thorns there. Jeemuthuvahanan saw it -a huge pile of fish thorns.

The mail train was bringing a fish daily.

From Tanur.

Jeemuthuvahanan went back to Tanur. He went to the place where the fish lived.

"Today none of you should go. I will go."

"Please donot do that", the fishes said.

"You do not worry" Jeemuthuvahanan said.

Wearing false fish thorns, and after reading Matsyapuran, Jeemuthuvahanan went to Tanur station and stood near the engine of the mail train.

The mailtrain allowed him inside. And then happily whistling it ran towards the pile of the fish thorns.

But,Jeemuthuvahanan, knowing the secrets, strangled the train and killed it before reaching Shornur junction

NAALUKETU

Once upon a time, in a naluketu lived an old man and his cousins. The name of the old man was Govindman. Govindman brought up his cousins in a hard way.

The cousins grewup. Grew up very much. One of them grew as tall as a pine tree. The old man got scared. The times are changing ,he understood.

Yet he decided to defend his views. Its not good to bend without defending ones own views.

One day one of his cousins was determining the direction with the help of a magnetic compass. It should not be done, the old man said. It should be ,said the cousin. The times have changed , he said.

The old man objected again.

One of his other cousins was writing an essay. Fixing jet engines on top of butterflies

will help the airforce very much, he proposed in that essay.

That proposition is idiotic, the old man said. On the other hand, butterflies should be used to suck oil from down below the earth, using their their antennas, should be the proposition, he said.

:Do not utter a word", the cousin said.

"I will do so," the old man said. This is my ancestral place.

"Times are changing", the cousin said, "the building is collapsing"

"I will repair the naluketu by using cement and stones", the old man said.

"Do not utter a word", the cousin said.

The old man again objected.

The cousin got a gun and shot the old man.

The police came.

The cousin explained: "The name of the old man was Govindman".

Police". Is it true"?

Cousin "true".

Police", you have not shown any lack of proffessionalism in your work. The deer can be shot, it can also be killed using a bow and arrow".

Cousin", I have cut the old mans flesh and salted it".

Police" the deers meat is good"

Cousin "The old mans head has been dried and put in an earthern pot and hanged on the wall. Will there be a case on that?"

Police "never."

The Naluketu crumbled.

In other houses cousins learned shooting. The old uncles shivered. At last they decided to go to the jungle.

The reason, their names were : Krishnaman, Narayanaman, Kittuniman, Gopalaman, Parangodaman,Itirarichaman,Chatraman,Ramaman,Achutaman,Khatuparnaman,Dushas anaman,Kansaman. The time is against them, they understood. There is no way other than going to the forest.

They lived in the forest eating grass and trees

ABHAYAM

The fox entered the fruit shop and asked the price of grapes.

"A Kilo costs Fifteen Rupees", the shopkeeper said.

"Can you give it for Five Rupees", the fox asked.

"No", the shopkeeper said.

"Six Rupees"

"No"

"Six and half"

"No"

"Six and three quarters"

"No", the shopkeeper said.

"Chi! The grapes are sour", the fox said.

There where people who heard this saying. Keeping them as witness ,the shopkeeper said that he will file a suit against the fox for loss of business.

When he could not stand any further the arguments of the shopkeeper the fox excused himself by saying that it was a proverb from Panchatantra that he quoted.

RANDAM LOKA MAHAYUDHAM

Long ago in the city of Berlin in a lake there lived many Jews.

One day Adolf Hitler came and stood on its banks.

The Jews peeped out.

"O Jews," Hitler said," Jesus is coming."

"Please dont scare us", the Jews said.

"Iam saying the truth", Hitler said. "If Jesus comes here he will dirty the whole water. Then it wont be possible to live here.".

"Yes ", the Jews said "we will catch Jaundice".

"I can save you", Hitler said.

Taking the Jews one by one on his shoulders Hitler flew to a remote place.

He took them away saying that they will be dropped at a pond where Christ will never come.

Thus he transferred almost a million Jews.

It was in the next lake that Churchill, Roosevelt and Stalin lived. They doubted something foul.

"We also want to see the new lake", they demanded.

"If you come one by one, I will show you", Hitler said.

When they pressed that they will come together ,Hitler tried to evade them by laughing "He He He".

All the three teased Hitler together.

"Then come on", Hitler said.

Taking them on his back Hitler flew to Bhukhanvaldi.

There was no lake there. The bones of the Jews formed a pile.

Churchill, Stalin and Roosevelt called Hitler a donkey and a rogue.

POOCHA

Alexander invaded India. Put Porus in captivity. Freed Porus. Then freed the wife of Porus.

After doing this much Alexander started his journey back to Greece. On his way the CAT caught Alexander.

Ashoka conquered Kalinga. Was shaken on seeing the dead bodies. Joined Buddhism.

Engraved messages on rocks.

Even then the CAT caught Ashoka.

Jawaharlal Nehru did not win any wars. Never engraved anything on rocks. But continuously adviced people.

But at last even Nehru was caught by the CAT.

The CAT , pleading do not scare me, in a sweet voice says "meow, meow."

KRISHNALEELA - 1

Sandipani reached Nandagopas house to teach his child.

"Have you learned yesterdays lessons, Krishna?", the scholar asked.

"Learned", Krishna said. .

"Then let me hear. Recite the multiplication table of thirteen".

Krishna recited:

"Thirteen ones are thirteen-

Thirteen twos are two thirteens-

Thirteen threes are three thirteens-"

"Stop it", the scholar said.

Krishna sat quitely in front of the scholar.

"Let me hear ", the scholar said, "recite Bhagvatgita".

