

**TRANSLATION AS TRANSCREATION:
PROBLEMS AND PROSPECTS**

**THESIS SUBMITTED FOR THE
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BY

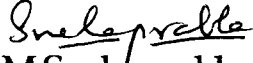
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CERTIFICATE

This is to certify that the thesis entitled "Translation as Transcreation: Problems and Prospects", submitted to the University of Calicut for the award of the degree of Doctor of Philosophy, is a record of bona fide research carried out by the candidate, Mr.M.Jothiraj, under my supervision. No part of this thesis has been submitted earlier for the award of any degree, diploma, title or recognition.


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Declaration by the Candidate

I, M.Jothiraj, declare that the thesis entitled "Translation as Transcreation: Problems and Prospects" submitted to the Department of English, Calicut University, is prepared by me under the guidance of Dr.M.Snehaprabha for the award of Doctor of Philosophy and that this thesis has not been submitted by me fully or partly for the award of any other degree, diploma, associateship, or other similar title or recognition.


(M.Jothiraj)

Preface

'Translation Studies' was established as a discipline in itself back in 1970s. It refers to the empirical science of translation theory and practice comprising of various approaches. The topic 'Translation as Transcreation: Problems and Prospects' is a general one, which is narrowed in this thesis by concentrating on to the study of the role of ideology and representation in translation or transcreation.

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I express my sincere thanks to my wife not only for undertaking the strenuous job of typing this thesis but also for tolerating the absence of my company while engaging myself in this work for the past four years.

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I have followed the MLA Handbook (Fifth Edition) in the mechanics of writing as closely as possible. But in the case of some ancient Indian classics, some changes are made.

M.Jothiraj

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Introduction

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Chapter I

Introduction

Language is a highly complex social phenomenon, which will persist as long as our society continues to exist. Considered to be the most important medium through which the members of a community exchange or conceal thoughts and understand each other, language develops in keeping with the level of thought and development in every realm of human life. But it is paradoxical that languages, which help communication possible within a geographical or cultural domain, greatly divide races because of their immense variety. This multiplicity is an obstacle in the path of integration of different societies set apart by culture, economy, politics, geography and a host of other factors. Whatever may be the reasons for the evolution of languages in this way, translation plays an important role in the inter-lingual process of communication.

For the last few decades, translation studies have been developing with rapid strides. Asserting itself as a separate discipline, it brings together fields like linguistics, literary study, ethnography, history, culture studies etc. The aim of this research project is to trace the development of translation theories, to examine the impact of ideology on translation and to examine the relevance of transcreation as a special case of translation in the present day context. A study of the various versions

of 'Sambookan', a Sudra character in The Ramayana, in different works in general, and particularly in the play Sooryahasam written by K.Sulaiman is also included as a case of transcreation. The first chapter gives an introduction to the basic principles and theories of translation. The second chapter deals briefly with the major traditions in translation practice around the world. The third chapter treats of the impact of post-colonial theory, feminism and deconstruction on translation. The fourth chapter examines the views of theoreticians and translators on transcreation. The fifth chapter explores the connection between re-writing, transcreation and the role of ideology in it, along with the representation of the character 'Sambookan' as an example of re-writing with a special reference to the aforesaid play. The fifth chapter sums up the observations made on the topic.

Definitions, Theory and Principles of Translation

The word 'translation' is made up of two words: 'trans' and 'latum'. The former Latin word means 'across' or 'beyond' and the latter means 'carried' or 'borne'. Thus translation is a 'carrying across', or it acts as a bridge that attempts to fill the gap between languages. But it is interesting to note that the question of 'how to translate' occupied the centre stage for a long time until the question 'what actually translation is' was discussed. The long controversy between word-for-word

translation and sense-for-sense translation came to an end long ago with the latter winning the battle. Translators of religious texts who thought that changing the original structure was blasphemous practised the former method. Alexander Tytler's treatise Essay on the Principles of Translation published in 1790 laid down the basic principles of translation. They were: 1. Translation should give a complete transcript of the idea of the original work. 2. The style and manner of writing should be of the same character with that of the original. 3. The translation should have all the ease of the original work (qtd. in Lefevere, *History* 128).

J. C. Catford in his treatise A Linguistic Theory of Translation defines translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (20). Based on the principles of linguistics Catford has made a comprehensive analysis of translation. He further states translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language- a general linguistic theory (vii).

The later theoreticians have rejected the purely linguistic ideas of Catford. Susan Bassnett states that,

“What is generally understood as translation involves rendering of a source language (SL) text into the target language (TL) so as to ensure that 1. The surface meaning of the two will be approximately

similar and 2. The structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted." (Susan, *Studies 2*)

According to Roman Jakobson, inter-lingual translation is an interpretation of verbal signs by means of signs in some other language (114). D. G. Rossetti who was a poet, painter, translator himself was of the opinion that a translation remains perhaps the most direct form of commentary (qtd. in Lefevere, *History 67*). Based on his experience of Bible translation, Eugene. A. Nida came to the conclusion that translating consists in producing in the receptor language the closest natural equivalent to the message of the source language, first in meaning and secondly in style (Nida, *Structure 33*). Modern theories of translation postulate the view that translation is a way of cross-cultural communication because language and culture are inextricably interwoven. So translating means translating cultures. For example, in the opinion of Vladimir Ivir, translation is a way of establishing contact between cultures (Ivir 35). Richard W. Brislin, in his book Translation: Application and Research, says that translation is the general term referring to the transfer of thought from one language (source) to another language (target), whether the languages are written or oral form (1). Lawrence Venuti says that translation is a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain

of signifiers in the target language which the translator provides on the strength of an interpretation (Venuti, *Invisibility* 17).

The idea that translation is only a parasitic occupation or a secondary activity is obsolete. Some people still believe that the translator will have neither original contribution nor any imaginative skill, rather his /her venture is only an attempt at imitation. But the fact is that translation of a text is only an aspect of the manifold activities of human beings. All our actions are a translation of the thought process, which come as a result of the social pressures experienced by the human brain. According to George Steiner, any model of communication is at the same time a model of translation (45). Inside or between languages, human communication equals translation (47). When a play is performed on the stage what takes place is a translation of the script; what an artist does with the shade of colours is a translation of his or her idea of a particular incident, impression, emotion or thought. In a broader sense, the process of translation is woven in the very texture of human existence though most of us are not aware of it. Steiner is also of the view that any thorough reading of a text out of the past of one's own language and literature is a manifold act of interpretation (17). The theoreticians make it clear that translation is an activity involving perception and interpretation and a good translator must be equipped with these ideas. But that alone cannot ensure the success of a translation because it should

create the same effect as that of the original for which the translator must have resourcefulness, imagination, and sensitivity to language.

Original writing is nothing but a translation of the perception of the writer. The famous poet Octavio Paz said that,

“Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the non-verbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text”.

(qtd. in Bassnett, *Studies* 38)

Theoreticians have divided translation of verbal signs into categories. John Dryden was the first to recognise translation as an art by underlining a theory to guide translators. In the preface to his translation of Ovid's Epistles he grouped translation into metaphrase, paraphrase and imitation. Metaphrase is word-for-word and line-for-line rendering, paraphrase is sense-for-sense translation and imitation allows the translator to change the word and sense of the original (qtd.in Lefevere, *History* 102). Roman Jakobson grouped them into intralingual translation, interlingual translation and intersemiotic translation. By the first, he means transposition within a language; interlingual translation, which is

translation proper, is from one language to another; intersemiotic means transposition from one system to another, eg. from verbal art into music, dance, cinema, or painting (114). J.C. Catford divides translation into full and partial taking into account the extent, and again divides it into total and restricted in accordance with the level of translation. In full translation every part of the text is replaced by TL text material (20). In partial translation, some parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text. In total translation all levels of the SL text are replaced by the TL texts. By restricted translation he means the replacement of the SL textual by TL textual material, at only one level.

