

MARK TWAIN IN MALAYALAM:
A STUDY OF TRANSLATION ACROSS CULTURES
AND LITERATURES WITH REFERENCE
TO HUCKLEBERRY FINN.

Thesis

Submitted to the
University of Calicut

for

the degree of Doctor of Philosophy
in English Language & Literature.

By

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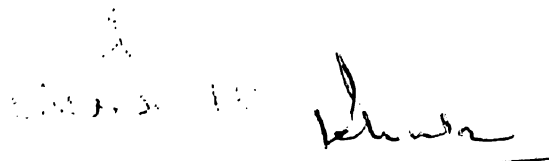
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DECLARATION

I, Prof.K.J.Kuriakose, hereby declare that this thesis is a bonafide record of the research done by me and that it has not previously formed the basis for the award of any degree, diploma or fellowship of any university so far.

Calicut University Campus

24 November 1994.



K.J.Kuriakose

CERTIFICATE

This is to certify that this thesis entitled "Mark Twain in Malayalam: A Study of Translation Across Cultures and Literatures with Reference to Huckleberry Finn", submitted to the University of Calicut for the award of the degree of Doctor of Philosophy, is a record of bonafide research carried out by Sri.K.J.Kuriakose under my supervision. No part of this thesis has been presented earlier for the award of any degree.



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I would like to acknowledge my gratefulness to my wife whose loving encouragement has always been a source of inspiration to me. My warm thanks are due to my daughter, son and son-in-law for their unstinted co-operation. Also thank Kanmani, Kannur for typing this thesis.

Above all, I thank the Almighty for the successful completion of this study.

K.J.KURIAKOSE.

Abbreviations Used

1. AHF -The Adventures of Huckleberry Finn by Mark Twain in Tom Sawyer and Huckleberry Finn, ed. Andrew Sinclair, London : Pan books, 1968.

2. HFV -Huckleberry Finninte Vikramangal by Sukumar Azheekode. Kottayam : Sahitya Pravarthaka Co-operative Society, 1967, (trans. of AHF)

3. HFS -Huckleberry Finn Enna Saahasikan by K.Thayat. Calicut : Poorna Publications, 1979 (trans .of AHF)

- 4. HF -Huckleberry Finn by A. Vijayan. Kottayam: D.C.books, 1984 (trans. of AHF)

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FOREWORD

As the Principal of a college for more than a decade, I began to feel the importance of translation for students of English Literature. College students, especially those at the pre-degree level prefer Malayalam translations to the original English works. It seemed that they were fond of reading about adventures and detectives. While going through different Malayalam versions of novels, I came across the translation, Huckleberry Finninte Vikramangal by Dr. Sukumar Azheekode. Discovering it to be a standard work, I made up my mind to concentrate on the study of Mark Twain in Malayalam with special reference to Huckleberry Finn.

Though translation may seem to be still in its infancy, a considerable research has been done on it during the last century, developing on the few earlier attempts. But we have to proceed with further study to attain the goal of a clearer understanding of the problems involved.

In this thesis, after dealing with the general problems and theories of translation, I have turned to the work done so far on prose translation. Next, the

reception of Mark Twain across cultures has been discussed in detail. Further, taking the catalogue of Malayalam translations of Huckleberry Finn, an attempt of evaluation has been made on the basis of a comparative study. Here the methodology and strategies adopted by the trio, Azheekode, Thayat and Vijayan have been explored. How far the translators have succeeded in conveying the message of Mark Twain, and how far they were influenced by their own personalities are matters that constantly intrigued me.

Ofcourse, Mark Twain's greatest contribution is his use of different variants of language including dialects. Mark Twain found sources of novels in the American vernacular. Each character representing the class to which he belongs can be distinguished by his language. The humour& jokes in his novel is derived mainly from the exploitation of registers. So the language variations in the three translations of Huckleberry Finn seemed to merit serious study. Eventually, I have been led to recognize the important hypothesis in Azheekode's translation, relating to the equivalents for various American dialects in Malayalam.

However, more advanced study is essential for the discovery of potential equivalence in American and Malayalam dialects. Let this be food for thought and future research.

An interview with the pioneer Dr.Sukumar Azheekode was so inspiring that I consider it to be my greatest achievement during the course of my study, and I proudly attach the same as an Appendix of this humble work.

K.J.KURIAKOSE

INTRODUCTION

Chapter-I

THEORIES AND PROBLEMS OF TRANSLATION

The history of translation dates from 3000 B.C., the period of old Egyptian Kingdom. It has its basis on the inscriptions in two languages belonging to that period found in the area. Much later, in 300 B.C., it became an important factor in the west when the Romance found translation an efficient vehicle for absorbing the Greek cultural elements.

The twentieth century has been called the 'age of translation'. This development began in the nineteenth century. Though translation was mainly a one-way means of communication, prominent men of letters and, to a lesser degree, philosophers and scientists, had to communicate with readers abroad. Commercial negotiation was conducted in the language of the dominant nation, and so was diplomacy. But now international agreements between state, public and private organisations are translated for all interested parties, whether or not the signatories understand each other's languages. The setting up of a new

international body, the constitution of an independent state, the formation of a multinational company, are so prevalent as to give translation, enhanced political importance. The exponential increase in technology, the attempt to bring it to developing countries, the simultaneous publication of the same book in various languages, the increase in world communication, have correspondingly increased requirements. "UNESCO, which upto 1970 published an Index Translationum recorded a 4½ fold increase since 1948, with translations into German nearly twice as many as into Russian, the second most numerous"¹. Scientific, technical and medical journals are translated wholesale in the USA and USSR. The EEC now employs 1600 translators. In 1967, 80,000 scientific journals were being translated annually. Some 'international' writers immediately sell more widely in translation than in the original, whilst others in Italy and the smaller European countries, depend for a living on the translation of their works as well as their own translations. The translation of literature in the 'minor languages, particularly in the developing countries, is much neglected.

1. Peter New mark, Approaches to Translation (Oxford: Pergamon P, 1981)³.

Further references are cited in text,

In relation to the volume of translation, little was written about it. The wider aspects were ignored; translation's contribution to the development of national languages, its relation to meaning, thought and the language universals. It was mainly discussed in terms of the conflict between free and literal translation, and the contradiction between its inherent impossibility and its absolute necessity. Cicero first championed sense against words and said a translator must be either an interpreter or a rhetorician. Early essays are those of St. Jerome, Luther, Dryden - all favouring colloquial and natural renderings. Tytler wrote the first significant book on translation in 1790, stating that "a good translation is one in which the merit of the original work is so completely transfused into another language as to be as distinctly apprehended and as strongly felt by a native of the country to which the language belongs as it is by those who speak the language of the original work" (Peter New mark 4) In the nineteenth century, the important essays and references by Goethe, Humboldt, Novalis, Schleiermacher, Schopenhauer and Nietzsche inclined towards more literal translation methods, while Matthew Arnold favoured a simple, direct and noble style for translating Homer. In the twentieth century, Croce, Gasset and Valéry questioned the possibility of adequate

translation, particularly of poetry. Benjamin saw translation filling in the gaps in meaning in a universal language. He recommended literal translation of syntax as well as words : " The sentence is a wall blocking out the language of the original, whilst word for word translation is the arcade. (Peter New mark 4)

Language is a type of patterned human behaviour. It is a way perhaps the most important way, in which human beings interact in social situations. Language behaviour is externalized or manifested in some kind of bodily activity on the part of performer, and presupposes the existence of atleast one other human participant in the situation, addressee. This behaviour may be spoken medium or written medium.

Translation studies is indeed a discipline in its own right, not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field with many far reaching sub divisions. "What is generally understood as translation involves the rendering of SL text into TL so as to ensure that (1) the surface meaning of the two will be approximately similar

and (2) the structure of the SL will be preserved as closely as closely as possible but not so closely that the TL structures will be seriously distorted"².

Knowledge of languages is important, but it has no direct bearing on literary understanding. The Nobel Committee awarded Tagore the 1913 Nobel prize for literature on the basis of the translation of Gitanjali, of course, rendered by the poet himself. At any rate, it was a translation from the original Bengali. There are numerous practical problems in translating literature, when such translations are going to be used by readers in a different country. It is certainly not easy to appreciate a western author placing him in the historical context and ~~evaluating~~ him aesthetically in the broader context of English or any other Western literature.

A translator has to accept one of the two equations as the basis for his activity. One equation is A-B = Nearer to the original. Here 'A' indicates the original and 'B' indicates the degrees of loss. The second equation

1. Susan Bassnett, McGuire, Translation studies (London: Methuen 1980)².

Further references are cited in text.

is $A-B + C =$ Separated quite away from the original. Here 'C' means the things added by the translator. The translator of the literary work generally goes in for the latter. But he must have the necessary training to keep a control on the second equation if at all he accepts it. This can be done by analysis of the textual material of one language (SL) and semantic analysis of referential and connotative meaning and restructuring it into equivalent textual material of another language (TL).

In Translation Studies (1980), Susan Bassnett McGuire gives a detailed discussion on the translation of literary texts. She makes a survey of translators and translation theories historically. Her conclusion seems to be that translation can never be perfect : "There can no more be the ultimate translation than there can be the ultimate poem or the ultimate novel and any assessment of a translation can only be made by taking into account both the process of creating it and its function in a given context" (Bassnett McGuire 9).

There has been a different notion in the fifties. The fact that the translator himself ought to be or rather is a creative genius and he is in no way inferior to the

original author was a major theory of the period. Earlier translation was considered something similar to pouring old wine into new bottles. But Renato Poggioli rejected this theory in his article "The Added Artifice". He held the view that a person can never empty a bottle into another without distilling it. So he expressed his idea that translation was like pouring new wine into old bottle. He explains the same thus "thus translator, himself is a living vessel saturated with a form of fluid or sparkling spirit which he cannot hold any longer in check ; that when the spirit is about to fizzle or the liquid to overflow, he pours it into the most suitable of all containers available to him , although he neither owns the container nor has he moulded it with his own hands."¹.

Translation may be also defined as the replacement of the textual material in one language (SL) by equivalent textual material in another language (TL). It may be either full translation or partial translation. In total translation SL grammar and lexis are replaced by equivalent TL grammar and lexis. Restricted translation is replacement of SL material by equivalent TL textual material at only on level.

Renato Poggioli, "The Added Artipices".

1. On Translation (Cambridge, Mass:Harvard UP, 1959)140.

It is generally agreed that meaning is important in translation particularly in total translation. An SL text has an SL meaning and a TL text has a TL meaning. A Russian text for instance, has a Russian meaning and an equivalent English text has an English meaning.

Translation is made possible by an equivalence in thought that lies behind its different verbal expressions. No doubt, this equivalence is traceable to the fact that men of all nations belong to the same species. When an English man is thinking of a woman whom he describes as 'my mother' another will be thinking of 'ma mere' or of 'meine Mutter' or of 'my madre' or "ente Amma" or 'Mera Mam' and among normal people this thought will be very similar and will recall the same memories of tenderness, loving care and maternal pride. In consequence 'my mother' can be perfectly translated by anyone of these alternatives just given.

"Some times a word that may be quite familiar in one language may not have equivalent terms in

another"¹, a) when customs are different eg: The habit of five 'o' clock tea was introduced by the English to the French, whose languages, had no word for such a meal. It accordingly became known as 'Le five 'O' cloque' b) when idioms and idiomatic phrases provide clearcut difficulties, c) Proverbial expressions may find it difficult, d) when symbols are translated,

No two languages are ever sufficiently similar to be considered as representing the same social reality, Language, then is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life energy, Just as the surgeon operating on the heart, cannot neglect the body, the translator treating the text in isolation from the culture does so at his peril,

Since complete equivalence cannot take place in any of these categories, Jakobson declares that "all poetic art is therefore technically untranslatable."¹

1. Theodore Savory, The Art of Translation (London: Coz and Wogman, 1977)16.
- 2. Romen Jakobson, Linguistic Aspects of Translation (Cambridge, Mass: Harvard UP, 1959)232-39.

Only creative transposition is possible either intralingual transposition - from one poetic shape to another, or interlingual transposition - from one language into another, or finally intersemantic transposition - from one system of signs into another, eq: from verbal art into music, dance, cinema or painting.

The emphasis always in translation is on the reader or listner, and the translator must tackle the SL text in such a way that the TL version will correspond to SL version. Hence Albercht Neubert's view that Shakespeare's Sonnet 'Shall I compare thee to a Summer's day ?' cannot be semantically translated into a language where summers are unpleasant just as the concept of God the Father, cannot be translated into a language where the diety is female. The translator cannot be the author of the SL text, but as the author of the TL text, he has a clear responsibility to the TL readers.

The translation of idioms takes us further in considering the question of meaning and translation,

for idioms, like puns, are culture bound. The SL phrase is replaced by a TL phrase that serves the same purpose and the TL culture, and the process here involves the substitution of SL sign for TL sign. Since a metaphor in the SL is a new piece of performance, it can't really have a counterpart. Popovic distinguishes four types of translation equivalence? (Bassnett McGuire 25)

1. Linguistic equivalence- word for word translation.
2. Paradigmatic translation - when elements of grammar which popovic sees as being a higher category than textal equivalence.
3. Stylistic equivalence - where there is functional equivalence of elements.
4. Textual equivalence -equivalence of form and shape.

It is an established fact in translation studies that if a dozen translators tackle the same poem they will produce a dozen different versions. And yet somewhere in those dozen versions there will be what popovic calls the 'invariant core' of the original poem. Transformations or variants are those changes

which do not modify the core of meaning but influence the expressive form. What is often seen as 'lost' from the SL text may be replaced in the TL context. Some terms may have different meanings eq: 'Good' includes desirable food, killing enemies, putting fire to one's wife to teach her a lesson etc. 'Bad' includes rotten fruit, murdering a person of same band etc. according to the mentality.

There are two types of untranslatability, according to Catford: linguistic and cultural. On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for SL item. Linguistic untranslatability is due to difference in the SL and the TL, where as cultural untranslatability is due to the absence in the TL ~~culture~~ of a relevant situational feature for the SL text. Popovic quotes an example of the different concepts of the term 'bathroom' in an English, Finish, or Japanese context, where both the object and the use made of that object are not at all alike.

A diagram of the communicative relationship in the process of translation shows that the translator is both receiver and emitter, the end and the beginning of two separate but linked chains of communication :- Author - Text- Receiver - Translator - Text-Receiver. Every text is unique as no text or translation is original. But there is another view that all texts are original because every translation is distinctive. Every translation, upto a certain point, is invention and as such it constitutes a unique text.

Susan Bassnett - McGuire, stresses the practical aspects of literary translation. "The translator who makes no attempt to understand the how behind the translation process is like the driver of Rolls who has no idea what makes the ecar move. Likewise, the mechanic who spends a lifetime taking engines apart but never goes out for a drive in the country is a fitting image for the dry academecian who examines the 'how' at the expense of 'what is". (Bassnett - McGuire 76) So we should learn the practical aspects of literary translation.

The approach of a literacy translator to the work, apart from purely artistic consideration is influenced to a considerable degree by his relationship with the author of the book to be translated on the one hand, and the publisher, the critics and the public on the other hand.¹ The approach depends on the following variables.

1. The complexity of the subject matter.
2. The time available
3. The purpose for which translation is needed and
4. The availability of translations.

In the inaugural address on the occasion of the opening of the 4th FTT Congress, Mr. Zlatko Golgan says that translations help in the creation of a world literature and to certain extent are literary creators themselves, without whose assistance a general human culture would be unthinkable. The translators are literary middemen and are like the symbols of peace and humanity.

1. I.J.Citrogen, Ten years of Translation (Oxford: Pergamon, 1967) 47;

Eugene A Nida in his book Toward a Science of Translating says there are certain basic requirements to be observed by the Translator 1) The first and most obvious requirement of any translator is that he has a satisfactory knowledge of the source language. He must understand not only the obvious content of the message, but also the subtleties of meaning, the significant emotive values of words, and the stylistic-features which determine the "flavour and feel " of the message. 2) Knowledge of the resources of the source language as well as complete control of the receptor language is equally important. A certain amount of data on the source -language message can usually be secured from dictionaries, commentaries, and technical treatises, but there is no substitute for thorough mastery of the receptor language. Certainly the most numerous and serious errors made by translators arise primarily from their lack of thorough knowledge of the receptor language. 3) The translator must have a thorough acquaintance with the subject matter concerned. 4) He should have a truly emphathetic spirit for the original author with that of the good actor, able to "feel" his part. He has to interpret the language of movement and gesture, of voice, of

facial expression : in a word, he must translate them into visible and audible human emotion, he must impersonate the characters. Similarly, the translator must have the gift of mimicry, the capacity to act the author's part, impersonating his demeanor, speech, and ways, with the utmost verisimilitude. 5) He should not translate, if he does not admire, and if possible a natural affinity should exist between translator and translated. But a translator must be content to be like his author, for it is not his business to try to excel him. 6) He should have a capacity for literary expression.

In short no translation will be of any value unless it gives at least some of the joy to the reader that was given by its original. In translating the most Bible, most outstanding translators have also insisted upon a further requirement, namely a devout recognition of dependence upon divine grace. This element has been repeatedly noted in the attitudes of such translators as Jerome, Wycliffe, Luther, and Tyndale, and it (divine grace) is expressly set forth as a prerequisite by Frederick C. Grant. In this regard

Eugene A nida says: "The translator should ,not only make use of the best scientific philology and exegesis, but also invoke and rely upon divine grace for the fulfilment of his task "¹.

The effectiveness of a translation appears to be determined by three different sets of variables, or dimensions of variations. First, there is the dimension of knowledge does the translation exhibit adequate understanding of the cultures of both the author of the original and the intended audience of the translation ? Second, there is the dimension of purpose, does the translation succeed in achieving the purpose defined for it by the translator (A separate but related question is whether that purpose is or is not a worthy one.) Third, there is a dimension that I shall call, somewhat reluctantly intuition : is the translation satisfying².

There is wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced on the readers of the original. The principle is variously referred to as the principle of similar

1. Eugene A Nida, Toward a Science of Translating (London: Jonathan Cape, 1959)152.
2. H.Stephen Straight, "Knowledge, Purpose, and Intuition : Three Dimensions in the Evaluation of Translation ",Translation Spectrum :Essays in Theory & Practice, ed. Marilyn Gaddis Rose (Albany: State U New York P, 1981)41

Further references are cited in text.

or equivalent response or effect, or of functional or dynamic equivalence. It bypasses and supersedes the nineteenth - century controversy about whether translation should incline towards the source or the target language, and the consequent faithful versus beautiful, literal versus free, form versus content disputes. The principle demands a considerable imaginative or intuitive effect from the translator, since he must not identify himself with the reader of the original, but must empathize with him, recognizing that he may have reactions and sympathies alien to his own. The principle allows for a wide range of translation styles : if the writer of the original has deviated from the language norms of the type of text he has written whether it is an advertisement, a report or a literary work. One could expect the translation to do likewise. A poem or a story in such a case would retain the flavour of the original, and might perhaps read like a translation.

. Secondly, a non-literary next relating to an aspect of the culture familiar to the first reader but not to the target language reader is unlikely to

produce equivalent effect : Particularly, if originally intended only for the first reader. The translator, therefore say, in translating the laws of a source-language country, cannot 'bend' the text towards the second reader.

Thirdly, there is the artistic work with a strong local flavour which may also be rooted in a particular historical period. The themes will consist of comments on human character and behaviour - universals, applicable to the reader of the translation, and therefore subject to the equivalent -effect principle. On the other hand, the work may describe a culture remote from the second reader's experience, which the translator wants to introduce to him not as the original reader, who took or takes it for granted, but as something strange with its own special interest. In the case of Bible, the translator decides on equivalent effect - the nearer he can bring the human truth and the connotations to the reader, the more immediately he is like to transmit its religious and moral message.

Information translation, ranging from brief abstracts through summaries to complete reproduction of content without form; plain prose translation (as in Penguins) to guide one to the original, whose language should always be a little familiar; interlinear translation, which shows the mechanics of the original; formal translation, for nonsense poetry (Morgenstern) and nursery rhymes, where the meaning and the scenario, but not the tone, can be ignored; academic translation, for converting a text to a standard literary style, a combination of transliteration, translation and paraphrase for texts 'concerned with the source language, where the metalingual (Jakobson, 1960) function predominates. Translation theory, however, is not concerned with restricted translation. Whilst principles have been, and will be, proposed for dealing with recurrent problems ('translation rules'), a general theory cannot propose a single method (e.g. dynamic equivalence), but must be concerned with the full range of text-types and their corresponding translation criteria, as well as the major variables involved. (Peter Newmark 12).

The translator's task is essentially a difficult and often a thankless one. He is severely criticised if he makes a mistake, but only faintly praised when he succeeds, for often it is assumed that anyone who knows two languages ought to do as well as the translator who has laboured to produce

a text. But even if his work is rarely rewarded by the praise of others, the task itself ^{has} its own rewards, for, successful translating involves one of the most complex intellectual challenges known to mankind. Moreover, in our present world the need for extensive, accurate and effective communication between those using different languages give the translator a position of new strategic importance.

The foregoing remarks are intended to introduce the example of Huckleberry Finn as a translated text with an international appeal that cuts across cultural barriers.

Much has been justifiably claimed for Huckleberry Finn. Earnest Hemingway asserted that all modern American literature comes from one book by Mark Twain called Huckleberry Finn. Willam Faulkner praised Twain for being the father of writing of Sherwood Anderson, who fathered the rural writers of Faulkner's time. T.S.Eliot praised Mark Twain for bringing the American language upto date, and Malcolm Cowley claimed that Mark Twain created the dominant language of American

fiction All these claims have some truth, since Mark Twain did for the Western humorous vernacular what Chaucer did for the peasant speech of England. He made a literary and spoken language out of it that took over many of the words and phrases of the whole nation.

Yet the glorification of Mark Twain's achievement marched hand in hand with growing American nationalism in writing. Mark Twain invented and made popular in England itself an alternative version of English. American writers who came after him found their inspiration in Mark Twain. As Mark Twain defeated the King and the Duke through the Folkways of Mississippi river, so he defeated the crowned heads of English letters through the vivid and powerful language of the American people.

Mark Twain's work is a panorama of the West in all its variety.¹ He has observed everything; landscape, environments, physical characteristics of

1. Henry Nash Smith, ed., A collection of Critical Essays (New York :Prentice Hall, Inc,Englewood Cliffs) 29.

the inhabitants ways of life, customs, beliefs, superstitions etc. Through him we know the little Missouri town, asleep on the banks of the river, with its houses surrounded by its circle of wooded hills terminating near the Mississippi in cliffs pierced by caves.

The river with its rapids and its half submerged legs feared by the navigators, the wooden isles etc are described in his works. We follow him into the isolated areas described in Huckleberry Finn.

Mark Twain appeals to readers internationality. A survey by Robert M. Rodney enumerates as many as 5344 editions of Mark Twain's works that have been published between 1967 and 1976 in 55 countries and 73 languages¹. Of these 1169 have been American and 4175 foreign editions. In addition, 64 collected works have appeared, 32 of them in the U.S.A. and an equal number abroad in nine countries and 6 languages. The most popular work is Tom Sawyer with a total of 1291

1. Robert M. Rodney, ed, Mark Twain international : A Bibliography of his World Wide popularity, (London: Greenwood P, 1982) 265.

international editions, 155 being domestic and 1136 foreign editions in 46 countries and 57 languages. In contrast, Mark Twain's masterpiece Huckberry Finn has come out in 841 international editions only, including 145 domestic and 696 foreign in 47 countries and 53 languages.

Of these foreign countries Germany leads with 95 editions, followed by Britain (63) USSR (53) Sweden (36) Spain (32) Italy (26) France (25) Yugoslavakia (25) in several languages Argentina (21) Czechoslavakia (20) Austria (14) Brazil (14) Denmark (16) Hungarry (14) India (11) Netherland (12) Poland (13) Switzerland (11) and Norway (10). Countries with French editions include Albania, Australia, Belgium, Bulgeria, Canada, Chilli, China, Columbia, Cuba, ~~Egypt, Greece,~~ Hongkong, Indonessia, Iran, Isreal, Korea, Malaysia, Newzealand, Portugal, Rumania, S.America, Taiwan, Thailand and Turkey.

that
All these figures indicate Mark Twain is quite popular outside the English speaking countries as well. In these parts of the world he is largely read in translations. Moreover, the number of editions brought

out in the leading English speaking country of Britain falls between those in Germany and U.S.S.R. Also countries like Africa with native English speakers, appear to have brought out fewer editions than India. This is inspite of the fact that the survey has not been thorough in its coverage of Afro Asian countries and languages as pointed out by Carl Dolmetsch "1.

" Mark Twain's fiction deals with freedom, responsibility, vice, hypocrisy, Chauvinism and many of the questions that trouble our mind even today. No wonder then that his influence has been pervasive enough for him to be regarded as a novelist's "novalist".² Stephen Crane's Henry Fleming, Sherwood Anderson's George Willard, Earnest Hemingway's, Nick Adams, William Faulkner's Ike Mc Caslin, Thomas Wolfe's Eugene Grant, F. Scott Fitzgerald's Nick Carraway, James T Farrell's Studs Lonigan, J.D. Salinger's Holden Caulfield and Saul Bellow's Augie March are all avatars of Mark Twain's Huck Finn the

1. Carl Dolmetsch, Huckberry Finn's First Century., A Bibliography Survey. American Studies International, Washington DC, Vol, xxii, No.2 (October 1984) 80.
2. Muhammed Elias, "Mark Twain in the Glassnost Era" Kerala Feature Vol. III, (TVM, No. 8 October 1988) 27.

archetypal adolescent explorer of the nature of American Society, drawn on the figure of the young picaro in world literature but modernized and Americanised "for effective artistic " use in the twentieth century."¹ But it is also a fact that Mark Twain was more outgoing than most writers, a celebrity who performed on the stage, dramatizing for his audiences what could not be confined to the page with the result that his efforts to communicate the humour and pathos of life have been compared to the legendary achievements of Charlie Chaplin, there being 'Certain fundamental affinities' between them as popular mythmakers'. "The anarchic dream expresses the recurrent longing of society for regeneration, along with the protest of the disinherited against entrenched privilege and something of the 'pure fool' forever seeking the unattainable grail of happiness, love and goodness is to be sensed in Chaplin's filmic creature as well as Mark Twain's imaginary child ."² Expressing this view, Glauco Cambon observes that it is this

1. M.Thomas Inge, Introduction, Huck Finn Among the Critics: A centennial 1984 (Washington: D.C. USIA, 1984) vi.
2. Glauco Cambon, "Mark Twain and Charli Chaplin as Heroes of Popular culture." Minnesota Review,³ (Fall 1962) 77-82 (rpt.Inge. 1962) 194, 198-199.

sense of the fable that made both Twain and Chaplin popular in Russia.

Russia is the only foreign country where Huck Finn has been filmed. Mos film studios of Moscow released the film in 1973.

Mark Twain's nostalgia for the past helped him produce some of his best books. He lives in American letters as a great artist the writer whom William Dean Howells called "The Lincoln of our Literature".

Mark Twain's international influences on literature and humanity as a whole has earned him a place in the hearts of people of all age groups in the entire world. Due to the importance of Mark Twain's translations in India and the world as well as in Kerala I made up my mind to select the topic "Mark Twain in Malayalam ; A study of Translation Across Cultures and Literatures with Reference to Huckleberry Finn" as the topic of my study. My hypothesis is that true translation should be a replica of the original without omitting even the minutest detail. The

translator should be able to convey the same ideas and messages meant by the original author. The theme, characterisations and episodes should not be interpreted according to the whim and fancy of the translator.

Mark Twain's famous works The Adventures of Tom Sawyer, Prince and Pauper and the Adventures of Huckleberry Finn have been translated into Malayalam by ~~different~~ translators. But A H F is the only novel which has been translated more or less satisfactorily. In chaste Malayalam, we have a translation by none other than the veteran, versatile and prolific writer Dr. Sukumar Azheekode. So I am concentrating my study on the various translations of A H F. Though three persons have attempted this venture, only Sukumar-Azheekode has successfully done the job. The others K.Thayat and A.Vijayan have only abridged and retold translations. Azheekode's H F V is included in several important bibliographies. I have included two-chapters in this study to show how far these three translators have succeeded in translating A H F.

Chapter-II

GENERAL PROBLEMS AND WORK SO FAR DONE ON PROSE TRANSLATIONS

Mark Twain is not only one of the most popular authors all over the world, but a widely translated novelist whose works continue to be read in fresh editions in different languages. Prof. Sukumar Azhikode, the first and foremost translator of Mark Twain's Huckleberry Finn into Malayalam, has made a significant point when he drew our attention to the complexities of translating dialects.¹ However, that is only a tip of the iceberg. Indeed a great diversity of problems which translators have to face has been revealed as a result of investigations in this field.

But translation is a relatively new discipline in our universities. Although some attempts have been made in the past, and this subject is getting wider recognition and acceptance among the reading public as well as universities in India, more work on this subject needs to be done.

Research is essential in the field of translation especially on the reasons for the variety and diversity in translations, and also the difficulties faced by the translators, Because of the large number of regional languages, translation activity in India is like a drop in the ocean. Moreover in translating literature, particularly when such translations are going to be used by readers in a different country, the problems are bound to increase .

In our colleges and universities there are, of course, courses in English literature and in literatures of Indian languages. However, there are hardly any course which acquaint one language or literature with other Indian literatures.

The Sahitya Akademi awards have since their institution in 1955 been given to scores of writers and poets different Indian languages. The prestigious Jnanpith award in literature have gone since 1966 to such eminent writers as Tarashankar Bandhyopadhyaya, Bishnu Dey and Ashapura Devi in Bengali, Umashankar Joshi in Gujarati, Sumitranandan Pant, Ramadhari Singh Dinkar and Mahadevi Verma in Hindi,

K.V.Puttappa, D.R.Bendre, S.K.Karantha and Masti Venkatesa Iyengar in Kannada, V.S.Khandekar in Marathi, G.Sankara Kurup in Malayalam, Gopinath Mohanti in Oriya, Amrita Pritam in Punjabi, P.V.Akilanandan (Akilon) in Tamil, Vishwanatha Satyanarayana in Telugu S.K.Pottekatt and , Thakazhy in Malayalam and Reghupati Sahai "Firaq" Gorakhpuri in Urdu. With rare exceptions hardly any of these great writers are available in translation in most Indian languages.

As a result very few of our writers can be truly termed Indian writers - most remain confined within the four walls of their own languages. The Indian reader in all the languages is thus very much the poorer. Had these writers been made available to him in translation in his own language, he would not only have had access to other Indian literatures but would have come to know much better what India is like. Each Indian literature would then have gained from all others and the reader in each language would have had the enviable choice of reading the best Indian writers, irrespective of the first language in which they were published. What better way of bringing about national integration

than this. If these translations could be made available, some of the best works of literature could also be staged, screened and adapted for the radio and TV, thus reaching out to millions through the mass media.

R.M.Bakaya in his article "Literary Translation as a Factor of National Integration in India " says: "We need conscious, sustained and planned efforts both at the governmental and non-governmental levels,"¹.

Translations from one Indian language into another are much easier to do than from foreign languages into Indian languages. The reasons are obvious ; we have a much larger number of bilinguals in Indian languages from amongst whom to draw potential translators, and because of our common cultural heritage and history many of the social concepts which create great difficulties for translators interpreting disparate cultures, are much easier to render into Indian languages.

1. R.M.Bakaya, "Literary Translation as a Factor of National Integration in India" Studies in Comparative Literature, ed. Bernard Fenn and K.Ayyappa Paniker (Madras : Blackie & son publishers, 1985) 40.

R.M. Bakaya adds that official and non-official agencies as well as writers, translators and publishers should join together to attain these aims as early as possible and keep up sustained efforts in this important national cause. The Sahitya Akademi, the Publications Division, the National Book Trust and other Government aided organisations should put out translations of the best literary works in all Indian languages possible. The Government can help the publishers by giving grants for publishing translated literary works to be brought out in mass paperback editions at cheap prices.

In each of the principal languages, literary journals should be started with governmental and non-official support. These should be made available at prices which people can afford and government should publish the best current prose and poetry translations from all Indian languages.

Literary translators should be given the pride of place that is their due, both in society and by the government. A translated literary work is said to have two authors, the original writer and the creative

translator. Translators should be paid much better than they are at present ; their names should invariably appear along with those of the original writers when the translation is published. National and State awards as well as other literary awards should be instituted for gifted translators.

At least one monthly journal in each of the principal language should be published with government assistance, dealing with the theory and practice of translation, reviewing translations published in different languages. Such a journal will not only be of invaluable help to practising translators but also to linguists.

Television and radio should pay much greater attention to the dissemination of the best plays, short stories and other literary works in translation from various Indian languages.

One can only hope that several of our better journals and newspapers will also pay greater attention to publishing the best translations of literary work - poetry, essays, short stories and plays - from other languages.

Of course, all this cannot be achieved in a day. Long and sustained effort is needed to attain these objectives. It may, however, be worthwhile to start at least by translating the best works of all Indian languages in the three pan-Indian languages - Hindi, Urdu and English. These would make them available to readers in all the states.

About more than a quarter of a century ago on October 19, 1961, Jawaharlal Nehru had said :

It has been amply proved that a language grows by its intrinsic strength and not by Government order. Government support may make it grow a little but it does not grow in the real sense. It grows only when it has life. Our languages have that vitality. They are progressing. But if we take a wrong path and insulate Hindi and other languages from each other, they will wither and lose their spark of life. If we want our languages to be strong and to be fresh, they will have to open their doors and windows not only to each other but to the languages of the whole world in order that they may gain from the contacts. This will keep our languages as well as our country fresh¹.

1. Jawaharlal Nehru, "The Question of Language in the Unity of India", Collected Writings 1937-40 (Lindsay Drummond, 1942) 243-44.

Eugene Nida, who is probably the world's leading scholar on translation, states that translating is "probably the most complex type of event yet produced in the evolution of the cosmos . Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target). Interpretation is one type of translation, and it refers to oral communication situations in which one person speaks in the source language, an interpreter processes this input and produces output in a second language, and a third person listens to the language version of the translator.

Casagrande (1954) wrote of the four "ends" of translation,¹ The expansion on each of the four types draws from analyses done since 1954. Type one is ~~pragmatic~~ translation referring to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form. Pragmatic translation is not concerned with other aspects of the original language version (eg, aesthetic form) that would be considered

1. Richard W. Brislin, Introduction, Translation Applications and Research, By ed, Brislin, (Newyork: Gardner P, 1945)47.

as part of the other three ends of translation. The clearest example of pragmatic translation is in the treatment of technical documents in which information about, say, repairing a machine is translated into another language. Mechanics should be able to repair the machine using the translated materials. Translators would have no concern other than getting the information across in the second language.

The first 'end (approach) contrasts sharply with type two, aesthetic poetic translation, in which the translator takes into account the effect, emotion, and feelings of an original language version : the 'aesthetic form (eg., sonnet, heroic couplet, dramatic dialogue) used by the original author, as well as any information in the message.

The third type is ethnographic translation, and ~~its purpose~~ is to explicate the cultural context of the source and second language versions. With this as their goal, translators have to be sensitive to the way words are used (e.g., yes versus yea in American English), and must ^{know} how the words fit into the 'cultures that use the source and the target languages. This

type is similar to that discussed by Nida under the heading, "Sociolinguistics and Translation" and his most compelling example was the description of the translation from the Bible used by students who were protesting social injustice in a Latin American country. Their translation was in common, everyday language, and it was mimeographed on the type of paper often used in the past for their activist communications. The translation and the form in which it appears thus fit the cultural context.

The fourth type of translation is called linguistic and it is concerned with equivalent meanings of the constituent morphemes of the second language and with grammatical form.

Although there is a large body of work debating the issues that surround the translation of poetry, far less time has been spent studying the specific problems of translating literary prose. One explanation for this could be the higher status that poetry holds, but it is more probably due to the widespread erroneous notion that a novel is somehow a simpler structure than a poem and is consequently easier to translate. Moreover while we have a number of detailed statements by poet-translators regarding their methodology, we have fewer statements from prose translators.

(Bassnett - *Translating Literature* 1992).

When Susan Bassnett - Mc Guire asked some students to translate novels, they simply opened the SL text and began at the beginning, without considering how that opening section related to the structure of the work as a whole. Yet it would be quite unacceptable to approach the translation of a poem in this way. This is significant because it shows that a different concept of the imaginary distinction between form and content prevails when the text to be considered is a novel. It seems to be easier to the prose translator to consider content as separable from form.

Although analysis of narrative has had enormous influence, there are obviously many readers who still adhere to the principle that a novel consists primarily of paraphrasable material content that can be translated straight forwardly. And where as there seems to be a common consensus that prose paraphrase of a poem is judged to be inadequate, there is no such consensus regarding the prose text. Again and again translators of novels take pains to create readable TL texts, avoiding the stilted effect that can follow from adhering too closely to SL syntactical structures

but fail to consider the way in which individual sentences form part of the total structure.

It must be clear at the outset that the text, understood to be in a dialectical relationship with other texts and located within a specific historical context, is the prime unit. But where as the poet translator can more easily break the prime text down into translatable units, eg: lines, verses, stanzas; the prose translation has more complex task. Yet if the translator takes each sentence or a paragraph as a minimum unit and translates it without relating it to the overall work, he runs the risk of ending up with a TL text, where the paraphrasable content of the passages has been translated at the cost of everything else.

In the discussion of equivalence it was shown that any notion of sameness between SL and TL must be discarded. What the translator must do, therefore, is to first determine the function of the SL system and then to find a TL system that will adequately render that function.

Translation studies is still a young discipline and still has a long way to go. There is a need for more general theoretical discussion as to the nature of translation and a need for an accessible terminology with which to engage in such discussion. Anton ~~popovic's~~ first attempt at A Dictionary of Literary Translation Terminology is to be applauded, but it needs streamlining and extending to cover discussion of theatre and cinematic texts. By understanding more about the changing face of translation studies and the changing status of the translated text, we are better equipped to tackle the problems as they arise within our own contexts. There is a need for much more serious attention to be given to the specific problems of prose translation.

By literary translation, we mean translation of poetry, drama, short stories, long stories novels, essays and criticism. Literatures interact within each other and are influenced by one another. Writing in any language would be poorer if the writer has no access to the work of writers of other languages. The enrichment of world literature takes place through

highly creative work of translation. Kalidas, Shakespeare, Goethe, Tolstoy, Roman Rolland and Tagore would not have become world writers but for the translation.