Krishna started reciting-

"Long long ago-

The scholar shouted-

"Stop it .You have not learned anything"

"No", Krishna said..

Sandipani opened and retied his kuduma and picked up the stick

"Come on" he said.

Sandipani ahead and Krishna behind they walked .

On reaching Govardhana parvat the scholar said "stop".

Krishna stopped.

Sandipani pointed to the mountain .

He said "You lazy , lift the mountain".

Krishna lifted Govardhana and held it high. Suddenly a storm started. Sandipani looked here and there. Realising that there was no other way not to get wet ,he also came below the Govardhana parvat.

The Almighty smiled.

KRISHNALEELA - 2

Long ago in a village in Haryana a Family feud cropped up. It became serious. Arguments developed to abuses. Abuses developed and they assembled at a field to fight. There were twenty to twentyfive people on both sides.

The leader of one side Arjun suddenly underwent a change of mind. He stood aside saying that he wont be able to fight.

"All are my relatives", Arjun said "I cannot fight with them".

Duryodhan, Karnan and others from the opposite side started hooting "Behanchod".

Arjun had another relative with him, a milkman named Krishna. He took Arjun aside and abused him a lot. (Even today soldiers who do not want to fight are abused by their senior officers, this tradition is said to be there in the Army).

Taking Arjun to the field again and pointing to the other side Krishna said in the top of his voice "Maron salon!" [3]

Arjun, shouting "Sale Behan chod", started the fight.

Whatever Krishna said and Arjun said was exaggerated, publicised and made famous by various publishers who benefitted monetarily from it.

Let it be said here that no one abused the other in Sanskrit.

"MARON SALON"-This is a very commonly used abusive word all over the country except probably in south. It means "hit the bastards"

ചെമ്മീൻ

ഇത് സർക്കാരുദ്യോഗസ്ഥന്മാരുടെ കോളനിയാണ്. നാലു ഡെപ്യൂട്ടി സെക്രട്ടറിമാർ, പതിനേഴ് അണ്ടർ സെക്രട്ടറിമാർ, ഒരക്ഷൗഹിണി ഗുമസ്തന്മാർ എന്നിവരാണ് അവിടെ താമസം. എന്നും കാലത്ത് ഇവർ സെക്രട്ടേറിയേറ്റിലേക്കു പോയി. രാത്രി മടങ്ങിവന്നു. മടങ്ങിവരുന്നതുവരെ അവരുടെ ഭാര്യമാർ അവർക്കായി കാത്തിരുന്നു.

ഗുമസ്തൻ സുബ്രഹ്മണ്യയ്യർ ആപ്പീസിലേയ്ക്കു പോകാനൊരുങ്ങി. വാതിൽക്കൽവച്ച് ഭാര്യ കൃഷ്ണാംബാളോടു യാത്ര പറഞ്ഞു. "ഒഴുകാ ഇരുന്തുക്കോ, അശടേ."

പിൻകുടുമ അഴിച്ച് കാറ്റിൽ പാറാനിട്ടിട്ട് സ്കൂട്ടറിൽകേറി അയാൾ യാത്രയായി.

സുബ്രഹ്മണ്യയ്യർ പോയതും കൃഷ്ണാംബാളുടെ പഴയൊരു സഹപാഠി തിമൂർ അവിടെയെത്തി. തിമൂർ കരുനാഗപ്പള്ളിക്കാരനായിരുന്നു. മുടന്തുകാലുണ്ടായിരുന്നു. കോളേജിലായിരുന്നപ്പോൾ അവൾക്ക് അവനെ ഇഷ്ടമായിരുന്നു. ആയിരം കുട്ടികളിൽ അവനു മാത്രമേ മുടന്തുണ്ടായിരുന്നുള്ളൂ.

പടിപ്പുറത്തു നിന്നുകൊണ്ട് തിമൂർ അവരുടെ പഴയ പ്രോഗാനം പാടി:

"ജനഗണമന അധിനായക ജയഹേ
ഭാരത ഭാഗ്യവിധാതാ!"

കൃഷ്ണാംബാൾക്കു സഹിച്ചില്ല. വാതിൽ തുറന്ന് ഒരു സഹനാടനക്കാരിയെപ്പോലെ അവൾ പുറത്തേയ്ക്കിറങ്ങി.

അവൾ അവന്റെ കൈകൾക്കുള്ളിൽ ഒതുങ്ങിനിന്നു.

"ഞാനാരാ?" തിമൂർ ചോദിച്ചു.

"മുടന്തനായ തിമൂർ," അവൾ പറഞ്ഞു.

സെക്രട്ടറിയേറ്റിൽ, സുബ്രഹ്മണ്യയ്യർ ഒരു ഫയലിന്റെ പുറകെ പോവുകയാണ്. പഴയ പഴയ രേഖകൾ കടന്ന് അയാൾ നീങ്ങി. അകലേയ്ക്കകലേയ്ക്ക്. ആ രഹസ്യത്തിലേയ്ക്ക്, ചുണ്ടലിൽകൊത്തിയത് ഒരു ഡെപ്യൂട്ടി സെക്രട്ടറിയായിരുന്നു. അവൻ സുബ്രഹ്മണ്യയ്യരെ വലിച്ചു കൊണ്ടുപോയി.

സൂര്യൻ അസ്തമിച്ചു. പടിഞ്ഞാറ് വഴിയൊരു സ്വർണപാളി കാണാമായിരുന്നു.

"ഉയിരെ വാങ്കറാൻ," സുബ്രഹ്മണ്യയ്യർ പറഞ്ഞു. പറഞ്ഞത് തികച്ചും ഫലിച്ചു. അവിടെ, കടലാസ്സുകളിൽ മുങ്ങി സുബ്രഹ്മണ്യയ്യർ മരിച്ചു.