Two basic conflicts in the field of translation have been 1. Literal vs. free 2. Emphasis on form versus concentration on content. In the former method the emphasis is on form and it can be employed where the languages are close in structure. In the latter, the communication of ideas is important without much care for the form. This method is feasible where the translator is faced with the exposition of content rather than the form of the original. Peter Newmark distinguishes between two types of translation viz. communicative and semantic. Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the original readers. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original (39).

Modern theoreticians, upon the principle that no two words are identical, do not approve of the notion of sameness in translation. But the famous American translator Eugene A. Nida in his book Toward a Science of Translating published in 1964, speaks about two types of equivalences in translation: formal and dynamic. He observes “[...] a formal-equivalence (or FE) translation is basically source oriented; that is, it is designed to reveal as much as possible of the form and content of the original message” (165).

Nida says, in such a translation several formal elements such as grammatical units, consistency in word usage and meaning in terms of the source text will be reproduced. Formal equivalence translation does not attempt to make adjustments in idioms, but tries to reproduce such expressions more or less literally to understand the local cultural elements along with the meaning of the original. Dynamic equivalence is the “closest equivalent to the source-language message” (166). It is directed primarily towards equivalence of response rather than equivalence of form. Thus dynamic equivalence is based upon the principle of equivalent effect, that is the relationship between receiver and message is aimed to be the same as that between the original receivers and the source language message. Anton Popovic distinguishes four types of equivalence in his Dictionary for the Analysis of Literary Translation. They are: linguistic equivalence, which seeks homogeneity on linguistic level of both SL and TL; paradigmatic equivalence where

there is equivalence of the elements of a paradigmatic expressive axis; stylistic equivalence where there is functional equivalence of elements; textual (syntagmatic) equivalence where there is equivalence of form and shape (qtd. in Bassnett, *Studies* 25).

But the term 'equivalence' is a much-abused word and theoreticians feel that the term, used in science, will create serious obstacles in translation studies. For example, if a number of people translate the same poem, they will produce only different versions – they are never likely to be identical. But somewhere in the versions there will be an invariant core of the original poem. But this should not be confused with speculative arguments about the 'spirit' or 'soul' of the text.

The question whether translation is a science or an art has also created controversies. Nida is of the opinion that though artistic sensitivity is an indispensable ingredient in any first rate translation of a literary work, the process of translation is amenable to rigorous description – because there is a transference of a message from one language to another—which makes it a science (Nida, *Science* 3). In a paper presented as part of the author's presidential address to the Annual Meeting of the Linguistic Society of America in 1968, he says that the competent translator passes through a process of analysis, transfer and restructuring. Each item in this process involves scientific procedures such as grammatical analysis, deep structure analysis, semantic analysis etc. He concludes that insights from linguistic theory have provided

important help for those interested in the scientific analysis of translation. It would seem equally evident that the scientific analysis of translation can provide important insights, and even correctives, for various theories of linguistics (Nida, *Structure* 97). But some theoreticians strongly argue that translation is an art. Theodore Savory, G. Tolman and T. H. Warren belong to this group. In his treatise The Art of Translation published in 1957, Theodore Savory says that the existence of possible alternatives between which the translator must make his own choice is the essence of his art (27). Savory goes on to compare the similarities between art and translation. For example, he says that the wrong colour or the wrong thickness of line is the equivalent of the wrong word; a mistake in drawing, in perspective, is the same as a mistake in the meaning of a phrase (30).

Savory acknowledges that besides linguistic knowledge and literary capacity, a high degree of familiarity with the subject matter is essential (34). A close reading of the arguments of these writers gives one the feeling that translation has both the elements of art and science fused in it. Familiarity with the subject matter and linguistic knowledge make it a science whereas resourcefulness, imagination and intuition make it an art. A good translator must be ambi-dextrous so that all the problems of translation can be handled whether it is scientific or artistic.

In translation studies, limits of translatability or untranslatability also need to be discussed. Words in a language are not mere symbols;

they signify ideas and are culture bound. Again, no word is identical to another word. Even if one tries to explain the meaning of a word by using synonyms or by intra-lingual translation, complete equivalence is unattainable. The words 'pail' and 'bucket' have connotations different from each other. It leads us to the conclusion that there are occasions when the translator will have to make choices for which he/she must have flair and feel for the language. J. C. Catford states that SL texts and items are more or less translatable or untranslatable (93). He distinguishes two types of untranslatability: linguistic and cultural. In linguistic untranslatability the functionally relevant features include some which are in fact, formal features of the language of the SL text. If the TL has no formally corresponding features, the text or the item is (relatively) untranslatable. To explain cultural untranslatability, Catford takes the example of 'bathroom' translated into the Japanese and Finnish. In all the three cultural contexts the objects and their uses are different. Bassnett says, in so far as the language is the primary modelling system within a culture, cultural untranslatability must be de facto implied in any process of translation (34). But Catford feels that more abstract lexical items are translatable in all languages because the items are international. He takes 'democracy' as an example. But Catford fails to note that a bourgeois politician and a communist do not understand the term in the same manner. So we have to conclude that nothing is absolutely translatable or untranslatable. Prabodha Chandran has put it rightly when he says that it

is not logical to group textual data into translatable and untranslatable. Translatability is a quality to be found in every text in varying degrees (54). According to Walter Benjamin, if translation is a mode, translatability must be an essential feature of certain works. Translatability is an essential quality of certain works, which is not to say that it is essential that they be translated; it means rather that a specific significance inherent in the original manifests itself in its translatability (71). Translation is an effective way for establishing contact between cultures. Therefore to believe in translation is to believe in the translatability of the culture too (Rao V.C 141). To be short, the modern theories of translation reject the notion of untranslatability and approve of the principle that all languages can express a concept in another language in one way or another.

In the opinion of Nida, the actual process of translating can be described as a complex use of language. But the scientific study of translating can and should be regarded as a branch of comparative linguistics, with a dynamic dimension and a focus upon semantics (Nida, *Structure* 95). This means that the discipline 'translation studies' is a branch of comparative linguistics. But Susan Bassnett has a different view of the matter. She says the recent developments in feminism and the theoretical formulations of the polysystem theory suggest that translation could be considered as a primary shaping force within literary history (Bassnett, *Comparative* 142). Also post-colonial studies and post-

structuralism question the 'originality' of the source text. This suggests that translation studies have become a genuinely interdisciplinary field. We can better describe it as 'intercultural studies'. But it is right to say that translated books serve as sources for studies in comparative literature because it is impossible for a scholar to study all major languages in the world.

The theoreticians in the field of translation no longer speak about the do's and don'ts in translation. The rules have become descriptive rather than prescriptive as it is in the field of linguistics. Theodore Savory formulates the principles in contrasting pairs. According to him a translation must give the words of the original or it must give the ideas of the original; it should read like an original or read like a translation; it should reflect the style of the original or possess the style of the translator; it should read as a contemporary of the original or read as a contemporary of the translator; it may add or omit from the original or it may never add to or omit from the original; a translation of verse should be in prose or it should be in verse (49). These principles show that the translator has enough choice before him/her and it varies according to the context.