When Christianity spread far and wide, translation was used as a means to make known the words of God to Men. St. Jerome who had brought out a translation of the Bible had expressed the idea that importance should be given to sense rather than words. Even the pope came to agree with it. It was Wycliffe with some other bishops who translated the complete Bible into English. He held the belief that people should pray directly to God and should abide by the laws of God. Hence came into effect the translations of Bible in different languages. When Wycliffe was burnt at the stake for his revolutionary ideas, his disciple John Purvey went on with the work and came out with a revised edition. It was issued in the form of manuscripts. Wycliff had done his translation work, so well that it is said even now that the Yorkshire people for whom the translation was done would clearly understand each word of it. After Wycliffe, a good

translation was brought out by Tyndale and Coverdale. By that time printing machine was also invented. William Tyndale a student of Erasmus, the co-worker of Martin Luther wished wholeheartedly for the success of his translation and he said "If God spare me, I will one day make the boy that drives the plough to know more of the Scriptures than the Pope of Rome,"¹ He was also burnt at the stake. It was Coverdale who could finally come out with a good printed English Bible. Later the Germanic translation of the Bible by Martin Luther gave German a constant standard. In spite of all the backlashes, Bible was constantly translated into different languages. William Caxton the founder of printing press contributed to the field of translation. He almost translated twenty eight works from Latin, French and Dutch. The next greatest translator was Jacques Amyot, the Bishop of Auxere who was known as the Prince of the translators. He translated Plutarch's Lives of Famous Romans. Sir Thomas North took inspiration from this book to create his all time famous work, Lives, from which great dramatists like Shakespeare have gathered information.

The fifteenth century is called the golden age of English prose translation. It started off with Thomas

Malory's La Morte d'Arthur. Malory uses a different technique in which he sticks close to the essence of the material and bringing alterations for the good of it. This has hence been named the most beautiful prose romance in English language. Great writers like Sir Walter Scott and Tennyson were ardent admirers and derived inspiration from the above work. But there is little that is English in the work except the spelling

And when they were at the water-side, even fast by the bank hove a little barge with many fair ladies in it, and among them all was a Queen, and they all had black hood and they all wept and shrieked when they saw King Arthur. 'Now put me into the barge,' said the king, and so they did softly. And there received him three Queens, and in one of their laps King Arthur laid his head, and then that queen said, 'Ah, dear brother ! Why have ye tarried so long from me ? Alas, this wound on your head hath caught overmuch cold...'

The work of Malory gave English literature a chivalry and romance that was not experienced until then. Major translations from Spanish were done by John Burchier and Lord Bernes. Among his works the translation of Chronicles of Froessart is the most

1. J.A.Hammerton , An Outline of English Literature (New Delhi: Reliance Publishing P, 1986)56.

noticeable. Jean Froissart had visited many countries and had written his travelling accounts. He visited England twice in the reign of Richard III and Edward III respectively. He also visited Scotland and Italy and had acquaintance with Chaucer and Plutarch. The original work was so popular that the translation of his work was immediately accepted. A group of translators at the same period in Italy began translations which were to enrich the whole of the Western World. It all began with the revival of Greek in Sicily. The most precious translation on Plutarch's works was done by Massilio Ficino. This translation and the Latin version of the Bible were the two great achievements of Renaissance literature. People appreciated and wholeheartedly welcomed these translations. Thus literature of entertainment went on to be translated more and with greater freedom.

A well set theory for translation came a bit late into the area of translation, when Efienne Dollet, a French humanist gave the first credible theory in his book How to Translate Well From One Language into Another. In this book he gave certain principles that should be followed by the translators.

The age of the Elizabeths - Elizabeth I and Elizabeth II, was the golden age in the history of English translation. The literature of that age represented the spirit of the age. People became more aware of other places and urged to inherit their good cultures. Hence a person who knew two languages always tried to translate matters into his mother tongue. Philemon Holland who made translations from Xenophon, Livy, Suetonius Pliny and Plutarch, described his translations as literary conquests and hence was given the title Translator General. One defect of Holland was that he used more than twice number of words than the original to give the same sense. The other great Elizabethan translators included Shelton, Sir Thomas Urquhart and Arthur Golding. Shelton translated into Spanish, Cervante's Don Quixote, Sir Thomas Urquhart translated from French the first three books of Rabelais. Ovid's Metamorphoses were translated into English by Arthur Golding.

During this period, George Chapman translated Homer and Virgil's Iliad into English. But today Chapman is remembered just because of his name being used for an ode by the great poet John Keats. In Chapman's prefix to the translation of The Iliad, Chapman

had given some rules for the translator. He believed in capturing the original spirit and exhibiting it in the translation. Chapman through his translation of The Iliad was able to convey an immediate experience of heroic glory and terror, violent passions of the Homeric hero and a high moral drama. The names of Thomas Wyatt and Earl of Surrey cannot go unmentioned when remembering the translations in poetry. When they initially did their works, they were not acknowledged and were considered just adaptators. But the recent literary people consider their works as very good at translations. Translation gives the essay form to English when John Florio translated Montaigne's Essays. Great Dramatists like Shakespeare gathered inspiration from the above. The period of queen Elizabeth was one of the ~~most~~ remarkable period for translations. Over a period changes came in style of translation. Though styles changed no one ever tried for verbal accuracy.

In France, the translation of classics gathered speed. The French Writers were then translated into English. But the classic translations were less successful. For example great classics like Thucydides

and Homer brought, little appreciation from the readers, The translations of cicero, Juvenal and Seneca by Sir Roger I. Estrange was too strayed away from the original that it too could not satisfy the public, Many tried to lay down rules for translation, The Augustans did it in England but could not perceive art as imitative,

Sir John Denham in the preface to his translation of The Destruction of Troy speaks of the art and the spirit or nature of the works of translation, He believes that the norms for translation of prose and poetry are different, In effect he says "for it is not his business alone to translate language into language, but Poesie into Poesie; and Poesie is of so subtle a spirit, that in pouring out of one language into another, it will all evaporate, and if a new spirit be not added in transfusion there will remain nothing but a 'Caput Mortuum', (Bassnett McGuire 59),

John Dryden was the first to recognise translation as an art with definite principles and an underlying theory

But he himself did not follow certain norms that he advocated. But he observes that all those were for the sake of successful translation. So his translations were always praiseworthy and noble. Remarking about the translator's difficult task of keeping the thoughts as well as the words of the original writer Dryden said:

"T' is much like dancing on ropes with fettered legs, a man may shun a fall by using caution, but the gracefulness of motion is not to be expected and when we have said the best of it, it is but a foolish task, for no sober man would put himself into a danger for the applause of escaping without breaking his neck"¹.

It is often said that Earl Roscommon is the predecessor of all these translation theories. This was confirmed by Savory as illustrated in Roscommon's Essay on Translated Verse.

In the eighteenth century, Pope was the important figure in the field of translation. Pope translated

1. "Preface to Ovid's epistles," John Dryden, Dramatic Poesy and Critical Essays, ed. George Watson (London: Everyman's Library, 1962) 269.

Iliad and Odyssey in between 1715 and 1725. Although his translations were very different from the original, they were very well accepted and appreciated. William Cowper who translated Homer into verse is the one who had done an original translation. Then came Peter Motteux who retranslated Don Quixote at the same time Gray Published Poems from Welsh eventhough he did not know these languages well. Goethe a prominent literary figure felt that every literature must pass three phases of translation. The first phase acquaints us with foreign countries on our own terms while the second phase is that of appropriation through substitution and reproduction. During the third phase, one aims at perfect identity between the SL text and the TL text.

The book Essay on the Principles of Translations by Alexander Fraser Tytler is the first systematic study in English of the translation process. He gave examples from Greek, Latin, French, Spanish and ~~Italian~~ Italian to illustrate his arguments.

The nineteenth century brought great development in the field of translation. Thomas Carlyle is the most

important, in the period, Goethe's Wihelm Neister was translated by him into English. This became admirable among the English public and made German literature popular. But inspite of all these popularity, it suffered severe criticism. Similar treatment was given to Sir Richard Francis Burton's translation of Arabian Nights. Outstanding poets like Shelley, Byron, Longfellow, D.G. Rossetti, William Morrie and Robert Browning also produced translations. S.T. Coleridge translated widely from Pindar, Heraclitus, Aristophanes and Claudin. Shelley was in no suport to translation and observed. ! "What is translation of Homer into English ? A person need only look at Paradise Lost or the tragedy of,lear translated into French to obtain an analogical conception of its worthless and miserable inadequancy"¹. But shelley has contributed his share in translation by rendering into English Bion and Moschus. Also his translations of Goethe's Faust and Calderon's El magico Pradigioso rank as the finest translation ever attempted. D.G. Rossetti was also a good translator. All these poets had given their own theories on translation. But it was dificult for them to practice their theories. For example Robert Browning who requested the translators to be faithful

1. Shelley:Modern Judgements, ed. R.B.Wooding' (London;Macmillian, 1968)196.

could not keep up his words when put into practice. But in 1859, there came the translation of Edward Fitzgerald which was a superb experience. His translation into English was the Rubaiyat of Omar . Khayyam from Persian. He revised Rubaiyat thrice and even today it enjoys great popularity. It was Fitzgerald who maintained that a text should live at all costs and that it is better to have a live sparrow than a stuffed eagle. Mathew Arnold expressed his views on translation in his essay " On Translating Homer". He expresses the idea that only a person who enjoys poetry and knows the source language well is eligible to evaluate a work of translation. But Newman's theory of translation was exactly opposite to that of Arnold. Arnold urged for equivalent aesthetic effect and Newman wished for verbal exactitude. Newman believed in the creation of an impression that the translation was a translation and not an original composition. Nineteenth century set new standards for the translation of creative literature. The earlier accepted notion was that translation meant copying of just the text with the exception of indecent passages and the addition of explanatory notes. But when translators tried to cross barriers of rules, their

works became popular. Hence a new notion of free spirit and expression came into effect in the later periods of translation .

In the beginning of twentieth century the use of language became simpler. This was begun by Benjamin Jowett who translated Plato into simple modern English. He considered translation as a compromise between the effort to be literal and the effort to be idiomatic. He set the target of plain accuracy. When the language became simpler, more and more and even unqualified people tried hands at translation. The quality of translation suffered. But even then we got an idea of the multitudes of books produced in different languages. It also made popular many writers like Tolstoy who would have remained unnoticed without the aid of translation. Again it is only because of translation that the dramas of Anton Chekov, Ibsen and Strindborg could influence the world of modern drama. Other works like Arabian Nights, Rubaiyat all gained importance in England . Many works were so well received that people merely forgot that they were translations.

By twentieth century, translation developed so much that it almost ^{turned} to an industry. Good works belonging to any place were immediately translated into other languages. Some of the important translations are given. The most important is Robert Grave's rendering of Ducas's Pharsalia. Jackson Knight's Aeneid, Leonard Bacon's Lusiads, Robert Fitzgerald's Aristophanes and Sophocles all became very popular. In England Arthur Waley's Chinese poems were well accepted. Famous writers like Carl Jung, Sigmund Freud and Soren A. Kierkegaard were all translated into English.

Later a new trend came as to give a scientific approach to translation. Each language has its own genius and to rebuild a certain language into another it really needs skill. Translation was tried to be done by machines but human brain was found to be the least complicated machine for translation. Translation is not a word by word conversion. It should take into account the denotative and conotative attire of the sentence. Translation techniques vary from language to language. French and Spanish constructions in English

cannot even be compared. German needs recasting. Sanskrit and Russian need expansion as well as modification. Till now no computers have been devised to acquire all these abilities. So now a days translations are merely the products of human intelligence. So the interest for machine translation has slowly withered off.

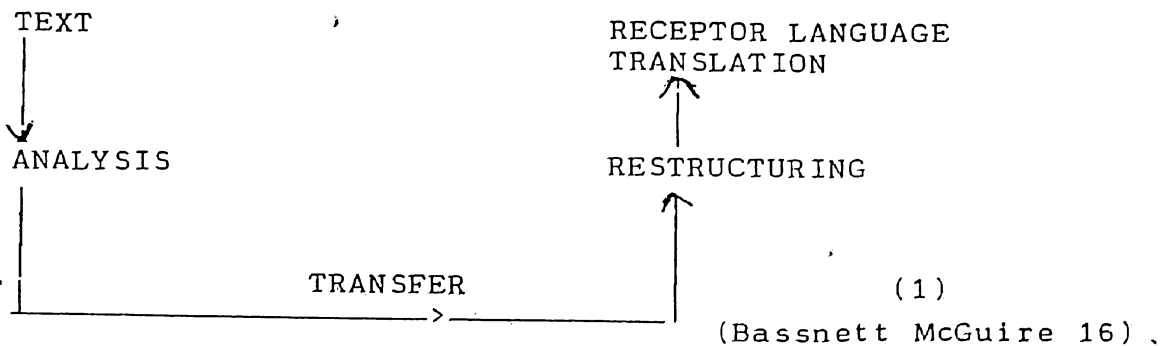
In machine translation, the phenomenon of language is converted into a form that can be processed by an electronic digital computer, i.e., into a numerical form. The first machine translation experimenters were scientists and engineers and they thought that to translate was to replace each sign in the SL system by an equivalent sign in the TL system. They conceived language as a finite system obeying regular laws and organised logically and hence susceptible to quantitative analysis. Later, word-for-word analysis was found inadequate and sentence was recognised as more feasible translation unit. Though several international conferences have been held to discuss the problems of machine translation, the progress made in this field is not satisfactory. As

can be expected, machine translation has to encounter all the problems generally faced by the translators and also the problems peculiar to itself. At present computers are looked upon as aids to the human translators rather than as substitutes for them.

It was in the twentieth century that literary critics began to give importance to the theories on translation. Two important names that are to be mentioned here are Eugene A. Nida and J. C. Catford. The theory by J. C. Catford is given in his book A Linguistic Theory of Translation. He gave three types of translational theories. According to the first, a translation can be done in two levels, total and restricted levels of translation. In total translation the SL material will be replaced at all levels by the TL material whereas in restricted translation the source material should be replaced by TL material only at one level. The next type of translation depends on the extent of the SL Material to which the translation work is done. When the SL material is fully translated it is full translation and when it is partially translated it is partial

translation. A third type of translation is related to the rank at which translation equivalence is established. There can be 'rank bound' and 'unbounded' translations when TL material is selected at the same rank of the SL, it is called rank bound and when it is not bound by any, it is called unbounded translations. It can also be called free translations.

Eugene A. Nida is another authentic source in the field of translation. He could really know the problems of a translator as he himself was a translator. He translated Bible. His theory was based on the fact ^{that} the translated material ought to be close to the source material. But weightage has to be given primarily to meaning and then to style. His model of translation can be represented.



Peter Newmark, another important figure in the area of translation studies gave his theory in his Approaches to Translation. He gave his notion that translation was done in its semantic and communicative basis. The first according to the sentence structure and the second meant to produce the closest effect as of the source material as the target material.

Translation is considered to be divided primarily into three types according to Roman Jakobson. This is given in his article "On Linguistic Aspects of Translation". He divided it as Intralingual, Interlingual and Intersemiotic Translations.

Malayalam literature was immensely enriched by translation especially through the translation of Bible. Bible was accepted in Malayalam both for its divine nature and the use of rich vocabulary. Both the old testament and the new testament were immediately received by the public. Many new works, phrases and ~~collocations~~ were derived from the Bible for Malayalam. So Bible has to be considered as the major stepping stone in the prospering of Malayalam language.

The rendering of Victor Hugo's Les Miserables was a tremendous impact in the Malayalam literary field. This translation was done by Nalappatt Narayana Menon. The translated version of Les Miserables, called Pavangal is so popular that it is considered as one of the most important translations done into Malayalam. The popularity of Pavangal led many men of letters to try their hand at translation. Translation came from different languages far and wide, especially from French, German, Italian, Spanish, Greek, Norwegian, and Russian. Kesari Balakrishna Pillai translated the works of Maupassant and Ibsen into Malayalam. Important works were those of Tolstoy, Anton Chekov, Gogol, Pushkin, Lenin and Maxim Gorkhy. The name of N.K. Damodaran is unforgettable when it comes to Russian translation. He translated almost fifteen Russian works. Translations were fewer from languages like Chinese and Japanese. But nowadays more efforts are made to enrich Malayalam with the inclusion of these languages' also.

thousands or even millions of dollars and innumerable hours have been wasted in the duplication of research. But even in these fields, one can rapidly reach the domain of pure speculation. For example, it is a fact that half of the world's medical literature is not in English. The American National Institutes of Health serves the entire English-speaking world with a very adequate, heavily subsidized bibliographic programme that is so modern, it is computerized. Yet, inspite of the fact that half the medical knowledge is not in English, the physician who queries the computer is invited to exclude these non-English items from the results of the literature search. In other words, we admit that the English speaking countries of the world have not been able to cope with the question of translation as effectively as we have with that of bibliography and information retrieval. As a result, we can merely imagine what bad effects the lack of translation may eventually have on our health.

Indeed, the very survival of civilization as we know it, may some day come to depend upon translation. It has been related that a short phrase in the Japanese

reply to an Allied ultimatum towards the close of the Second World War could have several meanings. The translator selected one which sealed the door to further communication and dialogue. As a result, the first atomic bombs were dropped. Yet, few Americans seem to be troubled by the fact that no college in the country offers a degree in translation.

Perhaps similar speculations in the area of the humanities will not produce nightmarish results, but they are nevertheless disheartening. There is simply no way even to begin measuring the pleasure or ~~inspiration~~ which has been lost for the lack of a translation.

A. Nida is particularly significant, even in the choice of a title: Toward a Science of Translating. The knowledge symbolized by the vast bibliography of books and papers on machine translation has not yet been evaluated and interpreted for what may be the most significant benefit to be derived from these efforts: a new awareness and understanding of natural language which should eventually be accompanied by the application of this new knowledge in further developing

translation theory and in improving human translation. Linguistic research now seems aimed at providing machine aided computer aids for humans. It suggests that translation is not the earliest profession to which one can aspire and that the source and target language abilities of a translator far overshadow the importance of subject matter knowledge in the trinity of skills. Acquisition of specialised knowledge is a process which begins relatively late in life, and only subsequent to the acquisition of learning at least one language ! Further more, a certain portion of this effort represents the learning of vocabulary, jargon or perhaps what could best be designated the language (or sub-language of the specialized field.) The translator would then be defined -ideally but not unrealistically as a person who masters both target language and source language. Subject matter, if it need be mentioned at all, would be dicussed only in terms of the language of any particular subject area. And the rarity of perfect translators in our world is a well known phenomenon.

Many problems presently encountered by translators (and their clients) can readily be solved by a

language approach to translation that views translation and editing as different, separate problems. If the translator takes each sentence or paragraph as a minimum unit and translates it without relating it to the overall work, he runs the risk of ending up with a TL text like those quoted above, where the paraphrasable content of the passages has been translated at the cost of everything else. The way round this dilemma must once again be sought through considering the function both of the text and of the devices within the text itself. Every prime text is made up of a series of interlocking systems, each of which has a determineable function in relation to the whole, and it is the task of the translator to apprehend these functions.

We need to know much more about the history of Translation Studies. More documentation, more information about changing concepts of translation has become a priority and the establishment of an international collaborative venture on translation history, of the kind envisioned by James Holmes of Amsterdam, seems a logical way to proceed. By understanding more about the changing face of Translation studies and the

changing status of the translated text, we are better equipped to tackle the problems as they arise within our own context.

Within literary translation the work to be done is also glaringly obvious. There is a need for much more serious attention to be given to the specific problems of prose translation and the discussion of all types of literary translation will also be greatly advanced by a consideration of the problems of translating texts from outside Europe and the America..

But in listing some projects that need to be pursued further, it is important not to forget two key points: the enormous progress made so rapidly within the discipline itself, and the interrelationship between scholarship and practice that still prevails. Roman Jakobson, discussing the complexities of translation, noted ironically that:

"Both the practice and the theory of translation abound with intricacies, from time to time attempts

are made to sever the Gordian knot by proclaiming the dogma of untranslatability.¹

Dr.R.A.Asher, Department of Linguistics, Edinburgh University has enriched Malayalam by translating Vaikom Muhammed Basheer's works into English under the title Basheer Translations. As a result of that Basheer is known to all English knowing people.

O.V.Vijayan has translated his Khasakkinte Ithihasangal into English under the title The legends of Khasack. The original Malayalam novel has so far 14 editions. Though it is an authentic translation made by the original author, he meets so many problem of translation in his work. In order to convey the idea of one word, he had to write a number of words in English, He adds 'how can a word 'priest' mean the Malayalam word 'Poojari'. As far as Malayalam is concerned the English translation of O.V.Vijayan is an important land mark in the field of translation. It conveys Kerala culture across different countries of the world. Though Basheer, Thakazhy, M.T.Vasudeva Nair and Malayattoor etc. have been translated into other

1. R.Jakobson, 'On Linguistic Aspects of Translation', On Translation, ed.R.A.Browes (Cambridge,Mass: Harvard U.P.,1959)234.

languages they have not been discussed with as much importance as that of The Legends of Khasak. "The translator should be able to make free translation without changing the core of the original for which ability to write in both the source language and Target language is essential "1.

1. Unni Raja Sankar , 'Random Piravi', India Today dated July 6-1994 p.57.

Chapter-III

MARK TWAIN ACROSS CULTURES

Translation does not involve the mere transfer of meaning from one language into another. It also makes possible the transfer of culture. The language is a medium for an individual's society to express his feelings and passion. Each separate community would represent a separate reality. A look at the following words show how much literature is related to culture "No language can exist unless it is steeped in the context of culture, and no culture can exist which does not have at its center, the structure of natural language."¹

In effect it is clear that language is the heart within the body of culture. So any one of these can never stand on its own. So a translator can never see a piece of work without having taken into notice the culture dealt within.

Translation of mark Twain's books is a typical example of transfer of cultures. There are many

1. Juri Lotman and B.A.Uspensky," On the Semiotic Mechanism of Culture," New Literary History, (IX(2),1978) .211.

similarities of cultures in the characters of Mark Twain between America and India, particularly Kerala. In fact his characters live among us even today after more than a century. The attitude against monarchy and democracy is same all over the world. Nobody likes dictatorship. Freedom is something which everybody desires to have in his life. Mark Twain wants to show that real freedom is yet to be attained by negroes even after the abolition of slavery. He portrays good people like Judge Thatcher in his novel. Spirit of adventure is everywhere in the world. Superstition is present in India, almost every where, even among the educated class. Witchcraft is still in use in India. Mark Twain finds, fault with the system of education where the children are not educated properly. The interest, aptitude, tastes, instincts, IQ etc are not taken into consideration in the field of education. They are penalised unnecessarily and so children try to escape from schools. This is the case in India especially in Kerala, So Mark Twain's reference to Huck's and Tom's escape from the school is quite relevant. Illiteracy is one reason for many of the cruelties in India. Like Pap Finn, there are many parents in India who illtreat their children.

Piety and providence can be seen everywhere in the world. Evangelism is a Christian theme. Whenever there are Christians, it is prevalent.

Fueds can be seen in India as well. Conflicts may not be in the name of family always but in the name of religion, poltics, caste, creed, class, inequalities etc. Even petty groupism in a particular political party leads to violence, murder and whatnot. Patriotism is something which every body upholds throughout the world. When we read the novel A H F, we find all these tendencies. When the book is translated the American culture seemed to have crossed over the seas to Kerala. Here Pramod Talgin's words are pertinent.

"Every national literature gives its own interpretation of social communication corresponding to its cultural ethos. While doing so it reflects a normative identity of its culture, in which it is rooted"¹.

Let us see how Mark Twain's autobiographical elements have influenced the cultures across the countries throughout the world.

1. Pramod Talgin, "The Reflection of Alien Culture of Literature," Studies in Comparative Literature. ed. K. Ayyappa Panicker. (Madras: Blackie & Son Publishers, 1985) 158.

Clemens' youth furnished the material for his best books. Tom Sawyer remains a child's book, filled with fantasy, and practical jokes and budding romance between Tom Sawyer and some maidens. Its power lies in Tom's relationship with two people, his aunt Polly and his friend Huckleberry Finn. Aunt Polly, by Mark Twain's own admission in his autobiography published after his death is modelled closely on his own mother.

Huckleberry Finn was a real boy. Twain had known in Habbibal. His name was actually Tom Blankenship and he was drawn exactly as he was. He was ignorant, unwashed, insufficiently fed, but he had a good heart as ever any boy had. He was the only really independent person, boy or man in the community, and by consequence he was continuously happy and was envied by all rest.

Tom is beaten savagely and regularly at home and in school for small crimes that he has done and has not done. He suffers interminable sabbaths and Sunday schools. He sees grave robbers and a murder and he hears of a threatened mutilation of a lonely widow. So Tom became cruel and sadist. Towards the end of

Huckleberry Finn we find Tom imposing a lot of penalties for setting Jim free. It becomes actually a punishment for Jim as well as the Phelps family. This is a defect in the character formation of children. It happens every where including our country.

Tom Sawyer wholly conforms to the ethics of his home town, just as Mark Twain did as a boy.

As far as Huck is concerned, the Duke and the king are just the same as the real articles, tricksters and swaggerers, out for a loot.

As the bed of a Mississippi contains the flow of the river, so an allegory of freedom contains the flow of Huckleberry Finn. Huckleberry Finn was as paradoxical as the state of the first man in Eden, and the fall of man was the fall into the trap of civilization. Huck refers to his primitive father as being like Adam because he is all covered with river mud.

Twain took his style of humour from the story tellers of the Back woods and the dialect humourists

and lectures like Artemus Ward.

Between the writing of Tom Sawyer and Huckleberry Finn Mark Twain had become a disillusioned man. Although Mark Twain meant the book Huckleberry Finn to be about conscience against heart, society against liberty, white against black, the shore against the river, the house against the raft, he never forgot that it was meant to be a work for children and their parents.

Huckleberry Finn is a work of genius for people of all ages that Tom Sawyer never claims to be. The writing of the book was even more spread over time than its predecessor. Mark Twain began the work in 1876, then broke it off for 2 years, started again to add the middle of the book, broke it off again for some more years and finished the last part in 1883. Huckleberry Finn falls into three parts.

1. Huck's escape from the Window Douglas and his father down the river with the runaway slave Jim, towards liberty.

2. Huck's relationship with the Duke and the King. Their exploration of towns along the Mississippi.

3. Colonel Sherburn's violent denunciation of the mob, civilization of the small town and Jim's second imprisonment and Tom Sawyer's fantastic scheming for his rescue.

At the first reading the last section of Huckleberry Finn seems a reversion to childish pranks of Tom Sawyer. But infact the romantic compulsion of Tom Sawyer, which makes him risk death to free a slave already freed for satisfaction is on approved method of historical fiction. Huck agrees to help a slave runaway. The original editions of Huckleberry Finn were generally badly received by the critics.

~~The~~ author writes these two books taking his own experiences of life. Just like Wordsworth, he too writes the remembered experiences of the past in tranquillity. He kept and carried the experiences of his life as a treasure and gave vent to his thoughts in these books. But unlike Wordsworth or Kamaladas, Mark Twain added his imaginary decorations to his past

experiences and wrote his masterpieces Huckleberry Finn and Tom Sawyer.

The following statement of Mark Twain sheds light to the above statement.

Most of the adventures recorded in this book really occurred, one or two were experiences of my own, the rest those of boys who were school mates of mine. Huckleberry Finn is drawn from life; Tom Sawyer also, but not from an individual; he is a combination of the characteristics of three boys whom I knew, and therefore belongs to the composite order of architecture.

The old superstitions touched upon were all prevalent among children and slaves in the west at the period of this story, that is to say, thirty or forty years ago.

Although my book is intended for the entertainment of boys and girls, I hope it will not be shunned by men and women on any account for part of my life has been to try pleasantly to remind adults what they once were themselves, and of how they felt and thought and talked, and what queer enterprises they sometimes engaged in.

Hartford 1876

The Author¹:

1. Mark Twain, Preface., A H F By Twain (London: Pan Books, 1976) 22.

There are at least two major kinds of objectives in cross-cultural comparison: these are the establishment of universals, and the explanation of differences. Like all dichotomies, this is of course rather too simplistic, but it has a large measure of truth. Early speculators about man have supposed that there might exist tribes without any kind of beliefs in the supernatural, who could only communicate with the most rudimentary sounds and gesticulations, or in which there was no marriage, but only coupling like beasts, or in which there that the primitive life was the war of all against all^{or} in which the human passions raged unchecked. The subsequent researches of ethnographers over the whole range of human societies as they exist today at all levels of technological development, have established beyond doubt that there is no people without a sophisticated and well-developed language, in which the social roles of the sexes are reversed or interchangeable, in which age status is unimportant, where the disposal of the dead is ignored, which lacks rites of passage, without some means of controlling aggression or settling disputes, in which the parents of a child are ignored in the child's nurturance and upbringing, without incest taboos, and

many other such findings could be added. It should be stressed, however, that findings of this sort require explanations which will originate as much in ethology, biology, psychology, and communication-theory as in social anthropology.

For it can be fairly argued that the cross-culturalists have no coherent theory of society. To be sure, they believe there are certain basic similarities in all societies, but upon examination these turn out to be so general as to be explanatorily impotent. Murdock in his article "The cross cultural survey" states that these uniformities are (1) that culture is learned, 'and must obey the laws of learning which psychologists have now worked out in some detail', (2) that culture is social, and therefore all cultures should reveal certain similarities because they have all had to provide for social survival, (3) that culture is ideational (conceptual) and will therefore reveal similarities derived from 'the universal laws governing the symbolic mental processes', (4) that culture always satisfies basic biological needs and

of 'nature and fellow men', (5) culture is also adaptive to the environment, and the biological and psychological demands of the human organism, and integrative. But while it is undoubtedly true that culture is learned, bound by society, governed by certain general characteristics of the human mind, and adaptive to the environment, these platitudes scarcely amount to a theory of society. It will also be noted that they are phrased entirely in terms of 'culture' and not 'society', and indeed this is one of the greatest differences between current cross-cultural ideology and that of the British school, or, as Kobben phrases it, between the hologeistic and the Gestalt. Murdock believes that:

The special province of anthropology in relation to its sister disciplines is the study of culture ... Having chosen to investigate culture, most anthropologists find themselves committed to studying the processes by which it grows (culture change), is transmitted from one generation to another (education and socialization) and is spread geographically (diffusion or culture borrowing) and are thus driven irresistibly to an interest in History, Psychology, and Geography¹.

1. Murdock, "The Cross-Cultural Survey," American Sociological Review 5(3) (G.P.1940) 471.

With this conception of the aims of anthropology, which seems to be widely accepted, it is not surprising therefore that cross-cultural research, especially that done in America, is heavily oriented towards studies of individual behaviour, and personality structure, with a corresponding tendency to draw upon psychology for explanatory concepts. Studies of divorce rates, sex taboos, crime, alcoholism, child-training, food-sharing, artistic style, suicide, and romantic love are typical of many of the published studies. As Murdock realizes, the British anthropologists in particular are sociologists, and not anthropologists in his definition of the term, in so far as they are interested primarily in social groups and their relationships. This being established, it is nevertheless relevant to ask how it is possible to study the workings of culture without basing such an analysis on an understanding of the nature of the societies with which it is intimately bound up. Correlations of traits can never be added together to produce higher-order generalizations, and consequently a basic understanding of human society, yet paradoxically cross-cultural research is also oriented towards understanding society, and not just culture.

The basic objections to cross-cultural research of the statistical type are therefore not so much that the data are vast, uneven in quality, difficult to codify without making arbitrary distinctions, that similar phenomena may be produced by different factors, or by diffusion, and that it is very difficult to obtain genuinely random samples, but rather, that social reality is not susceptible to being meaningfully broken down into correlations between two variables. Not only is there an important difference between statistical significance and substantive significance, but even more fundamentally, societies are processes and rule systems in which interactions of a very complex type involving large numbers of variables, and this type of entity has to be analysed by more sophisticated methods, by equations or simulations if we are dealing with certain types of social phenomena, or more usually by intensive studies of particular cases by trained observers. In this connection C.R.Hallpike says:

A body of knowledge which claims to be explanatory as well as descriptive must be basically oriented to understanding the fundamental processes of the phenomena it is studying, and this cannot come from assembling large numbers of individual correlations; science is not a pastiche of

elementary propositions, but a way of looking at things and in social anthropology our chief inspiration has always been the study of the total society, and comparison of the structural characteristics of particular institutions and belief.

An international trend that can be observed increasingly is the one which frequently comes across literary works depicting the reality of alien cultures. The question arises as to why such an urge emanates in the writer at all to project alien cultural values through his work. This question exposes the function of literature from a different perspective. Accordingly, the literature becomes one of the effective projection media of the reality of a particular cultural region. In that the literature represents this reality, a sense of a collective identity of the concerned cultural region finds its expression in this literary representative. Culture, in this context, is to be understood as a process of total objectivisation of man's activities in a particular linguistic community with a view to forming a meaningful social coherence of human life.

The culture in the modern times has a political significance. Again, the term "Political" has to be

1. C.R.Hallpike, "Some Problems in Cross-Cultural Comparison", The Translation of Culture, ed. T.O. Beidelman (London: Tavistock Publications, 1971). 138.

conceived in a somewhat different perspective. It refers to the social processes of decision-making and transformation, which form and adjust public opinion and social attitudes and accordingly contribute towards changing the social thinking and therefore, the social reality.

How is this process of assimilation of alien cultural values and norms articulated in literature? Firstly, it should be remarked that this process at least in the beginning can take place only as a literary imagery, as a theoretical possibility. It is not an uncriticised appropriation of alien values nor is it an imitation of mere external forms. It is an intellectual process of the activation of the consciousness, which is in search of a new emancipatory orientation. An underlying urge in the writer, conscious and critical, namely to produce general human, but concrete situational communication-structures with a definite claim on unbiased possibilities of value and norm formation in one's own cultural surrounding.

In connection with the topic of this chapter, let us examine how Mark Twain's across cultures, can be

seen from Mark Twain's What is Man'. The study of Mark Twain across cultures will be incomplete unless a brief view of What is Man is made. Dr. Ramaswamy in his essay "Mark Twain's What is Man ? An Indian view"¹ gives a perceptive and clear criticism of the work, in Mark Twain and Nineteenth Century American Literature.

Though Mark Twain is justly famous as a "born humorist.

he is also a reformer, a moralist, a character-painter, a travelling determinist and pessimist. Indeed, he is no less critical of "the damned human race" than Jonathan Swift. Gladys Carmen Bellamy, writing about Mark Twain's mind, says - "he evolved, a determinism that explained, for him a great deal about the damned human race." He wrote it down in what he called his Gospel - that is, 'What is Man ?²

1. S. Ramaswamy, 'Mark Twain's What is Man ? An Indian view', Mark Twain and Nineteenth Century American Literature, ed. E.Nageswara Rao (Hyderabad: ASRC publications, 1993) 27.
2. Gladys Cormen Bellamy, Mark Twain As a Literary Artist (Norman : U of Oklahoma p,1950)63.

Mark Twain's concept of man strikes an Indian when it is viewed from the Vedantic vantage point. The viewing of What Is Man ? from the Indian Philosophical angle is prompted by the somewhat special place it occupies among Mark Twain's voluminous writings.

Mark Twain's What Is Man ? which is written in the form of a 'Dialogue' between an Old Man and a Young Man is in six sections. The first section deals with Man the Machine and Personal Merit.

"Yes. Man the machine - man, the impersonal engine. Whatsoever a man is, is due to his make, and to the influences brought to bear upon it by his hereditaries, his habitat, his associations. I am sorry, but you see yourself, that your mind is merely a machine, nothing more"¹.

Twain's idea of "Man the Machine " is that there is a certain mechanical quality about his body and his

1. Baender Paul, Introduction The Works of Mark Twain- Vol.19, What Is Man ? And other Philosophical Writings, ed. by Paul Baender. (Berkeley, Los Angeles. London: : U of California P 1973) 128 to 129.

Further references^{are} cited in text.

mind. His heredity is as important as his habitat. This is in keeping with the view that the 'swabhaya' of a man is due to his 'vasanas' and his 'samskara' with which he is born. This is the reason why Twain talks about goldmen, and tin men, and copper men and leaden men and steel men, and so on - and each has the limitations of his nature, his heredities. The limitations of each person's nature is according to 'gunas', in Indian terminology Sattva, rajas and tamas are the three gunas which determine whether a man is a gold man or steel man or a tin man. If there is a predominance of sweetness and light he is a sattvika, if a predisposition for emotion and action, he is a rajasik person and if he is ignorant and lethargic he is a tamasik by nature.

The second idea is of what Twain calls "Personal Merit" -Personal Merit ? No. A brave man does not create his bravery. He is entitled to no personal credit for possessing it. It is born to him ... There was a seed. No seed, no plant. Did he make that seed himself, or was it born in him ? It was no merit of his that the seed was there." (Baender Paul 131-132)

The second section deals with what Twain feels is Man's Sole Impulse - the Securing of His Own Approval. He examines the concept of 'Self-approval,' the necessary of securing one's self-approval. He shows how a man cannot be comfortable without his own approval. He gives various instances and even tells what he calls "A Little Story" to prove the central point.

" Yes. This is the Law. Keep it in your mind. From his cradle to his grave a man never does a single thing which has any First and Foremost object but one - to secure peace of mind, spiritual comfort, for HIMSELF" (Baender Paul 136).

The authoritative tone of "Yes, this is the law keep it in your mind " is reminiscent of the Sanskrit ya yesha adeshaha. Twain is making pronouncements throughout the work because he is himself convinced about their authenticity and truthfulness. The emphasis, of course, is one "spiritual comfort for HIMSELF."

This idea that "all is dear" only for the sake of the Self is taken up in the Third Section of Twain's work where he continues with what he calls "the Gospel

of Self Approval. "He points out that the so called "Self sacrifice" and "duty for duty's sake" are all in the ultimate analysis only for the Self-

In Section Four entitled "Training " Mark Twain returns to the idea of innate propensity or 'swabhava' which is congenital but nevertheless points out the importance of "Training" which can be talked about as equivalent of Sadhana .

You remember you said that I said training was everything, I corrected you, and said "training and another thing." That other thing is temperament - that is, the disposition you are born with. You can't eradicate your disposition nor any rag of it - you can only put a pressure on it and keep it down and quiet ... You will never get rid of it, but by watching it you can keep it down nearly all the time. Its presence is your limit. Your reform will never quite reach perfection ... you have made valuable progress and can make more. There is use in training . (Baender Paul 168)

What Twain describes here is the process of a Sadhana - a man of tamasik disposition or temperament .

In Section Five, Twain returns to the idea of "The Man-Machine again " and concentrates on the "mind" of man. He makes the statement "the mind is independent of the man". This creates no problems for the Indian because of the meaning of the Self as "I" has to do with dissociating and dissociating both the "body" and the "mind" from the "I" sense. The mind is the seat of the ego sense -ahamkara-and unless this false identification -Adhyasa-is got rid of there is no way of finding the real "I".

The Sixth and final section of What Is Man ? is sub-titled "Instinct and Thought". The congenital characteristic or swabhava which was discussed earlier comes back into the picture in the final section when Twain asserts deterministically - "If man is born with an unhappy temperament, nothing can make him happy, if he is born with a happy temperament, nothing can make him happy" which ties up with his assertion - "Temperament is born, not made", (Baender Paul 201)

To sum up the Indian response to Mark Twain's thought in his What Is Man ? to the extent to which he stresses the spiritual foundation adhishana of all

things and to the extent to which asserts that everything is for the sake of Self in the ultimate analysis. Twain's thought runs parallel to Indian philosophical thinking. He asserts categorically,

Any so-called material thing that you want is merely a symbol; you want it not for itself, but because it will content your spirit of the moment;. It is so with all things, little or big, majestic or trivial- there are no exceptions. Crowns, sceptres, pennies, paste jewels, village notoriety, world-wide fame - they are all the same, they have no material value: while they content the spirit they are precious, when this fails they are worthless". (Baender Paul 202-203).