അന്നു രാത്രി കരിനാഗങ്ങൾ കോളനിയിൽ ഇഴഞ്ഞുനടന്നുവത്രെ. പിറ്റേന്ന് ചൂണ്ടൽ വിഴുങ്ങിയ ഒരു ഡെപ്യൂട്ടി സെക്രട്ടറി സെക്രട്ടറി യേറ്റിന്റെ തീരത്തു വന്നടിഞ്ഞു.

ആലിംഗനബദ്ധരായ ഒരു സ്ത്രീയുടെയും പുരുഷന്റെയും മൃതദേഹങ്ങൾ ഒരു മുറുക്കാൻ കടയുടെ തീരത്തും വന്നടിഞ്ഞു.

പാഠഭേദങ്ങൾ

ജീമൂതവാഹനൻ— 1

ഒരു വൈകുന്നേരം ജീമൂതവാഹനൻ നടക്കാനിറങ്ങിയപ്പോൾ ആരോ കരയുന്നതു കേട്ടു.

അയാൾ ചെവിയോർത്തു. ഒരു മാളത്തിൽനിന്നാണ്. മാളവ്യനായിരിയ്ക്കുമോ? അല്ല, മാളവ്യന്റെ കരച്ചിലല്ല.

ചെന്നു നോക്കുകതന്നെ. ജീമൂതവാഹനൻ അകത്തേയ്ക്കു നുഴഞ്ഞു കേറി.

ചുവന്ന പട്ടുടുത്ത്, പത്തിയിൽ ചന്ദനം തൊട്ട്, എന്തോ പാരായണം ചെയ്തുകൊണ്ട് ഒരു സർപ്പയുവാവ് പീഠത്തിലിരിക്കുന്നു. പീഠത്തിന്റെ ചോട്ടിൽ സർപ്പമാതാവ് ഇരുന്നു കരയുന്നു.

ജീമൂതവാഹനൻ ചോദിച്ചു, "മാതാവേ, അങ്ങ് കരയുന്നതെന്തിന്?"

"ഈ ഉണ്ണി ഇന്ന് മാളം വിട്ടു പോവുകയാണ്." മാതാവു പറഞ്ഞു. "അവൻ മടങ്ങിവരില്ല."

"വരില്ല," സർപ്പകുമാരൻ പറഞ്ഞു. "ഈ പുസ്തകം വായിച്ചു തീർക്കാൻപോലും എനിയ്ക്കു തരപ്പെടില്ല."

"എങ്ങോട്ടാണ് കുമാരൻ പോവുന്നത്?" ജീമൂതവാഹനൻ ചോദിച്ചു.

"അമേരിയ്ക്കയിലേയ്ക്ക്."

"സി.ഐ.എയുടെ കാശിലായിരിയ്ക്കും, അല്ലേ??"

സർപ്പകുമാരന്റെ മുഖം ദുഃഖം കൊണ്ട് ഇരുണ്ടു.

"അല്ല," അയാൾ പറഞ്ഞു, "പ്രദർശനവസ്തുവായിട്ട്. അമേരിയ്ക്കയിൽ പ്രദർശിപ്പിക്കാൻ പാമ്പാട്ടികൾ എന്നെ പിടിച്ചുകൊണ്ടു പോവുകയാണ്."

"ഓഹോ!" ജീമൂതവാഹനൻ പറഞ്ഞു. "കുമാരന്റെ പേരെന്താണ്?"

"അമ്പാലമുർഖൻ."*

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* ഹരിയാനയിലെ ഒരു പട്ടണമാണ് അമ്പാല.

"സന്തോഷം. എന്റെ പേര് ജീമൂതവാഹനൻ. കുമാരൻ വായിച്ചുകൊണ്ടിരിയ്ക്കുന്ന ഗ്രന്ഥമേത്?"

"ഓഹസർപ്പകഥയാണ്."

ജീമൂതവാഹനൻ പുസ്തകം സ്വന്തം കൈയിലെടുത്തു നോക്കി. പുഷ്ടിയും കനവുമുള്ള പുസ്തകം.

"അഹോ, അത്യന്തം ആസ്വാദ്യകരം തന്നെ," ജീമൂതവാഹനൻ പറഞ്ഞുപോയി.

"എൻബീയെസ്സു പ്രസിദ്ധീകരണമാണ്." സർപ്പകുമാരൻ വികാരാവേശത്തോടെ പറഞ്ഞു. "വില ഏഴു രൂപ."

"കഥ മുഴുമിയ്ക്കണം," ജീമൂതവാഹനൻ പറഞ്ഞു. "കഥ മുഴുമിയ്ക്കാനായി കുമാരൻ ഇവിടെയിരിയ്ക്കണം."

സർപ്പമാതാവു കരഞ്ഞുകൊണ്ടിരുന്നു.

"എന്തുചെയ്യാം!" സർപ്പകുമാരൻ പറഞ്ഞു. "പാമ്പാട്ടികളുടെ മുനിൽ നാളെ പതിനൊന്നുമണിയ്ക്കു ഹാജരാവണം."

"ഹാജരാവില്ലെന്നു വെയ്ക്കണം." ജീമൂതവാഹനൻ പറഞ്ഞു.

"നിർവ്വാഹമില്ല. ജനമേജയന്റെ കല്പനയാണ്."

"കുമാരൻ പോകേണ്ട," ജീമൂതവാഹനൻ തീർത്തു പറഞ്ഞു. "പുസ്തകം മുഴുമിയ്ക്കുക. പകരമായി ഞാൻ പോകാം."