Translation - Specific problems

Translation is an activity that relates to commerce, diplomacy, politics, and communication at a global level, and at a national level in

multi-lingual countries like India. It involves in discourses like philosophy, education, historiography etc. All translations made in a language reflect the need of the community - political, social or cultural. For example, European renaissance drew ideas from French socialism and German philosophy through translations. In the Indian and Kerala situation also we can see that translation has played a very important role in shaping the national consciousness.

Literary translators have many problems to tackle. The fact that the translators should have mastery of both SL and TL is to be taken for granted. Nida says that the translators should have a satisfactory knowledge of the source language to understand the obvious context of the message but also the subtleties of meaning and the significant emotive values of words. The translators should have a complete control of the receptor language also (Nida, *Science* 150). Nida continues that a thorough acquaintance with the subject matter concerned is also indispensable. The literature of a country is an offshoot of the culture of that country. So mastery of the two languages means mastery of the two divergent cultures also. Translating the literature of a nation means placing the source culture in the receptor culture. Each society receives a message in terms of its own culture. The receivers will decode the translation in the same way, not in terms of the culture and experience of the author and the receptor audience of the original text. This target-oriented view has been gaining wide currency in recent discussions. Translation of technical

books is relatively free from aesthetic considerations - the language should be free from aesthetic considerations. Thousands of new words are being coined in the field of science and technology. If the word cannot be translated, the word can be 'transferred' or 'transliterated'. Transfer is adopted when both TL and SL have the same alphabet, and the latter is adopted when the alphabets are different. Socio-cultural problems are difficult to be handled in translation. G.Gopinathan says that,

"...(They) mainly occur in the translation of socio-cultural vocabulary, idioms and proverbs, folk images, folk similes, myths, satire, humour etc. The range of socio-cultural terminology and their allied usages, especially kinship terms, courtesy words, abusive words, words connected with geographical peculiarities, flora and fauna etc."(46)

A poem is a literary artefact deeply rooted in the native language, culture, customs and attitude. It has elements like imagery, tone, emotion, rhythm, metre etc. fused into it which in the end make an organic whole. How to transfer these together to the target situation is a vexing question for which there are many answers. There is an Italian saying ("traduttore traditore") which means that a translator is a traitor. The famous American poet Robert Frost is of the opinion that poetry is that which is lost in translation. Roman Jakobson also holds the view that all poetic art is technically untranslatable, only a creative transposition is possible (118). Andre Lefevere in his book Translating Poetry: Seven Strategies and a Blue Print analyses seven distinct stages of the various methods of

poetry translation which can be simplified as follows: Phonemic translation, which tries to reproduce the sound, literal translation which gives importance to word for word rendering, metrical translation which reproduces the metre, poetry into prose translation, rhymed translation which reproduces both metre and rhyme, blank verse translation, interpretation in which there are two sub-types: version and imitation. The substance of source language text is preserved but the form is changed in version. In imitation the translator reproduces a poem, which has title and point of departure in common with the original text (Lefevere, *Poetry* 19-84). The strong prejudice against poetry translation is evident from the opinion of a gifted critic like Christopher Caudwell. In his masterpiece Illusion and Reality he says that, "The metre may be reproduced. What is called the 'sense' may be exactly translated. But the specific poetic emotion evaporates" (126). But in an era where translation is re-reading and re-writing, such opinions do not deter poetry translators. Most of the theoreticians agree to the view that poetry translator should have mastery of both the SL and TL cultures and that poetry can be best translated by poets in the target culture.

There are some unique problems relating to the translation of dramatic texts, for the dramatic text is a piece of literature, which is complete only when it is presented on the stage. So the problem is whether to translate the text as a piece of literature or to translate it in its function. The text is only one element in the totality of the theatre

discourse. Discarding other elements like action, gesture, tone, audience, image etc. will be a partial view that will yield only an unwholesome result. It is difficult to separate the text from performance because theatre consists of a dialectical relationship between both. Robert W. Corrigan in his article 'Translating for Actors' says that without a gestural quality in language there can be no drama. In a theatre we have to write only for actors and not for readers. Corrigan is of the view that good translation of plays will never come to those who have not had at least some training in the practice of theatre. The translator must be conscious of the gestures of the voice that speaks – the rhythm, the cadence, and the interval. Corrigan's approach is based upon the principle that drama in the theatre must always be gestural. These problems of paralinguistic features coupled with the difference in the culture of the SL text and TL text give drama translation a peculiar dimension (94-106). The famous Indian playwright and actor Girish Karnad, in his interview with Tutun Mukherjee, says that besides the theme and the form, one must also convey the dramatic effect by controlling the way language is used. The play must be performable and the translation must possess the innate qualities of performance (219).

It is taken for granted that translation of fiction is relatively easy when compared to poetry and drama. It stems from the misunderstanding that the novel consists primarily of *paraphrasable material content* that can be treated straightforwardly (Susan, *Studies* 115).

She says this is a wrong conception because a piece of fiction also forms a part of the continuum of existence and intertextuality is also applicable to fiction. A novel has a narrative structure, tone, setting, and characterisation etc. that are to be transmuted to the target situation. So the relevant question is what could be the unit of translation of a novel. It can never be line, paragraph or chapter but the whole function both of the text and the devices within the text. Every prime text is made up of a series of interlocking systems, each of which has a determinable function in relation to the whole, and it is the task of the translator to apprehend these functions (118). It can be said that if the translator wishes to make a faithful translation of the target text i.e. an ethnographic translation, which seeks to introduce the culture and life of the source text to the target audience, the translator must have mastery of the source culture.

With the advent of computers, the linguists and technologists have been making serious efforts to develop machine translation or computer translation. Though it is hard to programme a computer to translate just like a human being, the machine can be helpful in translation. Thus we have, besides human translation, various levels like Human Aided Computer Translation, Computer Aided Human Translation and Computer Translation. Nida states that three important factors have emerged from research on machine translation: 1. Machine translation is possible for certain restricted types of documents dealing with limited subject matter treated in a relatively simple manner; 2. With present

technical developments in the “hard ware” presently or soon to be available, machine translation of a “rough and ready” type and for semantically and stylistically limited texts is practically attainable at an economically feasible price; and 3. Important theoretical considerations in machine translations throw considerable light on problems of traditional translation, and are proving highly stimulating to various developments in linguistic theory (Nida, *Science* 252). The observations made by Nida before three decades ago are still valid to a great extent.

Any computer will have the Input, the main storage and processor and the Output units. The Input in machine translation can be there in the background memory or it can be instructed by using Input devices. The processing of the text by the C. P. U. has three stages: a. Analysis b. Comparison and c. Synthesis. Semiotic Units and Structural patterns are identified in the Analysis stage. The Source Text and the Target Text are compared in the Comparison stage. In the third stage, that is the synthesis stage, semantic and structural specifiers are chosen and approximate target sentences are generated.

In his Barker lecture, Alan K. Melby states that Machine Translation stands on a tripod viz. source text, specifications and terminology. For machine translation, an additional basic requirement is that the source text be available in machine-readable form. That is, it must come on diskette or cartridge or tape or by modem and end up as a text file on your disk. Specifications tell how the source text is to be translated. One

specification that is always given is what language to translate into. But that is insufficient. Should the format of the target text (i.e., the translation) be the same as that of the source text or different? Who is the intended audience for the target text? Does the level of language need to be adjusted? Terminology is so important that the actual terminological database (also called a "term base") supplied with a source text has been listed as a third essential component of a translation job (3).