Mark Twain's choice of the "Dialogue Form" to present his thoughts is specially appealing to the Indian mind as this is the form through which-through the Dialogue of the Guru and Sishya - the Indian concepts are explored.

From the Indian Point of view it seems as though the self-enquiry has been abandoned inconclusively. Though terms like "God" and "Soul" are differently defined concepts, in the Indian thought from the way they have been used by Mark Twain and there is a lot

of misunderstanding about the use of the word "Self", it can be clearly seen that in most of the things that Twain is taking about, there is a corresponding line of ~~thought~~ in Indian Philosophical thinking. He is right in coming to the conclusion that

There is no help for it" and "We cannot do it" if we remain at the level of intellectuality and operate at the level of the mind. The true nature of the "I" can only be directly experienced as it is the very nature of Man-"Swatah siddha" and ever present. That it cannot be described in words and penetrated by thought is clearly stated in Sanskrit as "Yato vacho nivarthante aprapya manasasah". Mark Twain's concept of man has taken into account the body-mind complex which is the "illusory self" according to Vedantic thought. Among the notions of Selfhood which constitute the Indian concept of Man, include the secondary self, called gauna where a person relates himself to his son, wife etc. as an extension of himself and the illusory self-mithya-which Mark Twain has discussed under the body-mind context-both "machines". However, the principal self is the "Supreme Self"(mukhya), the witness of all experience. To quote from "The Insights of Advaita"¹;

1. Margaret Chatterjee, Editor. Contemporary Indian Philosophical Series II, (London: George Allen and Unwin Limited, New York, Humanities P, 1974) 127-128.

The meaning of the "I" which seems impenetrable to Twain is simply explained by the statement "Thou art That"-Tattvamasi - which when understood and experienced by the student takes the form of "I am That" i.e., I am the Self, which is a synonym for Brahman. Thus "I" "Self", "Brahman" - all become experienced as the non-dual Reality.

Thus Mark Twain's What Is Man? is such an unusual and controversial work that one is tempted to offer what can be termed an "Indian response". This is essential to know some of the cultures prevalent at the time of Mark Twain. Mark Twain, a Southerner, who had during his Hannibal days harboured certain Southern attitudes and beliefs, particularly concerning slavery and racism, had to bury them in the debris of the past when he came to North and became associated with Northern liberals. But the past could not be eclipsed completely and some of its traces were carried over to the present through his symbols and icons. Therefore throughout his life he remained a divided person, haunted by his own doppelganger. Mark Twain's was not a unique case, however. In mid-nineteenth century, America was a divided nation. While reinforcing the

democratic value of freedom, it indirectly justified aggression through its Twain principles of "manifest destiny" and Social Darwinism. Mark Twain employed this ambivalence and paradox in his writings.

Mark Twain's varied experience in life and his first-hand vision as a novelist, a vision which got sharper as he grew older and maturer in sensibility helped him in his field of work. His perception of reality prevalent in mid-nineteenth century America was essentially ironic, the kind we find in Melville, Conrad, and Faulkner. He is closer in vision to Conrad than any of the American writers. In his treatment of the psychological journey of his protagonist into the heart of American darkness, a darkness caused by the prevailing mood of uncertainty and chaos of contending ideologies, Huckleberry Finn is similar to Conrad's Heart of Darkness. Like Conrad's Marlow, Huck Finn moves from an apparently visible universe to a relatively invisible or a partially visible one, from childish larkiness and adventure to philosophical reflection and to ultimate scepticism, from luminosity to opacity. This is more or less the pattern of the structure of the journey of his major protagonists.

During the course of their journey they discover that beneath the comic facade of life there is hidden darkness. Mark Twain also felt in the same way about life. During his growth as a writer he came to understand that humour was tinged with pathos and comic situation was only an enticement for plunging deeper into darker aspects of life. Mark Twain's primary concern as a writer was to unmask the prevailing myths about America and to create fresh conditions for their reappraisal. He examined some of the stereotyped, American myths and found them inauthentic in the context of his times. One was the myth of the frontier popularized by Cooper. Cooper's frontier myth was not produced, by the actuality of the American Frontier experience but by the effect of obsolete romanticism of England. Cooper in America and Walter Scott in England were responsible in disseminating such myths. Although the landscape of the American West which Cooper described was barren, rugged and hostile to the explorer, Cooper made it look 'picturesque', an expression which was recurrent in his writings. The American Indians were also idealized in his work.

Mark Twain in fact straggled between the two worlds, one derived from the aristocracy of the South, the other from the liberal humanism of the North, and between the two was the dark shadow of Puritanism with its emphasis on determinism and innate dedpravity of man. Caught up in these diverse and often contradictory forces, he developed a mixed response to life.,

Mark Twain remained comfortably at home with a large number of such inherent contradictions and paradoxes sustaining the vitality of American culture. He not only dealt with various value systems which obtained in his immediate context in their ludicrous coexistence, but also tried to transcend his millieu by philosophically joining contradictions - through playful juxtaposition. Both The Adventures of Tom Sawyer and Huckleberry Finn are as such a celebration of the American ideal of pastoralism as a critique of that ideal. While Mark Twain observed American culture from the perspectives of children and found it joyful, he also discovered its seamy side. Apparently comical and playful, these two novels transcend their comic

exterior and address issues which have profound psychological significance even for children. Tom Sawyer is created out of nostalgic evocation of his St. Petersburg childhood. In his attempt to re-live the world which was lost forever, Mark Twain suggests that even for a child certain past incidents are tremendously significant for their tragic overtones. The novel is as complex as Huckleberry Finn in its symbolism. McDougal's Cave, where Injun Joe had hidden his money and where he finally died of starvation, is invested with rich metaphoricity. The Cave is almost Gothic with elements of horror. Tom's entry into the Cave is described as his entry into a labyrinth: "McDougal's Cave was but a vast labyrinth of crooked aisles that ran into each other and out again and led nowhere. It was said that one might wander days and nights together through its intricate tangle of rifts and chasms, and never find the end of the cave, that he might go down and down, and still down, into the earth and it was just the same-labyrinth under the labyrinth, and no end to any of them." (A H F 161) Tom's journey into the Cave can be taken as Mark Twain's entry into the heart of America, into the very core of American

reality, which is labyrinthine. That's why, whether he was making fun of European culture or decadent romanticism in frontier consciousness, he was only trying to probe deeper into the American cultural psyche.

Mark Twain attempted to probe the mystery of the journey into the heart of the American reality at the close of the nineteenth century when values were fast changing and earlier myths were being exploded. — Huckleberry Finn is about the frontier, both geographical and psychological, about exploration and also about metaphysical quest. As Huck and Jim move on their raft from North to South, the river closes in on them and they appear to be drifting slowly into the labyrinth from which they cannot easily extricate themselves. Using the complex symbolism of the fog, mark Twain evaded an important issue and escaped from any commitment to it. This evasion was not an escape from responsibility, but a philosophical position from which success and failure, attachment and detachment were difficult to ascertain. Jim and Huck face disaster after disaster during their journey and as they near Cairo in thick fog, Jim's prospect for freedom gets

murkier and murkier. Finally, Mark Twain implied in Jim's freedom that it was not worth trying for. In fact, his freedom becomes a travesty of freedom. Since the novel is about freedom, Huck's freedom from civilization and Jim's hope for freedom from slavery, Mark Twain plays on the concept of freedom in a philosophical way. First of all, he is undecided about whether freedom is centripetal or centrifugal. Since Huck is running away from civilization, which for Jim is where freedom is located, freedom has different connotations for each. Jim wants to be reintegrated to his family and there to enjoy the fruits of freedom, but Huck wants to flee the security of home to the wilderness of the outside world. To the former, freedom is centripetal, to latter it is centrifugal. And both are justified in their pursuits.

Huck's so-called escape from civilization takes him into the heart of nature, into the heart of American psyche, into the heart of darkness, or primeval terror. As the novel comes to close it is very difficult to distinguish the land from the river. The river replicates the evil on the land. Toward the

end of their journey Huck suffers a moral crisis, the first major one during his association with Jim. The crisis involves his dilemma concerning Jim's freedom. Although he was sincere in his help to free Jim he feels guilty for helping a fugitive Nigger who is someone's property. He is troubled in conscience between what he considered humanity and public morality. Finally, he resolved his dilemma in choosing the first, i.e. humanity, and eschewing his social morality. But the way Mark Twain closes the novel by bringing Tom to action and pushing Huck into the margin implies that he does not commit himself totally to the idea of the freedom of the Black. By using playful caricature of the idea of freedom he clouds the issue and keeps it unresolved. Perhaps Mark Twain felt at that time that the idea of a slave's freedom was too premature and complex to be tackled in a narrowly simplistic way. Freedom was a big idea and required a more careful examination. And since the basis of the American democratic experiment is this idea, it has ~~political~~ overtones. Through Huck's perception of the unreality of American freedom and its murky political context Mark Twain leaves the question unresolved.

Huck's evasion of responsibility is characteristic of the American ambivalence, which is a positive aspect of the American response to reality, a response which is context-sensitive. As the context changes, the response also changes correspondingly. Concepts like liberty, equality, freedom, guilt and responsibility go through constant mutations in the American context which distorts the conceptual clarity of each of these notions and obfuscates their distinctions by blurring their differences. That is perhaps why Mark Twain chose a child-protagonist for his purpose, a protagonist who has no fixed attitudes to reality, who grows as he encounters events and finally leaves them as they were without showing any sense of commitment. Huckleberry Finn proves that lucidity of perception and conceptual clarity are ideal constructions and have no relevance to the American context. In his later novels like Connecticut Yankee at King Arthur's Court and The Mysterious Stranger as well as in his prose works like What Is Man and Letters From the Earth Mark Twain addressed these difficulties of definition and questioned values like "morality" and "good sense" for their innate depravity and finally accepted determinism. At last by turning to

determinism he freed himself from the shackles of the need to define his ideas in clear and lucid terms.

Dr. Sreepathi Sreedevi in "Innathe America" says:

ഇഹ്ളിസ്സിലും പൂർവ്വതീരദേശങ്ങളിലും കാണുന്ന ഇഹ്ളിസ്സു സംസ്കാരത്തിന്റെ ചില അവശിഷ്ടങ്ങളെപ്പോഴെങ്കിലും കൃഷിഭൂമിപാർപ്പു കാർ വിവിധദേശങ്ങളിൽ നിന്ന് തങ്ങളോടു കൃഷി കൊണ്ടുവന്നിട്ടുള്ള സംസ്കാരങ്ങൾ പരസ്പരം നല്ലപോലെ സമന്വയിച്ചിട്ടുണ്ട്. സാഹചര്യങ്ങൾകൊത്ത്വിധം പല വ്യതിയാനങ്ങളും വരുത്തുകയും ഫലത്തിൽ അവ അമേരിക്കൻ സംസ്കാരമായി രൂപം പ്രാപിക്കുകയും ചെയ്തു. " 1

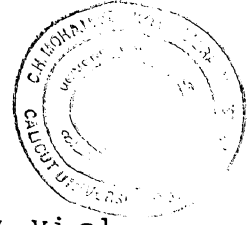
Here we understand that the American civilization is a mixture of the cultures of various countries, mainly English Culture. European culture is the part and parcel of Mark Twain's characters in Huckleberry Finn.

1. Sreepathi Sreedevi, Innathe America, Trans. G. Sreedhar (Kottayam : Vidyarthi Mithram P., 1966)55.

In Kerala we do not have slavery or monarchy. In America also there is neither slavery nor monarchy. Though class differences are clearly seen in America even in educational institutions, public places etc. we in India do not have such discriminations. Mark Twain's travel all over the world helped him to get first hand information and direct experiences of various culture. Though his autobiographical elements have played an important role in his characterisation, his characters like Huck and Tom with their revolutionary and adventurous nature still live in the minds of the readers of Huckleberry Finn. Many of the cultures found in Huckleberry Finn are still relevant in Kerala.

Lack of sincere friendship can be seen in the Novels of Mark Twain, especially in Huckleberry Finn.

Huck's ignorance about friendship is not surprising, for this novel is aware of how rare, true friendship is. The novel is obsessed with isolation and disguise because these are to be expected in a world where there is little friendship and where every



meeting opens the possibility for new violence. What one learns in such a world is how to protect one's humanity by hiding it, but this hiding then condemns the self to solitude. The first chapter ends with lonesome sounds. Even before the beatings^{which} drive Huck to seek an escape from Pap, his lonesomeness causes him to act: "Once he(Pap)locked me in and was gone three days. It was dreadful lonesome. I judged he had got drowned and I wasn't evergoing to get out any more. I was scared. I made up my mind I would fix up some way to leave there." (A H F 220) Huck does not have a destination rather, he is running from a world in which there is no friendship but only the inadequate and crushing human relationships that are exemplified in the brutality of Pap and the sentimentality of the widow.

Only on Jackson's Island does Huck begin to see the consequences of living without others. Once alone, Huck begins to confront the limits of such a life:

"When it was dark I sat by my camp fire smoking, and feeling pretty satisfied : but by-and-by it got

sort of lonesome, and so I went and sat on the bank and listened to the currents washing along, and counted the stars and drift-logs and rafts that come down, and then went to bed, there ain't no better way to put in time when you are lonesome: you can't stay so, you soon get over it. (A H F 233)

Still, such a resolution can only be temporary, for Huck is not that self-sufficient. Although he certainly has the skills to survive in nature, Huck needs people. The nightmarish quality of his later separation from Jim in the fog shows how terrifying a world of genuine isolation is.

But when Huck meets Jim on Jackson's Island, Jim is not the friend that he will become later on. Despite Jim's being only an acquaintance, Huck eagerly throws in his lot with him. There is little, indeed in Jim's past to suggest the stature he will achieve. Up to this point in the novel, Jim is a limit, comic character-almost a burlesque figure in his superstition and incredulity. When Huck agrees not to turn Jim in, he is not acting out of any prior commitment to

Jim. The friendship follows upon rather than prompts Huck's decision to run with him. Huck simply needs to be with somebody for he is not against community, just civilization .

In their budding friendship Huck and Jim enact in a modified form of the mythic drama of Rousseau's theory of the social contract and leave their condition of being separate and unrelated individuals in the state of nature. Jim's telling his secret and Huck's keeping it are mutual acts of trust that form the community by binding the two members together in a common identity. The telling and promising produce a set of duties, as Huck and Jim enter into a community that marks them off from other people and unites them in an effort of self-protection.

We can also find how an evil society give shape to cruel human beings.

This is a vicious world, and its action, tone, and mood are produced by the coalescence of the valley world with Tom's. The Tom of the robber band has been growing with the valley world. The same cruelty,

indifference to suffering, deception, and murderous brinkmanship now epitomize Tom. The King, Duke, Shepherdsons, Grangerfords and Sherburns flow into him. Tom has grown in their model. Huck readily notices this "new bulliness" in Tom and realizes that it could "get us all killed". Tom's response to the environment has become completely dehumanized. The indifference with which he could pile labours on Jim is matched only by his Negroesque demand for Jim to play music to the rats: "They don't care what kind of music 'tis. A Jews-harp's plenty good enough for a rat. All animals like ... painful music ... It always interests them ... play The Last Link is Broken ... and ... the rats and the snakes, and the spiders, and things just fairly swarm over you, and have a noble good time"

Jim's appeal falls on unfeeling ears : "Yes, dey will, I reck'n, Mars Tom, but what kine er time is Jim havin'?" (A H F 422) Tom is untouched, he goes on to think of further tasks. Ironically, however, the speech is disrupted by references to human suffering - Jews, painful music, and The Last Link is Broken - which his word create but to which his heart is dead ; the last human link is broken. Tom is so enclosed

within himself and his conceptions that he has not developed the ability to look outward. That is why he is not selfconscious and is incapable of self-assessment. But more important than that, he is completely bereft of the ability to think and feel for others. He cannot look at himself from outside and he cannot feel into others.

Let us examine the Christian culture in Mark Twain's work Huckleberry Finn.

Huck's affection for Jim has not dwindled and his happiness on finding him free is genuine. Yet Jim can no longer accompany Huck. This must be so because Huck cannot accept the values Jim has come to represent, the clear Christian values of innocence, goodness, love, and sacrifice which he has watched closely enough and learnt from. In a way Jim's Symbolic burden involves capitulation to institutionalism ; Jim is received into the white society and with a vengeance has become the epitome of its religious values like the institutionalized human models he is but upon, an Uncle Tom or Uncle Daniel. Bellamy's perception - "Both Tom and Jim are in bondage to

institutionalism"¹ - is right, although Jim's bondage is seen here differently, in terms of the values of Christianity and not in terms of Africanism which to me is a minor content. Browne is perhaps no closer to the truth in this matter when he observes that Jim is inescapably tied to St. Petersburg psychology and therefore can no longer be Huck's companion. This is true only to the extent that Jim would perhaps accept St. Petersburg now that he is free. But he is more likely to move a free state, for he has already started. In inner content also he is as far removed from the Mississippi valley world as imaginable. But he is institutionalized in terms of Christianity in the sense that he has been made a symbol of its values and has adopted them into his nature.

"Only Huck is free from institutions" His rejection of Jim is a rejection of both institutionalism with its epitome, Jim, are received, but the soft, feminine, self-sacrificing spirit of Christianity is rejected. Yates is right when he observes that Huck

1. Gladys Carmen Bellamy, Mark Twain As a Literary Artist (Norman: U. of Oklahoma P, 1950)341.

lacks concern for the love of God or for salvation through Christ. The older spirit, the pagan spirit of rugged individualism and adventure, the Ulyssean spirit of chasing the horizon is tempered, perhaps, with a certain other sense. One cannot imagine Huck going down to have a "roaring adventure". He is one beset with a conscience which has a perpetual feeling of guilt as it has had throughout the novel. Although overcome, it will go with him as an achieved content of personality and meaning, into the Territory. There is something Hebraic added to the Hellenic in this quest, a sense of guilt and a search for a new home wedded to the Ulyssean. But, of course, he would go alone, unlike Moses leading the Hebrews out of bondage; like Moses going into the desert alone, to discover himself. Huck's ultimate freedom is in attaining this complex sense of individuality, that is release from society, from religion, from morals, the sense of freedom to create one's own responses from within alone, and the abrogation to himself of the ability to move on.

Thus we find the culture existed in the society of Mark Twain having been conveyed to the language into

which his works are translated. We see in Huckleberry Finninte Vikramangal, Huckleberry Finn Enna Sahasikan and Huckleberry Finn how Azheecode, Thayat and Vijayan respectively succeeded to convey the cultures of Mark Twain's characters and episodes. The social elements in Huckleberry Finn will be portrayed in the next chapter with a comparative study of the translations made in Malayalam.

Chapter-IV

METHODOLOGY AND STRATEGIES ADOPTED
BY AZHEEKODE, THAYAT AND VIJAYAN
IN THEIR TRANSLATIONS OF
HUCKLEBERRY FINN

Though Mark Twain contributed many world famous works, he was made immortal by his three novels The Adventures of Tom Sawyer (1876), Life on the Mississippi (1883) and The Adventures of Huckleberry Finn (1884). They are known as world classics. Life on the Mississippi is a beautiful interpretation of his own experiences. The Adventures of Tom Sawyer deals with the descriptions of his own childhood adventures. And The Adventures of Huckleberry Finn is supposed to be a continuation of The Adventures of Tom Sawyer. Of these three, The Adventures of Huckleberry Finn is the core of his books and hence I selected to study the different translations of this novel. This book is widely read all over the world today as if it is a contemporary novel written recently. The experiences of an uncivilized boy are portraged in his own style of English by Mark Twain making this book a miracle. His characters still live in the minds of readers. Though slavery is abolished, Negroes are still considered inferior to the white.

Dr.Sreepathi Sreedevi , in her 'Innathe America' says,

സാഹസ്യംകൊണ്ടു കർമ്മം ചെയ്യുന്ന സ്വഭാവം ഇന്ന് ഒരു ഭാരതീയൻ പാരമ്പര്യമായി പിൻപിടിക്കണം. ഈ പാരമ്പര്യത്തിനാണ് വിപ്ലവമായ പ്രതിഷ്ഠകൾ അവ നൽകുന്ന അനന്തരതലങ്ങളിലുണ്ടാകുന്നത്. ഈ ഗുണമാണ് ഇന്ന് പല വ്യക്തികൾക്കും സാഹസ്യമുണ്ടാകാൻ കഴിയുന്നില്ലെന്നും അതുകൊണ്ടും തന്നെ വലിയ ചെലവുകൾക്കും ഭയത്തോടെയും ജീവിക്കുന്നവരുടെ തകർത്തൊഴുത്തുകളിൽ മന:സ്ഥിതിയും നശിക്കപ്പെടുന്നുണ്ട്.¹

ഭാരതീയന്മാർക്ക് മതവിശ്വാസത്തിലും ജനാധിപത്യത്തിലും ശക്തിയായ വിശ്വാസമുണ്ട്. അതുപോലെ നിശ്ചയത്തോടുകൂടി മനസ്സുറപ്പും.²

നിഷ്ഠയോടെയും സമാധാനത്തോടും അനുഭവിക്കപ്പെടാൻ കഴിയുന്നവർക്ക് ഭയത്തോടെ പഴയ സ്ഥിതി തന്നെയാണ്.³

നൂറ് ഇടങ്ങളിലും പൂർവ്വതീരപ്രദേശങ്ങളിലും കാണുന്ന ഇടങ്ങളിൽ സംസ്കാരത്തിന്റെ ചില ഭവനങ്ങളുടെയൊഴിച്ചാൽ കൂടിയൊന്നും കാണാൻ വിവിധ ഭാഗങ്ങളിൽ നിന്ന് തന്നോടും കൂടി കൊണ്ടും വന്നിട്ടുള്ള സംസ്കാരങ്ങൾ പരസ്പരം നിലപോലെ സമന്വയിച്ചിട്ടുണ്ട്. സാഹചര്യങ്ങൾക്കൊത്തവിധം അവയിൽ പല വ്യതിയാനങ്ങൾ വരുത്തുകയും ഫലത്തിൽ അവ ഭാരതീയൻ സംസ്കാരമായി രൂപം പ്രാപിക്കുകയും ചെയ്യും.⁴

1. Dr.Sreepathi Sridevi, Innathe America, Trans, G.Sreedharan (Kottayam:Vidhyarthimithram P,1966)45.
2. Ibid 50
3. Ibid 51
4. Ibid 55

Several generations of Americans have read A H F, Mark Twain's masterpiece, with undiminished affection, because for each generation increasingly it has recaptured a lost world of childhood and an earlier reality of their country which it is valuable to keep memory. But in the largest sense, "only adult will read it" as its author less aptly remarked of Tom Sawyer. In the adult level, this is a complex work of arts, sometimes approaching profundity in its psychological perceptions, its moral judgements, and its social criticism. It is precisely located in place and time; yet by its power and its truth it has attained universal recognition as a classic.

Huckleberry Finn was a literary creation from materials which were traditional in the sense that the humour, folk ways, legends and speech of a country are a common inheritance. Such characters as the duke, the king, Widow, Douglas, and Colonels Grangerford and Sherburn, however much Twain individualised them, were recognisably derived from frontier legend and its literature. The River is a fundamental element in the structure of this novel, but it is also the central

symbol to which other symbolic elements are referred. "It's lovely to live on a raft "says Huck, and "sometimes we'd have that whole river to ourselves for the longest time ". The literary discovery of the River, which we owe to Mark Twain, made it part of a continental myth somewhat similar to those of the Ganges, the Nile, and the Amazon rivers, which were also gods.

Even though Huck and Jim were driven by the storm beyond the mouth of the Ohio, which was the gateway to legal freedom for the slave, the river and the raft still offered the best freedom of all. The intrusion of the King and the Duke upon this sanctuary, although it brought such evil as only the community of man could foster, was not disastrous, so long as they all remained on the raft, where, as Huck says, it is necessary "for every body to ... feel right and kind toward the others". This is the epitome of this novel's social criticism. Whatever evil appeared in society was the evil of men, and Twain here used Huck to carry on his relentless execoration of "the damned human race", and to condemn stereotypes of right and

wrong with which the rulers of society justified their own interests.

In this novel the representative stereotype was slavery. Huck had to battle with his conscience continuously, because according to the morality of society and church, he should report as a runaway slave, this Jim whom he had come to love as a brother. His final decision in Jim's favour was concluded with his famous reflection, "All right, then, I' ll go to hell !
 oyed when Aunt Sally asked whether the steam boat explosion hurt anyone, he automatically responded, "~~No'm~~:Killed a nigger".

Slavery under monarchy in the raft is perhaps a little better than the tyranny of the mob in the so called democratic town on the banks of Mississippi. Life on the raft has given Jim the courage of his own freedom and independence, the strength to back the restraints of his culture and his conscience. Huck's first act is one of anarchy, when he flees both from his new found mother, Widow Douglas and his savage father, who rails against official authority only to

inflict a more terrible authority on his son. In Jackson's island, Huck is as free and master of himself as Robinson Crusoe on his deserted island. "Jim exchanges Chattel slavery in a small town for serfdom under a monarchy. In fact, Twain in his autobiography says that the subject of a King are 'slaves with the name blinked and less respect worthy than were our black ones, if to be a slave by meek consent is baser than to be a slave by compulsion. And as far as Huck is concerned the Duke and the King are just the same as the real article, confidence tricksters and swaggerers, out for the loot"¹. Slavery under monarchy on the raft is perhaps a little better than the tyranny of the mob in the so called democratic town on the banks of the Mississippi.

Now let us see how the main features of this novel have been portrayed in the various translations of The Adventures of Huckleberry Finn. There are three Malayalam versions (Translations) of this book.

1. Mark Twain, A H F, Trans ; Sukumar Azhikode H F V (Kottayam: Sahitya Pravorthaka Co.operative Society, 1967).
2. Mark Twain, A H F, Trans; K.Thayat H F S (Calicut Poorna Publications, 1979.)
3. Mark Twain, A H F, Trans; A.Vijayan H F, ed. Dr.K.Ayyappa Panicker. (Kottayam: D.C.Books, 1984.)
1. Andrew Sinclair, Introduction, A H F By Mark Twain (London: Pan Books, 1968) 14-15

A Vijayan's Huckleberry Finn is a retold Malayalam version of the original. It is an epitome. Thayat's Huckleberry Finn Enna Sahsikin is an abridged Malayalam translation with light modification in language and presentation. Azheekode's Huckleberry Finnite Vikramangal is a real Malayalam translation of the novel. There are Forty -two Chapters and a chapter the last with relevant and apt titles as in the original book of Mark Twain. In Huckleberry Finn of Vijayan there are only 15 chapters whereas in Huckleberry Finn Enna Sahasiken of Thayat there are 25 chapters. Neither of them has given chapter titles. From the length of these works we can assume that the first two translations are abridged works and they have deleted many of the details. The translation of Sukumar Azheekode alone attempts full conformity to the work of Mark Twain. His Translation is the replica of the original. Excepting the dialects, the author has succeeded to convey the ideas of mark Twain as he desired. All the conversations and even the minutest details have been translated. As a result of that, the humour, the culture of mid American civilization, life on the river, on the raft, folklore features, life of children in schools and home, treachery of people like

a King and the Duke, life of pirates, life in rich houses, enmity among the aristocratic classes, superstitions, witchcrafts, life in the dirty towns especially among low class people, evangelisation, religious attitude of people etc. can be seen very clearly. Above all, attitude to slaves even after the abolition of slavery can be seen. Huck and Tom are engaged in adventures. Adventurous actions have been promoted from the very ancient period of men. It is this adventure that led men to all the important discoveries and inventions that led to the civilization of man. In England the young people pleased their girl friends by adventures. Tom and Huck are engaged in adventures, befitting to Mark Twain's generation.

Tom makes Jim free in the model of freedom secured by great pirates, robbers, criminals, and similar prisoners. He was already free according to the will of Miss Watson. But he finds thrill in adventures. Even towards the end of the novel, Tom expressed his desire to go forward with fresh adventures.

With regards to dialects there are seven dialects used in this novel ; the Missouri Negro dialects, the extremist form of the backwoods South-western dialects ; the ordinary pike-county dialect, and four modified varieties of the last. Since there are no equivalent languages in India, it is very difficult to translate them as such. As a result of this, the reader in a foreign language cannot enjoy the book fully. But Sukumar Azheekode has tried his level best to use simple and rural language so that even the ordinary people can appreciate the book. We can find Azheekode's personality throughout the book.

In Huckleberry Finn Enna Sahasekan K.Thayat has tried to convey the ideas of the adventures of Huckleberry Finn in an interesting way. He has used flowery language instead of a mere translation. He has cut short many of the conversations from the very first chapter perhaps to suit the reading tastes of young people in Kerala. In the first chapter, details of the conversation between Huck and Watson are mainly omitted. In the second chapter, the conversation of the so called robbers in the cave and deeplaid plans

are omitted. Though almost all parts are touched in chapter 3 and 4, the new judge's attempts to civilize and correct Huck's father and his failure, are deleted in Chapter-5. Leaving some details, all points are included in the next two chapters. But in Chapter-8 Jim's weather forecast is deleted along with other details. In chapter -9, names of the articles they got from the floating house are omitted. In chapter.10 the story of killing a snake, biting of its mate and treatment (eating the meat of snake and drinking whisky) are omitted mainly. In chapter.11 the interesting conversation between Huck (disguised as a girl) and the woman has been cut short and thereby the readers lost the humour out of it. While all points in chapter-12 are translated, how Huck and Jim got the boat from the wrecked ship as two rogues went back to take money is deleted. Similarly Huck had sent another boat to save the people on the wreck. It shows the good heart and magnanimity of Huck. But it is deleted by Thayat in Chapter.13.

Though main points are not omitted in chapter-14; the following four chapters^{are} conveniently omitted viz.,

Chapters-15-18. This is a serious lapse on the part of the author. An interesting story is missing to the readers by this omission^{it} shows the guilty conscience of Huck for saving his friend Jim as it is against religion. At one moment he decides to inform the secret to Miss Watson. His final decision in Jim's favour was concluded with his famous reflection "All right, then I'll go to hell !". So he saves Jim by making an instant story that the inmate of the boat was his father and he was suffering from small pox. So also the quarrel between two families Graffordsons and Shepherdsons is deleted. It is a common feature all over the world. Similarly killing each other for simple reasons has become a tendency in the society and this attitude has been exploited by Mark Twain. (In Chapter-5 and 6 we find the synopsis but in Chapter-7 the conversation between Huck and Jim following the meeting of Jim and Jim's description as to how he spent his earnings by investing on chits, lottery and the last dollar in the church hoping to get 100 times, are omitted. Almost all the points are touched in the following chapters ie from 8 to 14 . Chapter 15 - 18 are avoided . From Chapter-19 till the end of the novel all the main points are included . The author

may be applauded for translating the work without any distortion, even though some of the deletions may seem to be "unkindest cuts" to enthusiastic Twainians.

In the case of Vijayan's translation it is^a retold version. It is an epitome. It can be called as synopsis in the case of certain chapters and summary in the other chapters. He has written it for the children. His language is so simple that it is fit for them. He has succeeded to touch all the important points in the novel with a few exceptions.

In the first chapter attempt of civilizing Huck by making use of religions methods like prayer, leading good life, behaving properly are omitted. Prayer before food and after supper, reading Bible, telling the stories of Moses, ideas of heaven and prayer with negroes are also omitted. By neglecting these points he has left untouched the religious culture maintained by the people.

In chapter-2 important points are touched. But in Chapter-3 he has made some additions. Seeing the

foot print in the fog, according to Vijayan, Huck recognised them to be his father's. The sign of cross is to do away with evils. Then Vijayan adds that Huck's father was cruel and he punished him whenever he did not give money. At the same time the story of Jim's hairy ball-a superstition - is deleted. It is unjustifiable. In Chapter-5 and 6 we find the synopsis but in chapter-7 the conversation following the meeting of Jim and explaining how he spent his earnings by investing on chits, lottery and the last dollar in the church hoping to get 100 times, are omitted. Almost all the points are touched in the following chapters- from 8 to 18. In chapter 19 the story of the development of King and Duke (their pretention) in their characteristic styles, is deleted. When all the important points are touched in chapter 20 and 21, the story of Sherburn, and the death of Boggs are not seen. Similarly in the circus, a drunkard enters the stage. People think him to be an intruder. But he proves to be a good circus actor by controlling the violent horse . Soon the people applauded. This story is left out by Vijayan in chapter-22.

But reliable translation can be seen in all the rest of the chapters from chapter.23 to chapter the

last. Since almost all important characterizations and narrations of life incidents are made in a beautiful and simple language this book is very valuable to the Malayalam literature.

Let us see how the humour in the novel has been portrayed by these different translators. American humour includes institutions, laws, customs, manners, dialects characters, convictions and even scenes and sights of that great democratic nation. American humour could not come into a widespread literary existence before 1830 and thereafter it was consolidated by a group of professionals. At such a period, Mark Twain appeared on the literary horizon of America and breathed a new life and vitality into the tradition of national humour. Charles Neider also suggests this when he remarks that Twain the well-meaning 'funny fellow', was an American writer close to the native soil"¹.

1. Charles Neider, Introduction, The Complete Humour Sketches and Tales of Mark Twain (Gardencity, New York: Doubleday and Co, 1961) 15.

Huckleberry Finn is a charming literary piece of American humour. Although Mark Twain's humour has occasionally turned serious and satirical, low and realistic, he lifts it to unimaginable heights in this novel. He achieves this through his farcial inventions, playful lies, deceptions, disguises, skillful machinations of plot construction, and masterly presentation of the deeprooted superstitions of the primitive Jim. He has created such scenes, situations and characters in this novel as touching the innermost chords of our hearts and bring out laughter and unmixed fun rendering us greatly relieved and gladdened. John Masefield the noted British poet, lightly remarks that Huckleberry Finn is a delightful book which he read years in and years out, and that he would have read "no book more frequently nor with more glad content"¹, Mark Twain offers American humour and not English or French humour. The faithful applications of different dialects herein immensely contributes to the fund of hilarity and joculariry. The personal whims and beliefs, fancies and inventions of cardinal characters in it simply add salt to the soup and

1. John, Masefield, 1969 - Mark Twain Journal XIV
(summer) cover page.

greatly enhance its comic effects. Thus Mark Twain's humour as found in Huckleberry Finn marks the full emergence and, flowering of native American humour.

One of the peculiarities of Mark Twain's humour is its local colour. The local colourists are generally recorders of facts. They portray the real life of the past as they had experienced or heard in their works. Mark Twain also did the same. He drew upon the experiences of his life and portrayed local scenes and pictures with a sense of romantic nostalgia and in the living speech of the people. His material for Huckleberry Finn was derived from his immediate surroundings including his boyhood home at Hannibal and river.

According to Walter Blair the stuff of Huckleberry Finn was "not the actuality, but his memory of the scenes and of the life he had known in childhood and youth"¹. Mark Twain actually believed that he would be losing his own identity and individuality without local colourings, and hence he picked up his characters and situations from the local he was deeply rooted in.

1. Walter Blair, Native American Humour (San Francisco California: Chandler Publishing Co, 1960)747

Mark Twain's style and pungency and incisiveness add brilliance to his humour. He knew well how to exploit the incongruities between the learned language and the vernacular, and thereby how to create occasions of laughter. He discovered immense possibilities of extracting fun and laughter from the spoken word, from the American vernacular. William Thorpe says Twain's most significant discovery was "the immense sources for the writer of fiction in the American vernacular" which enabled him to make Huckleberry Finn "realistic, funny, angry pathetic, serious to the verge of tragedy"¹ turn by turn in the novel. His malapropisms, puns, badly spelled words, peculiarly assembled sentences etc., are the real source of laughter in Huckleberry Finn. There are mis-quotations of the Bible or the classics, lies and deceptions and strains of pessimism in his novel. We find two types of humour in Mark Twain. One is childish and innocent and the other is witty and sober in nature. Huckleberry Finn is the best of his works both artistically and morally and considered as the first American classic.

2. William Thorpe, American Humourists Minneapolis:
U of Minnesota (1964) 21-25.

In Huckleberry Finn Mark Twain has employed diverse dialects lies and deceptions, machinations of plot, prevarications of Huck and Tom and superstitions of the primitive Jim. Local colour is given in the portrayal of men women and boys, their manners and habits, their conventions and convictions and the living speech in various shades.

A H F is a book which discovers the fullest extent of Mark Twain's humour when we notice that it is humorous, it does not mean that it has no unhappy moments or violent actions and everything is viewed within a humorous point of view. In spite of the fact that very serious themes like slavery, religion, friendship, feuds, death, murder and racial attitudes are discussed in this novel, Huckleberry Finn is a humorous novel. In chapter -XX the King's attending a camp meeting at Pokeville representing himself as a reformed pirate succeeds in duping the people in the congregation.

"The king said it wasn't no use talking, heathens don't amount to shucks along side pirates to work a

camp meeting with "¹ Unfortunately this sentence has not been translated by Azheekode or K.Thayat. Here the king earns at the expense of religion. This is common practice in America even today. People receive contributions in the name of charitable institutions or some other cause claiming to spend for the poor and the sick. In chapter XXII Huck watches a drunk at the local circus attempting equestrian acrobatics, amidst howls of laughter. The drunk mounts a horse, his heels flying in the air every jump, and the whole crowd of people standing up shouting and laughing till tears rolled down. The horse breaks loose and the drunk seems headed for certain death, to the vast delight of the audience "It wasn't funny for me, though" says Huck. "I was all of a tremble to see his danger.(A H F 326) The seeming drunk is actually a seasoned performer, a member of circus troupe who is an expert rider, the laugh is on Huckleberry Finn who is so easily taken in by a circus act. It is not properly translated by Azheekode. He simply narrates, "അയാളുടെ അപത്ത് കണ്ട് ജാൻ അകെ വിറച്ചു തുടങ്ങി" (H F V 237)

1. Mark Twain, A H F (London: Pan Books , 1968)313.

In Thayat's Huckleberry Finn Enna Sahasikan, this conversation of Huckleberry Finn is not at all touched. He has briefly described the circus scenes including that of the seeming drunk action. Here we find ~~Azheekode~~ also is not making full justice to the original, though he has touched point. In Vijayan's Huckleberry Finn there is the epitome for the whole incident of drunk as follows, "കൂട്ടത്തിൽ ഒരു കുടിയനെൻ്റെ അഭിനയവും ഉണ്ടായിരുന്നു." (H F 81)

Mark Twain evokes spontaneous laughter when Jim and Huck discuss language, the Bible and the difference between languages or when the King and Duke rehearse Hamlet and Romeo and Juliet or by Huck's observations of manners and morale of 'quality'- like the Shepherdsons and Grangerfords and the Wilkesses. Uncle's Phelp and Aunt Sally's bewilderment when Huck appears to be Tom and Tom claims to be sid causes laughter. Tom's staging of elaborate rituals for Jim's escape are the best examples of Twain's use of the humourous technique. He is not only amusing but pokes fun at the American weakness of getting impressed by European Romanticism. There are several instances of lies and deceptions and exaggerations in this novel.