സർപ്പമാതാവി പൂർവ്വാധികം വേദനയോടെ കരഞ്ഞു.

"അരുത്." അവർ പറഞ്ഞു. "എന്റെ ഉണ്ണിയുടെ വേദന മറ്റൊരമ്മയുടെ മകൻ ഏറ്റെടുക്കരുത്."

"മാതാവേ," ജീമൂതവാഹനൻ പറഞ്ഞു. "എന്നെ അനുവദിച്ചാലും. കുമാരന് ആ പുസ്തകം വായിച്ചുതീർക്കേണ്ടതുണ്ട്. എന്റെ സ്ഥിതി മറിച്ചാണ്. ഞാൻ ഇന്നലെ മുട്ടത്തു വർക്കിയുടെ ഒരു നോവൽ വായിച്ചു തീർത്തു. ഇനി എനിയ്ക്കു മരിയ്ക്കാം."

പുറന്ന പാമ്പിൻപെട്ടുപാമ്പുവളയും വായ്പറഞ്ഞി ജീമൂതവാഹനൻ പുറത്തുവന്നു. പാമ്പാട്ടികൾ ഉൽക്കടമായി മകുടിവിളിച്ചു.

"പെപെ പെ—പെ

പെപെ പെ!"

ജീമൂതവാഹനൻ പാമ്പാട്ടികളുടെ മുനിൽ ചെന്നുനിന്നു.

"ആടൂ!" പാമ്പാട്ടികൾ പറഞ്ഞു.

ജീമൂതവാഹനൻ എങ്ങനെ ആടാനാണ്? ഒരു ടിസ്റ്റ് നൃത്തം ചെയ്തുനോക്കി. പാമ്പാട്ടികൾ മകുടികൊണ്ട് ജീമൂതവാഹനനെ തല്ലി.

"ഇതല്ല," അവർ പറഞ്ഞു. "സർപ്പനൃത്തം, സിനിമ."

"ഒരുമാസം ഇടതരിക." ജീമൂതവാഹനൻ പറഞ്ഞു.

"ശരി." പാമ്പാട്ടികൾ പറഞ്ഞു.

ജീമൂതവാഹനൻ പോയി ഭരതനാട്യം പഠിച്ചുവന്നു. സർപ്പനൃത്തം

ചെയ്തു.

പെപെ പെ—പെ

പെപെ പെ

രാത്രമല്ല, വഴിയൊരു സംഘം പിള്ളളെ ജീമൂതവാഹനൻ ഭരതനാട്യം
പഠിപ്പിച്ചു. തട്ടിപ്പറിപ്പിച്ചു. എല്ലാവരും സർപ്പനൃത്തം ചെയ്തു. കൃത്രിമ
വിഷപ്പല്ലുകൾ വെച്ചു.

പാമ്പാട്ടികൾ സംതൃപ്തരായി.

ജീമൂതവാഹനനെയും പിള്ളളെയും കൂടകളിലാക്കി അമേരിയ്ക്ക
യിലേയ്ക്കു കേറ്റിയയച്ചു. അമേരിയ്ക്കക്കാരോട് ജീമൂതവാഹനൻ
കാര്യത്തിന്റെ നേരു പറഞ്ഞു.

സായ്പന്മാർ പാമ്പാട്ടികളെ ശകാരിച്ചു ജീമൂതവാഹനനെ
സ്വതന്ത്രനാക്കി.

ജീമൂതവാഹനനും പിള്ളരും ഉപരിപഠനത്തിനായി
അമേരിയ്ക്കയിൽ താമസിച്ചു.

ജീമൂതവാഹനൻ —2

ജീമൂതവാഹനൻ ഒരുദിവസം മെയിൽവണ്ടിയിൽ യാത്ര ചെയ്യുകയായിരുന്നു.
മെയിൽവണ്ടി താനൂർ* സ്റ്റേഷനിൽ നിന്നു.

"അഹോ!" ജീമൂതവാഹനനോർത്തു. "ഇത്രയും ചെറിയ
സ്റ്റേഷനിൽ മെയിൽവണ്ടി നിൽക്കുന്നതെന്തിന്?"

സ്വൽപം കഴിഞ്ഞ് മെയിൽവണ്ടി യാത്ര തുടർന്നു. വണ്ടി ഒരു
വിജനപ്രദേശത്തു ചെന്നു നിന്നു. വീണ്ടും ചൂളംവിളിച്ച് താനൂരിലേയ്ക്കു
മടങ്ങി.

ജീമൂതവാഹനന്റെ സംശയങ്ങൾ പൂർവാധികം വളർന്നു. അയാൾ
പ്ലാറ്റുഫോറിൽ ഇറങ്ങി നിന്നു.

"താനൂരിന്റെ രഹസ്യമെന്ത്?" അയാൾ ആളുകളോടു ചോദിച്ചു.

മുഖങ്ങളിൽ മൂകത, വിഷാദം. ആരും മറുപടി പറഞ്ഞില്ല.

ജീമൂതവാഹനൻ റെയിൽവേ ബുക്ക്സ്റ്റാളിൽ ചെന്നു. അവിടെ
ഒരൊറ്റ പുസ്തകത്തിന്റെ നിരവധി പ്രതികൾ മാത്രമേ ഉണ്ടായിരുന്നുള്ളൂ.
മത്സ്യപുരാണത്തിന്റെ.

ജീമൂതവാഹനന് ഒന്നും മനസ്സിലായില്ല. മെയിൽവണ്ടി തിരിച്ചു
പോവുകയായി. ജീമൂതവാഹനൻ കേറിയിരുന്നു.