One of the main difficulties in translation relates to the ambiguity of terms. Whereas it is almost easy for the human brain to interpret the meaning from the context, it is very difficult to programme soft wares to handle it. For example, the word 'bank' in the sentences 'he visited the banks' can have two meanings. Innumerable examples can be quoted from the English language itself. So, the question now asked is this: can the computers replace the human brain in producing flawless translations that need few post editing? The answer given by Melby is that this will not happen in the foreseeable future.

A History of Major Traditions

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Chapter II

A History of Major Traditions

The history of translation practice is so vast and varied that it is almost impossible to record it in a book, let alone in a single chapter. The history of translation is as old as original writings; it can be considered even older than this because of the existence of oral traditions. There is a hint about the idea of translating in the Old Testament in Esther 8:9 and Nehemia 7:73 - 8:8. The earliest known translation from the ancient world is Rosetta stone (Nida, *Science* 11). But an attempt is made here to draw an outline of the major traditions of the world. There is one more difficulty: dividing it into periods. Like any other discipline, translation theory and practice has been growing with the advances made in other fields of knowledge such as literary theory, linguistics, communication theory, critical theory, culture studies etc. The new theories in other fields contributed extensively towards changing radically the wrong notions and prejudices about translation. This discipline, which in former days was considered to be a parasitic occupation or a secondary activity, is now endowed with a higher status. It is relevant to examine the history of translation briefly for translation is as old as original writing.

It is wrong to divide periods into watertight compartments because human culture is dynamic and is not amenable to compartmentalization. The history of the theory of translation is by no means a record of easily

distinguishable, orderly progression. It shows an odd lack of continuity (Amos x). Still, epochs in history show some marked differences with certain features appearing in a new form. George Steiner in his well-known treatise on translation entitled After Babel divided the history of translation into four periods. The first period starts from the statements of Horace and Cicero up to the publication of Alexander Tytler's Essay on the Principles of Translation published in 1791. During this period the theories were purely based on practice. Steiner's second period covers the period up to 1940, the year of publication of Larbaud's Sous l'invocation de Saint Jerome. During this period theory and hermeneutic enquiry ruled the roost and a vocabulary and methodology of translation was developed. The third period begins with the publication of the papers on machine translation in the 1940s. It was during this period that structural linguistics and semiotics began to exert tremendous influence on every discipline. Steiner's fourth period is an extension of the previous period and is characterized by a return to hermeneutic, almost metaphysical enquiries into translation and interpretation. Translation/History/Culture: A Source Book published in 1992 is a collection of documents on translation theory well edited by Andre Lefevere. It traces the establishment of a German tradition of translation starting with Sir John Denham and ending with William Cowper. A chapter is devoted to the history of translation theory in the famous book Translation Studies written by Susan Bassnett. She presents an agewise

study of translation theory and practice with brevity and insight. The subject matter of the book English Translators and Translations is evident from the title itself.

The history of translation in Sub - Saharan Africa can be subdivided into three major eras: Pre-colonial, colonial and post-colonial. In all three eras translation played a crucial role in the political, economic and cultural survival of the African people (Bandia 295.) The ancient literary tradition of Africa was oral in nature. In this tradition translator/interpreter was known as the 'professional linguist'. They worked in the centre of African kingdoms, such as Mali, Zimbabwe and Ghana. In the French-speaking Africa, linguists were known as 'Griots' who were highly proficient. They were responsible for keeping the epic tradition. The interpreters often served as mediators between the ruling classes and the common people.

Another form of translation, prevalent in many pre-colonial African societies, is that associated with the drum language (296) that translated the drum communication into words because the drum was capable of producing the tonal languages of Africa. The Pre -colonial Africa has a rich writing tradition also. A system of writing based on picture signs was widely used in Pre -colonial Africa that was later used in modern Arabic or Roman script.

The Arabs, the Portuguese, the French and the English colonized the African continent. Among these, the earliest to arrive were the

Portuguese. Colonizing made necessary the practice of translation. One may safely say that the dual culture of the African writer makes him first and foremost a translator before being a creative artist. The dual culture is the result of colonization (Jacob 2). The missionaries learned the local languages to propagate religion. A movement known as the 1980 Group began to publish a bilingual Portuguese/Kimbundu journal O Echo de Angola (The Echo of Angola). The group produced the first translator-terminologist Joaquin Dias Cordeiro da Matta. Jum Latino was a Negro slave who served a Spanish General in 1530, but became a Professor of Latin at the University of Granada. He wrote panegyric poetry by 'transposing' the model of the African praise poem and adapted it to the European setting. Translation of the Bible into African languages began around the seventeenth century. But earnest publications of the same started in the nineteenth century only. Soon the Islamic works, which earlier spread only in Arabic, began to get translated into African languages such as Hausa and Yoruba.

In the 1980s, Europeans recklessly partitioned Africa in accordance with their spheres of influence, disregarding natural or ethnic boundaries. The fate of African languages was at the mercy of European policies: while the French and the Portuguese pursued an aggressive policy of assimilation of the natives, the British implemented a policy of indirect rule (Bandia 298.) The translators and interpreters were reduced to making a mere guide to colonial masters. But the wave of 'liberal

romanticism' showed interest in the oral traditions of non-western cultures.

Translation activity in the post-colonial era (after 1950s) is mainly relating to religious, literary and public service. Bible translations continued in this era. The Nigerian Bishop Samuel Ajanji Crowther, S.W. Koealle and J. F. Schon were prominent figures among the Bible translators. The famous translator Eugene A. Nida has personally been involved in Bible translation projects in Africa. Literary translation is not a lucrative business in Africa. If there are any jobs at all, it goes to the European translators. In the 1950s and 60s the colonialists tried to transcribe and translate the oral literature of Africa. It produced 'colonized' versions of that literature. But the works of well-known African writers such as Chinua Achebe, Wole Soyinka, Okara and Senghor have been translated into several European languages.

East Africa has a triple heritage – African, Islamic and European. Translations from ethno-African into European are large in number, but there is less from European languages into African languages and hardly any translation between African languages. The Ugandan poet Okot p'Bitek is well known for his translation of the poem 'Song of Lawino' into English, which was originally written in his native Acholi. Later it was translated into French, Spanish and Portuguese. But the Kenyan author Ngugi Wa Thiong'o was frustrated with the inability of English to express the essence of his native culture and switched to writing in his native

Kikuyu. A large number of ethno-African pieces have been translated into Swahili language, which is a product of contact between Islam and Bantu civilization. They are now available in English also. But it is a sad fact that translation activity between African languages is rather scarce when compared to that between African languages and European languages and vice versa.

The present day political system and organization in Africa prefer European languages like English, French, Portuguese and Spanish as their lingua franca. Because of urgent necessity, the Government is employing translators and they also conduct translator training. They sponsor students to study in Europe and North America. Cameroon is a bilingual country where English and French are adopted as official languages. The Government established the Advanced School of translators at Buea in 1980. In Nigeria translations take place between vernacular languages and English. The University of Benin even boasts of an M. A. with an optional in translation studies. In South Africa the post-apartheid regime has recognized eleven official languages most of which are African languages. It is a country where hectic translation activities are taking place at every level. The translators in Africa now enjoy better esteem than they had at the time of the 'griot'. It is only politically inevitable that the translators prefer the work of international agencies like UNO, WHO, UNICEF and UNESCO.