They are translated by all the three translators as incidents. Since there is no problem of language in the narrations we get the humour without loss or inhibition.

Tom Sawyer forms the robbers' gang with Huck Finn, Joe, Harper and Ben Rogers. He makes them believe that they are daring high-way men and not ordinary robbers. They hold their meetings in a cave, and formulate a comprehensive plan to way lay and robe a party of Spanish merchants and rich Arabs. But in reality they live in a world of make believe, and the people who are attacked are not rich Arabs or Spanish merchants but the school boys on a Sunday outing. They attack the party in the hope of getting plenty of diamond now being carried by two hundred elephants, six hundred camels and over a thousand mules - a fine example of exaggeration indeed. But instead of diamond and gold, they get only Jam and doughnuts, which also they have to drop down by the arrival of the school boys' masters. This is a grand humour. Tom later says that Arabs and their party were converted into school boys, masters etc.,

by the power of magical ring. Poor Huck goes home and gets an iron lamp and an old ring to make them work miracles, hoping to bring genes. After rubbing for a long time he learns that it is only one of Tom's lies.

The fantastic way Tom rescues Jim from his prison room gives ample chance for humour. Tom enters the room adjacent to Jim's and digs a tunnel to reach the latter. A huge stone is brought to the cell to enable Jim to inscribe a journal on it. Pens made out of spoons and rope ladder baked in pie are sent to Jim. Like prisoners in the Romances, Jim is also provided with the rats, spiders and the snakes for his company in the cell. He is supposed to grow certain plants with his tears drawn by the use of onions. And when all the arrangements for Jim's escape were ready, eleven dogs creep under his bed through the tunnel, creating utter confusion. After giving sufficient warning to Aunt Sally; Huck, Tom and Jim run away at night. Tom received an injury by a bullet.

Though Tom was imposing a lot of punishment to Jim without any humanatarian considration his cruelty is overlooked by fun and laughter.

Huck shuns civilization and prefers rags to fine clothes. When there was no moonlight he likes to be maked on the raft. Though he is not as clever as Tom he is a man of extra ordinary commonsense. His plan of staging his own murder in a convincing manner is his own idea. His father PapFinn leaves the hut after locking Huck inside. He makes a big hole in the cabin, comes out, deposits everything he wanted in the raft which he had hidden. He kills a hog and smashes it on the front door of the cabin, leaving the blood trails in a manner that creates the impression of a murder by robbers. He then drags a sack full of stones to make it appear that the dead body has been hurled into the river.

After a few days Huck returns home. But to his amazement he finds that the house^{is} now occupied by a strange woman. He learns from her about Pop's disappearance, his own murder and Jim's escape. Huck gives an opportunity for joke by telling different names, first Sara Williams, they Mury Williams, and then Sara mary Williams.

Huck saves nigger Jim by telling a lie to the slave hunters that it was his father in the boat and that he was suffering from small pox.

When he is introduced to the Grangerfords, he becomes Jackson, when he is with the Phelps he is mistaken to be Tom Sawyer and then he presents himself to be Tom Sawyer.

----- Jim is easily befooled by Tom, who moves his hat to the branches of a tree. He comes to believe that the devil has given him the five-cents which Tom actually left in Misswaton's kitchen as the price of Candles. He tells other niggers that he was carried all over the world. He keeps a magic hairball which he uses to foretell the future. When Huck goes to him to consult about his father, Jim puts his ear to it and tells him thus.

" Yo' ole father doan' know, yit, what he's a-gwyne to do. Sometimes he spec he'll go 'way, en den against he spec he'll stay De bes' way is to res' easy en let de ole man take his own way. Dey's two angels hoverin' roun' 'bout him. One uv'em is white on shiny, en t'other one is black. De white one gits him to go right, a little while, den de black one sail in en bust it all up. A body can't tell, yit, which one gwyne to fetch him at de las'" (A H F 215)

Azheekode translates;

" താനെന്താണ് ഇനി ചെയ്യാൻ എന്ന് നിന്റെ കിഴവൻ തന്തയ്ക്കും ഇപ്പോൾ നിശ്ചയിച്ചില്ല. ചിലപ്പോൾ പൊയകളിലൊന്നും മറ്റു ചിലപ്പോൾ പാർത്തുകിട്ടിയൊന്നും അയാൾ വിചാരിക്കുന്നുണ്ട്. ഭൂമിയിലും നല്ലത് അങ്ങനെയിരുന്നെന്ന് കിഴവനെ തന്നെത്താൻ തിരുമാനിക്കാൻ വിട്ടുപോകുന്നുണ്ട്. രണ്ട് മാലാഖമാർ അയാൾക്ക് ചുറ്റും പറന്നു കളിക്കുന്നുണ്ട്. ഒന്നു വെളിച്ചത്തുമാണുള്ളത്, മറ്റെ കറുത്തതാണ്. നന്മ ചെയ്യാൻ വെളിച്ചത്താൽ അങ്ങനെയെങ്കിലും കൂറുവെച്ച് പ്രേരിപ്പിക്കുമ്പോൾ കറുത്ത കടലുവന്ന് എല്ലാം മറുകൊടുക്കും. ഒടുവിൽ അങ്ങനെയോ നല്ലതൊന്നെന്ന് പറയാൻ അയാൾക്ക് വയ്യ." (H F V 42)

Thayat says:

" അച്ഛൻ മനസ്സുകൊണ്ട് കുഴപ്പത്തിലാണ്. പടഞ്ഞതിൽ പാർത്തുകിട്ടിയൊന്നെന്ന് ചിലപ്പോൾ. നാടിലേക്ക് പോയി അവിടെയാകാം താമസമെന്ന് ചിലപ്പോൾ. കിഴവനെ കിഴവന്റെ പാടിനു വിടണം. നി നിന്റെ പാടിനോടൊന്നി നടുവാൻ മതി. അച്ഛന്റെ രണ്ടു ഭാഗത്ത് മാലാഖമാർ ഒന്നു വെളിച്ചത്തും, ഒന്നു കറുത്തതും. വെളിച്ചത്തും നന്മ ചെയ്യാൻ തുനിവയ്ക്കും. കറുത്ത മാലാഖ തടയുന്നു. ഭൂമി മാലാഖയാണ് തന്തയെ നല്ലതൊന്നെന്ന് പറയാൻ വയ്യ." (H F S 33)

Since it is only an epitome, A. Vijayan has not included these words in his work.

This statement looks funny. A similar idea of ghost, haunts him when he is on Jackson's Island and

encounters Huck all on a sudden. As Huck is believed to be murdered, Jim thinks him to be his ghost. So, he prays to Huck.

"Doan' hurt me - don't ! I haven't ever done no harm to a ghos'. I liked dead people, en done all I could for 'em. You go en git in de river ain, whah you b'longs, en doan' do nuffin to Ole Jim, 'at'uz awluz yo fren'. (A H F 235

Azhikode translates it as follows

"എന്നെ ഭ്രാന്തനാക്കരുത് - ഭയപ്പെടരുത്! ഞാൻ പ്രേതങ്ങൾക്ക് ഒരു ഭയങ്കരവും ചെയ്തിട്ടില്ല. ചത്തവരോട് എനിക്ക് എപ്പോഴും ഇഷ്ടമായിരുന്നു. കഴിഞ്ഞതൊക്കെ ഞാനവർക്ക് ചെയ്തിട്ടുണ്ട്. നിന്റെ സ്ഥാനമായ പുഴയിലേക്കു തന്നെ നിവിട്ടുകൊടുക്കും ചെയ്യാം. കിഴവൻ ജീവിക്കാനോട് ഒന്നും കാട്ടാതെ ഞാൻ എന്തും നിന്റെ ചങ്ങാതിയാക്കിയിട്ടുണ്ടല്ലോ ? "

Thayat has not translated it properly. He narrates " (HFV 77-78)

"ഉപദ്രവിക്കരുതെന്നും, ജീവിച്ചിരിക്കാതെ പോകാൻ എന്നോട് സ്നേഹമുണ്ടാക്കിയിരുന്നെന്നും, രക്ഷകളെല്ലാമെന്നും പറഞ്ഞാണ് നിലവിളിച്ചത്". (HFS 61,

The Grangerford - Shepherdson feud, the cheating business of the Duke and the Dauphin, the happenings on the Phelps farm - all expose the cruelties and

banalities of American society in the old south as well as to satirize the romantic notions of the people. Huck's father PapFinn also offers occasions of humour and laughter. After getting intoxicated, Pap Finn speaks.

"They call that a govment that can't sell a free nigger till has been in the state six months. Here's a govment that calls itself a govment, and lets on to be a govment, and thinks it is a govment, and get's got to set stock-still for six whole months before it can take ahold of a prowling thieving, infernal , white-shirted free nigger, and ... " (A H F 223)

Azheekode translates in his characteristic style;

"നാടിൻ്റെ അറുമാസം മുഴുവൻ താമസിക്കാത്ത സ്വതന്ത്രനായ ഒരു കാപിരിയെ വില്ക്കാൻ വെച്ചാൽ ഒന്നിനെ നിങ്ങളുടെ ഗവൺമെന്റ്സെന്റു വിളിക്കുമോ? ഇവിടെയിതാ സ്വയം ഗവൺമെന്റ്സെന്റു വിളിക്കുന്ന ഒരു ഗവൺമെന്റ് ഗവൺമെന്റായിരിക്കാൻ അനുവദിക്കപ്പെടുന്ന ഒരു ഗവൺമെന്റ്, സ്വയം ഗവൺമെന്റെന്നു കരുതുന്ന ഒരു ഗവൺമെന്റ്, അറു മുഴുവൻ മാസം കഴിഞ്ഞാലേ അങ്ങനെയെ നില്ക്കുന്നു, കള്ളനും കഴുവേറിയും വെള്ളകുപ്പിയകാരനും സ്വതന്ത്രനായ ഒരു കാപിരിയെ പിടികൂടാൻ ... " (H F V 57)

K.Thayat has failed to include this beautiful and humourous speech of Pap Finn bursting against the government in his translation.

But A. Vijayan has referred to the speech of Pap Finn against the government as follows:

"വിസ്കി കുടിയേറ്റം ചെയ്യുന്നവർക്കെതിരെ മനസ്സിലെ ആർജ്ജവത്തെ ഗവൺമെന്റിനെതിരെ തിരിയ്ക്കുക". (H F 24)

But those words of Huck have not been included in his book also.

Suspecting that Huck is disguised as a girl Mrs. Loftus discovers the fact by watching him thread a needle, throw a lump of coal at a rat, and clasp his knees together to catch an object she tosses in his lap. These happenings are stated so naturally that Mrs. Loftus' sudden question comes as a shock "come, now, what's your real name?" (A H F 250)

Azhikode says:

"ശരി - എന്താണ് നിന്റെ ശരിയായ പേര് ?" (HFV 104)

Thayat says:

"പറയൂ കൂടി! എന്താണ് നിന്റെ ശരിയായ പേര് ?" (H F S 94)

Both translations show the personality of each. A Vijayan also makes her ask this question.

"നിന്റെ ശരിയായ പേര് എന്താണ്!" (H F 46)

.A difference is seen here. ' ശരിയായ ' is given more importance than saying the name. Since both are important, all the versions can be be justified.

When Huck referred to French language, Jim could not follow. But he insisted upon knowing it. Then Huck wanted to tell him that he would not understand. So hesays :

'S' pose a man was to come to you and say Polly-Voo-franzy - what would you think ? (AHF 267)
Then Jim says

"I wouldn ' think nuff'n I'd take en busf him over de head. Dat is, if he warn't white. I wouldn't 'low no nigger to call me dat "(AHF 267)

Azhikode clearly translates this conversation as follows.

"ഒരാൾ നിന്റെ അടുത്തു വന്നു " പോളി-വു-ഫ്രാൻസെ " എന്തു പറഞ്ഞാൽ നിനക്കെന്തു മനസ്സിലാവുക ? " (HFV 132)

Jim replies :

"ഒന്നു തിരിച്ചിലേ. ഞാൻ അവന്റെ തലയ്ക്കിടിക്കുക. അവൻ വെള്ളക്കാരനല്ലെങ്കിൽ എന്നെ അങ്ങനെ വിളിക്കാൻ ഞാൻ ഒരു കാപിരി ഭയമുൾ സമ്മതിക്കില്ല". (HFV 132)

K.Thayat translates the above as follows,

"പോളി-വു-ഫ്രാൻസെ!" എന്ന വാക്ക്. അ വാക്ക് നിന്നോടൊരേ സ്കിലുകൾ പറഞ്ഞാൽ നീ എന്തു ചെയ്യാം ജി ? "

Jim replies :

"ഞാനവന്റെ തലമുട്ട തകർക്കും"

Huck asks

"എന്തിന്? "

Jim replies :

"ഒരു കാപിരിഭയമുൾ അങ്ങനെ വിളിക്കാൻ ഞാൻ വെള്ളക്കാരനെ വിടില്ല. അവനെ ഇടിയു മമ്മതിയാക്കും". (HFS 94)

A.Vijayan has not considered the discussion in French. Here Azhikode has clear cut translation where^{as} Thyat makes use of his imagination and makes the conversation all the more simple adding new details out of his imagination as usual.

Practical jokes also can be seen rarely. After the reunification of Huck and Jim on the raft, Huck tells him that they were not separated in the fog and that the latter was merely dreaming. Similarly the killing of a rattle snake on Jackson's island and Huck's placing it on the foot of Jim's blanket causes the snakes mate bite him and he (Jim) eats its roasted flesh and drinks whisky to cure it.

We find many other superstitions also. When Huck's father pap was found dead in a floating house, he does not wish to talk about it with Huck because "a man that war'nt barried was more likely to go a-ha'nting around than one that was planted and comfortable. (AHF 243-244). Azheekode says: "ശരിക്കും മറവു ചെയ്തവെടൊത്ത ഒരു പ്രേതം പുറത്തുവന്ന് ബദ്ധമായി കൂടുതലത്ര. (HFV 93) complete translation is not done by even Azheekode. He has translated only the first part "A man that ... ha'nting around ". He has not made use of the comparison in the source language. Thayat and Vijayan have omitted this sentence in their translations.

An established belief at the time of Mark Twain was that when cannons were fired and when loaves of

bread filled with quick silver, were floated down, they were brought to a drowned body and thus helped to trace it.

Jim reads the mysterious signs of nature when he says "Some young birds come along, flying a yard or two at a time and lighting. Jim said it was a sign it was going to rain. (AHF 238)

Azheekode translates it beautifully :

"കുറുപ്പ് കൊപ്പ് പക്ഷികൾ പറന്നു വന്നു. ഒന്നോ രണ്ടോ തവണ പറന്നതിനുശേഷം നിലത്തീരുന്നു. മഴ പെയ്യാൻ പോകുന്നതിന്റെ ലക്ഷണമാണിതെന്ന് ജിം പറഞ്ഞു". (H F V 83)

Thayat translates in his characteristic style:

"കുറെ കുരുവികൾ പറി വന്ന് അങ്ങിളുടെ മുൻപിലിരുന്നു. അതുകണ്ട് ജിം പറഞ്ഞു, " മഴ വരുന്നൂണ്ട്. കോഴികൂട്ടങ്ങൾ പറന്നാൽ മഴ വരും. അതുകൊണ്ട് കുരുവി പറന്നാലും മഴ വരും". (HF 562)

Vijayan also says:

"കുറെ ചെറിയ കിളികൾ തത്തിപ്പറന്ന് നിലത്തു വന്നിരുന്നു. അതു മഴ പെയ്യാൻ പോകുന്നതിന്റെ ലക്ഷണമാണെന്ന് ജിം പറഞ്ഞു". (HF 36)

Jim also said that counting the things meant for cooking the dinner, would bring bad luck. So also if the fable cloth is shaken after sun-set. To Jim bees would not sting idiots, but he adds that he does not believe it because they would not sting him. If one has got hairy arms and breast it is a sign that he is going

These superstitions have been included in the translation Azheekode's H F V, The house where Huck stays is full of spirits of the dead and the hooting of ominous owls and a baying hour, Huck says, " Then away out in the wood I heard that kind of a sound that a ghose makes when it wants to tell some company. Pretty soon a spider went crawling up my shoulder, and I flipped it off and it lit in the candle, and before I could budge, it was all shrivelled up. I didn't need anybody to tell me that, that was an awful bad sign and would fetch we some bad luck, so I was scared and most shook the clothes off me. I got up and turned around in my tracks three times and crossed my breast everytime, and then I tied up a tittle lock of my hair to keep witches away .(A H F 203)

Azhikode given an enchanting translation of this,

"അപ്പോൾ അകലെ മരകൂട്ടത്തിനുള്ളിൽ നിന്ന് ഞാനൊരു ശബ്ദം കേട്ടു. ഒരു പ്രേതത്തിന് എന്തോ പറയണമെന്ന് തോന്നുകയും അതു വെളിവാടി പറയാൻ കഴിയാതെതിനാൽ ശവകുഴിയിൽ അടങ്ങിക്കടന്നുവരുന്ന എല്ലാ രാത്രിയും അടങ്ങിപ്പോകാൻ അങ്ങു തിരിയുകയും ചെയ്യാൻപോഴുള്ള ശബ്ദം. ഞാൻ വല്ലാതെ ഭയപ്പെട്ടു തളർന്നു പോയി. കൂടെ വല്ലവരും ഉണ്ടായാൽ കൊള്ളാമെന്ന് പോലും തോന്നി. പെട്ടെന്ന് ഒരു മുട്ടുകുച്ചി എന്റെ ചുമലിൽ ഇഴങ്ങു കയറിയപ്പോൾ ഞാനതിനെ തടി വിഴ്ത്തി. അതു മൊഴുകി തിരിയിൽ വീണ് ഞാനങ്ങുതന്നെ മൂർച്ഛ കരീഷ്ണ ചരകുണ്ടു പോയി. ഞാനൊരു മഹാഭയഭക്തനാണെന്ന് അവർ എന്നിക്ക് പറഞ്ഞ് തരേണ്ടിയിരുന്നില്ല.

ഞാൻ ഭവന്നു. എന്റെ വസ്ത്രങ്ങൾ അഴിഞ്ഞുപോകുന്നതായി ഭയന്നി.

ഞാനെഴുന്നേൽ മുമ്പ് പ്രാവശ്യം പ്രദക്ഷിണം വെക്കുകയും ഓരോ പ്രാവശ്യവും നെഞ്ചത്ത് കുരിശുമാളിപ്പെടുത്തുകയും ചെയ്തു. പിന്നെ ഞാൻ പിശ്ചു കളി അകസ്മതിന് ഒരു ചുരുൾ തലമുടി നൂലുകൊണ്ട് കെട്ടിവെച്ചു". (HFV 21)

Here the translation of Azhikode is perfect.

Thayat also gives his version:-

"അപ്പോൾ മരണശബ്ദം അകലെ കാട്ടിൽ നിന്നാണ്. മരിച്ചവർക്കു വേണ്ടിയോ മരണം ഓർമ്മിരിക്കുന്നവർക്കു വേണ്ടിയോ അല്പ പ്രേതത്തിന്റെ ശബ്ദമെന്ന് മനസ്സിലായി. ശവകുഴിയിൽ നിന്ന് എഴുന്നേൽ കാട്ടിൽ രാത്രിയിൽ അലഞ്ഞു നഞ്ചരിക്കുന്ന പ്രേതമാണെന്ന് മനസ്സിലായി. ചിലതു പറയാനുണ്ട്. പറയാൻ കഴിയാതിരിക്കുക, അതുകൊണ്ട് ശവകുഴിയിൽ സ്വസ്ഥത കിട്ടാതിരിക്കുകയും കുഴിയിൽ നിന്നെഴുന്നേൽ പുറത്തു വരിക, കാട്ടിൽ രാത്രി മുഴുവൻ അലഞ്ഞു തിരിഞ്ഞ് ദുഃഖിക്കുക, അങ്ങനെയുള്ള പ്രേതത്തിന്റെ ശബ്ദം.

പ്രേതത്തിനെക്കുറിച്ചൊരർത്ഥം തളർച്ച ഭയന്നി. ഒരച്ഛാണെന്ന് കാര്യം കൂടുതൽ തളർച്ചയ്ക്ക് കാരണമായി. കൂടിനാരെങ്കിലും ഉണ്ടായിരുന്നെങ്കിൽ നന്നായിരുന്നെന്ന് ഭയന്നി.

എന്റെ ചുമലിലെന്തോ ഇഴഞ്ഞു. എടുക്കാലിയാണെന്ന് കണ്ടപ്പോൾ തട്ടുകൊടുത്തു. കർത്തവ്യ മെഴുകുകുതിരിയിലാണത് ചെന്ന് വിണത്. എന്തെങ്കിലും ചെയ്യാൻ കഴിയാതെ പാവം അ ജീവി തിനാളിത്തീർ പുകഞ്ഞു പോയി. അതൊരു ദുർഗതിയായിരുന്നു. എന്തോ ചിത്തകാര്യങ്ങൾ നടക്കുന്നിരിക്കുന്നു. എനിക്ക് ഭയം ഭയന്നി. അതും ദുഃശക്തം തന്നെ. അതുകൊണ്ട് ഞാനെഴുന്നേൽ പ്രതിവിധിയിൽ ചെയ്തു. ഓരോ ചുരുലിനും നെഞ്ചിൽ കുരിശു വരച്ചു. മൂടിനാൻ പിഴക്കുകൊടുത്ത് നൂലിൽ ചുട്ടി." (HFS 12-13)

Here Thayat has given too much descriptions. The original is self explanatory. The last sentence 'മുടിനാൽ പിഴക്കതടുകൂറ് നൂലിക ചുടി' is not correct. 'ഒരു ചുരുൾ തലമുടി നൂലുകൊണ്ട് ചുടി' is the correct translation. Vijayan omitted the cry of the evil spirits. Hearing the sound of night birds and dogs Huck says:

"എനിക്കു വല്ലാതെ പേടി തോന്നുന്നു. കൂട്ടുകാരാരെങ്കിലുമടവു ത്തപ്പാടിയിരുന്നെങ്കിലെന്ന് ഞാനാഗ്രഹിച്ചു. പെട്ടെന്ന് ഒരു എട്ടുകാലി എന്റെ ചുമലിൽ നുഴഞ്ഞു കയറി, ഞാനതിനെ തടിച്ചപ്പോൾ അതു മെഴുകുതിരിയിൽ ചെന്ന് വിണ് കരിഞ്ഞു ചുരുട്ടി. അതൊരു ദുഃശങ്കുന്നമായി എനിക്കു തോന്നി. ഞാൻ പല തവണ കൂരിശു വരച്ചു. ഞാൻ വിറയ്കുന്നപ്പാടിയിരുന്നു".
(HF 9)

Vijayan has just shown that Huck had superstitious belief - and he believed in the remedy to drive away evil spirits. Huck still remained anxious. Huck believed that it was his misfortune that Miss Watson caught him red handed when the salt bottle was tilted. If only Miss Watson had given him a chance to toss over his left shoulder, some salt which he had spelled, all his misfortunes would not have taken place and Pap Finn would not have appeared. Spiders were considered immortal. Huck's bad luck begins one morning when he

overturns the salt cellar and before he can stop the evil sign by throwing salt over his left shoulder, Miss Watson prevents him from taking the remedial measures. Here Twain echoes the popular sentiments and superstitions of the 19th Century Americans who were to some extent influenced by the European beliefs of witch-craft and magic. To him the sudden appearance of his father is a misfortune.

Huck goes out of the house expecting doom and while walking in the newly fallen snow, Huck notices foot prints and he found that "there was a cross in the left foot heel made with big nails, to keep off the devil"¹. (A S F 213)

Azheekode translates,

"ഇടതെത്തുടലിന്റെ മടംബിനടിയിൽ മുട്ടൻ അണികൾ കൊണ്ട് ഉണ്ടാക്കിയ ഒരു കുരിശുമാളിമുണ്ട് അവിടുന്ന്. പിശുചിനെ അകറ്റുന്നതിന്".
(HFV 40)

Translation of ' മുട്ടൻ ' is suitable to the semi-civilized language of Huck.

In Jackson's island, Huck admits Jim's superiority when Jim makes different forecasts. When Huck unthinkingly handles a snake skin, Jim forecasts evil. Jim is bitten by a rattle. He has a narrow escape. He resorted to an unscientific treatment. Huck says " Jim

told me to chop off the snake's head and throw it away, and then skin the body and roast a piece of it. I done it, and he eat it and said it would help cure him. He made me take off the rattles and tie them around his wrist, too He said that would help."(ASF 244)

Azheekode translates:

"ഈ പാഠിയിൻറെ തല അറുക്കുതറിഞ്ഞതിനുശേഷം അതിൻറെ തോലു രീഞ്ഞ് ഒരു കഷണം വറുക്കാൻ ജിം എന്നോട് പറഞ്ഞു. അങ്ങനെ ചെഖ്തപോൽ അവൻ അത് തിന്നുകയും അതുകൊണ്ട് സുഖമാവുകമെന്ന് പറയുകയും ചെയ്തു. പാഠിയിൻറെ അലുകകൾ അറുത്ത് അവൻറെ മണികണ്ഠത്തിൽമേൽ കെട്ടി വെക്കണമെന്നും അവൻ അവശ്യപ്പെട്ടു. അതുകൊണ്ട് ഗുണമുണ്ടാവുമത്രെ"(HFV 44)

It is a clear and good translation. Here we find the great Azheekode.

But this story is not seen in Thayat's translation. He has left many points and given undue details to the points he accepted, in his translation (book) But we find that Vijayan has the casual reference in the form of an epitime

"ജിം പാഠിയിൻറെ തൊഴി ഉരിച്ച് ഒരു കഷണം അവൻ വറുത്ത് കൊടുക്കുവാൻ എന്നോട് പറഞ്ഞു. അതു തിന്നാൻ സുഖപ്പെടുകമെന്നാണ് അവൻ കരുതുന്നത്". (HF 41)

Jim' eats^a piece of roasted snake and consumed whisky and is cured. This episode is considered as an omen that

leads to next chapters where Huck and Jim float by Cairo and Jim misses his chance for freedom. A more dangerous consequence of the men was the running of a giant steam boat over their raft. As a result of that, Huck and Jim are separated. Huck swam and reached the Grangerford's house.

Jim also is a victim of superstition. His misunderstanding that Huck's spirit appeared before him and his warning against the enquiry of dead men, are sufficient evidences in this regard. After recognising the dead body of Huck's father in the floating house, he drops the subject with a very convincing explanation that the ghost would haunt.

Huck has got very poor opinion about monarchy. Now we are going to see some of the instances showing his attitudes to monarchy. Mark Twain criticises Monarchy on grounds of pretended divinity, gaudy dress, presumptuous titles, arrogant style, wrong training or breeding, idleness, greed, meanness, cruelty and lack of compassion and understanding. His main objection is that this institution depends on "the misery of the many for the happiness of the few, the cold and hunger and overworking of the useful that the useless

may live in luxury and idleness".(A H F 372)

King-ship is unrepresentative of the will of the people. It does not have the consent of the people. The subjects have to undergo untold miseries, injustices and cruelties. In A H F Mark Twain makes a scathing attack on monarchy. There are two separate discussions between Huck and Jim on Kingdom in this work. The author's attitude to the royal pedigree, pretensions and behaviour can be seen throughout the novel through the characterisation of the King and the duke. Mark Twain's initial complaints against royalty and nobility voiced in this novel through Huck Finn, seems to be "how gaudy they dressed, and how much style they put on and called each other your majesty, and your grace, and your lordship, and so on, "stead of mister".(AHF 264-265)

Huck reads out these lines to Jim to show his poor opinion about them, Azheekode gives his version by giving as much importance as given by Mark Twain in his book.

"രാജാക്കന്മാർ, പ്രഭുക്കർ, മാടംബിമാർ എന്നിവരെക്കുറിച്ച് ചുരുക്കം എത്രയോ മോടിയിൽ ഇവർ വസ്ത്രധാരണം ചെയ്തതിനെക്കുറിച്ചും ശ്രീമാൻ എന്ന പദത്തിനു പകരം അങ്ങോട്ടുമിങ്ങോട്ടും, മഹാരാജ്, തിരുഭരമനി, ഭവീടുന്ന് എന്തും മറ്റും വിളിക്കുന്നതിനെക്കുറിച്ചും ഞാൻ ധാരാളം ജിന്മിന് വാചിച്ച് കൊടുത്തു." (HFV 128 - 129)

Thayat went on narrating:

" പണ്ടത്തെ രാജാക്കന്മാരെക്കുറിച്ച് കഥകൾ ഞാൻ ജിമ്മിന് വിവരിച്ച് കൊടുത്തു, " അവർ നല്ല മോടിമോടെ വസ്ത്രധാരണം ചെയ്തിരുന്നു. പ്രഭുക്കളും സാമന്തരും അങ്ങനെയെ. നന്നായി വസ്ത്രം ധരിച്ച് അവർ അന്യേന്യം പേർ വിളിക്കുമ്പോൾ, നാം വിളിക്കുമ്പോൾ നാം വിളിക്കുന്നതു മാതിരി ശ്രീമാൻ എന്തു ചേർത്തപ്പോൾ വിളിക്കുക. അങ്ങുന്ന്, തിരുമേനി, മഹാരാജാ എന്തൊക്കെ". (HFS 91)

Here Thayat has explicitly cleared the idea and the translation is full.

Vijayan's epitime does not contain this explanation. Jim criticizes the kings for doing nothing while everything belongs to them. They lead a lazy and luxurious life. Jim asks Huck.

"Ain't dtat gay En what dey got to do. Huck ? '

'They don't do nothing ! Why, how you talk. They just set around.'

'No - is dat so ?'

'Of course it is. They just set around. Except myabe when there's a war : then they go to the war. But other times they just lazy around ; or go hawking - just hawking and sp - Sh !- d' you hear a noise ? '

We skipped out and looked; but it warn't nothing but the flutter of a steamboar's wheel, away down coming around the point, so we come back.

es', says I, ' and other times, when thing is dull, they fuss with the parlyment ; and if everybody don't just so he whacks their heads off. But mostly they dig round the harem.' (AHF 265 ,

reekode translates

"ഹിക്ക്, എന്താണവർ ചെയ്തത്? " "അവരൊന്നും ചെയ്തത് ഒന്നുമില്ല. നീയെന്താണ് പറയുന്നത്? അവർ വെറുതെചിരിക്കുന്നത് കഴിഞ്ഞു". "അങ്ങനെയോ"

"തീർത്ത്യാക്കും. അവർ വെറുതെ ഇരിക്കുന്നത് കഴിഞ്ഞു. മുട്ടയമുട്ടിച്ചു പോയിട്ടില്ല. അപ്പോൾ അവർ മുട്ടയം ചെയ്യാൻ പോകും. മറ്റു സമയങ്ങളിൽ അവർ വെറുതെ നടക്കും. നടക്കുക തന്നെ ശ്രീ. നീയൊന്നോ കേട്ടോ ? "

അങ്ങൻ പറയുന്നതു ചാടി നോക്കി. പക്ഷെ അത് വളരെ തിരിഞ്ഞു വരുന്ന ഒരു പുകയോടുകൂടിയ ചക്രത്തിന്റെ അനന്തം മാത്രമായിരുന്നു. മതിനാൽ അങ്ങൻ തിരിച്ചു വന്നു.

"അതെ", അൻ പറഞ്ഞു തുടങ്ങി.

"മറ്റു സമയങ്ങളിൽ കാര്യങ്ങൾ തണുപ്പായിരിക്കുമ്പോൾ അവർ ചാർലമെൻറുകൊണ്ട് നേരം പോകും. തന്റെ ഇഷ്ടംപോലെ പോകാൻ അവരുടെ തല അയാൾ വാളുകൊണ്ട് തെറിപ്പിക്കും. പക്ഷെ മിക്കപ്പോഴും അവർ അന്തഃപുരത്തിനു ചുറ്റുമായിരിക്കും. കഴിഞ്ഞു കൂടുക" (HFV 129)

yat says in an attractive manner:

അങ്ങ, രാജാവിനെന്താണ് ജോലി ? " ജോലിയോ ! അതു മറ്റൊരു വിവരമേയ്ക്ക്. എന്ത് ജോലി? ഇരിക്കുക, റങ്ങുക, ഉലാത്തുക, വിടുക, ഇരിക്കുക, ഉറങ്ങുക, ഉലാത്തുക. മുട്ടയമുട്ടിച്ചാകുമ്പോൾ മാത്രം മുട്ടയത്തിന് പോകും. മറ്റുള്ളവർ കൊല്ലാൻ. മറ്റു സമയങ്ങളിലൊക്കെ അന്നേദം പറഞ്ഞുപോലെ",

'Yes', says I, ' and other times, when thing is dull, they fuss with the parlyment ; and if everybody don't go just so he whacks their heads off. But mostly they hang round the harem.' (AHF 265,

Azheekode translates

"ഹക്, എന്താണവർ ചെയ്തത്? " "ഭവരൊന്നും ചെയ്തത് ഞങ്ങളിലേ. നീയെന്താണ് പറയുന്നത്? അവർ വെറുതെചിരുന്ന കഴിക്കും".
"അങ്ങനെയാ"

"തീർച്ചയായും. അവർ വെറുതെ ഇരുന്ന കഴിക്കും. ഖുദ്യമുഖ്ഖ് ഉപോളിയിരിക്കുക. അപ്പോൾ അവർ ഖുദ്യം ചെയ്യാൻ പോകും. മറ്റു സമയങ്ങളിൽ അവർ വെറുതെ നടക്കും. നടക്കുക തന്നെ ശ്ശ്: നീയൊരാളെ കേട്ടോ ? "

അങ്ങനെ പുറത്തു ചാടി നോക്കി. പക്ഷെ അതിനുള്ളിൽ വെറുതെ ഒരു പുകനോട്ടിന്റെ ചക്രത്തിന്റെ അനുകൂലമായൊരു അതിനാൽ അങ്ങനെ തിരിച്ചു വന്നു.

"അതെ", അൻ പറഞ്ഞു തുടങ്ങി.

"മറ്റു സമയങ്ങളിൽ കാര്യങ്ങൾ തണുപ്പനായിരിക്കുമ്പോൾ അവർ പാർലമെന്റുകൊണ്ട് നേരം പോകും. തന്റെ ഉഷ്ണപോലെ പോകാത്തവരുടെ തല അയാൾ വാളുകൊണ്ട് തെറിപ്പിക്കും. പക്ഷെ മിക്കപ്പോഴും അവർ അന്ത:പുരത്തിനു ചുറ്റുമായിരിക്കും. കഴിഞ്ഞു കൂടുക"
(HFV 129)

Thayat says in an attractive manner:

"അങ്ങനെ, രാജാവിനെന്താണ് ജോലി ? "
"ജോലിയോ ! അതു മറ്റൊരു വിവരമേ. എന്ത് ജോലി? ഇരിക്കുക, ഉറങ്ങുക, ഉലാത്തുക, വീണ്ടും ഇരിക്കുക, ഉറങ്ങുക, ഉലാത്തുക. ഖുദ്യമുഖ്ഖ് പോകുമ്പോൾ മാത്രം ഖുദ്യത്തിന് പോകും. മന്ത്രങ്ങളെ കൊല്ലാൻ. മറ്റു സമയങ്ങളിലൊക്കെ അനുകൂലമായൊരു പരമ്പരയുണ്ടാകും".

ഒരു ശബ്ദം. ഞാനെഴുതേണ്ട ചിലവ് മരണശിക്ഷയിലൂടെ നദിയിലേക്ക് നോക്കി. അവിടെ നദിയുടെ വലിയ വളവിൻ ഒരു ബോട്ട് ചാടിയിട്ടിരിക്കുന്നു. വിൻഡോ സ്വസ്ഥമാനത്തിലുണ്ട്. രാജാക്കന്മാരുടെ കഥ തുടരുന്നു.

"അവർകീഴ്സംപോലെ അളുകളെ കൊല്ലും. അവർക്കും ചോദിക്കാനധികാരമില്ല. അവർക്ക് തൃക്കിയ വാളിടുകിൽ 'ശക്' ഒരു വിശ്വം. ഉടൻ വേറെ, തല വേറെ".

"അളുകളെ കൊല്ലാനില്ലാത്തപ്പോഴും, മുട്ടിയമില്ലാത്തപ്പോഴും ഉറങ്ങിയിട്ടുറങ്ങി മടുക്കുംപോഴും അവർക്ക് മനോരമം ജേച്ചി കൂടി ചെയ്യാനാണ്".

"എന്താണ്, ഹക്? "

"അന്ത: പുരസ്തീനും ചുറ്റും നടന്നു കഴിയില്ല". (HFS 91-92)

Here Thayat has used his own interpretation in such a way that his young readers may read it with greater enthusiasm. So he is able to instil more hatred against royal institution.

Vijayan optimizes the entire discussion between Huck and Jim about monarchy in one sentence.

"രാജാക്കന്മാർക്ക് പണിചെയ്യാൻ ചെയ്യാതെ അധികം വോളർ മാസത്തിന് കിട്ടുന്നതിന് വിഷമമില്ലെന്നും തന്റെ ഉഷ്ടത്തിന് നടകാത്തവരുടെ തല അവർ കൊല്ലാതെടുക്കുമെന്നും ഭയപ്പെടുന്നവർക്കും അവർ ചിലവഴിക്കുക അന്ത: പുരസ്തീലാധികാരികളുമെന്നും" അൻ പറഞ്ഞപ്പോൾ ജിം വാ പൊളിച്ചു കേട്ടിരുന്നു." (HF 54)

Huck goes on explaining to the question about prince Dauphin "The dispossessed kings, gets on the police and some of them learns people how to talk French (AHF 267).

Azheekode translates:

"ചിലർ പോലീസിൽ ചേരും ചിലർ "ഔദ്യോഗിക
ശ്രേഷ്ഠ് പറയാൻ പഠിപ്പിക്കും. " (HFV. 132)

Thayat also translates

"പോലീസിൽ ചേർന്നിരിക്കും? അല്ലെങ്കിലോ"

"അല്ലെങ്കിൽ അമേരിക്കയിലെ ഔദ്യോഗിക ശ്രേഷ്ഠ് രാജ
പഠിപ്പിച്ചിരിക്കും?". (HFS 94)

In order to show that some of the Kings are actually engaged in illegal and criminal activities, Huck refers to Dauphin who is believed to have escaped from a French prison and gone to America. Mark Twain here clearly shows that there is no substantial difference between high way-robbers and kings.

There is another discussion about monarchy. Huck and Jim don't tolerate the King and Duke willingly. The king and Duke have actually encroached their raft and eventually made Huck and Jim their servants. They became the captives of King and Duke. But Jim expresses surprise at the performance of the King and Duke and says "dese King's O' ourn is a regular rascalious".

Huck answers that he is not surprised "because it's in the breed. I reckon they're all alike, all kings is mostly rafscallions, as fur as I can make our", (AHF 330)

Azheekode translates:

"അവരുടെ പ്രകൃതമാണ്. അവരെല്ലാം ഒരേ തരക്കാരാണ്".