വീണ്ടും വണ്ടി ആ വിജനപ്രദേശത്തു ചെന്നു നിന്നു.

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* എങ്ങും നിൽക്കാത്ത പ്രതാപിയായ മെയിൽവണ്ടി താനൂരിലെ ചെറിയ സ്റ്റേഷനിൽ
നിൽക്കാറുണ്ടായിരുന്നത് അവിടെയുണ്ടായിരുന്ന മത്സ്യബന്ധന വകുപ്പിന്റെ സ്ഥാപനം
കാരണമായിരുന്നെന്ന ബാല്യകാലസ്മരണയെ ആസ്പദിച്ചുകൊണ്ട്.

ജീമൂതവാഹനൻ ഇറങ്ങി. ഒരു മാളത്തിൽ ഒളിച്ചിരുന്ന് നോക്കി. മെയിൽവണ്ടി കാടുകേറിപ്പോകുന്നു. ജീമൂതവാഹനൻ ഞെട്ടിപ്പോയി. മെയിൽവണ്ടി ഒരു മീനിനെ തിന്നുന്നു. തിന്നശേഷം മുള്ള് അവിടെ നിക്ഷേപിക്കുന്നു. ജീമൂതവാഹനൻ അതു കണ്ടു: മീൻമുള്ളുകളുടെ വലിയൊരു കൂമ്പാരം.

മെയിൽവണ്ടി നിത്യവും ഒരു മീനിനെ കൊണ്ടുവരുന്നു.

താനൂരിൽ നിന്ന്!

ജീമൂതവാഹനൻ തിരിച്ചു താനൂരിൽ ചെന്നു. മീനുകൾ താമസിയ്ക്കുന്ന കടലോരത്തേയ്ക്കു ചെന്നു.

"ഇന്ന് നിങ്ങളിലാരും പോവേണ്ട," അയാൾ പറഞ്ഞു. "ഞാൻ പോവാം."

"അയ്യോ കുമാരാ, അരുത്." മീനുകൾ പറഞ്ഞു.

"നിങ്ങൾ വിഷമിയ്ക്കേണ്ട." ജീമൂതവാഹനൻ പറഞ്ഞു.

ജീമൂതവാഹനൻ കൃത്രിമ മീൻമുള്ളു ധരിച്ച്, മത്സ്യപുരാണം ചൊല്ലി, താനൂരു സ്നേഹനിൽ മെയിൽവണ്ടിയുടെ എഞ്ചിനു സമീപം ചെന്നു നിന്നു.

മെയിൽവണ്ടി അയാളെ കേറിയിരുത്തി., എന്നിട്ട് കുതൂഹലത്തോടെ ചൂളംവിളിച്ചുകൊണ്ട് മീൻമുള്ളിൻകുന്നുകളുടെ നേരെ പാഞ്ഞു.

പക്ഷേ, രഹസ്യം മനസ്സിലാക്കിയിരുന്ന ജീമൂതവാഹനൻ ഷൊർണ്ണൂർ ജങ്ഷൻ എത്തുന്നതിനു മുമ്പുതന്നെ തീവണ്ടിയുടെ കഴുത്തിരുക്കിക്കൊന്നു.

നാലുകെട്ട്

വണ്ടൊരുകാലത്ത് ഒരു നാലുകെട്ടിൽ ഒരു കാരണവരും കുറേ മരുമക്കളും താമസിച്ചിരുന്നു. കാരണവരുടെ പേർ ഗോവിന്ദമാൻ* എന്നായിരുന്നു. ഗോവിന്ദമാൻ മരുമക്കളെ കഠിനമായി മർദ്ദിച്ചു.

മരുമക്കൾ വളർന്നു വലുതായി. വളരെ വലുതായി. ഒരാൾ ഒരു പനയോളം വളർന്നു. കാരണവർക്കു പേടിയായി. കാലം മാറുകയാണെന്ന് അയാൾക്കു മനസ്സിലായി.

എങ്കിലും അയാൾ തന്റെ പ്രാബല്യങ്ങൾക്കായി പൊരുതാൻ തീർച്ചയാക്കി. പൊരുതാതെ കീഴടങ്ങുന്നതു ശരിയല്ലല്ലോ.

ഒരു ദിവസം ഒരു മരുമകൻ വടക്കുനോക്കിയന്ത്രത്തിന്റെ സഹായത്തോടെ ദിക്കുകൾ നിർണ്ണയിക്കുകയായിരുന്നു. പാടില്ലെന്നു കാരണവർ പറഞ്ഞു. പാടുമെന്നു മരുമകൻ പറഞ്ഞു. കാലം മാറിയെന്നു പറഞ്ഞു.

കാരണവർ വീണ്ടും പൊരുതി.

മറ്റൊരു മരുമകൻ ഒരു ലേഖനമെഴുതിയിരുന്നു. ചിത്രശലഭങ്ങളുടെമേൽ ജെറുയന്ത്രങ്ങൾ ഘടിപ്പിച്ചാൽ അവ വ്യോമസേനയ്ക്കു സഹായമാവുമെന്ന് അതിൽ പ്രസ്താവിച്ചിരുന്നു.

ആ പ്രസ്താവന തെമ്മാടിത്തമാണെന്ന് കാരണവർ പറഞ്ഞു. മറിച്ച്, ചിത്രശലഭങ്ങളെക്കൊണ്ട് ഭൂഗർഭത്തിലെ എണ്ണ വലിച്ചെടുപ്പിയ്ക്കണം എന്നാണെഴുതേണ്ടിയിരുന്നതെന്നു പറഞ്ഞു.