Though English is the dominant language in the United States of America, it is only one of the many languages that have been spoken in North America. As the colonialist boundary expanded from the North to the South and the West sides and with the European immigration in the 1850s widening including nationalities from Latin America, Asia, the Middle East and the Caribbean, today more than 31million people speak a language other than English at home. This means that translation is a fact of daily life for many Americans. Lawrence Venuti says that,

“On the one hand, translation enabled the United States to grow in size and power: it made possible the colonization, dispossession, and assimilation of peoples whose native language was not English, and it continues to support the political and economic hegemony that the country enjoyed since World War Two. On the other hand, translation contributed to the formation of a definably American identity [...]”
(Venuti, *American* 306)

Native Indians were the first American translators. Since the relation between the natives and the colonialists were unequal, translation became a practice by which the English sought to alter the Indian culture. Learning of native languages became necessary for conversion to Christianity. John Eliot was such a puritan translator. Translation also facilitated the appropriation of Indian lands. The imperialist impulse made them render Indian language and culture into English terms. This practice continued in the eighteenth century also. The

new American republic adopted a policy of expansion. Their plan to prevent French and Spanish invaders made them search for interpreters to deal with Indian languages, which met with success. The Indian tribes were gradually being acculturated and sequestered. On the other side, there were greater number of immigrants from Germany, Ireland, Italy, Poland and Russia. The government employed a staff of interpreters to deal with them.

Translation played an important role in building up a unique American culture though America was rich in diversity. Actually the first English language book written and printed in North America was a translation: The Whole Book of Psalms Faithfully Translated into English Metre (1640), popularly known as The Bay Psalm Book. It was a literal rendering of the Hebrew text translated by John Cotton. The works of Voltaire and Rousseau in English appeared in the eighteenth century. Their ideas found place in the declaration of independence. As an emerging political power, the US had to vie with Europe. Hence translation was established in national projects. Among them the most ambitious one was Specimen of Foreign Standard Literature, a fourteen-volume anthology of translations edited by George Ripley. He felt that translation could contribute to the formation of a national culture. Other reputed writers who translated European works were Ripley, William Dunlap, and Henry William Herbert etc. William Cullen Bryant brought out a version of Iliad in 1876. Bayard Taylor produced a version of Faust

in 1871. So far the tradition in translation had been literal or an attempt to keep 'fluency' and 'simplicity'. But the modernist movement brought innovations in the field. Ezra Pound was a powerful exponent of this movement which viewed translation as an autonomous entity.

American global hegemony since World War II has increased to an alarming degree. American business has increasingly turned into translation as a way of developing overseas markets. But the publishing industry shows less interest in translation. Though book production has increased fourfold since 1940s, the number of translations have generally remained between two and four percent of the annual total, in contrast to significantly higher percentages in other countries. (Venuti *Invisibility* 12-13) There are more translations from English than to English in the U. S., which shows the cultural hegemony of the U. S. besides, their political and economic domination. After the II World War, the languages most frequently translated into English have been French, German, Russian, Italian and Spanish. The interests of the state determine the inclusion and exclusion of translations. For example, because of their anti-communist stance they publish only dissenting voices of the Soviet era such as Boris Pasternac and A. Solzhenitsyn in translation, and exclude assenting voices of the same century. A few Japanese writers such as Junichiro Tanizaki, Yasunari Kawabata and Yukio Mishima who have created a well-defined stereotype Japanese culture got translated in America. But it is to be noted that translated literature had no impact on American

culture. However, the innovative writings of Latin-American novelists such as Julio Cortázar of Argentina and Gabriel Garcia Marquez of Colombia influenced America also. The translation of Marquez's One Hundred Years of Solitude translated by Gregory Rebassas was a success. Given the low volume of translations published in the U. S, freelance translators have been forced to undertake several projects in order to earn their livelihood. Ralph Manheim was a notable translator in America who translated famous authors like Freud, Brecht, and Celin etc. into English. Richard Howard was another famous translator of European poets and critics. But the fact is that the publishing industry in the U. S is only interested in the returns in publishing books, hence there is less favour for translators. The translation organizations like American Translator's Association founded in 1959, American Literary Translator's Association (ALTA) founded in 1978 and the PEN American Centre founded in the same year have been doing commendable service in the field of translation with thousands of their members.

Arabic, a Semitic language, is endowed with a rich tradition and has spread beyond its birthplace. But the Arabic language developed its writing system with the rise of Islam. By the time the prophet died in A.D 632, Arabic had spread to Iraq, Iran, Syria, Egypt and North Africa. The most important period in the history of translation into Arabic is the Umayyad and Abbasid Caliphates (661-1258). The status of Arabic as lingua franca was established when the Umayyad Caliph Abdul Malik

ibn Marwan (685-705) declared it the sole administrative language of the Empire. Since then the language has been doing a unifying role. The period from eighth to the eleventh century witnessed an unprecedented level of translation activity. The rise and development of Arabian learning in the eighth and ninth centuries was inevitably founded on that of Greece, the works of whose writers were made available by a company of Syrian scholars (Savory 37). The use of paper, which facilitated the process of transforming the oral Arabic culture into a literate one, could proceed in earnest with translation playing the main role. Also, the Arabs have the credit of initiating the first organized, large-scale translation activity in history. This activity started during the reign of Umayyads and reached the zenith under the Abbasids, particularly during the reign of al-Mamun known as the golden era of translation (Baker, *Arabic* 318). Their activity was remarkable for the wide range of source languages, topics and subjects and for the institutionalized nature of it. A large number of Greek wisdom literatures were translated into Arabic towards the end of Umayyad period. During the rule of al-Mamun Bayt al-Hikma in Bagdad functioned as an academy, library and translation bureau and had a personnel of 65 translators. Among the works translated, Thabit Ibn Qurrah also translated Ptolemy's Geography into Arabic. The Arabs translated mainly scientific and philosophical materials from Greek and showed little interest in Greek drama and poetry. The notable translators of the period were Yuhamma Ibn Masawayh (777-857) who wrote Daghal

al-Ayn (Disorders of the Eye), which is the oldest treatise on ophthalmology. Another translator was Hunayn Ibn Ishaq who translated almost 100 manuscripts into Syrian and 39 into Arabic, which included the works of Aristotle, Plato and Ptolemy. Sabian Tabit Ibn Qurrah (836-901) was still another prolific translator of the same period. The translations of this period were either literal or sense-for-sense.

The last years of the tenth century and the beginning of the eleventh century witnessed the disintegration of the Islamic empire. The Muslim Ottomans gradually came into power. Arabic and Turkish also continued to play a major role during this period. Contact with the French came with the French invasion of Egypt in 1798. Though it lasted for only three years, it had a considerable impact on the Arabic language. Napoleon set up the first Arabic press in the region. Translation activity after his time related to official documents and legal decrees. In 1805, when Mohammed Ali was the Governor of Egypt, Syria and Sudan, translation, especially technical translation received much support. Maronite Christians were one of the most active translators of the time. The French consul Basili Fakhr translated several French books on astronomy and natural science into Arabic. French was the main source language during this period. French plays, including the plays of Moliere, were translated. Rifaa Al Tahtwi who headed a school of translation in the empire was an eminent man with a good command of French.