"പക്ഷെ ഹക്, ഈ രാജാക്കന്മാർ മുഴുവൻ അരക്കാശിന് കൊള്ളാത്തവരാണ്. അതാണ് അവർ. ശരിയായ കാശിന് വകുപ്പിലാത്തവർകൾ".

"ശരി, ഞാൻ പറയുന്നതും അതു തന്നെയാണ്. എന്നിക്ക് മനസ്സിലാക്കിയ തേതാളും എല്ലാ രാജാക്കന്മാരും ഘേറെകുറെ നിസ്സാരന്മാരാണ്". (HFV 243)

Thayat also says

"ഹക്, ഇവർ അരക്കാശിന് കൊള്ളാത്ത തെങ്ങികളാണെന്നു തോന്നുന്നത്".

എല്ലാ രാജാക്കന്മാരും തെങ്ങികളാണെന്ന് ഞാനവനെ സമാധാനിപ്പിച്ചു.

"പക്ഷെ, ഈ കഴുവേറികർ വല്ലാതെ നാറുന്നവല്ലോ, ഹക്: " എല്ലാ രാജാക്കന്മാരും ഇതുപോലെ നാറുന്നവരും അവരുടെ നാടും മാന്മാർ അർക്കും കഴിയില്ലെന്നും ചരിത്ര പുസ്തകത്തിൽ അതാണ്ടിപ്രായമെന്നും ഞാൻ ജിമ്മിനെ ധരിപ്പിച്ചു. (HFS 126)

The usage of "കഴുവേറി" is a bit over, Azheekode has used " ^{നിസ്സാരന്മാർ} ഇവർകളെ " and that is better, He has made use of his own attitude to Kings,

Again Huck's satiric comment "That's the kind of a bug Henry was ; and if we'd a had him along' stead of our kigns, he'd a fooled that town a heap worse than ourn done. I don't say that ourn is lambs, because they ain't, when you come right down to the cold facts; but they ain't nothing to that old ram, anyway, All I say is, kings is kings, and you got to make allowances. Take them all around, they're a mighty orney lot. It's the way they're realised ".(AHF 331)

"അതരമൊരു ജന്തുവാചിരൂന്നു ഹെൻറി. നമ്മുടെ രാജാക്കന്മാർക്കുപകരം അയാളെയാണ് നമുക്ക് കിട്ടിയിരുന്ന തെങ്ങിൻ അയാളാ പട്ടണത്തെ കൂടുതൽ മോശമായി പരിചി്ത വിട്ടേനെ. നമ്മുടെ അസാധാരികൾ അടലും കണ്ണങ്ങളിലാണെന്നല്ല പറയുന്നത്. കാരണം, അവരതലിന് കാണാം. കാര്യങ്ങൾ ശരിക്കു കണ്ടാൻ. പക്ഷെ, എന്താ യാലും അവർ അ പഴയ കഴനോട് കിട നിർകിലല്ല. ഞാനിതേ പറയുന്നില്ല, രാജാക്കന്മാർ രാജാക്കന്മാർ തന്നെ. അവർക്കു ചില വിട്ടുവിഴ്ചകൾ ഒക്കെ നൽകണം. എല്ലാം കൂടെ നോക്കിയാൻ അവ വളരെ സാധാരണകാ രാമ വർഗ്ഗമാണെന്ന് കാണാം. അങ്ങനെയാണ് അവരെ വളർത്തിക്കൊണ്ടു വരുന്നത്. (HFV 245)

The quotation and reference to Henry VIII is not translated by K.Thayat and Vijayan;

Mark Twain emphasises how Huck's bookish knowledge is corroborated by his own experience. Huck is prepared to make allowances for the king's and Duke's reprehensible behaviour „by finding excuses in their breeding. He wants to return good for evil by trying to save them in the end. But Jim could not make any allowances to the king and Duke., so he says

"I don't hanker for no mo' un um, Huck Dese is all I kin stan. (AHF 265)

Azheekode translates beautifully:

"ശരി എന്താവാലും ഇതിലേറെ ഇവരെ പൊറുപ്പിക്കാൻ എന്തെങ്കെന്താവില്ല. എക്, എനിക്ക് സ്ഥികാൻ കഴിയാതെ തിന്റെ അങ്ങങ്ങൊരായി". (HFV 245)

Thayat also translates satisfactorily:

"എന്നാലും ഇവരെ പൊറുപ്പിക്കാൻ കഴിയില്ല. എനിക്ക് മടുത്ത് തുടങ്ങിയിരിക്കുന്നു. " ജി മന്ത്രിയ്ക്ക്." HFS 126)

Jim could no approve the widom of king solomon when he asks, "would a wise man want to live in,de mids'er sich a blunslammin'all de time ? No - " deed he wouldn't (AHF 331).

Azheekode says,

"ഒരു ബുദ്ധിമാൻ അത്തരമൊരു കലാപത്തിന് നടക്ക് എന്തും കഴിഞ്ഞു കൂടാനാശിക്കുമോ? തീർച്ചയാലും ഇല്ല". (HFV 245)

Thayat says:

"പത്തു ലക്ഷം ഭാര്യമാർ ഒന്നായി കലഹിക്കുന്നു. അവരുടെ മകളും ബഹളമുണ്ടാകുന്നു. അങ്ങനൊരു കുഴപ്പത്തിന്റെ നടവിൻ അന്തർ കഴിഞ്ഞു കൂടുന്നതെങ്ങനെ? അപ്പോൾ അയാൾ മന്തനമേല്ല് ?" (HFS 126)

The translation മന്തൻ is suitable only to Jim's dielects. Jim also is of the view that the famous Judgement of King Soloman on chopping a child into two was not wise. He says: I reck'n I knows sense when I

see it en dey ain' no sense in sich doin's as dat. De 'spute warn't bout a half a chile, De 'spute warn't 'bout a whole chile ; en de man dat think he kin settle a 'spute' bout a whole chile wid a half a chile, doan ' know enough to come in out'n de rain. Doan' talk to me 'bout Sollermun, Huck, I knows him by de back.'" (AHF 266)

Azheekode translates as follows:

"ശരി കണ്ടാലെനികറീയാം. അങ്ങനെ ചെഖ്ഖുന്നതിൻ ഒരു ശരി ഖുമിലില. ശണ്ഠ പാതികുഞ്ചിനെ പരിഖലില, മുഴുകുഞ്ചിനെ പരിഖാഞ്ച്. ഒരു മുഴുകുഞ്ചിനെകുറിച്ചുളള ശണ്ഠ, അരകുഞ്ചിനെകൊന്നുതിർകു ; മെന്ത കരുതുന്നവൻ എന്ത് തലചോറാങ്ങുളളത്. നോളിർമാനെ പരി നി എനോട് മിണ്ടരുത്. ഹക്, എനിക്ക് അവൻറെ അകവും പുറവും അറീയാം". (H F V 131)

His translation 'നോളിർമാൻ' ' is^a suitable dialect. But he has not touched the comparison to the division of chile.

Thayat give only a brief note :

" നോളിമൻ മന്തൻ തന്നെയാണെന്ന് ജി ഉറവിളി പറഞ്ഞു. അലിലെങ്കിൽ ജീവനുള്ള ഒരു കുഞ്ചിനെ അധർ രണ്ടാധി വെടി രണ്ടു സ്ത്രീകൾക്കു കൊടുക്കുമോ? ഇതാണോ നിതി. ഇങ്ങനെ ചെഖ്ഖുന്ന രാജാവ് മന്തനലിലാതെ മടരാഞ്ച്." (HFS 93)

Vijayan's epitime touches this point as follows:-

" അധർ മനുകൃതിൻ വെഖ്ഖ് ഘേദവും വലിയ വിധിയിലായിരുന്നവനെ ജി പറഞ്ഞു. നോളിമൻ കുഞ്ചിനെ ഭാഗിഖ് കഥ അവൻ കേട്ടിടയ്ക്കുടായി രുന്നു. ഒരു നോട് ഭാഗിക്കാൻ പറഞ്ഞാൻ അരൈങ്കിലും അത് രണ്ടു കഷണ മാകാറുണ്ടോ? ഒരു കുഞ്ചിന് രണ്ടവകാശികൾ വന്നാൻ, അതിൻ ശരിയായ അളി കണ്ടിപിടിച്ച് കുഞ്ചിനെ ഘേർപിന്നുതിന് പകരം, അതിനെ രണ്ട് കഷണമാക്കാൻ പറയുന്നത് എത്രമാത്രം ബുദ്ധിമുട്ടനുമാണെന്ന് ജി ചോദിച്ചു. " (HF 55)

Vijayan alone has made use of the comparison of a chile. It deserves credit. The meaning can be well expressed only when the comparison is made.

Mark Twain has underscored royalty in the characterisation of King and the Duke. It is funny to see that they are competing to trace their descent back to King's and Duke's. They establish an order of precedence between them. At the same time they disturb the equality on the raft. Equality is of course a democratic principle. They usurp the beds of Huck and Jim. The King and Duke successfully hoodwink hundreds of people in the twons of Mississippi. The King begins with the Pokewille campmeeting where he pretends to be a pirate who is instantly and thoroughly reformed by the preacher. Thus he exploits the religious spirit of the people and earns money. Huck and Jim exposes the pretensions, eccentricities, deceptions and cruelties and voices of royal institution. The behaviour of King and Duke is a parody of the behaviour of real kings and noble men. They become tricksters who dupe large number of people and live at their expense.

Mark Twain points out that slave owners also try to take style of King Arthur by keeping them as marketable commodities. The King and Duke sell the

negroes in the house of Mary Jane. It becomes a shock to Mary Jane inspite of the fact that she was prepared to go with the King and Duke to London and stay with them.

three

From among these translations, one of them is true translation, another abridged or shortened one and ~~third one~~, a retold translation in the form of an epitome. we can find one phenomenon common in all these translations. Though the personalities of Sukumar Azheekode, K.Thayat and Vijayan have influenced the work, the personality of Mark Twain can be seen superseding throughout each work. If so facto, Huckleberry Finn the masterpiece of Mark Twain, one of the most famous world classics, has got a universal appeal.

In his introduction of H F V, Azheekode himself says:

"ഘോരതൃപ്തകാരനും അന്യരിൽ നിന്ന് വ്യത്യസ്തപ്പെട്ട ഒരു സവിശേഷ വ്യക്തിത്വമുണ്ടായിരിക്കും. ഈ നിസ്തല്പതയാണുപോലോ സാഹിത്യകാരന്റെ പ്രാണൻ. ഇമ്മട്ടിൽ നിസ്തല്പരായ വിശ്വസാഹിത്യകാരന്മാരുടെയിടയിൽ അതിനിസ്തല്പനാണ് മാർക്ക് ട്വെയിൻ. ഭാവരൂപങ്ങളിൽ അദ്ദേഹത്തിന്റെ കൃതികൾ തികച്ചും അതിസ്വതന്ത്രമായ ഒരു മണ്ഡപത്തിൽ നിൽക്കുന്നു. അദ്ദേഹത്തിന്റെ ഒരു വാക്യം നിങ്ങളുടെ വായിച്ചു കൊള്ളൂ, അതിന്റെ കർതൃത്വം സ്വയം വിശദമാക്കി കൊള്ളൂ. ¹"

Sukumar Azheekode,
1. - Azheekode, Introduction, H F V By. (Kottayam: Sahitya Pravarthaka Co.Operative Society, 1967) 5

Chapter-V

LANGUAGE VARIATIONS IN THE THREE MALAYALAM
 TRANSLATIONS OF HUCKLEBERRY FINN

Mark Twain's innovation of writing The Adventure of Huckleberry Finn in the local dialect of Huckleberry Finn gives the work an earthy and innocent immediacy, that pooh-poohs any abstruse interpretation and makes the whole trip down the Mississippi superficially a picaresque novel about a boy and a slave and their adventures. Although Mark Twain meant the book to be about conscience against heart, society against liberty, white against black, the shore against the river, the house against the raft he never forgot that it was meant to be tale for children and their parents. The flat, unemotional way in which Huck Finn describes what he sees as though no one had ever seen it before, is the secret of Mark Twain's most successful humour. He wrote as he thought and as all men think.

In Huckleberry Finn a number of dialects are used; the Missouri Negro dialect; the extremist form of the blackwoods South Western dialect, the ordinary

pike-county dialect ; and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guess work; but painstakingly and with the trustworthy guidance and support of personal familiarity with these several forms of speech. The various dialects point out the ridiculousness of the Duke's and the King's pretence at fine speaking ; they expose the sublime sentimentality of Emmeline Grangerford's efforts at noble verse, Huck's description of Grangerford's Parlor and of Emmeline's pictures raises a succession of belly laughter and it would be smartness and morbidity. What remark could be jester than Huck's, when he hears that the family are sorry for Emmeline's death "with her disposition, she was having a better time in the graveyard" (AHF 286)

One very important feature of Mark Twain's writing which distinguishes him from other American Writers is his very sensitive ear for language. It was Mark Twain with his use of the American dialect, particularly the southern American slang, who brought glory not only to the Americans but the whole body of men and women who have patriotism in their blood, The register used by each class established their

identity i.e., Mark Twain used language as a tool to delineate characters. The dialect of the Easterner was vastly different from the Westerner. The Easterners were the "City Slickers" and Urbane whereas the Westerners were usually 'Squatters' or barbarian illiterates. The Easterners were 'gentlemen' and distinguished themselves in the way they spoke. Mark Twain with his ear sensitively turned to the variations in the American speech, made his characters speak as he had heard Americans speak. The 'genteel' Southern aristocrats like Judge Thatcher, Widow Douglas, the Graffordsons and Shepherdsons^{and} Col. Sherburn speak a 'more' refined sort of language than the other residents of St. Petersburg, Huck, Pap Finn, and Tom. The Duke and the King try to parody the speech of the 'genteel Southerners'. The other dialect which is spoken by Jim is, the 'negro' dialect.

Language plays a very important role in this novel. It not only shows to which strata of society the character belongs but also comments on the difficulties each character faces in interacting and understanding each other due to the failure of understanding language. Huck finds it difficult ⁱⁿ understanding Miss Watson's and Widow Douglas' language of Frontier

Piety (Prayers and Providence) and Tom's consistent use of the language of 'genteel' romance. Jim is illiterate and therefore has a rudimentary sort of grammar and so a special language as his. The hilarious discussion of the French language by Huck and Jim is a typical example. Thus the language of Huckleberry Finn constitutes a range of widely differing styles. One form is a part of the official language of the society (the Judge, Shepherds, Straffordsons and Col. Sherburn). The second is that of the working class (Huck, Pap Finn) and other parodying the language (king and Duke) and the language of illiterates (negroes). Twain used the exact inflections of each dialect to represent each class.

Mark Twain has used proverbs and idioms to make the ideas clear to the reader. Homely idioms appear frequently in Huck's and Jim's conversation often obtaining a descriptive precision. The cave where Huck and Jim stay on Jackson's island looks 'as big as two or three rooms benched together'. The thunderstorm is like 'rolling empty barrels down stair's where its long stair's and they bounce a good deal, you know" (AHF 171)

Proverbs and idioms indicate Huck's values. Huck's proverbs reveal certain aspects of his character. His perceptiveness is illustrated early in the book by his remark on Miss Watson's attempts to stop him from smoking. "That is just the way with some people, they get down an a thing when they don't know nothing about it." (AHF 143)

Azheekode translates as follows:

"ചില അളകളുടെ സംഖ്യയും അണിത്. തങ്ങൾക്കൊരു വിവരവും മില്ലാത്തതിനെയാണ് അവർ എതിർക്കുക." (H F V 19)

But Thayat says:

"നിങ്ങൾ സൂക്ഷിപ്പിട്ടുണ്ടോ? ചിലർ അങ്ങനെയോ? അവർക്ക് വിവരമില്ലാത്ത കാര്യങ്ങളൊക്കെയും. എന്നാലും ഉപദേശിക്കും. വിവരമില്ലെങ്കിൽ മിണ്ടാതിരിക്കുകയാണ് നന്ന്. എന്നാൽ കുട്ടാക്കിലല്ല. വെറുതെ പറയും. പറഞ്ഞ് പറഞ്ഞ് പെരുമ്പിക്കും." (H F S 9)

In Vijayan this conversation is absent. He simply says:

"അതൊരു ചിത്ത ശീലമാണെന്ന് പറഞ്ഞ് അവർ എന്നെ ഒരുകൂട്ടം ഉപദേശിച്ചു." (H F 8)
 When her permission was sought for smoking. (HF 8)

This perceptiveness enables Huck at last to face the conflict between his head and heart as the time came near for Jim to escape for Cairo. At a critical moment Huck tells lie about Jim that it was Huck's father in the boat and that his father was suffering from small

pox and thus sends away the slave hunters. He then tells a proverb that shows the hold of wrong values of society upon him. "They want of and I got aboard the raft feeling bad and low, because I knowed very well I had done wrong, and I see it warn't no use for me to try to learn to do right, a body that don't get started right when he's little, ain't got no show" (AHF 197)

According to Azheekode:

"അവൻ പോയി. ഞാൻ ചങ്ങാടത്തിൽ കയറി. എന്നിങ്കു വല്യാതെ ചളിപ്പും വല്യാഷ്മയും തോന്നി. കാരണം ശരിയല്ലെന്ന് എനിക്ക് നന്നായി അറിയാമായിരുന്നു. ശരി ചെയ്യാൻ തുനിവുന്നതു കൊണ്ട് ഒരു ഗുണവുമില്ലെല്ലെന്നും ഞാൻ കണ്ടു." (HFV 150)

Since there are no chapters from 16 to 18, Thayat has not included the translation of the above quotation. A. Vijayan has translated only the latter part of the conversation and not this part.

Here the last sentence is left out by Azheekode in his translation. He ^{continues his narration} : "പിന്നെ വീണ്ടും ഒരു നിമിഷം അലോചിച്ചു." (HFV 150)

Let us see the difference of the reply of Miss Watson when Huck sought her permission for smoking.

She said "it was a mean practice and was not clean and I must try to not do't any more. (AHF 202) Azheekode

translated : " ഒരു പൊട്ടശിലമാണെന്നും വൃത്തികെട്ടതാണെന്നും അവർ പറഞ്ഞു." (HFV 19)

To Thayat, it is as follows :

" അതൊരു ചീത്ത 'ശിലമാണ്' പോലും. പൊട്ടശിലമെന്നാണ് അവർ പറഞ്ഞത്. ഇപ്പോൾ മാത്രമല്ല, ഒരിക്കലും പുകവലിക്കരുതെന്ന് അവർ പറഞ്ഞപ്പോൾ ചോദിച്ച് അലഭ്യമായി എന്നു തോന്നി." (HFS 8)

Here we find that Thayat has explained the intention of the speaker where as Azheekode has given only the actual translation.

When Huck heard the ambitions of Jim after getting freedom, Huck was frozen. Jim said that he wanted to buy his wife and two children. These words displeased Huck and he says "Just see what a difference in made in him the minute the judged he was about free. It was according to the old saying, "give a nigger an inch and he'll take an ell".(AHF 275)

Azheekode translates ,

"താൻ സ്വതന്ത്രനാകാനായി എന്നു കണ്ടപ്പോൾ അവനു വന്ന മാറ്റം എന്താണെന്ന് നോക്കുക. 'ഒരു കാപിരിക്ക് ഒരിഞ്ച് കൊടുത്താൽ ഒരു പാതാളം എടുക്കും' എന്ന് പഴയൊഴി പോലെ വന്നു ചേർന്നു." (HFV 146)

In Thayat's translation Chapter 15 to 18 are absent. In Vijayan also it is omitted as it is only an epitome.

We can see another proverb used by Huck in narration when the girl with the hartlip entered into a conversation with Huck in Mary Jane's House after the supper. When she asked him if the King was staying in London or Sheffield, Huck thought himself "I See I was up a stump, I had to let on to get choked with a chicken bone, so as to get time to think how to get down again "(AHF 345)

Azheekode says:

"അന്നൊരു കുടിമര കവറിയെന്ന് ഞാൻ കണ്ടു. ഒരു കോഴി ചെലല് കുടങ്ങിയിരുപോലെ എനിക്ക് കളികേണ്ടി വന്നു. അതിന് നീന് ഉറുരിപ്പോരുന്നതെങ്ങനെയാണ് അലോചിക്കാൻ സമയം വേണമായിരുന്നു. (HFV 271)

But Thayat says "

"അവളെനെ പൊടകുണ്ടിയിറകിയിരിക്കുന്നു. എന്തും മറുപടി പറയണമെന്നറിയാതെ ഞാൻ കുഴങ്ങും. ഷഹീനും ലണ്ടനും തമ്മിൽ വളരെ വളരെ ദൂരമുണ്ട് എന്നവർകറിയും. എനിക്കു മറുപടിയിരിക്കുന്നു. പക്ഷെ, ഞാൻ അത്രയ്ക്കു അലോചിച്ചിട്ടില്ല. ഇനി പറഞ്ഞിട്ട് ഫലമില്ല. തടിയുടെ രക്തപ്പൊടം. അതിനിൽ തിരി സമയം വേണം. ഒരു കോഴി ചെലല് പല്ലിനു ജ്ജിൻ കുടങ്ങിയിരുപോലെ ഞാൻ കളിവിട്ടു. ഒരുത്തരും കണ്ടുപിടിക്കുന്നതുവരെ കോഴി ചെലല് പല്ലിനു ജ്ജിൻ തന്നെ. "(HFS 141)

The same proverb has been used several times.

Though the literal meaning of stump is 'കുടി' the meaning of usage 'പൊടകിണ്ടിയിറകുക' is better because the latter is a common usage in Kerala. but

Grangerford as a gentleman with a proverb. "He was welborn as the saying is, and that is worth as much in a man as it is in a house, so the widow Douglas said (AHF 288)

Azheekode translates:

"നല്ല തറവാട്ടിന് പിറന്നവരാണ് അദ്ദേഹം, അത് വന്നിട്ട് വീശവ പറയാറുണ്ട്. ഒരാളിലും കുതിരയിലും ഒരേപോലെ വിലവെട്ട സഹതിയാണിത്." (HFV 170)

K. Thayat did avoid chapter 16 to 18.

A. Vijayan's translation is only an epitome which did not include this.

After the adventurous freedom struggle of Jim, a doctor was sent to cure Jim's leg injury. Huck said to himself "I says to myself, spos'n he can't fix that leg just in three shakes of sheep's tail, as the saying is? spos'n it takes him three or four days ? what are we goign to do ? (AHF 434)

Azheekode translates this proverb as follows:

"അൻ തന്നത്തൻ പറഞ്ഞു. അട്ടിൻ വാൻ മൂന്ന് തവണ വീശും പോലെ എൻ പഴഞ്ചൊല്ലും പോലെ, ടോമിന്റെ കാൻ അയാൻ വേഗത്തിൽ ശരിയാക്കും. പക്ഷെ, അതിന് മൂന്ന് നാല് ദിവസം പിടിയില്ലേ? അപ്പോഴെന്ത് ചെയ്യാം?" (HFV 432)

Thayat has not included this proverb in his work. It seems that he was trying to summarise the novel

gradually towards the end. When the hunters of slaves questioned Huck as to who was in the boat, Huck was perplexed. Huck says "I tried to, but the words wouldn't come.

I tried, for a second a two, to trace up and out with it, but I warn't man enough -hadn't spunk of a rabbit. (AHF 288)

Azheekode translates,

"ഞാൻ ശ്രമിച്ചു. എങ്കിലും വാക്ക് പുറപ്പെടുമ്പോൾ. രണ്ടും കർപ്പിച്ച് പറയാൻ ഞാൻ ഒന്നുരണ്ടു നിമിഷം പരിശ്രമിച്ചു. പക്ഷെ ഞാനതിനാലാശ്ചര്യപ്പെട്ടു. ഒരു മുഖലിന്റെ ധൈര്യം പോലും ഭയപ്പെടാൻ കഴിയാതെ. " (HFV 170)

Let us see certain cultural aspects in the various translations of Huckleberry Finn. (AHF)

When Huck entered the house of Col. Graffordson, he points out the good manners and respect towards elders shown in the following lines:

"When him and the old lady come down in the morning all the family got up out of their chairs and give them good day, and did not set down again till they had set in. (AHF 291),

Azheekode translates,

"രാവിലെ അദ്ദേഹവും കിഴവിയും പുറത്തു വന്നാൽ കുടുംബാംഗങ്ങളെല്ലാം കയ്യൊന്നിച്ച് നീന്തേഴുന്നേട് അവരെ അഭിവാദനം ചെയ്യും. അവർ ഇരുമ്പാൽ മാത്രമെ പിന്നെ കട്ടം ഇരിക്കുകയുള്ളൂ. " (HFV 291)

In Thayat Chapter 16 to 18 are absent. In Vijayan's translation, it being an epitome this part is not included.

When Huck asks Buck, the youngest son of Col. Graffordsons, what 'feud' is, he replies :

"a feud is this way. A man has a quarrel with another man, and kills him; then that other man's brother kills him; then the other brothers, on both sides, goes for one another ; then the cousins chip in - and by and by everybody's killed off, and there ain't no more feud. (AHF 291)

Azheekode says ,"

"കുടിപിടികളുടെ ഇടയിലാണ് ഏറ്റവും കൂടുതൽ വേദനകളോട് എന്തെങ്കിലും പിന്നെ ഉണ്ടാകുന്നത്. ഒരാൾക്ക് വേദനകളോട് എന്തെങ്കിലും പിന്നെ ഉണ്ടാകുന്നത് അയാളെ കൊല്ലുന്നു. അയാൾക്ക് അയാളുടെ സഹോദരൻ മരിക്കാൻ കൊല്ലുന്നു. പിന്നെ മറ്റു രണ്ടു സഹോദരന്മാർ അങ്ങനെയങ്ങനെ എതിർപാടി. പിന്നെ മറ്റെല്ലാവരും ഇടപെടുകയായി. അങ്ങനെയങ്ങനെ എല്ലാവരും കൊല്ലപ്പെടാൻ കുടിപിടികൾ തീർന്നു. " (HFV 188)

Value of freedom has been well displayed by Huck with the following words as they escaped from the house of Feuds. Both Huck and Jim were made free from the house of feud and swamp respectively.

"I was pqueerful glad to get away from the feuds, and so was Jim to get away from the swamp. We said there warn't no home like a raft, after all. Other places do seem so cramped up and smothery, but a raft don't. You feel mighty free and easy and comfortable on the raft." (HFV 299)

Azheekode says,

"കുടിപിടകളുടെ മദ്യത്തിൽ നിന്ന് രക്ഷപ്പെട്ടതിൽ ഞാനേറെയും സന്തോഷിതനായിരുന്നു. ചതുപ്പുനിലത്ത് നിന്ന് പോരാൻ കഴിഞ്ഞതിൽ ജിമും ഘേതാഖാലും ഒരു ചങ്ങാടത്തിനോളം നല്ലൊരു വിട് വേറെയില്ലെന്ന് ഞങ്ങൾ പറഞ്ഞു. മറ്റു സ്ഥലങ്ങൾ, ഇടങ്ങൾ ശ്വാസം മുട്ടിക്കുന്നതായി തോന്നുംപോൾ ചങ്ങാടത്തിനു മാത്രം ഞാ ദേഷ്യമില്ല. ചങ്ങാടത്തിൽ പെരുത്തു സമാന്ത്ര്യവും സുഖവും അർക്കം തോന്നും." (HFV 188)

Thayat omitted Chapter 15 to 18

Mark Twain brings out a drunkard named Boggs in the Novel. Huck says "Boggs comes a - tearing along on his house whooping and yelling like an Injun, and singing out.

"Cler the track, thou, I'm on the waw-path and the pice uv coffins is a - gwyne to raise : He was drunk... His motto was, "meat first and spoon vittles to top off on". (AHF 291)

Azheekode translates:

"അോപ്പ് കൃതിരപുറത്ത് കൃതിയ്ക്കു വരികയാണ്. ഒരിന്ത്യനെപ്പോലെ അയാൾ ഒന്ന് ഇടുകയും അലറുകയും ചെയ്യുന്നുണ്ട്."

"ഓ, വഴികു നിന്നു മാറിക്കോ. ഞാൻ പടയ്ക്ക് പുറപ്പെടുകയാണ്. അവപ്പെടുകയുടെ വില കൂടാൻ പോവുകയാണ്".

അയാൾ കൂടിയിട്ടുണ്ട്... തന്റെ മുദ്രാവാക്യം "ഇറവി അദ്ദേഹം കത്തി പുറമെ 'എന്നതാണെന്നു അയാൾ പറഞ്ഞു." (HEV 226)

Here in this translation we do not find any difference from the language of a drunkard and Huck. But we do in the original. But this scene is not presented by Thayat. It seems he is trying to finish the book by avoiding ^{even} very important scenes in the novel.

Again Huck's father, Pap Finn is presented as another drunkard. Let us listen to his hooliganism and madness. One night after getting intoxicated, he spends a sleepless night, kicking at the jar and running after Huck to kill him. Pap Finn says:

"Tramp -Tramp-Tramp; that's the dead ; tramp-tramp-tramp ; they are coming after me, but I won't go-Oh, they're here ! don't touch me - don't ! hands off-they're cord ; let go-on, let a poor devil alone" : (AHF 224)

Azheekode Says "

"ട്രാപ്പ്, ട്രാപ്പ്, ട്രാപ്പ്, ഓർ പ്രേതങ്ങളാണ്, ട്രാപ്പ്, ട്രാപ്പ്, ട്രാപ്പ്. അവയെന്റെ പുറകെ വരികയാണ്. പക്ഷെ ഞാൻ പോവിലല്ല. ഓ, അവ തണുത്തീരിക്കുന്നു., എന്നെ വിട്ടു- ഓ ഒരു പാവത്തിനെ വെറുതെ വിടാലോ ! " (H F V 58)
 Thayat says "

ട്രാപ്പ്...ട്രാപ്പ്, സതാ പ്രേതങ്ങൾ. ട്രാപ്പ്...
 ട്രാപ്പ്. അവരെന്റെ സ്വന്തം പോലെ ട്രാപ്പ്-ട്രാപ്പ്, ഞാൻ പോവിലല്ല. അവരടുകൂടിയെ- തൊട്ടു- തൊടരുത്, കഷ്ടതകൾ: ഓ എന്തും തണുപ്പ് - വിട്ടു ഞാനൊരു പാവം, എന്നെ വിട്ടു". (H F S 45)

In Vijayan's translation he has written tramp as "
 "പാപ്പ്, പാപ്പ്" (H F 25)

Religion taught Huck not to betray Miss. Watson by helping Jim to be free. He lost his piece of mind. He became guilty conscious. He wanted to write a letter to Miss. Watson and made a draft. But then he had a second thought, love gushed out of his heart. In the conflicts between head and heart, heart won the latter and he said to himself.

" All right, then, I ' ll go to hell" - and tore it up" .. (AHF 381)

Azheekode translates it in a fitting manner :

"ശരി, ഞാൻ നരകത്തിലേക്ക് പോയിക്കൊള്ളാം". ഞാനത് വലിയ കീറി. " (HFV 336)

Thayat gives his version in indirect language in his characteristic style. He always uses flowery language

making additions to the original : " നരകത്തിലെന്തും നരകത്തിൽ ' എന്ന് പിറുപിറുത്തു കൊണ്ട് ഞാനാ കത്ത് തുടങ്ങി തുടങ്ങി കീറി പുഴയിലേക്ക് വിഴിഞ്ഞു. " (HFS 183)

Huck was god fearing and he believed in the providence of God. When he was approaching the house of phelps he says. "I went right along, not fixing up any particular plan but just trusting to providence to put the right words in my mouth when the time come ; for I 'd noticed that Providence always did put the right words in my mouth, if I left it alone" (AHF 385)

Azheekode Says:

ഞാൻ വിശേഷിച്ചെപ്പോൾ പട്ടാണുമാലയാതെ ഭനറെ നടന്നുപോയി. സമയം വരുംപോൾ ശരിയായ വാക്കുകൾ ദൈവം മാത്രം തേങ്ങിക്കും എന്നു മാത്രം ഉറപ്പുണ്ടു വിശ്വസിച്ചു. ഞാൻ ഭനറെയീരുകയാണെങ്കിൽ എപ്പോഴും ശരിയായ വാക്കുകൾ എന്റെ നാകിൽ തേങ്ങിയിരുന്നു എന്നെനിക്കറിയാമായിരുന്നു.

Thayat summarises the idea. (HEV 343-344)

അടുക്കള ഭാഗത്തു കൂടി കയറി. വിശേഷിച്ചെപ്പോൾ മനസ്സിൽ ഭയന്നാതെ, ഭവന്റെപ്പോൾ ദൈവം തേങ്ങിയിരിക്കാൻ ഉറപ്പുണ്ടെന്നു സമാധാന ഭക്തിയോടെ ഞാൻ നടന്നു. (H F S 188)

The greatest contribution of Mark Twain is the use of dialects. He uses the authentic language of the people. He does not use any dialect which is not familiar to him. But in the translation of Azheekode, Thayat and Vijayan we don't get the flavour, ambience,

the suggestions of the novel properly as they haven't succeeded to use the language of Jim, Huck, Tom, Judge Thatcher, Col. Graffordson representing illiterate, literate, semi educated and educated classes.

It is difficult to convey humour unless we use the language of the semi-literate, Huck and illiterate Jim. But in the introduction of H F V Azheekode says that we don't have proper language in Malayalam to convey the ideas of dialects used by Mark Twain. Actually the language reveals the characters in A H F as each character uses his characteristic language and dialect. When we read "well, says he, dat's all right den, I doan' mine one er two kings, but dat's enough. Dis one's powerful drunk, en de duke ain't much better (AHF 314)

We understand that it is the illiterate Jim's Language. This peculiarity distinguishes him from other characters.

J.C.C.Catford holds that within the concept of a "whole language" there can be varieties of language such as (a) idiodialects (b) registers (c) styles.

J.C.Catford A Linguistic Theory of Translation
(London: Oxford U.P, 1965) 83.

Idiodialect is a language variety which is related to the Personal identity of a speaker. For example Jim's language. He speaks a particular negro dialect which is related to his innocence, simplicity and illiteracy. The control in which Tom who speaks a semi educated language is fit for his boyish adventures. Just like a naughty boy, he imposes so many penalties to jim in the name of his so called adventure.

b.) Dialects : This type of language variety can be 1. Geographical, 2. temporal 3. Social. That is, the language variety may be related to the geographical province of the speaker. eg : American English, British English, Australian English, Indian English etc. Temporal English is related to true dimension in which he lives (contemporary English, middle english, and old english). Social dialect is the language of particular society. In Kerala people, of Trichur speaks differently from Kottayam and people of Kannur speaks Malayalam differently from Kottayam or Trichur.

c) Register : This is a language variety related to a particular profession, group of class. A character in a literary work belonging to a particular

class may use a peculiar language. Judge Thatcher, Col. Graffordson etc. speak standard language of educated class where as Huck speaks only semi educated language as he is only semi literate.

Translators adopt several methods to overcome some of the cultural and linguistic issues.

a) Borrowing : Borrowing the source language expression is a very common procedure. This becomes effective only when the target readers are given the opportunity to grasp the full significance of the word through repeated use. Once a term gets acceptance into the target language, it can be used just as any other word in the language without adding special notes to it. Usually the technique is used when there is no equivalent term in the target language of a particular source language word. eg : The word 'Shirt' is in both English in Malayalam. So also 'Bench, desk, water etc. Thus we find more words are accepted in Malayalam from English than vice-versa. Generally borrowings will be greater from the language of higher esteem and not the other way.

b) Definitions are sometimes used eg: Many of the scientific terms in Malayalam will not look as fine as English.

c) Liberal Translation : This was the commonly used method and advocated by critics who held that translator's duty is to adhere as closely as possible to the original.

d) Substitution e) Lexical creation

f) Transliteration g) omissions.

It is not justifiable when a minor word requires a large number of words for expression especially when it is unimportant h) Addition - when the cultural features of the source text is totally new to the target language. i) Transcreation : Here the essence of the source text is accepted while the details are transferred at the discretion of the translator so as to create the intended effectiveness.

Some of the procedures adopted by translators to deal with unmatching element of culture and language are listed above. Though these unmatched elements create problems in translation the modern approach gives weight to the source and the target cultures. An original author produces a literary work spurred by his imagination as well as by his vision of life in the specific conditions in which he lives. So it is unfair to judge a translation by notion of equivalence. The

modern outlook that a translated text has to be evaluated by its acceptability and by its relative function in the target culture seems to be a step in the right direction.

Mark Twain remarks:

"In this book a number of dialects are used, to wit, the Missouri dialect, the extremist form of the back woods south western dialect, the ordinary Pike county dialect, and four modified varieties of this last.

He further points out that he has willingly employed three various dialects from the storehouse of his personal knowledge about them "the Shadings have not been done in a haphazard fashion or by guess work; but painstakingly and with this trustworthy guidance and support of personal familiarist with these several form of speech". Although only a few can catch all the seven shadings, of the dialect used herein, many readers have begun to realize the immense possibilities of character revelation through them. James M.Cox thinks that some thing unique happens in this novel on the linguistic front, and that the language is 'neither imprisoned in a phrame or distorted into a

1. Andrew. Sinclair, Introduction, AHF By Twain
(London:Pan.Books, 1968) 17

caricature rather it becomes a way of casting characters and experience at the same time.¹

The unique combination of character and experience through the medium of language speaks volumes on the linguistic skill of the novelist. When Huck declares at the outset of the novel that he, not Mark Twain, will write this book, the language at once determines the character and action of Huckleberry Finn. He speaks thus:

"You don't know about me without you have read a book by the name of The Adventures of Huckleberry Finn, but that ain't matter. That book was made by Mark Twain and he told the truth mainly, there was things he stretched, but he told the truth, mainly. There was things he stretched, but mainly he told the truth."¹(AHF-201)

While giving the long narration over to Huck, Mark Twain abandoned the accepted norm of literary style and took pain to make his vernacular a suitable medium of expression for his novel.

Many of the characters are from his own life. So he knows their character, behaviour, experiences and language. So they are always true.

1. James M. Cox Mark Twain: The Fate of Humour (Princeton, New Jersey : Princeton U P (1962) 68

His Childhood was fed by the lore of the Mississippi with whites and negroes living as free and slaves, humourists satirists, journalists. Mark Twain was the first American writer who completely freed himself from the European tradition of literatures. Huckleberry Finn, was a real name Mark Twain had known in Hannibal. His name was Tom Blankenship.

He was against schooling and housing as he was ~~beaten~~ savagely and regularly at home and school for small crimes that he has done and sometimes he has not done. The various dialects point out the ridiculousness of the Duke's and the King's pretence at the fine speaking, that expose the sublime sentimentality of Emmiline's efforts at noble verse. In fact Mark Twain invented and made popular in England itself, an alternative version of English and the American writers who came after him found their inspiration in Mark Twain. As Mark Twain defeated the King and the Duke through the folkways of Mississippi River, so he defeated the crowned heads of English letters through the language of American backwoods.