"ശബ്ദിച്ചു പോവരുത്!" മരുമകൻ പറഞ്ഞു.

"ഞാൻ ശബ്ദിക്കും." കാരണവർ പറഞ്ഞു. "ഇതെന്റെ തറവാടാണ്!"

"കാലം മാറുകയാണ്," മരുമകൻ പറഞ്ഞു. "നാലുകെട്ടിടി യുകയാണ്!"

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* ഗോവിന്ദനമ്മാവൻ എന്നതു ലോപിച്ച്. മലബാറിലും കൊച്ചിയിലും സർവ്വസാധാരണമായ ഒരു ലോപനം.

"കാറയും സിമെൻറുമിട്ട് ഞാൻ നാവുകെട്ട് നേരെയാക്കും."
കാരണവർ പറഞ്ഞു.

"ശബ്ദിച്ചു പോവരുത്!" മരുമകൻ പറഞ്ഞു.

കാരണവർ ശബ്ദിച്ചു.

മരുമകൻ തോക്കുനിറച്ച് കാരണവരെ വെടിവെച്ചു.

കാരണവർ മരിച്ചു.

പോലീസു വന്നു.

മരുമകൻ വിശദീകരിച്ചു: കാരണവരുടെ പേർ ഗോവിന്ദമാൻ
എന്നായിരുന്നു.

പോലീസ്: സത്യമാണോ?

മരുമകൻ: സത്യം!

പോലീസ്: ഒരു കാര്യത്തിൽ നിങ്ങൾ യാതൊരു നീതികേടും
കാണിച്ചിട്ടില്ല. മാനിനെ വെടിവെയ്ക്കാം. ഒളിയമ്പെയ്തുപോലും കൊല്ലാം.

മരുമകൻ: ഞാൻ കാരണവരുടെ ഇറച്ചി വെട്ടി ഉപ്പുകണ്ടമിട്ടിട്ടുണ്ട്.

പോലീസ്: മാനിറച്ചി നല്ലതു തന്നെ.

മരുമകൻ: കാരണവരുടെ തല ഉണക്കി മരച്ചട്ടിയിൽ പതിച്ച് ചുമരിൽ
തൂക്കിയിട്ടുണ്ട്. അതു സംബന്ധിച്ചു വല്ല കേസുമുണ്ടാകുമോ?

പോലീസ്: ഒരിക്കലുമില്ല.

നാവുകെട്ടിടിഞ്ഞു.

മറ്റു തറവാടുകളിലെ മരുമക്കൾ വെടി പരിശീലിച്ചു. അമ്മാവന്മാർ
പരുങ്ങി. അവസാനം അവരെല്ലാവരും കാടുകേറാൻ തീരുമാനിച്ചു.

കാരണം, അവരുടെ പേരുകൾ കൃഷ്ണമാൻ, നാരായണമാൻ,
കിട്ടുണ്ണിമാൻ, ഗോപാലമാൻ, പറങ്ങോടമാൻ, ഇട്ടിരാരിച്ചമാൻ, പാത്തർമാൻ,
രാമമാൻ, അച്യുതമാൻ, ഋതുപർണമാൻ, ദുശ്ശാസനമാൻ, കംസമാൻ
എന്നൊക്കെയായിരുന്നു. കാലം അവർക്കെതിരാണെന്ന് അവർ
മനസ്സിലാക്കി. കാടുകയറാതിരുന്നാൽ രക്ഷയില്ലെന്നു മനസ്സിലാക്കി.

കാട്ടിൽ ഇളംപുല്ലു തിന്നതിന്ന് അവർ ജീവിച്ചു.

അഭയം

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കുറുക്കൻ പഴക്കടയിൽ കേറി മുന്തിരിങ്ങയ്ക്കു വില ചോദിച്ചു.

"കിലോറിന് പതിനഞ്ചുറുപ്പിക." പീടികക്കാരൻ പറഞ്ഞു.

"അഞ്ചുറുപ്പികയ്ക്കു തരാമോ?" കുറുക്കൻ ചോദിച്ചു.

"ഇല്ല." പീടികക്കാരൻ പറഞ്ഞു.

"ആറുറുപ്പിക?"

"ഇല്ല."

"ആ ഏഴര?"

"ഇല്ല."

"ആറേമുക്കാൽ?"

"ഇല്ല." പീടികക്കാരൻ പറഞ്ഞു.

"ചീ! മുന്തിരിങ്ങ പുളിയ്ക്കും." കുറുക്കൻ പറഞ്ഞു.

ആ പറഞ്ഞതു കേട്ടവരുണ്ടായിരുന്നു. അവരെ സാക്ഷിചേർത്ത് പഴക്കടക്കാരൻ കുറുക്കനെതിരെ വ്യാപാരനഷ്ടത്തിന് കേസുകൊടു ക്കുമെന്നു പറഞ്ഞു.

നിവൃത്തികേളുള്ളിയില്ലാതായപ്പോൾ കുറുക്കൻ ഒരു പഞ്ചതന്ത്രകഥയിൽ അഭയം പ്രാപിച്ചു.

രണ്ടാം ലോകമഹായുദ്ധം

പണ്ട് ബെർലിൻ നഗരത്തിൽ ഒരു കുളത്തിൽ കുറേ യഹൂദന്മാർ താമസിച്ചിരുന്നു.

ഒരു ദിവസം അഡോൾഫ് ഹിറ്റ്ലർ കുളക്കരയിൽ വന്നു നിന്നു. യഹൂദന്മാർ പുറത്തേയ്ക്ക് എത്തിനോക്കി.

"യഹൂദന്മാരേ," ഹിറ്റ്ലർ പറഞ്ഞു. "യേശുക്രിസ്തു വരുന്നു!"