Missionaries in Cambridge made the first complete modern translation of the Bible into Arabic during 1850s(Baker, *Arabic* 323). American missionaries in Beirut produced a superior version in 1965. However, the impact of translation during Mohammed Ali's period was considerable. With the twentieth century, the Ottoman Empire began to lose its control. The Arab world was occupied by Britain, France and Italy and lacked a common political leadership. But attempts were made to develop a coherent pan-Arabic programme of translation. One such attempt was made in Tunis in 1979 under the aegis of the Arab Organization for Education, Culture and Science. Though the organization had ambitious plans, it was not able to materialize it. Some independent scholars still run translation-training programmes in various parts of the Arabic world.

Though Brazil is a country of mixed descendants of Brazilian Indian, African, Asian and European races, they share a common language Portuguese, which is also the official language of Brazil. So the country has a large history of translation and linguistic change. Its history starts with the landing of Admiral Pedro Alvares Cabral in 1500. The Brazilian Indians spoke thousands of different languages and dialects, now classified by linguists and anthropologists into 102 language groups and three large linguistic families: Tupy, Macro-Ge and Arawak. But two lingua franca have developed: Abanheenga and Kariri. Because the tribes lacked a writing system, their exchange might have been through oral

translation. The deportees who remained with the Indians learned their languages and they acted as interpreters between Indians and Europeans. These men were called *linguas* or 'tongues' (Barbosa and Wyler 326) among whom Joao Ramalho and Diogo Alvares were famous.

The arrival of the Jesuit fathers in 1549 marked a new era. Their missionary works made them the first translators of Brazil. They even developed a simple language called 'Nheengatu' for the interaction between Europeans and Indians (327). Father Azpicuelta Navarro translated the 'Summa da douctriná' (Summary of Christian Doctrine) from Portuguese into this language. After his death, Father Antonio de Araujo translated catechism into the same language. From 1503 onwards, England, Holland and Spain also began to invade parts of Brazil. This added to the multilingualism of the country. But in the nineteenth century, the Portuguese consolidated their hegemony in Brazil. In 1823, during the constitutional assembly, it was decided that the Portuguese would continue to be the official language of the nation. But the Portuguese spoken in Brazil is very different from the Portuguese spoken in Europe because of the large number of Indian words used in Brazil, and the influence has also taken place at the lexical, syntactic and morphological level. Later immigrants from Germany, Italy, Japan, Lebanon, Spain, Switzerland and Syria also contributed to the language. In 1938, the President Getulio Vargas banned the exclusive use of foreign

languages in instruction and imposed Portuguese as the medium of education.

The written history of translation in Brazil remained very difficult because of the paucity of libraries in Brazil. However Impressão Rega, a publishing house, first recognized professional translators in 1808. Later their posts were taken over by multilingual copywriters. Euler's Elementos de algebra was translated by Manuel de Araújo Guimares, published in 1809. Ferdinando Jose de Portugal translated Alexander Pope's Essay on Criticism in the same year. The publishing house brought out 1100 works on various subjects. The house lost its monopoly after the independence. Many translations, which appeared later, were from French and Spanish. But printing industry in Brazil remained very costly. Later, imports from Europe helped the industry.

The Second World War favoured the growth of domestic publishing houses. The rise of the US made Brazil to be in the influential circle of it. English soon replaced French. From 1930 onwards, publishing houses flourished in Brazil. Jose Bento Monterio Lobato established his own publishing house; translated and published authors like Jack London, Melville, and Hemingway. Érico Verissimo was another translator of Brazil. In the 1940s and 1950s, the main publisher of translations was Editoria Jose Olympio of Rio de Janeiro. The number of published translations in Brazil today is so large that, although almost 400 new literary works written originally in Portuguese are published every

year; eighty percentage of all material published in Brazil is translated texts. This applies to technical works also.

A Royal Decree regulated the profession of sworn translators in 1851. Sworn translators had to prove their mastery of foreign languages and had to pay annual taxes. Paulo Rónai founded the National Association of Translators in 1974. The name of the association was ABRATES. Later the members voted to change the name to SINTRA or the National Union of Translators. It is affiliated to FIT (Fédération Internationale des Traducteurs). The first translator-training course was offered at the Catholic University at Rio de Janeiro and Porto Alegre and at the Federal University of Rio Grande de Sul. There are associations of translation researchers. At present, many universities are organizing programmes in translation studies.

The history of translation in Brazil cannot be complete without mentioning Escola de Tradutores (School of Translators) published in 1952 and written by Paulo Rónai. He also published Homens Contra Babel (Men Against Babel). The theoretical contribution of the brothers Augusto de Campos and Harold de Campos to Brazil is influential. They derived a poetical practice in translation based on cannibalism, which later became the post-colonial theory of translation in Brazil (Vieira 95-113).

In Britain the Catholic Church played a pivotal role in the generation and authorization of medieval translation especially into and

from Latin. Translation into Latin was a necessary condition for a work's wider circulation. Translation into the vernacular i.e. Anglo-Norman and English helped to create a national consciousness in the succeeding years (Ellis and Oakley Brown 334). Most of the Middle English translators were anonymous. England's first great translator Geoffrey Chaucer, who was also her first great poet, adapted all the leading themes of current western literature to English uses (Cohen 10). As a translator and adaptor, Chaucer laid the foundation of modern English narrative poetry. The Wycliff Bible, which began in 1370s by a number of anonymous writers, was also very important. Tyndale's Bible was published in 1534. The year 1485 saw the publication of Morte D'Arthur by Malory, translated from the French by Malory and published by Caxton.

It was during the reign of Queen Elizabeth that a number of translations were published. The translated works included the areas of the Bible and classic literature. The most important was Tyndale's translation of the New Testament in 1525. Miles Coverdale's complete Bible was published in 1537 in England. King James I in 1604 sponsored the most authoritative one. After that there were translations on secular themes also. Thomas North's translation of Plutarch's Lives published 1579 was based on Jacques Amyot's French translation. Again John Florio translated Montaigne's French essays in 1603. It is to be noted that women took part not in original authorship but in translation at that time. Margaret More Roper and the Cooke sisters made literal translation of

religious texts while Elizabeth I, Margaret Taylor and Marry Sydney produced secular translations. During the Elizabethan age translations from Greek and Roman drama contributed powerfully to the theatre.

Towards the end of the seventeenth century and the beginning of the eighteenth century the great poets John Dryden and Alexander Pope dominated the translation scene in England. Dryden translated Virgil's Aeneid. Dryden naturalized Virgil in a translation that frequently attained nobility even though it some times lapsed into the vulgarity of what was compared with the eighteenth century, an insensitive age (Cohen 21). Alexander Pope translated The Iliad and The Odyssey but with less success. But Chapman produced a better and more Homeric Iliad and Odyssey. It was during this period that some major developments in the field of translation theory took place. Dryden formulated his idea of metaphrase, paraphrase and imitation and preferred the second to the others. Another major figure was Alexander Tytler who published Essay on the Principles of Translation in 1791. He revolted against Dryden's concepts and the loose translation resulted from it. Two other outstanding figures were George Sale and Sir. William Jones. The former translated The Quran into English in 1734 and the later translated Sanskrit texts into English.

After Restoration, it was the age of romantic tradition. If the French period influenced the Restoration, the romantic age showed the influence of the German (Bassnet, *Studies* 64-65). The works of Goethe, Schiller and

Schlegel were translated into English. Sir Walter Scott translated Goethe's Goetz von Berlieringen in 1799. S. T. Coleridge translated Schiller's Wallestein in 1800. The Restoration practice of 'domestication' was replaced by 'foreignising' by translators. For example, Morris, Rossetti, Browning, Murray and Fitzgerald adapted their author's style to their more or less erroneous picture of the age in which these authors lived and worked (Cohen 29). Henry Francis Cary translated the Italian classic Divina Comedia of Dante in 1814. Soon the master writers like Victor Hugo and Ibsen got translated into English. The most famous version of Rubaiyath of Omar Khayyam by Fitzgerald very consciously tried to make 'foreignizing' by adapting the work.