When Huckleberry Finn and Jim get away from the Grangerford household, they feel, "Their warn't no

home like a raft after all other places do seem so cramped up and smothery but a raft don't. You feel mighty free and easy and comfortable on a raft." (AHF 299) Mark Twain wrote the contents as well as language of the novel only from the life experiences and first hand information. The Grangerford Shipherdson feud in H F owes its original of a real life feud between the Darnells and Watsons near Island No.10 on the Mississippi. Huck used only language from his first hand information. It is evident from a study of H F that Huck and Jim begin their journeys on the raft at the end of chapter XI to escape from Pap and Miss Watson's slavery and they wish to go to Cairo from where they could reach the free states. However in Chapter XVI, both Huck and Jim miss Cairo rather inexplicably, because at least Jim would have been on a constant look out for this place, for the sake of his imminent freedom. Why did Mark Twain not allow Huck and Jim to reach a free state ? Henry Nash Smith attributes the reason to Mark Twain's personal travels where he says :

"He (Mark Twain) did not know the Ohio. But he had known the lower Mississippi intimately for four years as Pilot. As Huck and Jim float past Cairo,

Mark Twain's desire to write a story chawing upon him memories of the lower Mississippi comes into conflict with the idea of telling the story of Jim's escape from slavery"¹.

Mark Twain's intimate knowledge of the Mississippi as a Pilot, also enabled him to use the river, in Huckleberry Finn as a lifelore of the novel. Huck's and Jim's journey in the raft is not ~~merely a travel~~ for escape, it is also a travel which reveals to them, and to the reader, the difference in lifestyle and values of the shore and the river - Just as Mark Twain perceived it during his Personal travels as a steam boat pilot.

Let us see some of the difference in the translation of Azheekode, Thayat and Vijayan in the use of languages when Huck's father him to read something first to test his ability, he read something about General Washington and the wars. Soon he snatched the book and threw it away and said :

1. Henry Nash Smith, Introduction, A H F By Mark Twain (1885) rept. (Boston: Houghton Mifflin Co, 1958)8

"It's so you can do it. I had my doubts when you told me. Now looky here. You stop that putting on frills. I won't have it. I'll lay for you, my smarty, and if I catch you about that school I'll larn you good. First you know you'll get religion, too, I never see such a son.(AHF 216 to 217)

Azheekode Says :

"ഇങ്ങനെയാണോ? നിനക്കറിയാം. നീ പറഞ്ഞപ്പോൾ എനിക്ക് സംശയമുണ്ടായിരുന്നു. എടാ ഇങ്ങോട്ട് നോക്കൂ. നിന്റെ ഞെറിയും മറ്റും നിർത്തണം. ഞാൻ വിടിലില്ല. എന്റെ കൊച്ചു മിടുകാ. നിന്നെ ഞാൻ ശരി പെടുത്താം. നിന്നെ ഞാൻ പള്ളിക്കൂട്ടത്തിന്റെ ഭടന്മാർ നിന്ന് പിടികൂടിയാൽ നിന്റെ തോലുകൾ ഞാൻ. അത് നിനക്ക് അദ്യത്തെ പാഠമാകും. ഇമ്മാതിരി ഒരു മോനെ ഞാൻ കണ്ടിട്ടേയില്ല". (H F V 46)

Thayat Says :

"എടാ നീ പറഞ്ഞപ്പോൾ ഞാനത്ര വിശ്വസിച്ചില്ല. നോക്കൂ ഇങ്ങോട്ട്. നിന്റെ പൊക്കം നിർത്തണം. നിന്നെ ഞാൻ സ്കൂളിനടുത്തെങ്ങും കണ്ടുപോകരുത്. കണ്ടാൽ കുടൻമല കുത്തിയെടുക്കും മനസ്സിലാമോ ? ഓ ! ഇങ്ങനെ ഒരു കഴുവേറിയായി പോയല്ലോ നീ!" (H F S 36)

Here Thayat has interpreted the language in such a way that is suitable to a drunkard in Kerala culture.

Vijayan Says :

" അപ്പോൾ നിനക്കറിയാമല്ലോ? ഇത്ര ഞാൻ വിചാരിച്ചില്ല. എടാ നിന്നെ ഞാൻ ശരിപെടുത്തും. നീ സ്കൂളിലെങ്ങോ കയറിയാൽ നിന്റെ തോലു ഞാനുകൾ." (H F 19)

Here we find the language of Pap as that of Huck, though illiterate. But he speaks exactly like a drunkard of any country including India. When Huck was forced to say that, he had one dollar with him he asked him to give it to him. Huck says : "He took it and bit to see if it was good, and then he said he was going down town to get some whisky, said that he hadn't had a drink all the day." (AHF 217)

We find Huck's language is that of a semi-literate person. Azheekode Translates : "മുപ്പിറതെടുത്തു. അതു നന്നോ എന്നു നോക്കാൻ കടിയിടുത്തു. പിന്നെ അങ്ങോർ പറഞ്ഞു. താൻ കുറവ് വിസ്കി വാങ്ങാൻ പട്ടണത്തിൽ പോകുകയാണ്. അതു മുഴുവൻ കുടിയിടുതിലേക്ക് പറഞ്ഞ് "... (HFV 47)

Thayat says :

"~~അത്~~ കൊടുത്തു കൊടുത്തു എന്നതല്ല ശരി, തടിപ്പിരിച്ച്. എന്നിട്ട് കടിച്ച് നോക്കി. നല്ല നഷ്ടമോ എന്നറിയാൻ. ഉടനെ മുഴു നേരം. പട്ടണത്തിലേക്ക് പോകുമെന്നും ഇന്നു കുടിയിടുതിലേക്കും കുടി ക്ഷമെന്നും പറഞ്ഞു. (HFS 37)

We find real translation in both Thayat and Azheekode`

Vijayan Says : "ഡോളർ അങ്ങോർ പിടിച്ച് വാങ്ങി.

എന്നിട് പറഞ്ഞു. അതു മുഴുവൻ കുടിയിടുതിലേ. പട്ടണത്തിൽ വിസ്കി വാങ്ങാൻ പോകുകയാണ്." (HF 20)

The call of Pap Fin 'Tramp, Tramp, Tramp' has been translated with the same words by Azheekode and

Thayat . But Vijayan has done it with "പാപ്പ് പാപ്പ്"
But it is not correct because Pap himself continues to
tell it to release him as if it is an evil spirit.

Azheekode also says : 'അത് പ്രേതങ്ങളാണ്'

By the time the search Party Pap, Judge Thatcher,
Bessie Thatcher, Jo Harper, Tom Sawyer , his aunt Polly
Sid, Mary and many others reached in a boat to look for
the dead Huck, reached near the place where Huck was
waiting hidden. He heard captain speaking thus :

"Look sharp, now; the current sets in the closest
here, and may be he's washed ashore and got tangled
amongst the brush at the water's edge. I hope so,
anyway" (AHF 232)

Azheekode Translates: "നല്ലൊരൂ അറകണം. ഇവിടെയാണ്
ഒഴുകിന് നല്ല ഉറക്ക്. ഒരു പക്ഷെ ശരീരം കരയ്ക്കടിഞ്ഞ്, അവിടെ
മുളള മുൾവെടിയിടുകിടയിൽ തങ്ങിക്കിടക്കുന്നുണ്ടാകണം. ഏതായാലും
----- അങ്ങനെ തിരിച്ചറിയുക (H.F.V. 73)-----

Tayat Translates : " ഇവിടെ ഒഴുകിന് ശക്തി കൂടുതലാണ്.
ഒന്നു നല്ലതുപോലെ പരിഭ്രമമായിരുന്നു. ശവം കരയ്ക്കടുത്തുതീരുക.
മുൾവെടിയിൽ തങ്ങിയിരിക്കുക." (HFS 56)

Though he has not translated "at the water's
side, I hope so, any way' the entire idea is conveyed

clearly So his deletion can be justified. Vijayan has not touched the words of Captain, though he epitomizes that the search Party came and passed by Huck. Here we find the language of an ordinary whiteman.

Jim's astonishment, misunderstanding and fear at the sight of Huck in Jacksons Island can be seen in his words:

" Doan hurt me -- don't ! I haint' ever done no harm to a gho ', I awluz liked dead people, en done all I could for 'em". (AHF 237)

Azheekode translates : "എന്നെ ഭ്രാന്തനാക്കരുത്. ഞാൻ ഞാൻ പ്രേതങ്ങൾക്ക് ഒരു ദോഷവും ചെയ്തിട്ടില്ല. ചത്തവരോട് എനിക്ക് കെപോഴും ഇഷ്ടമായിരുന്നു. കഴിഞ്ഞതൊക്കെ ഞാനവർക്ക് ചെയ്തിട്ടുണ്ട്". (HFV 77)

Thayat only reported his words :

"ഉപദ്രവിക്കരുതെന്നും ജീവിച്ചിരിക്കുമ്പോൾ എന്നോടും സ്നേഹമുണ്ടാ
 ഹിരുന്നവനും രക്ഷിക്കണമെന്നും പറഞ്ഞ് നിലവിളിച്ചത്" .(HFS 61)

Vijayan also wrote:

തന്നെ ഉപദ്രവിക്കരുതേയെന്ന് താങ്ങുകേണവേകീച്ചു. (HF 34)

Here Azheekode did well. Actually this is one of the best examples of Jim's language and this is his first talk to Huck.

The first sentence uttered by Jim in the novel in Chapter II when Jim heard the sound of movement of Tom and Huck near the Kitchen of Widow Douglas. He asks: 'Say - who is you ? What is you ? . (A H F 204)

Here we understand that the speaker is an uneducated and illiterate person.

Thayat translates " അ...രാ...ൽ " ? (HFS 14)

Azheekode translates " അ...രാ...ൽ " ? (HFV 23)

Vijayan translates " പഠ എവിടെ നീ " "അരാൽ" ? (HF 10)

From these translations , we can find the differences in the language. Azheekode gives his translation. And he uses in illiterate fellow's language " അരാൽ " " Thayat accepts the spirit of the question and abridges the two questions "Who is you ? and What is you ? " translates " അ ... രാ ... ള് ? . It is the colloquial language used here. Vijayan epitomizes the question and simply asks " അരാൽ? "

Jim's language is a register which delectates him throughout the novel.

Reaching Judge Thatcher's house Jim asks judge if he has to get something from him by way of interest from the amount which had been deposited by Judge Thatcher, for Huck. Actually Huck had 6000 dollars,

his share of gold secured from the cave, in the company of Tom Sawyer.

Judge - " oh, yes, a half yearly is in, last night. Over a hundred and fifty dollars. Quite a fortune for you. You better let me invest it along with your six thousand, because if you take it you'll spend it". (AHF 213-14)

Here we notice the language of a well educated person. It also shows the helping attitude of a broad minded man. He advises him just like a beloved father. This is the culture of an educated man.

Azheekode translates:-

"ഓ, ഉണ്ട്. കഴിഞ്ഞരാത്രിക്ക് അരക്കൊല്ലത്തെത്താവും. നൂറ്റമ്പതു ഡോളറിലധികം കണ്ടു. വലിയൊരു ധനമാണ് നിനക്ക്. നിന്റെ അറാഖിരത്തിന്റെ കൂടെ ഇതും മുതലിറക്കാൻ നി എനിക്കു സമ്മതം തരുന്നതാണ് നല്ലത്. കാരണം, ഇതും നി കൊണ്ടുപോയാൽ മുഴുവൻ ചെലവാകികളിയും". (HFV 4)

Thayat translates:-

"നൂറ്റമ്പതോളം ഡോളർ പലിശ വകയുണ്ടാവുമെന്നും, അതു വാങ്ങി ധൂർത്തടികരുതെന്നും, അറാഖിരത്തോടൊപ്പം നൂറ്റമ്പതും ചേർത്ത് അറാഖിരത്തി നൂറ്റമ്പതാവുമെന്നും അങ്ങനെ ധനം വർദ്ധിക്കുമെന്നും അദ്ദേഹം പറഞ്ഞു. " (HFS 31)

Thayat has simply reported the incident carelessly. The language aspect is not taken care of seriously by him.

Vijayan has only a casual reference to Huck's visit to Thatcher's house and he received one dollar from him.. He too does not take the linguistic aspect of the novel except perhaps at random.

Towards the end of chapter XVII, when Huck asks him to start quickly in order to escape from the rogues and the wreck, Jim finds that their raft was missing..So, Jim says in his characteristic dialect, "Oh, my lordy, lordy ! Raf ' ? Dey ain' no raf' no mo', she done broke loose en gone ! - en here we is ." (A H F 259)

Azheekode translates :

"ഓ, പടയോനെ ! ചങ്ങാടമോ? ചങ്ങാടമൊന്നും ഇനിയീല്ല്വ. കയറുകപാടി ആരും പോയ്കഴിഞ്ഞു. നാം ഇവിടെയുൾ : " (HFV 119)

The only difference in the language here is the use of 'പടയോനെ' and nothing else. with regard to the rest, the language is not different from that of an educated speaker. If used "ചങ്ങാടോ ?

ചങ്ങാടൊന്നും ഇനിയല്ല . തൃശ്ശൂരപോയി, നമ്മളിവിടെ . ;

"it would have been better.

Thayat translates:- "ഹക് ' . ചങ്ങാടം കാണാനില്ല . കയർ
പൊടി തൊഴുകിൻപെടുന്നു തോന്നുന്നു . നാം കെണിത്തലേലോ ഹക്"
(HFS 87)

Here ' നാം കെണിത്തലേലോ ' is the colloquial usage of
the rural people . This is a good expression .

Vijayan has just reported that they found that
the raft had been missing or disappeared breaking the
rope . He says " അപ്പോഴാണ് അറിയാനത് . ബെങ്ങളുടെ ചങ്ങാടം
കാണാനില്ല ? കയറുപൊടി അത് എങ്ങോ അപ്രത്യക്ഷമായിരിക്കുന്നു " .
(HF 51)

When Huck described to Jim about the Kings,
Dukes and earls and how they should be addressed,
etc.,... Jim was astonished . He asks "I didn't know dey
was so many un em . "I hain't hearn ' bout none un um,
skasely, but ole King Sollermun, onless you count dem
kings dats' in a pack er k'yards . How much do a king
git ? (A H F 265)

Azheekode translates if like this:

Jim:-

"ഇത്രയധികം രാജാക്കന്മാരുണ്ട് അത് അറിഞ്ഞിരുന്നില്ല .
അവരെപ്പിടിച്ചൊന്നും അത് കേട്ടതേയില്ല . സോളർമാൻ രാജാവിനെ
ഖൊഴിച്ച്, ചീട്ടിലുള്ള രാജാക്കന്മാരെ കണക്കാക്കാനില്ലേലോ . ഒരു
രാജാവിന് എന്തു കിടും ? .(HFV 129)

Here the translation of ' സോളർമാൻ ' is well
done . Thayat translates Jim's words making use of his

Personal influences:-

"കേടോ, ഹിക്! ഇതൊക്കെ എനിക്കു പൂതിയ വാർത്തകളാണ് ഇത്രയും രാജാക്കളോ? നാം കളിക്കുന്ന ചിട്ടിലേല ? അതിലൊരു രാജാവുണ്ടെന്നിരിക്കട്ടെ. പക്ഷെ അതിനെ നാം വിലവെക്കാറുണ്ടോ? ഒരു രാജാവിനെ കുറിച്ച് കേട്ടിട്ടുണ്ട്. സോളിമൻ രാജാവ്. അങ്ങ, ഒരു രാജാവിന് അകെകൂടി എന്തു കിടും മൗനത്തിൽ? " (HFS 91)

Leaving the language peculiarities the translation is excellent.

Vijayan has not included this dialogue.

A part from the beautiful description of Shepherdsons is quoted here :

It was a mighty nice family, and a mighty nice house, too. I hadn't seen no house out in the country before that was so nice and had so much style . . . This table had a cover made out of beautiful oil - cloth, with a red and blue spread - eagle painted on it, and a printed border all around. If come all the way from Philadelphia, they said. There was some books too, piled up perfectly exact, on each corner of the table. One was a big family Bible, full of pictures. One was Pilgrims Progress, about a man that left his family it didn't say why. (AHF 284-85)

Azheekode translates :-

ഒരു വളരെ നല്ലൊരു കുടുംബവും വളരെ നല്ലൊരു വൃദ്ധം അധീരനും. അൻ ഇതിനു മുൻപ് നാടിൽ ഇതിലും നല്ലതും ഇത്രയേറെ ചന്തമുള്ളതുമായ മരണവും വീടും കണ്ടിട്ടില്ല. അ മേലമേൽ മനോഹരമായൊരു മെഴുത്തു സി വിരിച്ചിരുന്നു. ചായം തേച്ച് വകോടുകൂടിയ അതിൻമേൽ, ചിറകു വിരട്ടിയിട്ടൊരു പരുന്തിന്റെ ചിത്രം വരത്തിട്ടുണ്ടാക്കിയിരുന്നു. പിലാശൻപിഴച്ചിൻ നിന്നു വരുത്തിയതാണ് അ തെന്ന് അവർ പറഞ്ഞു. മേഴുക്കൂടെ ഓരോ മുഖപ്പകം, നന്നാടുകൂടിവെച്ച കുറച്ചു പം സന്തകങ്ങളും ഉണ്ടാക്കിയിരുന്നു. ഒന്ന്, ധാരാളം ചിത്രങ്ങളോടുകൂടിയ ഒരു വലിയ കുടുംബ വേദ പുസ്തകമാക്കിയിരുന്നു. മരണവും 'തീർത്ഥാടകന്റെ പുരോഹിത' = ഭക്തിയുടെ കർമ്മങ്ങളെക്കുറിച്ചുള്ള ഉപദേശങ്ങളും ഉപേക്ഷിച്ചിട്ടുള്ള പേരായ ഒരു അളക്കുറിച്ചുള്ള ഒരു പുസ്തകം".
 (H F V 163=64)

Thayat has not included this incident and the story of the feud between staffordsons and shepherdsons,

But Vijayan has included both. Vijayan translates:

"ഭഗവാനും ഒരു വിട്ടാക്കിയിരുന്നു. തുറന്നു വൃത്തിയാക്കി ലേഖനകരിച്ചിരുന്നു. മേലമേൽ മനോഹരമായ വിരട്ടിയും മനോഹരവും കർമ്മവും ഉണ്ടാക്കിയിരുന്നു. ധാരാളം പുസ്തകങ്ങളും അവിടെ സൂക്ഷിച്ചിരുന്നു".
 (H F 67)

I am of the view that it would have been better if Azheekode did not give the Malayalam name of

'Pilgrims Progress ' as it has not been translated. But, however, since a foot note " *മോൻ ബനിയൻറെ* 'പിൻഗ്രിംസ് പ്രോഗ്രസ്' എന്ന പ്രസിദ്ധ കൃതി" was given ,the readers will not be misled or confused.

When the Duke claimed that he was Duke of Bridgewater, the old man claimed that he was a king. He says, "yes, my friend, it is too true, your eyes is lookin' at this very moment on the pore disappered Dauphin, Looy the seventeen , son of Looy the sixteen and Mary Antonelle " (AHF 305)

Azheekode translates in the following lines beautifully. " *അതേ, എൻറെ ചങ്ങാതി, താൻ വളരെ സത്യമാണ്- നിങ്ങളുടെ കണ്ണുകൾ ഇപ്പോൾ നോക്കുന്നത് കാണാതായ പാവം ഡോഫിൻറെ നേരെയാണ്. ലൂയി പതിനാറാമൻറെയും ഭാര്യ അൻറണെട്ടിന്റെയും മകനായ ലൂയി പതിനേഴാമൻ*". (H F V 199)

Thayat gives the translation in the style of a conversation as follows:

"*അതേ ബ്രിഡ്ജ് വാടൻ ! താൻ തന്നെ ഡോഫിൻ. ലൂയി പതിനേഴാമനായ ഡോഫിൻ ! ലൂയി പതിനാറാമൻറെയും ഭാര്യയുടെയും മകനായ ഡോഫിൻ.*" (H F S 120)

Vijayan, gives only a casual reference to the words of the old man. He says , " *വൃദ്ധനാണ്കിട്ട കൂറാണ് പള്ളിക്കാരനെന്നുമാണ്*". (H F -76)

When one young man explained what he had been doing, he says, " well, I'd been selling an article to take the cartar off the teeth and it does take if off, too, and generly the enamel along with it - but I stayed about one might longer than I ought to, and was just in the act of sliding out when I ran across you on the trail this side of the town, and you told me they were coming, and begged me to help you get off

(A H F 302)

Azheekode gives the true translation of the young man's words, " ശരി, പല്ല്പിൻറെ ഇത്തിറ്റു കളിയുന്ന ഒരു സായനം ഞാൻ വിൻകുകുവാമിറുന്നൂ. ഇത്തിറ്റു കളിയുന്നതോടൊപ്പം അത് പക്ഷെ, പല്ല്പിൻറെ കവിടിമെഖകു കളിയും. എന്തു പറമടെ, ഞാൻ അവിടെനിന്ന് മണ്സാൻ നോക്കുകപോലാണ്, ഞാൻ താൻകളെ കണ്സുരുടിമത്. അളുകർ വരുന്നൂണ്ടെന്നു ഓടിപ്പോകൻസഹായിക്കണമെന്നു താൻകർ അപേക്ഷിച്ചു". (H F V 194)

But Thayat translates this dialogue with certain details of his own. ' പല്ല്പിനെ കറ പോകുന്ന ിദയഘഷയം വില്പനയാണ് ജോലി. കറയോടൊപ്പം പല്ല്പിൻറെ കവിടിമെഖകു ഇളികിപേപ്പാരും. അതുകൊണ്ട് രണ്സാമതൊരു ദിവസം ഒരു പടണത്തിലും താമസിക്കാറിലും. എന്നാൽ അലോചനകുറവു മൂലം ഒരഖദയം പടി. മരുന്നൂ വിസ് ഉടനെ തടിതപ്പാൻ കഴിയാതെ പടണത്തിൽ കെണിഞ്ഞ് പോയി. രക്ഷപെപ്പാൻ നോക്കുകുവാമിറുന്നൂ. അപേപ്പാഴാണ് മരുന്നൂ പരിക്ഷിച്ചവർ അനേക്ഷിച്ചു വലമിട്ടത്. ഓടി ഓടുന്ന വഴിയിലാണ് വൃദയനെ കണ്സുരുടിമത്".(HF 99)

Though Vijayan has been writing an epitome of his novel, he has given due importance to the young

words. The young man says, " ഞാൻ പല്ല് വൃത്തിയാക്കുന്ന ഒരു മരുന്ന് വില്പന നടത്തിയിരുന്നു. അത് ഉപയോഗിച്ചാൽ പല്ല് വൃത്തിയാകുന്നതോടൊപ്പം പല്ലിന്റെ കവിടിയും നഷ്ടപ്പെടും. മരുന്ന് വില്പനയ്ക്ക് ഭ്രമം അവിടെ നിന്ന് ഓടി രക്ഷപ്പെടുംപോയെന്ന് നിങ്ങളെ കണ്ടുമുട്ടിയത്". (H F 75)

Now, the old man explains the background of his job: ", well , I'd been a -runnin' a little temperance revival that, bout a week, and was the pet of the woman-solks, big and little, for I was makin' it mighty warm for the rummies, I tell you, and takin' as much as five or six dollars a night -ten cents a head, children and miggers free - and business a -glowin' all the time, when somehow or other a little report got around last night, that I had a way of puttin ' in my time with a private jug, on the sly ... (A H F 302-303)

Azheekode gives the translation as follows:

"ഞാൻ അവിടെ ഒരാഴ്ചയോളം ഒരു മദ്യവർജ്ജന പരിപാടി നടത്തുകയായിരുന്നു. വലുതും ചെറുതുമായ സർവ്വപെണ്ണുങ്ങളുടെയും ഓമനയായിരുന്നു ഞാൻ. കുടിവൻമാരെ ഞാൻ നല്കുപോലെ ചൂടു പിടിപ്പിച്ചു. രാത്രിതോറും എന്നിങ്ങനെയും അറുപതു രോജിൻ വീതം കിട്ടിയിരുന്നു. ഒരാൾക്കു പത്തുസെൻറർ വീതം. കുടികൾക്കും കപ്പിറികൾക്കും വെറുതെ, കച്ചവടം നല്കുപോലെ വളരുന്നുണ്ടായിരുന്നു. അപ്പോൾ എങ്ങനെയോ ഒരു കഥ പരന്നു, ഞാൻ രഹസ്യമായി ഒരു പാത്രം തടയു്തെന്ന്" (H F V 195)

Thayatt reports in his own language.

"മദ്യവിലപനയും മദ്യനിരോധന പ്രചരണവുമാണ് ജോലി. രാത്രിയിൽ മദ്യവിലപന. പകൽ മാനുത. ജനങ്ങൾ ഇതു കണ്ടു പിടിച്ച്. രാത്രിയിൽ ഇത്തീരി മോഷണവുമുണ്ട് അവർ മനസ്സിലാക്കി. . . . " (H F S 99)

Vijayan gives a translation of this dialogue:

"ഞാൻ മദ്യവർജ്ജന പരിപാടിയിലായി നടക്കുകയാണിരിക്കുന്നു. സ്ത്രീകൾക്കെല്ലാം എന്റെ പ്രസംഗം വലിയ കാര്യമായിരിക്കുന്നു. ദിവസവും അഞ്ചും അറുപതും രാവിലെ വിതം ഞാൻ സംസാരിച്ചു. അങ്ങനെ ചിരികളുംപോൾ, ഞാൻ മദ്യം സേവിക്കുമെന്നും, എന്റെ മറ്റിയിൽ മദ്യകൃഷികൾ ഒളിപ്പിച്ചു വെച്ചിട്ടുണ്ടെന്നും അതോ പറഞ്ഞു പരത്തി ' (H F 75)

Here, we find an entirely different language from that of Jim, Huck and judge Thatcher. Though the king and the Duke are trying to imitate the royal language, we can see that it is only a parody in chapter 25, at the house of Mary Jane, ^{when} a doctor questions the king.

The doctor says :

" Keep your hands off of me ! says the doctor. you talk like an Englishman - don't you ? It's the worse limitation I ever heard, you Peter Wilks's brother ? you're a fraud, that's what you are ! (A H F 343)

Azheekode gives the real translation of the doctor's dialogue as follows:

"തന്റെ കൈകൊണ്ട് എന്തെ തൊടാതെ : " എന്ന് ഭയപ്പെടാൻ പറ്റാൻ. നീ ഒരു ഇംഗ്ലീഷുകാരനെപ്പോലെ സംസാരിക്കുകയും-അല്ലേ? ഞാൻ കേട്ടതിന് വെച്ച് ഏതൊരു മോശമായ അനുകരണമാണ് ഇത്. നീ പിന്നെ വില്ക്സിന്റെ സഹോദരനോ? നീ ഒരു ചതിയനാണ്, തൊണ്ണി !" (H F V 267)

Thayat reports in his own language:

" ഇവൻ ഇംഗ്ലീഷുകാരനെ അനുകരിക്കാൻ ശ്രമിക്കുന്നു. അനുകരണത്തിന് വെച്ചേടവും മോശമായ അനുകരണം. ഇവൻ ഹിന്ദു ഭാഷയിലെ പിന്നെയും ഗ്രീകുഭാഷയിലെ പിന്നെയും പറയുന്നു. കള്ളന്മാരുടെ കള്ളനായിവൻ. ഇവനെ വെറുക്കുന്ന വിടരുത്". (H F S 137)

Vijayan does not touch this dialogue of Dr. Robinson in his epitome. Here we find a language of commentable standard in Dr. Robinson's words. But we find a true picture of his words only in the translation of Azheekode.

When Huck reached the house of Mrs. and Mr. Phelps, Mrs. Phelps (Sally) mistook him for Tom Sawyer and after a series of conversation, she wants to know the news at home. So she says,

" But here we're a -running on this way, and you hain't told me a word about Sis , nor any of them. Now I'll rest my works a little, and you start up yourn, just tell me everything - tell me all about 'm all-every one of 'm, and how they are and what they're doing. and what they told you to tell me, and every last thing you can think of. " (A H F 388)

Azheekode translates as follows:

"അ, ഞാനിവിടെ ഇങ്ങനെ പലതും പറയുകയാണ്. നീ
 പെങ്ങളെപ്പിടിച്ചോ മറ്റാരെക്കൊണ്ടും പെടിച്ചോ എന്തോ ഒരുകാരോ
 പറഞ്ഞിട്ടില്ലേ? ഇനി ഞാൻ സമീപം ഏങ്ങിയിരിക്കാം. എനിക്ക്
 നീ പറഞ്ഞു തുടങ്ങൂ. എല്ലാം വെടിപാടി എന്തോ പറയൂ- അവരെ
 പിടിച്ചല്ലോ, ഓരോരുത്തരെപ്പിടിച്ചു. അവരെക്കൊന്നൊന്നും ഇപ്പോൾ
 എന്തു ചെയ്യുന്നു, എന്തോ എന്തു പറയാൻ അവർ നിന്നോടുകൂടിയിട്ടു?
 എന്തു മാത്രമല്ല നിനക്ക് ഓർക്കാൻ കഴിയുന്ന സർവ്വസംഗതികൾ". (H F V 398)

There is no translation of this dialogue in
 Thayat's H F S or Vijayans, H F . However, we notice
 the language of Polly as rather cultured.

Since Huck was unable to answer the request of
 polly, he thinks, 'well, I see I was up a stump - and
 up it good. Providence had stood by me thus far, all
 right, but I was hard and right aground, now I see it
 worn't a bit of use to try to go ahead - I'd got to
 throw up my hand. So I says to myself, here's another
 place where I got to resk the truth ! A H F 388)

Azheekode gives a word ^{by word} translation without
 paying much attention to the proverbs used by Huck.
 Huck thinks, 'ശരി, ഞാൻ ശരിയാക്കാൻ കഴിയട്ടെമേൽ കയറി
 ഡിരിക്കുകയാണ്. ഇന്നോളം എന്തെങ്കിലും തത്സമയം വന്നു. എന്തോ ഇപ്പോൾ
 ഞാൻ തിരിച്ചല്ലോ മണ്ണിൽ പാടിപ്പോയി. ഇനി മറ്റോ ഒഴിഞ്ഞുനിൽക്കാൻ

വെഷൻ ഞാൻ മനസ്സിലാക്കി. എന്റെ കൈ താഴെച്ചിടുകയോ നിവൃത്തിയുണ്ടല്ലോ. അകയാൻ ഞാൻ എന്തോടും തന്നെ പറഞ്ഞു. ഇതാ സത്യം പറയേണ്ട മറ്റൊരു സ്മയമാണ് ഇത്". (H F V 390)

Here, three proverbs are seen : ' I ' was up stump ', ' I ' was hard and right aground ' and ' I 'd got to throw up my hand ! I think it would have been better if he would have used, ' ഞാൻ പശ്ചിമവാലു പീടിയ്ച്ചു ', ' ഞാൻ പടുകുഴിയിലായി ', and ' പിൻവാങ്ങുകയോ നിവൃത്തിയുണ്ടല്ലോ '. respectively to make the idea of the proverbs clear to the readers.

As soon as Huck stopped Tom Sawyer on the way, Tom Sawyer could not believe his eyes as he had believed that Huck was murdered. So he says ;

' Don't you play nothing on me, because I wouldn't on you. Honest injun, now, you ain't a ghost ? " (A H F 390)

Azheekode gives an exact translation Tom asks,

" നീ എന്തെ കളിപറയുകയോ. ഞാൻ നിന്നെ കളിപറയുകയില്ല. നേരം പറ, നീ പ്രേതമാണോ? " - (H F V 352)

Vijayan says that Tom cried out,

" നീ പ്രേതമാണോ? എന്തെ ഉപദ്രവിക്കലേല്പ. ഞാൻ നിന്നോട് ഒരു തെറ്റും ചെയ്തില്ലേലോ? ". (H F 108)

Thayat gives his version with a style of dialogue so that young children may follow it with anxiety and enthusiasm. Here is the conversation. Tom asks,

" നീ പ്രേതമാണോ?

അല്ല

അവൻ വിശ്വാസമായില്ല

നീ തിരിച്ചു വന്നതെന്തിന്? വിണ്ടും ടോംഡോയർ

തിരിച്ചു വരാൻ ഞാനെങ്ങും പോയില്ല

അതും അവൻ വിശ്വസിച്ചില്ല

വിണ്ടും വിണ്ടും ജീവനും വേണ്ടി ഇരകുത്തുപോലെ

പറഞ്ഞു. നോക്കൂ എന്ന് നീ ജീവിച്ചിരിക്കുകപോൻ ഞാനൊരു

പ്രാവശ്യം നീനകു ചെയ്തില്ല. ചെയ്തോ?

ഇല്ലെന്ന് ഞാൻ പറഞ്ഞു.

പിന്നെ എന്തിനെന്ന് ഉപദ്രവിക്കാൻ വിണ്ടും
പ്രേതമായി വന്നു." (H F S 192 -193)

Reaching the house of Phelps, Tom Sawyer introduced himself as William Thompson from Hicksville, Ohio. While continuing his conversation with Aunt Sally, Tom Sawyer reached over ^{there} and kissed her right on the mouth. Then she got angry, jumped up and wiped it off with the back of her hand and says, "you owdacious puppy ".

Azheekode translates, " എടാ താന്തോന്നിയായ പട്ടി". (HFV 357)

But Thayat translates, " 'സാലി അമ്മയായി അവനെ തിരിച്ചു പറഞ്ഞു. " തന്നിടുകാരനായ പട്ടി, താന്തോന്നിയായ തെണ്ടി, വടകൻ " എന്നാകെ. (H F S 195)

But Vijayan has not included the response of Aunt Sally calling Tom Sawyer Puppy.

Soon , Tom Sawyer introduced himself by talking to Huck as sid Sawyer. Soon Aunt Sally jumped for him saying , " My land !, you impudent young rascal, to

fool a body so - and was going to hug him as he feuded her off. (A S F 394)

Azheekode translates,

"എന്റെ പെരുമാറ്റം !" അവർ ഇത്രയും പറഞ്ഞ് അവൾക്കടുത്തു നേരെ ഓടി, "എന്താ കൊച്ചു കള്ളി, അങ്ങി ഇങ്ങനെ പറയണോ" - എനിക്ക് അവർ അവനെ കെട്ടിപ്പിടിക്കാൻ പോകുകയായിരുന്നു. (H F V 359)

Thayat reports as follows:

സീഡ് സോയർ എന്ന് കേട്ടപ്പോൾ തലയിൽ മൗഢ്യം ഉറപ്പിച്ച് ഉള്ളിലേക്ക് പോകാൻ തയ്യാറായി. അവർ വീണ്ടും ചാടിയിറങ്ങി അവന്റെ അടുത്തേക്ക് നിന്നു. എന്തിനവനെ മറുക്കി ചൂടിപ്പിടിച്ചു കൊണ്ട് ചോദിച്ചു:

സീഡ്! അങ്ങനെയോ ഇത്?

അങ്ങനെയോ വലിയേ (H F V 196)

Vijayan gives his own way of translation:

"നീ സീഡോ? എന്റെ അനന്തിരവൻ സീഡോ?" "അതെ".

ടോമിന്റെ മറുപടി കേൾക്കട്ടെ താമസം സാലി അമ്മയ്ക്കിടയിൽ ഓടി ചെന്നു അവനെ ചൂടിപ്പിടിച്ചു. (H F 110)

Here we can notice the language of Tom Sawyer and Aunt Sally having a standard of semi-educated people.

When Huck revealed his simple plan of making Jim free at night by means of a raft, Tom Sawyer's adventurous spirit rises up, and says,

"Work? why cert'nly, it would work, like rats a-fighting. But it's too blame' simple, there ain't nothing to it. What's the good of a plan that ain't

no more trouble than that ? It's as mild as goose milk, why, Huck, it wouldn't make no more talk than breaking into a soap factory. (A H F 392)

Azheekode gives his translation:

"നടകും. തിർച്ചയായും നടകും. പക്ഷെ, ഇതു വളരെ എളുപ്പമല്ലേ പോയി. അതിൽ ഒരു വസ്തുവക ഇല്ല. ഒരു പ്രധാനവുമില്ലാത്ത ഉപായം എന്തിനു കൊള്ളുക? താവറു പലുപോലെ അത് ഉൾക്കൊള്ളുകയായി പോയി. ഒരു സോപ്പ് നിർമ്മാണശാലയിൽ കടന്നു കയറുന്നത്ര പോലും, എങ്കിൽ, അത് സംസാര വിഷയമായില്ലേ". (H F V 365)

Thayat reports in his own language;

"എന്നാൽ ടോം ആരു കളിയാക്കി കൊണ്ട് തള്ളിക്കളഞ്ഞു. അത് പാർക്കടി തിന്നുന്നതുപോലെ എളുപ്പം. സാഹസികതയോ പരാക്രമമോ ഇല്ലാ . അവൻ സാഹസികത വേണം. ചിലപ്പോൾ മരണം വരെ സംഭവിക്കണം. ആുകൊണ്ട് അതരമൊരു വഴി കണ്ടുപിടിച്ചു വേണം ജീവമിനെ മോചിപ്പിക്കാൻ." (HFS 200)

Vijayan also reports Tom Sawyer's adventurous plan;

"പക്ഷെ, ടോം പറഞ്ഞു. അതിൽ തെല്ലും ഹരമില്ലെന്ന്. കുറെ ബുദ്ധിമുട്ടി ജീവമിനെ രക്ഷപ്പെടുത്തണമെന്നാണ് അവന്റെ അഭിപ്രായം. അതിനായി ബുദ്ധിമുട്ടുള്ള ഒരു പരിപാടി അസൂത്രണം ചെയ്യാണെന്നും അവൻ പറഞ്ഞു. (H F 112)

The readers can easily understand that due importance has been given to the adventurous approach of Tom Sawyer to make him free, inspite of the fact that

Jim would have been set free very easily. But on the linguistic point of view, all the translations are not fully satisfactory. When Azheekode translated 'Goosemilk' as 'തൊറമ്പുപാൽ', readers are misled as 'തൊറമ്പുപാൽ' is something strange to the Malayalam readers. But Thayat's translation, 'പാൽമുട്ടി' is meaningful and legible to young children. Vijayan has ~~conveniently~~ escaped from touching the word 'goose milk', though he has tried to translate the entire dialogue of the speaker.

In chapter 35 Tom Sawyer begins to implement his plan of action.