"ഞങ്ങളെ പേടിപ്പിയ്ക്കരുതേ!" യഹൂദന്മാർ പറഞ്ഞു.

"ഞാൻ പറയുന്നതു നേരാണ്," ഹിറ്റ്ലർ പറഞ്ഞു. "യേശു ഇങ്ങുവന്നാൽ ഈ വെള്ളമൊക്കെ വീണ്ടാക്കും. പിന്നെ ഇതിനകത്ത് താമസിയ്ക്കാൻ പറ്റില്ല."

"ശരിയാണ്," യഹൂദന്മാർ പറഞ്ഞു. "ഞങ്ങൾക്കു മത്തും പിടിച്ചുപോറും."

"ഞാൻ നിങ്ങളെ രക്ഷിയ്ക്കാം." ഹിറ്റ്ലർ പറഞ്ഞു.

യഹൂദന്മാരെ ഓരോരുത്തരെയായി ഹിറ്റ്ലർ ചുമലിൽ കേറ്റി അകലേയ്ക്കു പറന്നു.

ക്രിസ്തു കേറാത്ത ഒരു കുളത്തിൽ ഇറക്കിവിടാമെന്നു പറഞ്ഞാണ് അയാൾ അവരെ കൊണ്ടുപോയത്.

അങ്ങനെ ഒട്ടനവധി യഹൂദന്മാരെ അയാൾ കുളംകടത്തി.

അടുത്ത കുളങ്ങളിലായിരുന്നു ചർച്ചിലും റൂസ്‌വെൽറ്റും സ്റ്റാലിനും താമസിച്ചിരുന്നത്. അവർക്കെന്തോ സംശയം തോന്നി.

"ഞങ്ങൾക്കും ആ പുതിയ കുളം കാണിച്ചുതരണം," എന്നായി അവർ.

"നിങ്ങൾ ഓരോരുത്തരായി വന്നാൽ കാണിച്ചുതരാം," ഹിറ്റ്ലർ പറഞ്ഞു.

ഒരുമിച്ചു വരൂ എന്നു ശഠിച്ചപ്പോൾ, 'ഹൈഹൈഹേ!' എന്നു പച്ചച്ചിരി പിടിച്ച് ഹിറ്റ്ലർ ഒഴിയാൻ ശ്രമിച്ചു.

മൂന്നുപേരും ഹിറ്റ്ലറെ കലശലായി പരിഹസിച്ചു.

"എന്നാൽ വരിനൊടാ," ഹിറ്റ്‌വർ പറഞ്ഞു.

അവരെ പുറത്തുകേറ്റി ഹിറ്റ്‌ലർ ബുഖൺവാൾഡിലേയ്ക്കു പറന്നു.

അവിടെ കുളമൊന്നുമുണ്ടായിരുന്നില്ല. യഹൂദന്മാരുടെ എല്ലുകൾമാത്രം കൂമ്പാരമായി കിടന്നു.

ചർച്ചിലും റൂസ്‌വെൽറ്റും സ്റ്റാലിനും ഹിറ്റ്‌ലറെ കഴുതയെന്നും തെമ്മാടിയെന്നും വിളിച്ചു.

പൂച്ച

അലെക്സാൻഡർ ഇന്ത്യയെ ആക്രമിച്ചു. പോറസ്സിനെ പിടിച്ചുകെട്ടി. പോറസ്സിനെ അഴിച്ചുവിട്ടു. പിന്നെ പോറസ്സിൻെറ ഭാര്യയെ അഴിച്ചുവിട്ടു.

ഇത്രയുമൊക്കെ ചെയ്തശേഷം അലെക്സാൻഡർ ഗ്രീസിലേയ്ക്കു തിരിച്ചു യാത്രയായി.

പോകുന്നവഴി അലെക്സാൻഡറെ പൂച്ച പിടിച്ചു.

അശോകൻ കലിംഗരാജ്യം വെട്ടിപ്പിടിച്ചു. ശവങ്ങൾ കണ്ടു മനസ്സിളകി. ബുദ്ധമതത്തിൽ ചേർന്നു.

പാറകളിൽ ഉപദേശങ്ങൾ കൊത്തിവെച്ചു.

എന്നിട്ടും അശോകനെ പൂച്ച പിടിച്ചു.

ജവഹർലാൽ നെഹ്റു യുദ്ധങ്ങളൊന്നും ജയിച്ചില്ല. പാറകളിൽ ഒന്നും കൊത്തിയുമില്ല.

പക്ഷെ നിർത്താതെ ആളുകളെ ഉപദേശിച്ചു. ലോകത്തെയത്രയും ഉപദേശിച്ചു.

അവസാനം ജവഹർലാൽ നെഹ്റുവിനെയും പൂച്ച പിടിച്ചു.

— പൂച്ചയാകട്ടെ, നമ്മെ പേടിപ്പിയ്ക്കരുതെന്നു കരുതി മധുരമായ സ്വരത്തിൽ പറയുന്നു, മ്യാവോ, മ്യാവോ! .

കൃഷ്ണലീല 1

സാ ന്ദീപനി നന്ദഗോപരുടെ വീട്ടിൽ കുട്ടിയെ പഠിപ്പിയ്ക്കാനെത്തി. "ഇന്നലത്തെ പാഠമൊക്കെ പഠിച്ചോ, കൃഷ്ണാ?" വാദ്ധ്യാർ ചോദിച്ചു.

"പഠിച്ചു." കൃഷ്ണൻ പറഞ്ഞു.