During the twentieth century the translations from the European languages into English increased. There were publishing houses like Everyman and Penguin publishing translations. But the total output of translations was negligible compared to the books published in English. Foreignising translations in Britain included Greek and Roman plays by Ted Hughes (Seneca's Oedipus- In 1969) and Tony Harrison (Aeschylus' Orestia in 1981). The period also witnessed an unprecedented development of professional organizations and institutes. It includes The Institute of Linguists established in 1910, The Institute of Translating and Interpreting in 1986 and the Translator's Association.

The population in Canada mainly consists of migrants from England and France. But there are original inhabitants and people from

Germany, Italy, China and Holland. The French people made the first permanent settlements from 1608 onwards when the French explorer and colonizer Samuel de Champlain established the settlement at Quebec known as 'New France'. But in 1763, the Treaty of Paris ceded Canada to Britain. It was a French navigator Jacques Cartier who employed two natives for exploration connected with a kidnapping. Those two natives were the first interpreters in Canada. This made Cartier familiar with the geographical features of Canada. After the expedition was over Cartier took those interpreters to France and taught them French. Later Cartier employed two new interpreters named Don Agaya and Taignoagny who began to teach him more about Canada. Later he sought the help of these two people to compile two bi-lingual Iroquois-French lexicons.

At the beginning of the seventeenth century, Champlain created an institution of resident interpreters in the new colony. These people lived with the natives. But their aim was to defend the interests of the European merchants. Among the first such interpreters were Etienne Brûlé, Nicolas Marsolet, Jean Nicolet, Olivier Letardif, Jean Richer, Jacques Hertel and François Marguerie (Delisle 356). It is worth mentioning that the merchants could not sell even a pound of tobacco without the help of these interpreters. Court was another important place, which required interpreters. Another group of interpreters in military had enough power vested in them. "In fact, these multilingual mediators, representatives of merchant and civil authorities to the tribes, also acted

as guides, explorers, brokers, diplomats, ambassadors and advisers on Indian affairs" (357).

The treaty of Paris gave Britain control of Canada in 1763. It was the turn of the English conquerors to organize the administration of Canada. The new administrators realized the need to have translators more in number, for the old laws and systems had to be translated into English. Laws were enacted in English, but French was allowed as a language of translation. The merchants in the country were still in need of interpreters. Interpreters, owing to their diplomacy, diffused conflicts sometimes. In 1840, Upper Canada and Lower Canada were united. English was made the official language of the country by section 41 of the Act of the Union. But the Legislative Assembly of Canada had to pass a bill tabled by Etienne Parent, which provided for the translation into French of all the legislation.

Since this incident, translation has enjoyed a long tradition in Canada - especially non-literary. The government mainly encourages the non-literary translation. Most of the literary translations undertaken in Canada is 'intranational'. The literature of Quebec has been transmitted English Canada through a series of frames which have provided the motivation and the manner of translation. These frames could be called *ethnographic*, *emergent* and *pluralistic* (Viswanatha and Simon 175). Section 133 of the British North America Act of 1867 places French and English on an equal footing in the House of Commons and federal

Quebec courts. The official Language Act of 1969 greatly organized translators in large numbers in a Bureau. The organized labour of the translators in Canada has been recognized by the world. They have created a very effective term bank. TERMIUM was developed by the Secretary of the State and contains over a one and a half million terms. The Bureau made some progress in the field of computer translation also. Most of the translations take place between French and English. Canada is a virtual paradise for translators; it is probably the place where the profession is most structured. There are various organizations of translators. The oldest of them are Association of Translators and Interpreters of Ontario established in 1920 and Ordre des Traducteurs et Interprètes Agrèés du Québec (OTIAQ) which was founded in 1940. The Canadian Association for Translation Studies is a learned society of translation scholars founded in 1987. Its objective is to promote and disseminate research in translation and related fields. There is a well-known translation publication in Canada called Meta. OTIAQ released a magazine named Circuit.

There are quite a number of universities and training programmes to train translators in Canada. Jean Darbelnet and Jean-Paul Vinay have been making substantial contribution towards translation pedagogy. Québec and Ontario Universities offer courses in translation training. Output in the field of literary translation is small compared to the non-literary translation in Canada. Sheila Fischman is a well-known literary

translator who has translated over 30 books into English. Québec novelists, poets and feminist thinkers like Nicole Brossard, Loupy Bersianic, Kathy Mezei, Marlene Wildeman, Fiona Strachan, Yvonne Klein and Gail Scott are leading representatives of the feminist approach to translation in Canada.

The Chinese is the official language of China. It is spoken by the largest number of people in the world. It is spoken in China, Taiwan, Hong Kong, Thailand, Malaysia and Vietnam. The written language is in the form of ideographs, which is largely immune to change. China is a vast country with a variety of regional languages. Translation in China started as early as the first century B.C. During the Zhou Dynasty in the nineteenth century B.C, there were special government officials in charge of interpreting and translation work. During the Han Dynasty the translation officials were known as 'yiguan' or 'yishi'. The merchants employed translators on their long trips to South East Asia and India. Thus the government and the commerce kept the translator's pot boiling. This continued up to the recent times. But translation of Buddhist scriptures, the work of Christian missionaries, and the political and cultural events ultimately led to the great May Fourth Movement.

The translation of Buddhist scriptures was mainly from Sanskrit. But during the first phase it was not based on Indian texts, but was indirect translations via sources in the monastery - the translator's mother tongue. A translation forum was set up for the work. But during the second stage

there were more foreign translators to do the work. One of the most respected and productive monk-translators was Kumarajiva who rendered over 300 volumes into Chinese (Hung and Pollard 367). Britannica CD-ROM, 1999 version records that he is recognized as one of the greatest translators of Buddhist scriptures from Sanskrit into Chinese, and it was largely owing to his efforts and influence that Buddhist religious and philosophical ideas were disseminated in China. There was a flurry of translation activities connected with Kumarajiva of Indian Vedanta literature. Also he was the first Chinese translator who tried translation methods like: amplification, omission, borrowing equivalent terms from the target language etc (Zhong 3). During the third stage, the size of the translation forums was reduced. The famous pilgrim Xuan Zang was also a prominent member of a forum. He rendered over 1300 volumes of Sutras into Chinese. During this stage only monks or lay officials with special ability were allowed to take part. But towards 1050s the decline of Buddhism led to the decline in the translation of Buddhist scriptures also. However, it is true that it paved the way for a debate on various translation approaches.

Missionaries also played their part in China as they had done in many other countries. The Jesuit missionaries arrived in China in the late sixteenth century. With the arrival of the western missionaries, China came into contact with Europe, which had begun to overtake China in various scientific and technological fields (ibid 4). They translated a large

number of scientific works into Chinese for making an influence on scholars and government officials in China. Missionary translation activities started shortly after Ricci arrived in China in 1583 and continued into the late century (Hung and Pollard 368). They enjoyed close contacts with government officials on account of the translation activities. Chinese scholars/officials and missionaries jointly translated books on mathematics, astronomy, geography, physics and religion. Though the Jesuit society was banned later, their influence still persists.