There Huck narrates:

" It would be most an hour, yet, till breakfast, so we left, and struck down into the woods, because Tom said we got to have some light to see how to dig sy, and a lantern makes too much, and might get us into trouble ., what we must have was a lot of rotten chunks that's called fox-fire and just makes a soft kind of glow when you lay them in a dark place (AHF .401)

Azheekode makes the entire idea clear making use of the following Malayalam expression:

" പ്രാതലിന് ഇനിയും ഒരു മണിക്കൂറോളം സമയം വേണം. അക-
 ഖാൻ ഞങ്ങൾ കാട്ടിലേക്ക് ഇറങ്ങി. കൊത്തുന്ന സമയത്തു കർവ്വയ്ക്ക
 വെളിച്ചം വേണ്ടി വരുന്നതും റാൻതലിന്നു കൂടുതൽ വെളിച്ചമുള്ള
 തിനാൻ അത് നമുക്ക് അപകടത്തിൽപ്പെടുത്തിയേക്കുമെന്നും ടോം എന്നോട്
 പറയുകയുണ്ടായി. കുറുകൻവെളി എന്നു വിളിക്കുന്ന അ ചിത്തം വസ്തുക്കൾ
 അത് ഞങ്ങൾക്ക് വേണ്ടിയിരുന്നത്. ഇരുട്ടിൽ വെളിച്ചം അത് ഒരു തരം
 മങ്ങിയ വെളിച്ചം ഉണ്ടാകും. " (HFV 372)

But Thayat's translation seems to be mysterious and non-sensical when he says ", പൂലരാനിനിവുമുള്ളപ്പോൾ ടോമും ഞാനും കാട്ടിലേക്ക് പോയി. കുറുകൻ തിനാൻ തിരയ്ക്ക. കുറുകൻ തിനാൻ മോശാലസ്യപ്പെടുത്താനുള്ള ഒരു ശ്രമം. ചളിപോലെ. അല്പം ഒഴിൻ പശ പോലെ. അതെന്തിനെന്തെന്നിരിക്കും മനസ്സിലായില്ല." (HFS 204)

On the semantic point of view, Thayat's translation is incomprehensible, as the meaning of fox-fire is phosphorescent light emitted by decayed timber.

At the same time, Vijayan's translation gives the reader a complete sense,

" രാവിലെ പ്രാതലിന് ഒരു മണിക്കൂർ കൂടി കഴിഞ്ഞിരിക്കുന്നു. അതുകൊണ്ട് ഞങ്ങൾ കാട്ടിലേക്ക് പോയി. ഇരുട്ടിൽ മങ്ങിയ പ്രകാശം നൽകുന്ന ചില വസ്തുക്കൾ ഞങ്ങൾ ശ്രദ്ധിച്ചു. അത് മരണാനിനുമല്ല, രാത്രി കിളിപ്പാട്ടുപോലെ റാൻതലിന് പകരമാണ്. റാൻതൽ വെളിച്ചം അപകടമാണല്ലോ. " (HF 114)

Tom asked Huck to get a saw to get the chain around the leg of Jim loose by cutting the leg off.

Huck opposed to the idea. Then Tom says,

Huck opposed to the idea. Then Tom says,

well, some of the best authorities has done it. They couldn't get the chain off, so they jist cut their hand off, and stored. And a leg would be setter still. But we go to let that go. There ain't necessary enough in this case, and besides, Jim's nigger and wouldn't understand the reasons for it, and how it's the custom in Europe ; so we'll let it go. But there's one thing - he can have a rope-ladder, we can tear up our sheets and make him a rope-ladder easy enough. And we can send it to him in a pie, it's mostly done that way. And I've et worse pies . (AHF 403)

Here, Azheekode gives a very good translation:

ശരി, ചില ഗ്രന്ഥങ്ങളിൽ അങ്ങനെയൊക്കെ
കണ്ടിട്ടുണ്ട്. ചങ്ങല ഉറരാൻ കഴിയാതെ
വരുംപോയ അവർ കൈ വെറുതെയെടുത്ത്
മുറിച്ചു കളയും. എന്നിട്ടു പോകും. അതി
ലും കേമമായിരിക്കും കാൻ. പക്ഷെ,
നമുക്ക് അത് വിട്ടു കളയാം. ഇവിടെ അതി
ന്റെ അവശ്യം കാണുന്നില്ല. പോരെങ്കിൽ,
ജിം കാപിരിയാകാൻ, ഷൂറോപിലെയും മറ്റും
അചാരം ഇതാണ് എന്നുള്ള കാരണങ്ങൾ ഒന്നും
അവന് മനസ്സിലാവില്ല. അതിനാൽ അത് വിടാം.
പക്ഷെ ഭവറൊന്നുണ്ട് - ഒരു നൂലേണി അവന്
അവം. നമ്മുടെ വിരിപ്പുകൾ കീറി ഒരു
നൂലേണി നമുക്ക് എളുപ്പത്തിൽ ഉണ്ടാക്കാം. അത്
അടവിന് അകി അവനു കൊടുത്തുയ്യാം. അങ്ങ
നെയെന്ന് മികവാറും ചെയ്തു കാണാൻ. ഇതിലും
മേലും അടകൾ ഞാൻ തിന്നിട്ടുണ്ട് . (HFV 375)

Thayat converted Tom's words and introduced in the form of a conversation as follows:

ടോം പറഞ്ഞതായിരുന്നു.
 ജിമ്മിന്റെ ഒരു കാൽ മുറിക്കേണ്ടി വരും !
 എന്തിന് ?
 ചങ്ങല മുറിച്ച് അവനെ പുറത്തടയ്ക്കാൻ !
 ടോം അത് പറയുകപോൾ കരയുന്ന മടുപ്പാടായിരുന്നു.
 ഞാനവനോട് ചോദിച്ചു.
 ഇക്കാര്യം എപ്പോഴും നമുക്കവനെ രക്ഷപ്പെടുത്താൻ വഴിയുണ്ടല്ലോ, ടോം?
 ടോം എന്നെ കൂർപ്പിച്ച് മടിൻ നോക്കി. എന്നീട് പലല് ഞെരിയ്കുകൊണ്ട് പറഞ്ഞു.
 നീയൊരു മന്തനാശ കൂട്ടിയെ പോലെ പെരുമാറുന്നു.
 ഞാൻ പിന്നെ അങ്ങിയിലില്ല. ഇത്തീരി കഴിഞ്ഞ് ടോം എന്നെ അറബിപ്പിച്ചു കൊണ്ട് പറഞ്ഞു.
 വേണ്ട, അവന്റെ കാൽ മുറിക്കൂടെ. മറ്റു വഴികളിലേയ്ക്കിവിടാൻ രക്ഷപ്പെടുത്താമോ എന്ന് ഭനോക്കും. എന്നാൽ ന്യൂനകയറും ന്യൂലേണിയും വേണ്ടി വരും.
 എന്തിനെന്ന് ഞാൻ?
 അവന് ഇറങ്ങി വരാനാണെന്ന് പറഞ്ഞ് മറന്നുപോയോ ?
 ഇറങ്ങി വരാൻ കോടയിലില്ലല്ലോ എന്ന് ഞാൻ കോടയിലെല്ലെങ്കിലും ന്യൂലേണി വേണമെന്ന് ടോം.
 ഞാനപ്പോഴും ഏതിർത്തിലില്ല. പക്ഷെ, ന്യൂലേണിയുണ്ടാകുന്നതെങ്ങിനെ എന്നു ഞാൻ ചോദിച്ചു.
 കിടക വിരി കീറിയിട്ടിന്ന് ടോം പറഞ്ഞു. (H F S 206)

Here, he has missed the translation of the last two sentences, 'how the rope ladder should be sent to him' and 'he had eaten a part of the pies'.

Vijayan also turned Tom's words ⁱⁿ to the form of a conversation and gives its translation.

'അങ്ങനെ ചെയ്യാൻ പറ്റാതെ വരുകപോൾ, ജിമ്മിന്റെ കാൽ മുറിച്ച് കളിപ്പാലം മതി.'

'അല്ലേ! ഭേദതയാലാലും വേണ്ട. ഞാൻ അഭിപ്രായപ്പെടും. ടോം എന്തോ അലോച്ചിപ്പേക്കും തുടർന്നു; 'നമുക്കിനി ഒരു

'ഘേണി എന്തിനാണ് ? ഭൃമികടീഖിലൂടെയല്ലെല്ല ജിം പറ്റാത്ത വരിക?

അവശ്യമില്ലെല്ലെങ്കിലും ഘേണി ഉണ്ടാവാലേ പറ്റൂ. പശ്ചാത്തകുടീലൊക്കെ അകാര്യം എടുത്തു പറയുന്നുണ്ട്.

കിടകുടീലെ വിരിച്ചു കിറി ഒരു നൂലേണിയുണ്ടാകണമെന്ന് ടോം പറഞ്ഞു." (H F 115)

When the nigger Nat happened to find the dogs in the cell of Jim, he believed them to be witches and says:

"Mars sid, you'll say I's a fool, but if I didn't believe I see most a million dogs, er devils, es some'n, I wisht I may die right heah in dese tracks, I did mos'sholy Mars Sid, I felt um I felt um, sah, dey was all over me, Dad fetch it, I jis' wisht I could git my han's on one er dem witches jis' wunst - on'y jis' wunst - it's all I'd ast, But mos'ly I wish dey'd lemme 'lone, I does (AHF 411)

Azheekode translates the words of nigger, Nat as follows:

"സിയ് എജമാനനേ, ഞാനൊരും മടയനാണെന്നു നിന്റെ പറഞ്ഞുകൊ. പക്ഷെ, ഒരു ലക്ഷം പടികളെയോ, ഭൃതങ്ങളെയോ മറ്റോ തീർച്ചയായും കണ്ടതായി എനിക്ക് തോന്നിയിട്ടില്ലെങ്കിൽ, ഇതാ ഈ കിടപ്പിൽ ഞാൻ ചത്തേക്കാട്ടെ, ഏജമാനനേ, അവ എനിക്ക് അനുഭവപ്പെടാൻ - അനുഭവപ്പെടട്ടെ. അവയെല്ലാം കൂടി എന്റെ മേലകിട്ടു ഭേദി. ഘേതെങ്കിലും ഒരു ഭൃതത്തിന്റെ മേൽ എന്റെ കൈ ഒരൊന്നു പ്രാവശ്യം തൊടാൻ കഴിഞ്ഞാൽ മതിയാവിരുന്നു- അതേ എനിക്ക് അശേഷമില്ല. ഒന്നും വേണ്ട, അവർ എന്തെ വെറുതെ വിട്ടെച്ചൊ മതിയാവിരുന്നു" (HFV 390)

Though Thayat and Vijayan narrated the entrance of dogs in Jim's cell, they omitted these words of the Nigger.

The language of the Nigger is exactly like that of Jim's Negro dialect.

Tom imposes a lot of penalties on Jim. Poor Jim had to undergo severe experiments of Tom unnecessarily for the sake of Tom's vain adventures. Poor Sally and her husband Silas also receive punishment in this regard. Tom had actually no malice or prejudice against them. Still, they two were persecuted by Tom's plans of adventure. When they find out many of the articles missing in the house, Sally tells Silas and find fault with him for the crime he has not done. It was only a part of the tricks played by Tom in the house.

Sally says,

" Ther's six candles gone- that's what. The rats could a got the candles, and I reckon they did ; I wonder they don't walk off with the whole place, the way you're always going to stop their holes and don't do it ; and if they warn't fools they'd sleep in your hair, Silas -you'd never find it out; but you can't lay the spoon on the rats, and that I know'." (AHF 413)

Thayat finds out the situation in the house as a quarrel between the husband and wife. He reprots as follows:

ഈ ദിവസങ്ങളിലൊക്കെ വിട്ടിനുള്ളിൽ വാക്കേ
 റ്റവും തർക്കവുമായിരുന്നു. സാലി അമ്മായിയും
 സൈലാസ് അമ്മാവനും തമ്മിൽ. സൈലാത്മാ
 വൻ അളൊരു ശുഭ്രനും നല്പവനും കിഴവനും.
 ഇതിനൊക്കെ എതിരാണ് സാലി അമ്മായി. അതുകൊണ്ട്
 കൊണ്ട് സാലി അമ്മായി അമ്മാവനെ നാക്കു കൊ
 സ്റ്റടിച്ച്ചപ്പൊഴൊക്കെ സൈലാസ്അമ്മാവൻ തോർവി
 സമ്മതിച്ച മട്ടിൽ മിണ്ടാതിരുന്നു. കാണാതായ
 സായനങ്ങളൊക്കെ എല്ലി കൊണ്ടുപോയെന്നാണ് സാലി
 അമ്മായിയുടെ അഭിപ്രായം. എല്ലിമടയടക്കാനൊരു
 നൂറു ദിവസമായി അമ്മാവനോട് പറയുന്നു.
 അമ്മാവനതു ശ്രദ്ധിച്ചില്ല. എല്ലി പള്ളിച്ച്
 പള്ളിച്ച് സൈലാസ് അമ്മാവന്റെ തലമുണ്ടായി
 കയറി കിടക്കും. എന്താലുമറിയില്ല എന്ന് സാലി,
 അമ്മായി സൂചിപ്പിച്ചു . (H F S 215)

"

No reference is given in Vijayan's epitome.

Towards the end of chapter 37, Huck explains how they managed to send the rope-ladder and three tin-plates to Jim.

" Nat didn't look, when we put the witch-pie in Jim's pan ; and we put the three tin plates in the bottom of the pan under the vittles ; and so Jim got everything all right, as soon as he was by himself

he busted into the pie and hid the rope-ladder inside of his straw tick, and scratched some marks on a tin plate and threwed it out of the window-hole." (AHF 417)

Azheekode translates:

"ഞങ്ങൾ ജിമ്മിന്റെ തിടപ്പാത്രത്തിൽ ഖക്ഷിഷ്ടവെക്കുപോൻ നാട് നോക്കിയിരുന്നില്ല. പാത്രത്തിലെ ഭക്ഷണ പദാർത്ഥങ്ങളുടെ അടിയിൽ ഞങ്ങൾ മൂന്നു തകരത്തളികകൾ തിരുകി വെച്ചു. അങ്ങനെ ജിമ്മിന് തകരാറാണു കൂടാതെ എല്ലാം ലഭിച്ചു. ഒരയ്ക്ക് അയ്യ ഉടനെ അവൻ അ മാന്തി നൂലേണി എടുത്തു തന്റെ വൈകോൻ കിടക്കയ്ക്കുള്ളിൽ ഒളിച്ചു വെച്ചു. ഒരു തകരത്തളികമേൽ കൂറെ അടയാളങ്ങൾ വരച്ച് ജനാലയുടെ പഴുതിലൂടെ അത് പുറത്തേക്ക് അവൻ വലിച്ചെറിയിക്കുകയും ചെയ്തു." (H F V 402)

Thayat reports this fact adding some of the details from his imagination.

പിന്നേക്കു രാവിലെ കാപിരിയുടെ കൂടെ ചെന്ന് ജിമ്മിന്റെ കയ്യിൽ തളികയെൻപിച്ചു. കാപിരി നോക്കിയില്ല. തളികയിൽ നിന്നും ഖക്ഷിഷ്ടപം മാടി. നൂലേണി പുറത്തേടുത്തു ജി വൈകോൻ കിടക്കയുടെ ഉള്ളിൽ തിരുകി. കാപിരി അതും നോക്കിയില്ല. ജിമ്മിനോട് ഞങ്ങൾ വളരെ നേരം സ്വകാര്യം പറഞ്ഞു. കാപിരിയപ്പോൾ ജനലിലൂടെ വെളിച്ചം വീശിയോ നോക്കുകയാണെന്നു മട്ടിൽ അഭിനയിച്ചു. ഇരുകൂട്ടത്തിൽ മൂത്ത തകരപ്പിന്നാണുണ്ടാൻ വരെ മറ്റു പലതും ഞങ്ങളിവനെ ചേർപ്പിച്ചപ്പോഴും കാപിരി ഒരു മരകുതിരയെപ്പോലെ കഴുത്തും നീടി പുറത്തേക്ക് നോക്കുകയാണുണ്ടായത്. ജി തകരത്തളികയിൽ ഇരുകൂട്ടത്തിൽ കൊണ്ട് എന്തൊക്കെയോ വരകുകയും കുറിക്കുകയും ചെയ്തശേഷം തളികകൾ വെളിച്ചിലേക്കെറിഞ്ഞു. (H F S 217)

Vijayan translated exactly what Huck wanted to convey without any addition or deletion.

"കാപിരി ജിമ്മിന് ഭക്ഷണം കൊണ്ടുപോകുംപോൾ, ഞ്ങൾ പാത്രത്തിൻ 'ഖക്ഷിദ്ധ' വെച്ചു കൊടുത്തു. കാപിരി അതിലേക്ക് നോക്കിയതേയില്ല. അടുക്കൂടെ അടിയൻ ഞ്ങൾ രണ്ടുമൂന്ന് തകര പ്ലേറ്റും തിരുകിവെച്ചു.

ജിമ്മിന് പ്രാധാന്യമൊന്നുമില്ലാതെ എല്ലാ സാധനങ്ങളും കിട്ടി. കാപിരി പോയപ്പോൾ അവൻ അ മാന്തി കുർടും നൂലേ ബിഡും പുറത്തേടുത്തു. അവ കിടയ്ക്കക്കടിയിൽ ഒളിപ്പിച്ചു വെക്കുകയും ചെയ്തു. ഒരു തകരപ്ലേറ്റിൻ എന്തെല്ലാമോ കൂർത്തി വരച്ച് പുറത്തേക്ക് വലിച്ചെറിയാനും അവൻ മറന്നില്ല." (HF 120)

The mournful inscription Jim had to write contained the following four points. They were read out by Tom in a translating voice:

1. Here a captive heart busted.
2. Here a poor prisoner, forsok by the world and friends, fretted out his sorrowful life.
3. Here a lonely heart broke, and a worn spirit went to its rest, after thirty-seven years of solitary captivity.
4. Here, homeless and friendless, after thirty- seven years of bitter captivity, perished a noble stranger, natural son of Louis XIV. "(AHF 419)

Azheekode translates satisfactorily:

1. " ഇവിടെ അടിമയായ ഒരുവന്റെ ഏദയം തകർന്നു.
2. ഇവിടെ ലോകവും മിത്രങ്ങളും ഉപേക്ഷിച്ച് പാവമൊരു തടവുകാരന്റെ ദുഃഖപൂർണ്ണമായ ജീവിതം വ്യാകുലമായി നശിച്ചു.
3. ഇവിടെ മുപ്പത്തേഴു വർഷത്തെ ഭക്തകാന്ത ഖന്യനത്തിൽ കഴിഞ്ഞ വിധുരനായൊരു ഏദയം തകരുകയും ക്ഷീണിച്ച ഒരാളായു വിശ്രമം പുകുകയും ചെയ്തു.
4. ഇവിടെ, വീടും ചങ്ങാതികളിലുപാതെ, മുപ്പത്തേഴു കൊല്പം കഠിനമായ കാരാഗൃഹവാസം നശിച്ച മഹനായ ഒരപരിചിത വൃക്തി, ലുബി പതിനാലാമന്റെ അനൗരസ പൂത്രം, നാശമടഞ്ഞു." (HFV 405)

So also Thayat translates the four points without any addition.

" ഇവിടെയൊരു തടവുകാരന്റെ ഏദയം പൊടിനു മങ്ങി.
 ഇവിടെയൊരു പാവവെട്ട തടവുകാരൻ ഖന്യകളാൽ തൃജിഹ
 പെട്ട് ലോകത്തിൽ നിന്നും ഒരപെട്ട് കഷ്ടപെട്ട് ജീവിച്ചു.

ഇവിടെയൊരു ലോലഏദയം തകർന്നു പൊടി. മുപ്പത്തേഴു വർഷത്തെ ഭക്തകാന്ത തടവിനുദശ്ശം ഇവിടെയൊരു തളർന്നു ചേതന വിശ്രമം പുകി.

വീടിലുപാതെ, ചങ്ങാതികളിലുപാതെ മുപ്പത്തേഴു വർഷത്തെ കഠിന തടവിനുദശ്ശം ഇവിടെയൊരു മഹനായ അപരിചിതൻ തകർന്നു നശിച്ചു.(HFS 214)

Vijayans has just epitomised by saying:

'ഒരു രാജാവിന്റെ പുത്രനായ ഞാൻ മുപ്പത്തേഴു വർഷം ഈ കാരാഗൃഹത്തിൽ കഠിനമായ ഭക്തകാന്തവാസം നശിച്ചു.' (HFS 121)

After the completion of all preparations, Tom wrote an anonymous letter ending.

" Don't do anything but just the way I am telling you, if you do they will suspicion something and raise whoopjamboreehgo. I do not wish any reward but to know I have done the right thing."(AHF 428)

Azheekode also has translated the letter ending the following words in a convincing manner.

... ഞാൻ പറയുന്നതുപോലെ അല്പാതെ മരണവും ചെയ്തു പോകരുത്. അങ്ങനെ ചെയ്താൽ അവർക്കു സംശയം തോന്നി ബഹളം കൂട്ടിഭയപ്പെടും. നല്ലൊരു കാര്യം ചെയ്തതെന്തെല്ലാതെ മരണവും പ്രതിഫലവും എന്നിവ വേണ്ട.

അജ്ഞാതമിത്രം (HFV 421)

Thayat has cut short the letter in his translation. But the letter ended correctly.

... ഞാൻ നിങ്ങളിൽ നിന്നും ഒരു പ്രതിഫലവും പ്രതീക്ഷിക്കുന്നില്ല. ഒരു നല്ല കാര്യം ചെയ്തതെന്ന് തോന്നി. അത്രമാത്രം.

അജ്ഞാത സുഹൃത്ത് (HFS 227)

Vijayan has epitomised the letter ending:

.... അതിനു മുൻപ് വല്ലതും പ്രവർത്തിച്ചാൽ അപര്യാധിരികു മെന്ന കാര്യം ഓർമ്മപ്പെടുത്തട്ടെ ! (HF 128)

When Tom and Tom got ready with their raft to go to a doctor, Tom says!

"Well, then, if you're bound to go, I'll tell you the way to do, when you get to the village. Shut the door, and blindfold the doctor tight and fast, and make him swear to be silent as the grave, and put a purse full of gold in his hand, and then take and lead him all around the back alleys and everywhere, in the dark and then fetch him here in the canoe, in a round about way amongst the islands, and search him, and take his chalk away from him, and don't give it back to him till you get him back to the village, or else he will chalk th is raft' so he can find it again. It's the way they all do." (AHF 433)

Azheekode gives his characteristic complete translation:

ശരി, നിങ്ങളുൾ പോകാൻ നിശ്ചയിച്ചെങ്കിൽ ,
 ഗ്രാമത്തിൽ ചെന്നാൽ എങ്ങനെ പ്രവർത്തിക്കണ
 മെന്ന് ഞാൻ പറയാം. വാതിലടച്ചു ഡോക്ടറു
 ടെ കണ്ണു ഉറപ്പായി കെട്ടി, ഇതിനെപ്പറ്റി
 അരോടും ഒരക്ഷരം മിണ്ടുകയില്ലെന്ന് പ്രതി
 ജ്ഞ ചെയ്യിച്ചു, അയാളുടെ കൈയിൽ ഒരു
 സഞ്ചി നിറയെ സ്വർണം വെച്ചതിനുശേഷം
 അയാളെ് ഉൾക്കൊണ്ടുകൊണ്ടുപോകുകയും മറ്റു പലേ
 ടത്തുക ചൂടി നടത്തിയതിൽ പിന്നെ, അയാളെ

വളളിതിൻ കവടി തുരുത്തുകളുടെ ഇടവിലൂടെ
 തുഴഞ്ഞ് ഇവിടെ കൊണ്ടു വരണം. അയാളുടെ
 ശരീരം പരിശോധിച്ചു കൈയ്യിലുള്ള ചോക്ക്
 എടുത്തു മറുണം. ഗ്രാമത്തിൻ അധർ മടങ്ങി
 ഖെത്തിയതിനുശേഷമേ അതു മടകി കൊടുക്കാൻ
 പാടുള്ളൂ. അല്പത്തിൽ ഈ ചങ്ങാടത്തിന്മേൽ
 അലിയാളിമിട് അധർ അതു പിന്നീട് കണ്ടുപിടിപ്പു
 കളിയും. ഇതാണ് എല്ലാവരും ചെയ്യാവുന്ന വഴി .
 (HFV 430)

Thayat has summarised in a simple language.

" എന്നാലൊരു കാര്യം. ഡോക്ടറുടെ കണ്ടു കെട്ടണം. അയാ
 ളുടെ കയ്യിൽ ധാരാളം സ്വർണ്ണ നാണയം പൊതിഞ്ഞു കൊടുക്കണം.
 അരെയാണ് ശുശ്രൂഷിക്കുന്നതെന്ന് അയാളൊരിക്കലും അറിയാരുത്. ഡോ
 ക്ടറെ കൊണ്ടു വരുമ്പോൾ കാട്ടിലൂടെയാവണം. കാട്ടിലൂടെ വഴി
 തെരിയുമാ വഴി മണൽതറിയായ് പോലും വയ്യാതെ രീതിയിലും". (HFS 233)

Vijayan gives a very beautiful expitome.

"അദ്ദേഹം വാതിലടച്ചശേഷം ഡോക്ടറുടെ കണ്ടു മുറുകെ
 കെട്ടണം. ഒരു സഞ്ചി നിറയെ സ്വർണ്ണ നാണയം കൈയിൽ ഭേദം
 പിടുകയും വേണം. എല്ലാം രഹസ്യമായി വെക്കുന്നതാണെന്നു പ്രതി
 ജ്ഞ ചെയ്യിക്കണം. അതിനുശേഷം വഴിയിലൂടെ പലേടത്തും ചു
 റിയശേഷം വേണം ഇവിടെ കൊണ്ടു വരാനു്". (HF 133)

Huck narrates the quick response of Tom, when he
 knew that Jim was again loaded down with chains, in the

casin , giving only bread and water .

" Tom rose square up in bed, with his eye hot, and his nostrils opening and shutting like gills, and rings out to me:

They hain't no right to shut him up ! Shove !- and don't you lose a minute. Turn him loose ! he ain't no slave; he's as free as any cretur that walks this earth." (AHF 444)

Azheekode gives a very good translation.

" കണ്ണു ചുവന്നു മൂകിന്റെ ദാസന്മാർ, മിനിയുടെ ചെങ്കുകുപ്പോലെയെ അടച്ചു തുറന്നു കൊണ്ടു അവർ കിടക്കയിൽ നിവർന്നിരുന്ന് എന്തോട് ഉച്ചത്തിൽ ചോദിക്കുകയാണ്.

അവനെ കെട്ടിയിടാൻ അവർക്കൊരധികാരവുമില്ല! ചെലുപ്പു! ഒരു നിമിഷം വൈകരുത്. അവനെ തുറന്നു വിടു! അവർ അടിമചെലു. ഭൂമിയിൽ നടക്കുന്ന ഞാനെങ്കിലും പോലെ അവർ സ്വതന്ത്രനാണ്." (HFV 450)

Thayat explains the same idea with some explanations as usual:

അവന്റെ കണ്ണുകളിലേപ്പോലെ ചുവന്നു. മൂകിൻ്റെ ദാസം വിടരു. അപ്പോഴെനിക്കാർമ്മ വന്നത് ചാവൻ കിടക്കുന്ന മത്സ്യത്തിന്റെ ചെങ്കുകുകളാണ്. ചെങ്കുകുകളിലേപ്പോലെ നമ്മുടെ തുറക്കുകയും അടയ്ക്കുകയും ചെയ്തുകൊണ്ട് അടം എഴിടുന്നു. എനിക്ക് അതിശക്തമായ സ്വതന്ത്രത ഇങ്ങനെ പറഞ്ഞു :

സാലി അമ്മായി ! അവർക്ക് ജിമ്മിനെ തളിയിടാൻ
 അധികാരമില്ല. ഒരു നിമിഷവും വെറുതെ കളി
 ഖതെ അവനെ അഴിച്ച് വിടൂ. അവൻ അടിമ
 ചെല്ല. ജനിച്ച എല്ലാ മനുഷ്യരെക്കൂടെ
 അവനും സ്വതന്ത്രൻ ! (HFS 242)

Vijayan does justice to this expression of your
 is an attractive way :

ജിമ്മിനെ തുറന്നു വിടണം. അവനെ കെട്ടിയിടാൻ അവർക്കു അധി
 കാരമില്ല. അവനിപ്പോൾ അടിമചെല്ല. ഈ ഭൂമിയിൽ മനുഷ്യരെ
 പൊലെ അവനും സ്വതന്ത്രനാണ്. (HF 141)

In Chapter the last, towards the end of the
 novel, when Huck expresses his hesitation and
 unwillingness to go back for fear of his father, Jim
 reveals a hidden secret in the following words.

" 'Doan you ' member de house dat was float'n down
 de river, en dey wuz a man in dah, kivered up, en I
 went in en un-kivered him and didn't let you come in ?
 Well, den, you k'n git yo' money when you wants it:
 kase dat wuz him." (AHE 447)

Azhikode does full justice to the novel in his
 translation till the end unlike the other translators.
 Here is his version.

'പുഴയിലൂടെ ഒലിച്ച് വന്നിരുന്ന ആ വിടിന്റെ കാര്യം ഓർമ്മയുണ്ടോ ? അതിൽ ഒരാളുണ്ടായിരുന്നല്ലോ. അയാളുടെ മൂലം മറച്ചിരുന്നു. ഞാൻ മറ നികി. പിന്നെ അകത്തു കടക്കാൻ നിന്നെ വിട്ടില്ല. ശരി, ഇനി നിനക്കു ഭവങ്ങ്ടേപ്പാൻ പണം വാങ്ങാം. കാരണം, അത് അദ്ദേഹം അയിരുന്നു' (HFV 456)

Thayal makes the translation for the young readers of Kerala. He does the work in such a way that the youngsters may read the book with great interest till the end. He proves his ability in the words of Jim also towards the end of the novel.

" പുഴയിലൂടെ വെള്ളപ്പൊക്കത്തിൽ ഓഴുകി വന്ന പുരയിൽ ഒരാൾ ഉറങ്ങിക്കിടന്നിരുന്നില്ലേ ? അയാൾ അതൊന്നു നോക്കാൻ ഞാൻ ചെന്നിരുന്നതും. തൂണികൊണ്ട് മൂടിയിരുന്ന മൂലം ഞാൻ മറനീകി നോക്കിയതും നീ നോക്കാൻ ശ്രമിച്ചപ്പോൾ നീ നോക്കരുതെന്ന് വിലകിടയതും, നീ അപ്പോൾ നോക്കാതിരുന്നതും ഓർമ്മയുണ്ടോ ? അദ്ദേഹമായിരുന്നു അയാൾ. പണം ഇപ്പോൾ നിനക്ക് സ്വന്തം ഇഷ്ടംപോലെ ചെലവു ചെയ്യാം". (HFS 245)

As an epitomiser and translator of the novel, The Adventures of Huckleberry Finn, Vijayan has successfully completed his task. Anybody can read and

finish^{reading} this translation at a stretch. One main importance that can be pointed out is that, he has never left any stone untouched. Wherever necessary he has made use of his own style of conversation to make the book all the more interesting to the readers. Here is an example of his translation . Jim says :

"പുഴയിലൂടെ ഒലിപ്പിച്ചു വന്ന ഒരു വീട് നിനക്കുമാർച്ചയിലേല,
 എന്ന് ?
 'ഓർമ്മയുണ്ട്'
 'അതിലൊരാൾ മരിച്ചു കിടന്നിരുന്നില്ലേ ? അത്
 അത് നിന്റെ അമ്മനായിരുന്നു ! (HF 144)

There are mainly two opposed languages in A H F. One of them is associated with the 'Genteel tradition' of the southern aristocrats representing, the speeches of Grangerfords, Shepherdsons, Sherborn and the St.Petersburg whites and parodied in the speeches of the Duke and the king. The other represented the speeches of Huck and Jim.

Language is one of the most important themes of A H F . In his introduction to the Mark Twain's Tom Sawyer and Huckleberry Finn, Andrew Sinclair says about the authenticity of the dialects used in the novel.
 "In this book a number of dialects are used, to wit:

the Missouri Negro dialect ; the extremest form of the backwoods South-Western dialect, the ordinary Pike-County dialect, and four modified varieties of this last. The shadings have not been done in a haphazard fashion, or by guess-work, but painstakingly , and with the trustworthy guidance and support of personal familiarity with these several forms of speech ."¹

One of the difficulties which have experienced in his interactions with society is his inability to understand its language from Miss Watson's and the ~~Widow Douglas's~~ language of Frontier Piety. Huck again finds it difficult to follow Tom's language of 'Genteel' romance. Immediately after the WaterScott episode, we can find the discussion of the French language between Huck and Jim. It displays the illiteracy and the undeveloped social awareness of Jim and the advanced level of knowledge of Huck, though he has received only some education.

There are three examples of social language used in the novel. The first occurs early in the novel when Huck describes his escape from the widow's house, 'when I couldn't stand it no longer, I lit it out. I got into my old racks and my sugar hogs head and was free and satisfied. But Tom Sawyer, he hunted me up and said he

1. Andrew Sinclair, Introduction., A H F (London: Pan books , 1968)17.

was going to start a band of robbers, and I may join if I would go back to the widow and be respectable"

(AHF) The last sentence is dearly Tom's language introduced into Huck's speech in a concealed form, and the effect depends upon the contradiction between robbers and respectability. The second instance occurs when Miss.Watson tries to teach Huck to pray. "She told me to pray everyday , and whatever I asked for I would get it' (AHF) Here, we find an ironic unmarking of the society's quotes. The third instance is Huck's crisis of conscience shortly before the Grangerford - and Shepherdson's episode. Jim is excited because they are nearing Cairo and freedom and tells Huck of his plan to steal his children from slavery. Huck responds.'

"Thinks I, this is what comes of my not chinking. Here was this nigger which I had as good as helped to runaway, coming right out flat-footed and saying he would steal his children - children that belonged to a man I didn't even know, a man that hadn't ever done me no harm"(AHF 275)

From these examples, we can come to the conclusion that languages play a very important role in

the novel and hence, equivalence should be maintained in the translation also so as to enjoy the flavour and suggestions of the original novel. But unfortunately we don't have translations which satisfy the cultural and linguistic equivalence of the languages used by various characters representing different classes.

The greatest contribution of Mark Twain is the use of dialects. He always uses the authentic language of the people from his own experience and familiarity. On evaluation of the Malayalam translations, we notice that the translators have not succeeded to convey the jokes and the unconscious humour in the novel. Though Huck is said to be a character who lacks humour, we cannot agree with that statement when he replies to Aunt Sally to the question if there were casualties in the boat tragedy.

'No'm, but a nigger '... (1) (AHF 387)

From the speeches of Huckleberry Finn, the readers must be able to realize him to be semi-cultured. So also from the language of Tom, he represents the 'genteel' romance. The speeches of Jim reveal his illiteracy. The discourses of Judge Thatcher, Grangerfords, Shepherdsons, Colonel sherburn, show that they represent the highly educated and

cultured upper class. Similarly we find a parody of the language of the upper class whites in the speeches of the king and the Duke.

So , there must be, definitely, some method to convey the language and culture of the original. It has to be found by researchers in future, perhaps ungrammatical Malayalam and fracturing of Malayalam may be recommended. But remember, the language should not be nonseich. So, great care should be taken while suggestions are made for proposals of improvement in the translation of languages in The Adventures of Huckleberry Finn. However, Azheekode's views on translating A H F in a simple language will be worth quoting.

"ഖമാർത്ഥത്തിൽ തർജ്ജമ, ശൈലിയുടെ പദാവലിയുടെ വിവർത്തനമാണ്. ഉദ്ദേശ്യം തർജ്ജമയിലൂടെ വേണ്ടതെന്തിലും, ഗ്രഹിക്കാൻ. ഒരു സംഗ്രഹത്തിലൂടെയും അത് മനസ്സിലാക്കാം. പക്ഷെ ശൈലി വിവർത്തനം ദുസ്സാദ്ധ്യമാത്രം. വിശേഷിച്ച്"

CONCLUSION

In a pioneering book on translation, Tytler wrote in 1790 that " A good translation is one in which the merit of the original work is so completely transferred into another language as to be as distinctly apprehended and as strongly felt by native of the country to which that language belongs as it is by those who speak the language of the original work"¹.

Language constitutes one of the important themes of Huckleberry Finn. In the explanatory note to the novel, Mark Twain states that the novel used a number of dialects. The novel opens with a statement about language and truth and an intertextual allusion to another use of language, another book - The Adeventures of Tom Sawyer.

The language of Huckleberry Finn is constituted by a wide range of differing styles, some working in the official discourse of society and others working in opposition and parodic expropriation of this. The former claims authority in American South. They are the slave owning upper class whites. Each of these

1. Peter Newmark, Approaches to translation (Oxford: Pergumon P, 1981)4.

മാർക്ട് ട്രാജിഡിയിനെ പോലെ വ്യക്തിത്വചുരുങ്ങലും അതിമനോഹരവും അനുകരണീയവുമായ ഒരു ശൈലിയിലൂടെ പ്രയോക്താവിന് മറ്റൊരു ശൈലിയിലൂടെ വതരിപ്പിക്കാൻ എങ്ങനെ കഴിയുന്നു? ഈ കൃതിയിലാണെങ്കിൽ പരമപരിപാടി നൂറുശതമാനം സാധ്യമാക്കിയ ഒരു കർമ്മത്തിന്റെ ഗ്രാമ്യമായ ഉൾനാടിയും അതിലേറെ അപരിഷ്കൃതമായ ഒരു നൂറുശതമാനത്തിന്റെ ലുബ്ധകർമ്മമായ ഉൾനാടിയും എല്ലാം അതിസമർത്ഥമായും ധർമ്മപരമായും ട്രാജിഡിയിൽ പ്രയോജനപ്പെടുത്തിയിട്ടുണ്ട്. അവയവഹിക്കാനുള്ള ശബ്ദവഹനങ്ങൾ മലയാളത്തിലില്ല. കാപിരി ശൈലി മലയാളത്തിലേങ്ങനെ അവിഷ്കരിക്കും? ചെറുമരുടെ ശൈലിയിലോ? മാപ്പിള ശൈലിയിലോ? ചെറുമശൈലി, ചെറുമശൈലിയും മാപ്പിള ശൈലി, മാപ്പിള ശൈലിയുമാകുന്നതല്ലാതെ അവ കാപിരി ശൈലിയാകുന്നതെങ്ങനെ? അ ശൈലിയിലെഴുതുകയാണെങ്കിൽ കാപിരി ശൈലിയെ അളുകൾ തെടിയുകയുണ്ടാകുമെന്നു ഉള്ളൂ. അതിനാൽ അതരം തർജ്ജമകൾ ഈ തർജ്ജമയിൽ ഇറക്കുമതി ചെയ്യാൻ മുതിർന്നിട്ടില്ല. മൂലത്തിന്റെ ധർമ്മ ജീവൻ വിവർത്തനത്തിൽ ഉൾനാടിയെക്കൊണ്ടു കർമ്മകരണമാണെന്നിരിക്കെ ശൈലി വൈകൃതങ്ങളുടെ മറ്റൊരു പാപഭാരവും വാചനകാരകൊണ്ട് ചുമലിലേറിക്കാൻ അനേകതാലും യൈര്യപ്പെട്ടിട്ടില്ല. അത് ചെയ്തതാവട്ടെ, സന്ദർഭാനുസാരം ലളിതവും ഗ്രാമ്യവുമായ മലയാളത്തിൽ, ഒരു സാധാരണ മലയാളി വാചനകാരന് വാചികരൂപം ചെടിപ്പു തോന്നാത്തതിൽ അകെ തർജ്ജമ ചെയ്തതു പോവുകയാണ്. ¹

Sukumar Azheekode, Introduction, HFV By. Azheekode Kottayam : Sahitya Pravarthaka Co.,op.,Society, .967)7-8.

discourses deserves its persuasive power from one or more symbols of authority : god, race, capital, gender, military powers, respectability and family tradition. Thus, Miss Watson and the widow Douglas appeal to the authority of God in the attempts to civilize Huck, while Pap in his diatribe against Government appeals to the the racial superiority of the white man.