"എന്നാൽ കേൾക്കട്ടെ. ഗുണകോഷ്ടം ചൊല്ല്. പതിമൂന്നിൻെറ."

കൃഷ്ണൻ ചൊല്ലി:

"ഒരു പതിമൂന്ന് പതിമൂന്ന്——

ഇരുപതിമൂന്ന് ഇരുപത്തിമൂന്ന്——

മുപ്പതിമൂന്ന് മുപ്പത്തിമൂന്ന്——"

"നിർത്തെടാ!" വാദ്ധ്യാർ പറഞ്ഞു.

കൃഷ്ണൻ വാദ്ധ്യാരുടെ മുമ്പിൽ ചുമ്മാതിരുന്നു.

"കേൾക്കട്ടെ," വാദ്ധ്യാർ പറഞ്ഞു. "ഭഗവദ്ഗീത ചൊല്ല്."

കൃഷ്ണൻ ചൊല്ലിത്തുടങ്ങി:

"പൊന്നരിവാളമ്പിളിയിൽ—— "

വാദ്ധ്യാർ ക്ഷോഭിച്ചു.

"നിർത്തെടാ!" അയാൾ പറഞ്ഞു. "നീ ഒന്നും പഠിച്ചില്ലേ?"

"ഇല്ല." കൃഷ്ണൻ പറഞ്ഞു.

സാന്ദീപനി കുടുമയഴിച്ചു കെട്ടി ചൂരൽ കൈയിലെടുത്തു.

"നടക്ക്!" അയാൾ പറഞ്ഞു.

സാന്ദീപനി മുമ്പിലും കൃഷ്ണൻ പിൻപേയുമായി നടന്നു. ഗോവർദ്ധനപർവതമെത്തിയപ്പോൾ വാദ്ധ്യാർ പറഞ്ഞു. "നിൽക്ക്!"

കൃഷ്ണൻ നിന്നു.

സാന്ദീപനി മല ചൂണ്ടിക്കാട്ടി.

അയാൾ പറഞ്ഞു. "മടിയാ, മല ചുമക്ക്!"

കൃഷ്ണൻ ഗോവർദ്ധനം എടുത്തു പൊക്കിപ്പിടിച്ചു. അപ്പോൾ ഒരു ചാറൽമഴ വന്നു. സാന്ദീപനി ഇടംവലം നോക്കി. മഴ നനയ്ക്കാതിരിക്കാൻ മററു മാർഗമില്ലായ്കയാൽ അയാളും ഗോവർദ്ധനത്തിനടിയിൽപ്പേയ്ക്കു നീങ്ങിനിന്നു.

ഭക്തവത്സലൻ ചിരിച്ചു.

കൃഷ്ണലീല 2

കുറേക്കാലം മുമ്പ് ഹരിയാനയില് ഒരു ഗ്രാമത്തില് ഒരു കുടുംബകലഹം വളര്ന്നു പെരുകി. വാഗ്വാദം മൂത്ത് തെറിവിളിയായി. തെറിവിളി മൂത്ത് തല്ലുകൂടാനായി അവര് ഒരു പാടത്തു കൂട്ടംചേര്ന്നു. ഇരുവശത്തും പത്തിരുപത്തിയഞ്ചുപേര്.

ഒരു സംഘത്തെ നയിച്ചിരുന്ന അര്ജ്ജുന് പെട്ടന്നു മനഃപ്രയാസമനുഭവിച്ച് തല്ലുകൂടാന് വയ്യെന്നു പറഞ്ഞു മാറിനിന്നു.

"ഒക്കെ ചാര്ച്ചക്കാരാണ്," അര്ജ്ജുന് പറഞ്ഞു, "എനിയ്ക്കു തല്ലാന് വയ്യ."

അപ്പുറത്തു ദുര്യോധന്, കരണ് എന്നിവര് കൂവിവിളിച്ചു, "ബേഞ്ചോദ്!"

അര്ജ്ജുന്റെ സുഹൃത്തും ചാര്ച്ചക്കാരനുമായിരുന്ന കിഷന് എന്ന പാല്വില്പനക്കാരന് അര്ജ്ജുനെ ഒരു വശത്തേയ്ക്കു മാറ്റി കുറേ തെറി പറഞ്ഞു. (ഇന്നും യുദ്ധവിമുഖരായ പട്ടാളക്കാരെ അവരുടെ മേലുദ്യോഗസ്ഥന്മാര് തെറിവിളിയ്ക്കുന്ന ഒരു പാരമ്പര്യം സ്നാവിഭാഗങ്ങളിലുണ്ടത്രെ.)

വീണ്ടും അര്ജ്ജുനെ പാടത്തു കൊണ്ടുനിര്ത്തിവിട്ട്, അറുപക്ഷത്തെ ചൂണ്ടിക്കാട്ടി കിഷന് ഉച്ചത്തില് പറഞ്ഞു, "മാരോ, സ്സാലോവാദ്!"*

അര്ജ്ജുന് "സ്സാവേ, ബേഞ്ചോദ്!" എന്നു പറഞ്ഞ് അടുത്തുചെന്നി.

കിഷന് പറഞ്ഞതും അര്ജ്ജുന് പറഞ്ഞതുമൊക്കെ പാടിനിട്ടി അനുഷ്ടുപ്പിലാക്കി പ്രസിദ്ധപ്പെടുത്തി പ്രസാധകന്മാര് പിന്നീടു മുതല്ക്കെടുത്തു.

ആരും സംസ്കൃതത്തിലായിരുന്നില്ല തെറിവിളിച്ചതെന്നും ഇവിടെ പറഞ്ഞുകൊള്ളട്ടെ.

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* ആ പന്നികളെ അടിയെടാ'

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