Tom's appropriation of the chivalric romance, represented here by the literary tradition of Walter Scott, achieves its authoritative orientation by innovative books. When Ben Rogers questions the wisdom of ransoming prisoners without knowing what the word 'ransom' means, Tom asks "Don't you reckon that the people that made the books knows what's the corect thing to do ? "¹ Later when Huck objects to the plan of freeing Nigger Jim by digging a tunnel with case-knives, he replies " It don't make no difference how foolish it is, it's the right way and its the regular way. How then ain't no other way that ever I heard of, and I've read all the books that gives any information about these things." (AHF480^r)

1. Mark Twain, Tom Sawyer & Huckleberry Finn
(London: Pan Books Ltd 1968) 220

The Shepherds, Grangerfords and Sherburns invoke the code of southern honour and militaristic power to give their discourse a social legitimacy. Their language is the language of feudal society. The Duke and the King lie outside society in the sense that they are its castaways in the fake titles. They adopt to power and status that society confers on its members. Though they appear in the guise of English Gentlemen, they are clowns. In the action of Romeo and Juliet and when he delivers a speech referring to the 'orgies' of funderal, their characters are evidently comic. Miss Watson, the Widow Douglas, Pap and Tom claim their authority in the name of aristocrats. Jim claims the superiority in the name of slaves thus the language of this book makes it one of the best 'classic' of the world.

Hemingway wrote "All modern American literature comes from one book by Mark Twain called H F.. it's the best book we've had." in Dixon Wecter's words, 'a joy forever ... unquestionably one of the masterpieces of American and world literature.' (AHF outer cover) Thus we find that the journey of Huckleberry Finn down Mississippi with the Negro slave Jim in search of freedom is an enthralling story. This book has been translated into

various languages all over the world and no wonder its Malayalam translations won the hearts of Indians, irrespective of caste, colour, creed, region, sex and age. The Prince and Pauper, The adventures of Tom Sawyer and The Adventures of Huckleberry Finn have been translated into Malayalam in addition to the abridged and retold English versions. But A H F alone has been translated in an authentic manner and that too by a veteran in Malayalam, Dri.Sukumar Azheekode . He has contributed numerous works to enrich Malayalam language. As a social reformer he has won the recognition of a large number of people. As a prolific writer he is known to all Malayalies Since he is well versed and proficient in both English and Malayalam, he is the fittest man to do translation work on Mark Twain. Thorough knowledge of both the source language (SW) and the Target Language (TL) is necessary for fool proof translations. He has maintained the same approach till the end of his book in the translation.

The problem of translation equivalence has been well maintained throughout the novel. Syntactic, semantic and pragmatic component have been equalised. These components are arranged in a hierarchical

relationship, where semantic equalities take priority over syntactic equivalence. The pragmatic equivalence conditions and modifies both the other elements.

With regard to the details of even the minutest point, he has translated fully well. Total translation is his motto. Mark Twain's attitude to the social events has been well translated. Monarchy, slavery, feud, drugs, hypocrisy, supremacy of race and colour, economic inequalities, social evils like swindling, exploiting the poor, witch-craft, cheating etc were some of the evils which Mark Twain opposed. Here we find the false King and Duke, though they are using the parody of royal language, Mark Twain exposes their attitude towards the ordinary men. There are certain formalities to be observed even between the King and the Duke. They require attendants even when they sleep. We can find negroes in all the middle class and upper class houses. There are three families with whom Huck had close contact. The house of Widow Douglas, the House of Grangerfords (though for a short while) and the house of Phelps. We find negroes owned by these houses and these negroes were treated as slaves. The feud between Grangerfords and Shepherdsons show the

nature of feud prevalent among some rich families. Drugs spoiled Pap Finn as well as Big Boggs Those addicts were ruined. Inequalities are not tolerated by Pap Finn. He finds fault with Widow and the Government. Hypocrisy is well portrayed in the activities of the King and the Duke Witch-craft and many other superstitions are displayed in the novel. Huck ties a thread around a lock of hair to do away with the omens like the fall of spider on his shoulders and unholy sounds of night birds and evil spirits. He tries to throw the salt over his left shoulder, which was prevented by the unexpected entrance of Miss Watson.

All these attitudes of Mark Twain have been well portrayed by the translator Azheekode. Tom being a pessimist imposes many penalties on Jim causing troubles to Phelps also. Jim and Phelps were always good to him. Jim could have been easily set free. Another point is he was already free and he knew it. But he follows a series of formalities. As a result of that Jim had to undergo severe punishment. Phelps-wife and husband developed family problems. They blamed each other. They had lost their peace of mind, had to have a vigilance committee, sleepless nights, tension,

fear of violence and attack, fear of snakes and rats, mysterious experiences like missing their utensils like spoon and their blankets etc. All these were for satisfying the thirst of adventure of Tom.

All the details of this adventurous freedom struggle of the slave Jim have been well translated by Azheekode.

But on the linguistic point of view the translation failed miserably though there are many causes which are justified by the translator in his Introduction to Huckleberry Finnite Vikramangal.¹

Mark Twain has used the authentic language of his characters. There are different registers which delineate various classes. There are various dialects used in the novel, three main dialects and four shades. Jim and the Negro Nat represent the illeterate uneducated class, Huck and Pap represent semi educated people. Though Pap Finn is illiterate he speaks like Huck. Tom represents the educated semicultured class of people. Judge Thatcher, Shepherdsons, Stratfordsons, Col. Sherburn represent the civilized, highly educated

1. Sukumar Azheekode, Introduction, H. F. V By Azheekode
(Kottayam: Sahitya Pravarthaka P, 1968) 7-8

aristocratic race. The King and the Duke using the parody of royal language pretend to speak like the royal institution. Each of these classes is distinguished by the language. Since the Malayalam translators do not find equivalent dialects of Jim and Huck, they failed to get the spirit of translation. The humour and jokes in English are not truly seen in the translation. As a result of that the Malayalam readers do not get the spirit of translation. We do not get the flavour of language. Something is lost from the original. Thus 'the unconscious humour we find in the novel is absent in the translation. And, this the translation does not show the distinctive characteristics of the languages used by different characters. Though Huck is not humourist he is the instrument of humour. Azheekode uses almost the same language except a few translations eg. Sollerman is translated as "അടമകർമ്മം", HFV 129. In the case of translation of idioms, he could not find the differences of cultures of America and Kerala. Idioms and proverbs used in one language may not have their equivalence in another language. But similar proverbs may be tried eg: "For I was up a stump, he translated "ഞാൻ ചുട്ടിപ്പറ്റത്താലി" (AHF 346). But it would have been better if he used "ഞാൻ പച്ചിമ്പലം ചീടിപ്പൂ" So also 'played chicken bone'. It means he got suffocated with a chicken bone

K. Thayat's Huckleberry Finn Enna Sahsikan is another translation I have compared with that of the beautiful work of Sukumar Azheekode. Thayat has accepted the form of abridgement in translation. Though it is an abridged version, he has ^{made} many additions of his own. He has accepted the principle of A-B+C i.e. after deleting some details and contents from the source language he added something of his own in the target language. It seems that his idea was to make the story interesting to the young readers. The abridgement damages the wholeness, the entity of the original. But he has used the style of a conversationalist. He has introduced most of the incidents in dialogue form even where it is not in the dialogue form in the original. Unlike Azheekode he has translated all the words taking the culture of Kerala into consideration. eg: For goose-milk he translated "പാൽകട്ടി" P.200. But in some cases he did care to give exact translation eg: 'your grace, my lord, your Lordship are translated into "ഓമ ലോർഡ് ഓവർ ലോയ്ഷിപ്പ്" instead of "ഭവീടുന്ന്", "അങ്ങുന്ന്", "മുൻപ്രഭു" similarly your majesty has not been translated as "തീരുദേവനി" as he has conveniently avoided this usage.

But he explained many words so that the young readers may understand them easily and clearly. Thus he wrote for easy reading.

I regret to find that chapter 15 to 18 are not seen translated in his work. The story of feud is one of the main evils Mark Twain wanted to convey through this novel. So also the trick played on the slave hunters by Huck by narrating a story he created instantly that the inmate in the boat was his father who was suffering from smallpox. Again coming towards the end of the novel it seems that he is reducing the novel to an epitome. But at the same time he has given the main points with sufficient explanation. His explanation was always to give interest to the young generation.

The techniques used by Thayat also is the hallmark of a literary artist. Towards the end of chapter III, when Huck realised that Huck's invention of bringing genie by rubbing old lamp or an iron ring, was only one of his lies because though Huck tried and rubbed an old tin lamp and an iron ring till he was tired it was in vain. Then Huck thinks "So then I judged that all the stuff was only one of Tom Sawyer's lies" Thayat translates "ഒപ്പം അങ്ങനെയൊരു തടി വിടാറുള്ള ഊഴി തൊഴിലാളി. ബാധകളിലൊന്നാണെന്ന് അധ്യപ്തശേഷം "

The children's language is used here so that children may read it with great interest. For perfect scaphead.

(AHF.312) he translates 'മുറയ്ക്കൽ' whereas Azheekode translates it as 'തനിയെ' (HFV 37) Again the translation of 'Royal Nonesuch', 'Brickvill' ~~എന്നിടം~~ ~~ഒന്നിടം~~ is really good translation. Azheekode translated it as ~~അങ്ങനെയൊരു~~ 'മുറയ്ക്കൽ നില പ്രദേശം'.

Thus Thayat gives a better version in his book and the students would read the book with greater enthusiasm. Every line is influenced by the personality of Thayat. When he translates the language of a drunkard he even uses the term 'മദ്യപാനി' so that the readers may learn that the drunkard is exactly like a Kerala drunkard.

A.Vijayan, under the editorship of Dr. Ayyappa Panicker, a veteran in English has epitomized Mark Twain's The Adventures of Huckleberry Finn with the title Huckleberry Finn. Epitome is exactly like precis writing. All main points should be there, but additional points from the writer's imagination should not be included. Where there are forty two chapters besides 'Chapter the last' in the original English novel as well as in the translation of Sukumar Azheekode, there are only fifteen chapters in Vijayan's translation. The length itself shows that he had cut short the original to one third of its length.

Just like an ideal precis, he has included all the main points leaving some of the details which he felt to be unimportant. He writes in a beautiful fluent, simple and direct style. There is no artificiality in his translation.

Vijayan has introduced the book by making necessary changes of language for easy reading. eg: Towards the end of the novel Jim discloses the death of Huck's father as follows "Doan ' you member de house dat was float'n down de river, en dey wuz a man in dah, kivered up, en I went in en unkivered him and didn't let you come in ? Well, den, you k'n git you' money when you wants it : kase dat wuz him. We find the translation in Azheekode's Huckleberry Finnite Vikramangal P. 457 as follows.(AHF 457)

"പുഴയിലൂടെ ഒലിച്ചുവന്ന ആ വീടിന്റെ കാര്യം ഓർമ്മയുണ്ടോ? ഒന്നിലൊരാളിടയിലായിരുന്നില്ലേ ? അയാളുടെ മൂലം മറച്ചിരുന്നു. ഞാൻ മറ നീക്കി പിന്നെ അത് കടക്കാൻ നിന്നെ വിട്ടില്ല. ശരി ഇനി നിനക്കു വേണ്ടിപ്പോൾ പണം വാങ്ങാം കാരണം അത് അദ്ദേഹം നശിപ്പിച്ചു."

Here what Azheekode has done is he has split the first sentence and translated by putting a question for the first part of it. Actually if he were to make

real translation it would have been as follows
 ' ഓർമ്മയുണ്ടോ ' is not correct. In the original it is
 "Doan'you' member" (Don't you remember) so it should
 be ' ഓർമ്മയിലേപ്പ ? '. So let us translate it like this
 " പുഴയിലൂടെ ഒഴുകി വന്ന ഞാൻ വിടിക്കൊടുക്കുകയും ഓർമ്മയിലേപ്പ ?
 തിരിച്ചറിയപ്പെടാൻ കഴിയാതെ പോകുകയും, ഞാനെന്താണോ
 മറന്നു പോയതും പിന്നെ നിങ്ങളെ ഞാനെന്താണോ മറന്നു പോയതും ?
 ഇനി നിനക്ക് വേണ്ടതെന്താണോ പണം വാങ്ങാൻ. കാരണം ഞാനിരിക്കുകയാണ് "

What Azheekode has done is that he has also
 retold the words of Jim in such a way that the reader
 may understand without any addition or deletion.

Now let us try the translation of Thayat Jim
 says : " പുഴയിലൂടെ വെള്ളം ഒഴുകി വന്ന പുഴയിൽ ഒരാൾ
 ഉറങ്ങിക്കിടന്നിരിക്കാൻ കഴിയാതെ പോകുകയും ഞാനെന്താണോ
 മറന്നു പോയതും പിന്നെ നിങ്ങളെ ഞാനെന്താണോ മറന്നു പോയതും ?
 ഇനി നിനക്ക് വേണ്ടതെന്താണോ പണം വാങ്ങാൻ. കാരണം ഞാനിരിക്കുകയാണ് "

Here Thayat has translated it in his own
 characteristic style of imagination. He presented

the idea without any addition of points, but in an attractive way, using flowery language of the translator. He added " വെള്ളപ്പൊക്കത്തിൽ, നീ അപ്പോൾ നോക്കാതിരുന്നതും " .

By adding the above words he made it clear that houses are flown only in flood and so the young readers would understand it easily. As the reason is not given clearly the addition from imagination is quite suitable. So also it is not in the original that Huck did not go to look at the uncovered face. But the point is cleared by Thayat by adding this part of the sentence also. So he may be justified for this addition also. Then again the order of the last sentence is changed in a more fascinating manner.

"അദ്ദേഹമാണിരുന്ന അച്ഛൻ. പണം ഇപ്പോൾ നിനക്ക് സ്വന്തം ഇഷ്ടംപോലെ ചെഷ്ശം " .

In Malayalam it is also reasonable to state that it was his father who was left covered and hence he was free to get his money from Judge Thatcher and enjoy.

" ഇനി നിനക്ക് ഭവത്സേവ്യാർ പണം വാങ്ങാം. കാരണം അദ്ദേഹമാണിരുന്നതും. "

as translated by Azheekode does not look good Malayalam and hence Thayat's translation is superior to Azheekode's translation with regard to this dialogue of Jim.

Now let us see how Vijayan has expressed the same dialogue of Jim. He has done it in a more convincing way though it is an epitome. See his translation. Jim says:

"പുഴയിലൂടെ ഒലിച്ച് വന്ന ഒരു വീട് നിനക്കൊർമ്മയിലേയ്ക്ക് എന്ന് ?

"ഒർമ്മയുടെ". "

"അതിലൊരാൾ മരിച്ചു കിടന്നിരുന്നില്ലേ ? അത് നിന്റെ രഹസ്യമാണല്ലോ."

How beautiful this translation is ! All facts are there. A house was seen floating in the river, there was a man in that boat and it was his father. Since Vijayan's book is an epitome he has every right to exclude the details which are comparatively unimportant. His presentation is better than the translation of Thayat and Azheekode, though they have their merits. He asks "നിനക്കൊർമ്മയിലേക്ക് എന്ന് ?" He makes sure that Huck remembers the incident. And then he discloses the secret. When he says 'അത് നിന്റെ രഹസ്യമാണല്ലോ.'

it shows the intimacy between Jim and Huck. Again when he asks him: "അതിലൊരാൾ മരിച്ചു കിടന്നിരുന്നില്ലേ ?

it makes him realistic convincing and true to Huck. Again he expresses his regret and mourn the demise of his beloved Huck's father's death, though Huck was actually getting rid of him. Throughout the novel we find Huck trying to escape from the civilized widow Douglas and Miss Watson and from Pap Finn who

illtreated him by inflicting physical atrocities. But still Vijayan makes Jim say

" അത് . . . അതു നിന്നെക്കുറിച്ചാണ് "

He has not left any of the important parts from the very beginning till the end. All the important incidents are included in the epitome. When Thayat left some chapter (15 to 18. Vijayan is fair to the novel throughout. Thayat has again summarised some parts to a brief discussion, descriptions and synopsis, when he came towards the close of the novel. Azheekode also maintained the same standard of translation till the end. When Huck reaches the house of Phelps, Aunt Sally thinks him to be Tom Sawyer, her sister's son. Then she says.

'It's you, at lest ! -ain't it (AHF 386)

Azheekode translated it as follows :

" ഒടുക്കം ഇത് നീ തന്നെ :- അല്ലേ? (HFV 345)

According to Thayat

" മോശന ഒടുക്കം നീ വന്നു. അല്ലേ? " (HFS 189)

Vijayan translates

" ഓ, നീ എന്തിനാണ്, അല്ലേ? " (HF 105)

Here, we can find the personalities of all the three translators. Azheekode gives his translation as the exact replica of the original, a true copy of the original without any addition or deletion.

In Thayat Aunt Sally calls him ' മേമ്മേ ' a very affectionate term used to call children by their beloved mothers. Even if the son is grown up, parents call him so. The call ' മേമ്മേ ' itself shows her love for the new arrival. ' ഒടുക്കം നീ വന്നു ' is really a good translation made after long thought by the translator. It means that she had been expecting him for the last so many days and at last he has come and she is expressing her love for him by means of these words. So his retold version is beyond criticism.

Vijayan's usage is more suitable to his epitome. Usage of 'At last' is irrelevant when we welcome a guest unless it is to show her complaint that he had not visited her earlier. The usage of " ഒ " (HF 105) is meaningful. It shows her happiness and beautiful way of expression in the place of " ഒടുക്കം " (At last). This usage has made Vijayan superior to other translators.

When Tom learns that Jim was again chained in the cell even after setting him free from the house of Phelps by resorting to a series of intolerable

adventures ; he got wild. Huck narrates " Tom rose square up in bed, with his eye hot, and his nostrils opening and shutting like gills, and sings out to me"(HF.444) Azheekode translates in his characteristic way

"കണ്ണുകൾ ചുവന്നു. മുക്കീന്റെ ദാരുണ്യം മിനിയുടെ ചെളികളെപ്പോലെ അടവ്ചും തുറന്നുകൊണ്ട് അവൻ കിടക്കയിൽ നിവർന്നിരുന്നു എന്തോട് ഉച്ഛ്വസിച്ചു ചോദിക്കുകയാണ്. "

His translation is excellent - He has taken the spirit of the response of Tom and translated. See how Thayat reports Huck's narration " അവന്റെ കണ്ണുകൾ ചുവന്നു. മുക്കീന്റെ ദാരുണം വിടർന്നു. അപ്പോഴെനിക്ക് ഓർപ്പാ വന്നത് ചാക്കാൻ കിടക്കുന്ന മത്സ്യത്തിന്റെ ചെളികളെപ്പോലെ. ചെളികളെപ്പോലെ നാസാരന്മാരുടെ അടകുകയും തുറക്കുകയും ചെയ്തുകൊണ്ട് ടോം എഴുന്നേറ്റിരുന്നു. എന്നിട്ട് അവിശ്വസ്യമായ സ്വരത്തിൽ ഇങ്ങനെ പറഞ്ഞു. " (HFV 450)

Here we find Thayat's imagination. Though we know that gills are relating to fish alone, young boys will be happy to listen to the explanation. However the direct translation, as made by Azheekode was sufficient to make the idea clear as fish is well known to people of Kerala as students learn in their lower classes. The usage "അപ്പോഴെനിക്ക് ഓർപ്പാ വന്നത്"

was not warranted. He could have stopped with "ചാവാൻ കിടക്കുന്ന മത്സ്യത്തിന്റെ ചെളിപ്പകർ വേറേ" . The usage "നാസാരന്ദ്രങ്ങൾ" is excellent instead of "മൃകിന്റെ ദാരങ്ങൾ" . But to young children this may be strange word. So this translation is far from satisfactory.

Vijayan has only translated the words of Tom and not his response. To him it may be one of the important details that can be eliminated from the epitome. Here we find the real defect of epitomizing a novel by deletion of the unavoidable points. From the translation of the very first paragraph of this novel, we can find the differences of approach in translation. Here Vijayan gives only two sentences with three lines

" എന്റെ പേർ കിരീടം വിൻ എന്നാണ്.

'ടോം സോൾ' എന്ന പേർക്കും വാമിച്ചിട്ടുള്ളവർക്ക് എന്തെ പരിചയമുണ്ടായിരിക്കും." (H F 7)

Here he has touched only the main points, not even one third of the length of the first paragraph. Vijayan's attitude of expression is seen here. He has expressed the idea directly.

In Thayat's translation we can see his personality and manner of translation from this paragraph. He has cut short first paragraph into two sentences in his translation.

"നിങ്ങളുടെ ടോമിനെ അറിയാമോ ? ടോം എന്റെ ചങ്ങാതിയാണ്. അവനെ അറിയാമെങ്കിൽ എന്തെങ്കിലും അറിയാം."

This is not a correct approach. Mark Twain wanted to introduce the novel. A H F, as Huckleberry Finn was a character in the book. Again A H F is a continuation of The Adventures of Tom Sawyer. So Huck does not mean 'Tom Sawyer' when he says " You don't know about me, without you have read a book by the name of A H F, but that ain't matter" (AHF 201)

Again Thayat explains that " ടോം എന്നാൽ ടോം സോയർ. അവനെക്കുറിച്ച് ചുറ്റുമ്പറ്റായിട്ട് മാർക്ക് ടോമിൻ്റെ." (HFS 5)

Huck really says that the book A H F was written by Mark Twain and not as mentioned by Thayat.

Again Thayat has not translated ^{the} last part of first sentence " but that ain't matter". Actually it is very important, because Huck says that even if the readers of this book have not read the other book it does not matter.

The rest of the translation is quite good. He introduces Aunt Polly to the reader in a very pleasing manner as if talking to a friend. And then he speaks about Douglas and Mary also in a very attractive manner.

One thing is clear that Thayat wants to give an interpretation of the discourses of various characters. Since interpretation also is a method of translation the readers can justify him. He may be introducing Tom simply because Tom is the most important character in The Adventures of Tom Sawyer and Huck was his close associate. Again the translation " അകെ കൂടി ഇത്ഥിരി കൂടുതലായിപ്പോയി എന്ന് തൊഴിച്ചിട്ടാ " "

is better than that of even Azheekode because the repetition of the usage ' വലിച്ചു നീട്ടൂ ' in the same paragraph has been avoided.

I am not elaborating the conclusion with more examples inspite of the fact that there are numerous examples.

One important point we note in their translations is that we see more of Azheekode in H F V and

more of Thayat in H F S and more of Vijayan in H F, the Malayalam translations. The first one is, in general, more or less true and ideal translation where as the second one is a retold version meant for young readers. His imagination has played a good role in his work. He presents various characters and their roles in the novel by adding necessary explanations in a very attractive style of Malayalam. Just as Mark Twain stretched many things, Thayat also ventured to emulate him. Excepting a few chapters (15 to 18) he has retold all chapters very well.

Vijayan has done meritorious work by epitomizing the novel of Mark Twain. He enabled the readers of Malayalam to go through his work with ease and pleasure. Readers will be happy to finish reading the book at a stretch. Though it is an epitome, he has made it a retold Malayalam version. He has succeeded in conveying **the** message of Mark Twain to the readers of Malayalam. But the reader cannot get the pleasure of reading the original work of Mark Twain, In H F V all the details of the original are fully given, but readers will surely be well advised to try the original also if they can, with the help which they get from the translation.

There are so many problems in translations. Many of them have been pointed out in the first two chapters at random. Azheekode, Thayat and Vijayan had to face many problems. To find out equivalence of idioms and proverbs, in a foreign language is not very easy. In this regard Thayat has taken much pains to give the identical translation in Malayalam befitting to our culture.

But one important defect is to be taken seriously. Language of H F is the most important aspect of the novel. As long as a translator cannot distinguish characters by their language, he cannot claim to have done justice to Mark Twain or his novel A H F. The readers are unable to enjoy the jokes^{and} humour in the novel, fully unless various registers are translated in such a way that their language should represent the class. When we hear the discourses of Jim from Mark Twain's A H F, we understand it and recognise him. There is not even a sentence of Jim which does not reveal this identity. But if we examine the Malayalam translation, I am afraid, we don't get that difference or peculiarity.

In the same way the language of Huck is entirely different from that of Jim. It is a substandard English language representing the semi cultured people.

The language of Judge Thatcher, Col. Sherburn, Shepherdsons, Stratfordsons etc., are highly sophisticated.

We hear a language of parody from the King and the Duke. The king calls Birdgewater as 'Bilgewater' and uses 'orgies' instead of 'Obsequies'. It shows that he is imitating the royal English of kings. The language of piety and providence used by Widow Douglas and Miss Watson is also well known.

The humour in the novel can be understood only if this language is translated befitting to our culture. Huck is supposed to be not a humorous character. But we cannot justify this when we find his reply to the question of Aunt Sally whether there was any casualty in the boat tragedy. Huck says "No'm killed a negger" (AHF387) Azheekode translates

" ഇല്ല ഒരു കുപ്പിയിൽ ചത്തു പോയി "

Here the meaning of 'No'm' is not clearly translated. Thayat and Vijayan have deleted this discourse. Thus they have saved the pain of translating this usage.

So something is to be done in translation to express differences of various characters using languages of different standards and dialects. I think we can use ungrammatical language. Fractured words and sentences also may be tried. I am not going into that in detail. Let this be a food for thought for the future reasearchers because there are so many problems. The remarks from the introduction of H F V seems to be thought provoking in this regard.

ഖമാർത്ഥത്തിൽ തർജ്ജമ ശൈലിയിലൂടെ,
 പദാവലിയിലൂടെ, വിവർത്തനമാണ്. ഉജ്ജ്വലം
 തർജ്ജമയിലൂടെ വേണമെന്നില്ല, ഗ്രഹിക്കാൻ
 ഒരു സംഗ്രഹത്തിലൂടെയും അതു മനസ്സീ
 ലാകാം. പക്ഷെ, ശൈലിവിവർത്തനം ദു
 സ്സാധ്യമത്രേ. വിഭജനം മാർക്ട് ടെ
 ഖിതിനെപ്പോലെ വ്യക്തിതപ്യർണ്ണവും അതി
 മനോഹരവും അനുകരണീയവുമായ ഒരു
 ശൈലിയിലൂടെ പ്രയോക്താവിനെ മറ്റൊരു
 ഭാഷയിൽ അവതരിപ്പിക്കാൻ എങ്ങനെ കഴിയാ
 നാണ് ? ഈ കൃതിയിലാണെങ്കിൽ പത്തൊ
 ൽപതാം നൂറ്റാണ്ടിലെ അനഭ്യന്തവിദ്യനായ

ഒരു കൃഷ്ണിന്റെ ഗ്രാമ്യമായ ഇംഗ്ലീഷും ഭക്തിലേറെ അപരിഷ്കൃതമായ ഒരു നീളഗ്രോവിന്റെ ലഭ്യതാക്ഷരമായ ഇംഗ്ലീഷും, എല്ല്യാ അതി സമർത്ഥമായും ഖമാർത്ഥമായും ടൈപർ പ്രഭോഗിച്ഛിട്രുട്. അവ അറഹിക്കാനുള്ള ശബ്ദവഹനങ്ങൾ മലയാളത്തിൽ ഇല്ല്യാ. കാപിരി ശൈലി മലയാളത്തിൽ എങ്ങനെ അവിഷ്കരിക്കും ? ചെറുമരഗടെ ശൈലിയിലോ ? മഹിള ശൈലിയിലോ? ചെറുമശ്ശിലി ചെറുമശ്ശിലിയിലും മഹിളശൈലി മഹിള ശൈലിയിലുമൊന്നെല്ല്യാതെ അവ കാപിരി ശൈലിയിലാകുന്നതെങ്ങനെ ? അ ശൈലികളിൽ എഴുതുകയാണെങ്കിൽ കാപിരിശൈലിയിലെ അളുകൾ തെടിട്യാരിക്കുകയേണ്ടിയും. അതിനാൽ അതരം വൃത്തികേടുകൾ ഈ തർജ്ജമയിൽ അൻ ഇറകുമതി ചെഖ്യാൻ മുതിർന്നിടില്പ്. മൂലത്തിന്റെ ഖമാർത്ഥ ജീവൻ വിവർത്തനത്തിൽ ഉൾക്കൊള്ളികൾ ദൃഷ്കരമാണെന്നിരിക്കെ, ശൈലി വൈകൃതങ്ങളുടെ മരൊരു പാപഭാരവും മലയാളി വാചനകാരെകൊണ്ട് ചുരുലേടിക്കാൻ അൻ ഭക്തിയാലും ധൈര്യ പെട്ടില്പ്. അൻ ചെഖ്യാതാവടെ, അന്ദർഭാനുസാരം ലളിതവും ഗ്രാമ്യവുമായ മലയാളത്തിൽ ഒരു അധാരണ്ണ മലയാളി വാചനകാരനുവാദികും ഭക്തി ചെട്പുഭൂതാനാത മട്ടിൽ അകെ തർജ്ജമചെഖ്യാപോവുകയ

Except perhaps, the difference and deficiency in

the translation of the language in A H F the translations of Azheekode, Thayat and Vijayan are good, taking the purpose of translations into consideration.

Another point to be remembered is that no two

1. Sukumar Azheekode, Introduction, H F V By Azheekode (Kottayam: Sahyta Pravarthaka Co.Op.Society, 1967)7-8.

translations will be similar in all respects. It is an established fact in translation that if a dozen people translate the same novel they will produce a dozen different versions. But there will be the invariant theme of the original. Transformation or variants are those changes which do not modify this core of meaning but influences the form of expression.

Computer translations are experimented to get accuracy in translations. All the plays of Shakespeare have been translated by computer. But Mark Twain's works have not been attempted so far. Though we get accuracy in literalness we do not have the flavour of the original and hence this experiment is not satisfactory. However it is easier in prose than in poetry. Some of the Shakespeare's plays have been retold for children by Charles and Mary Lamb successfully. But their success is mainly due to the fact ^{that} they are very good writers.

Here we find Azheekode's translation as a true replica of the original without omitting even the minutest detail and has succeeded to convey the same ideas and messages meant by novelist. Azheekode has

successfully captured the true spirit of Mark Twain's characterisation theme and episodes. When compared to the other translations of the A H F into Malayalam, Sukumar Azheekode's H F V is definitely superior. Translations are meant for a particular group of readers who are distinct from the readers for whom the original was meant. Consequently, the aim of translation can hardly be simple; Fidelity to the original text and author is necessarily conditioned by a responsibility towards the prospective readers. In attempting to fulfil this responsibility to readers; the translator is bound to express his own ingenuity, and to that extent his own identity, despite all conscious efforts to escape from personal idiosyncracies.

Appendix

Interview with Dr. Sukumar Azheekode

Q.1 Would you please explain the factors that fascinated you into the field of translation ?

A: Your question makes me recall that the first piece that I published in Malayalam was a translation - a bit of exposition by Shri Aurobindo of Dayananda Saraswati's Vedic interpretation. About a half century ago it was. The ardour to become an original writer overcame my primary impulse for doing translation.

It was there lying dormant which got surfaced in my mind when 'Mathrubhumi' offered me Pandit Nehru's 'A bunch of letters' for rendering into Malayalam. I felt a different type of creative delight in the role of the translator. I did two more translations, one being that of 'The Adventures of Huckleberry Finn'.

Q.2 What are the aims and values of translation ?

Translation is described as 'intertraffic among languages'. It is not only linguistic or literary intertraffic, but it is an activity

that facilitates that intertraffic by bridging the gulch between languages. It satisfies the basic urge of a language to overcome its limitations to become one with another language. It is through translation we realise the great objectives of 'welt literature' expounded by Goethe.

1.3 What were the problems you had to face and how did you solve them ?

A. The first and the last problem in translation is to get the right words for the appropriate linguistic context. A genius in translation gets it spontaneously. The 'ungifted' translate while translating. Hence the cynical aphorism in Italian : 'traduttore traditore'.

I solved this problem by trying to blank my mind by diverting it of all scholarly verbal junk and allowing it catch the spontaneous word that emerges as a result of this exercise in mental reversion.

Compared to this basic problem, the problems relating to the theme, content and linguistic and cultural peculiarities are secondary. The impressionistic approach to secure the adequate word in the target language the most competent,

in my experience to give equivalent effect in translation.

3.4 What were the circumstances that led you into translating 'Huckleberry Finn'. ?

The VSIS which was an action wing to the cultural sector of the American embassy had in those days a big project to get the American classics rendered into the Indian languages. I was offered by the USIS this masterpiece of Mark Twain . I took it up enthusiastically, perhaps on the strength of the ability to translate from English into Malayalam gathered from my previous experience in translation.

.5 Is there any reason for giving the title 'Huckleberry Finnite Vikramangal ' instead of 'Sahasangal'?

The lexical meaning of the word 'adventure' is 'Sahasa' and not 'Vikrama' I went in for the latter for two reasons, the one being that 'Sahasa' has greater reference to thoughtless, hazardous deeds. Secondly the word Vikrama means adventure in the colloquial idiom. To me it suited the style of Mark Twain .

6 Though you have mentioned in your forward of H F V that we do not have the proper vehicle of equivalent language, of Mark Twain's Jim, Huck etc., don't you feel sorry for this inability ?

In the face of the highly varied and colourful Black colloquial expression, I felt overmastered with the meagre verbal equipment in Malayalam. What made me stand up to the challenge was my mental reversal or withdrawal which gave me easy access to my childhood vocabulary. It helped me to cope with the situation more than my scholarship in Sanskrit.

7 Do you think that the usage of ungrammatical and franchised Malayalam language would have been a suitable substitute for the language of Jim ?

I think I had at times fallen back on broken phrases and grammatical falterings. I may be wrong as I am answering without any reference to my work just now.

Mark Twain used variance of American English to represent different classes. Don't you think this effect could not be achieved in Malayalam ?

Surely the repertory of any language has innumerable unique and unmatched expressions which

cannot be met in equal terms by any other language. American Black English is very richly endowed with this linguistic wealth. Malayalam has little chance for success in the face of such heavy odds.

- 9 Do you agree that the humours and jokes conveyed by the characters of Mark Twain by their registers could not be expressed in Malayalam translation and consequently the readers are deprived of the pleasure of enjoying the humour in the original novel ?

The nicest and the loftiest graces and beauties inherent in original writing in one language just vanish in the process of translating. None can help it. It is better to turn your attention to what has been salvaged in translation than in what has been jettisoned.

- 10 / Though you have successfully translated from the beginning to the end, at least a few sentences are seen to be omitted for example, 'he said, it weren't no use talking, he thence don't amount to shucks alongside of pirates, to work camp meeting with.' (See chapter 20. Is there any peculiar reason for this omission ?

Omissions could occur, even glaring omissions. I could not subject the first draft to a critical revision for reasons I can't recollect now. I have noted such omissions in translators who are more gifted than myself. I have noted the inclination of the urge to jump over sentences; thus creating occasional lacunae, in the translation.

Q.11 It is seen that the word to word translation of some english proverbs create confusion in the minds of the readers. Have you ever had such a feeling ? for example, you have translated:

- a) I was at a stump - ഞാൻ കുടിയിൽ കയറി
 - b) I was hard and right aground- ഞാൻ തികച്ചും മണ്ണിലായിപോയി.
 - c) I'd got to throw up my hand - എന്റെ കൈ താഴെ ഇടുകേവ നീവൃത്തിയുണ്ടു്.
- But would it have been better if they were translated as follows:

- a) ഞാൻ പശ്ചിവാൻ പിടിച്ഛു.
- b) ഞാൻ പടുകുഴിയിലായി.
- c) പിൻവാങ്ങുകയേ നീവൃത്തിയുണ്ടു്.

A. I plead guilty on this conscious effort to import certain alien proverb expressions in my translation. To my way of thinking, it is an important function of the translator to import new idioms and expressions from the donor language. Nalappat Narayana Menon was blamed for having been liberal

in this way, but later criticism got itself mellowed to appreciate it. I admit some of my idiomatic imputations might have fallen flat. The alternative proverb usages you had suggested had struck me and than were rejected as I feared they would evoke quite different understones of meaning which could prove to be less profitable to the receptor language.

- .12 Translation of 'goose milk' (P.365) is given as ' താറാവുപാൽ '. How do you justify the use of such an unfamiliar word in Malayalam translation ? Do you think that 'പാൽകുട്ടി തിന്നുകപോലെ ' would have been better ?

I can offer you only a conjecture at this distance of time on this fauxpar. I must have put down this literal rendering for checking later which never happened. The lack of proper revision retained it as a monument of my carelessness.

- .13 Is it proper to give Malayalam translation of the name of a book, which has not been translated as you have given the translation of John Banyan's 'Pilgrims' progress 'as തീർത്ഥാടകന്റെ പുരോധനം' ? The translation given for 'The Pilgrims Progress' is not my innovation as you seem to suggest. It is a sufficiently well known title in Malayalam of an adaptation of the work (Published in 1968 by

D.C.Books, Kottayam).

Even if it is my coinage, I am sure that it would leave none in doubt about its reference.

- 14 Many portions of the novel, like the initial sentence has been translated word by word. On such occasions, have you tried to use the same style of Mark Twain or was it your own ? At the same time you have done your own way of translation given more beauty to Huckeberry Finnite Vikramangal' Is there any reason for using these two styles occasionally ?

eg: " I didn't care no more about him" is translated as, " എനിക്കൊരിക്കലും താൽപര്യം നഷ്ടമായില്ല".

The obvious explanation for this clue in style in the course of the translation could be that the style naturally got more refined from the experience already gathered by the translator. If translation is the development of a language skill, the stylistic shift is quite natural.

- 15 Long sentences have been split beautifully into short different sentences in order to show various ideas contained in the original long sentence, making it clear to the Malayalam readers. Is it the only motive behind the division of sentences ?
eg:- Tom Sawyer and Huckleberry Finn' Page 202, 4th para "Her sisters ... " see your translation

A This trait also is traceable to the change in style due to better understanding to the art of translation. Mark Twain is fond of long winding sentences which was a characteristic of the prevalent American way of unwinding a tall tale at that time. Malayalam prose sentence turns more elegant and effective when it is made simple and short.

Q.16 You are a prolific writer. Have you got the same satisfaction on completion of Huckleberry Finninte Vikramangal as you have had in other works like ' തൊട്ടൂണി ' ?

A: As each book is a different work, the final feeling on completion of the work would be different. In this case I experienced two distinct feelings of contentment - one that I did translate completely a classic in American literature ; secondly I was delighted that I finished the arduous work in a very short time.

Q.17 Would you mind giving some advice to the future translators of English novels to Malayalam ?

I do think that my random remarks alone are informed with many suggestions and disclosures which might be useful to the diligent practitioners of the art of translating into Malayalam from English. That should be sufficient.

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