The Peking government deputed Lin Zexu to Canton to put the foreigners in their place. He, on the other hand, put the onus on translators schooled abroad to master the arts of the foreigners. They wrote Haiguo tuzhi (Geography of the Maritime Nations), which was published in 1844. Lin could not achieve his aim. Manchu rulers founded a college of languages in Peking in 1867, which taught foreign languages like English, French, Russian and German. The college translated and published Wheaton's International Law, the Code Napoleon and Bluntschli's International Law. In 1865 a translation bureau was set up in Shanghai. The bureau translated Herschel's Outline of Astronomy in 1872 and Charles Lyell's Principles of Geology in 1873 and J.D. Dana's System of Mineralogy in 1872. The native intellectuals like Kang Youwei and Liang Qichao undertook translation of political and sociological works into Chinese. During 1895-1900 there was a rapid growth of publishing houses. Their journals published translations from the foreign

press. Yan Fu was a famous translator in China. He declared that the powers that had invaded and exploited China were morally and intellectually “superior”, and that China had become “inferior” as a result of relentless international competition (Zhong 7). His translation of Thomas Huxley’s long essay ‘Evolution and Ethics’ was first published in Guowen bao (a Chinese news paper) in 1897 before being issued in book form under the title Tianyan lun (On Evolution) (Hung and Pollard 370). The book proved to be an instrumental one in disseminating ideas of social Darwinism. Lin Shu was another famous literary translator of that time. In 1901, Lin collaborated with Wei Yi to prepare the Chinese translation of Uncle Tom’s Cabin. Later he rendered Dumas, Dickens, Balzac, Defoe, Scott, Cervantes, Conan Doyle and other European masters into Chinese.

The May Fourth movement in 1919 inaugurated a new era in the history of China. Western writings were available in both translation and original. In 1920s literary works from over 30 countries were translated with English enjoying less esteem: translations were mainly from Russia and France. This happened with the growing influence of communists across China. The liberal left deputed Zheng Zhenduo as editor to publish over 100 classics from a dozen different countries. The approach was target oriented and naturally the original works were appropriated to suit the Chinese demands. Zhu Shenghao was a devoted translator who rendered the complete plays of Shakespeare into prose. His work was

completed, edited and reissued in 1978 as The Complete Plays of Shakespeare.

After the communists came into power, chairman Mao-Tse Tung paid special attention to translation and English learning. Foreign Language Press was set up in 1950 where foreign and native experts collaborated. Lu Xun was a great literary figure in China who translated more than two hundred literary works from 14 countries (Zhong 11). After this, translation activities gained tremendous momentum. The state-sponsored Translator's Association of China was established in 1982. Under the auspices of the organization the bimonthly 'Chinese Translator's Journal' was started.

The French language evolved from Vulgar Latin - a Romance language. Encyclopedia Britannica CD-ROM version of 1994-1999 version states that written materials in French date from the Strasbourg Oaths of 842. Old French evolved only in the thirteenth century, though the use of Latin lasted till eighteenth century. Under the reign of King Charles the Fifth (1337-80), translation of classical works was encouraged. Nicolas Oresme was a famous translator of his court who translated Aristotle's works. Boccaccio's Decameron in 1485, Titus Livius' Decades in 1486, Cicero's De Officiis in 1493 were some of the translations produced during this time. Renaissance and the introduction of printing technology gave impetus to translation. Etienne Dolet introduced 'traduction' (translation) and 'traducteur' (translator) into the French language. He is the author La

manière de bien traduire d'une langue en l'autre (How to translate well from one language into another). He was burnt at the stake for 'mistranslating' Plato. Translators like Thomas Sébillet, Jean Lalemant, Antoine Heroet translated works directly from the Greek. Translation from the Italian language included Petrarch's Sonnets by Marot in 1544 and Pelletier in 1547. François Baudoin translated Francis Bacon's Essays during the same period. Jacques Amyot, one of the famous French translators, introduced several of the Greek works to the French language. They included Plutarch's Lives and Longinus's Daphnis and Chloe. Amyot provided glosses and definitions, which were not in the source text. After 1600 there were non-literary translators on architecture, agriculture, natural science and medicine. Overall, translation functioned as a means of spreading knowledge among the masses.

The free dynamic translations known as *Les Belles Infidèles* aimed to provide target texts, which are pleasant to read, and this continued to be a dominant feature of translation into the French well into the eighteenth century (Salama-Carr 411). One of the famous exponents of this approach was Nicolas Perrot d' Ablancourt. Authors of this approach used a style of current literary fashion in translation. The translations of D' Ablancourt included Greek and Latin masters like Cicero, Tacitus and Thucydides. Lewis Giry, Benserade, Pierre Perin, Paul Pellison and Jean Segrain followed suit in the same century. De la traduction, ou règles pour bien apprendre à traduire was a treatise on translation written by Gaspard de

Tende. But contrary to the infidel approach, Lemaistre de Sacy put forward literal approaches. André Du Ryer's approach in translating The Koran published in 1647 was to strive for fidelity.

Interest in classical literature of Greek and Latin gradually faded, but English and German works and culture began to take its roots in the eighteenth century (ibid 412). The influence of Voltaire was instrumental in developing a passionate interest in English thought and literature in France. Contemporary English novels like Daniel Defoe's Robinson Crusoe, Swift's Gulliver's Travels Henry Fielding's Tom Jones and the epic Paradise Lost of Milton got translated in this period. Antoine Galland (1646-1715) translated The Arabian Nights during the same period. It was Antoine de Rivaron who translated Dante's Divina Comedia in 1783. Jean le Rond d' Alembert and Diderot compiled L'Encyclopédie to continue discussion of the theoretical problems of translation. They argued that adaptation was not a betrayal but a means of adjusting the foreign work to suit contemporary tastes.

The Romantic Movement in Europe brought literalism back into fashion in the nineteenth century. For example, in Del'Esprit des traduction, published in 1820, the writer, critic and translator Madame de Stael emphasized the literary function and its usefulness in the target culture. The era of infidel translation was over. Many works were retranslated which included Virgil's Eclogues, Pastoral Poems, and Aeneid Homer's Epics and Aristotle's Metaphysics, Politics, and Logic.

Dellie and Chateaubriand translated Paradise Lost. Charles Baudelaire, the famous French poet, was a fervent translator of the works of Edgar Allan Poe. There was also a renewed interest in translating works on medicine, natural science etc.

During the first decades of the twentieth century, there were a number of author translators in France. André Gide was a translator of Valéry; Larband translated Samuel Butler. There arose journals like Nouvelle Reveu Française, La Reveu européenne and Europe with a view to promoting translation. Nowadays most of the US and British best-sellers are getting translated into French. Translation represents more than six percentage of the total published in France. Valery Labraud's Sous l'invocation de Saint Jérôme, which came out in 1946, was a tribute to the leading figures in the field of translation. George Mounin's Les Belles Infidèles (1955) was a discussion of historical arguments against translation. Danica Seleskovitch and Mariame Lederer are two well-known researchers in France. University of Sorbonne, Nouvelle in Paris offer doctoral programmes in translation and interpreting.

The German language does not respect political borders. It is spoken in parts of France, Holland, Switzerland etc. Modern High German is the literary language used by Austrians, Germans and German-Swiss alike. Most of the writings in the Old German were translations from Latin. The German vernacular had no literary tradition. It served mainly didactic purposes. Notker von Gallen was unique among

translators in the Old High German period when the variety of texts he translated and his mode of translations are considered. His translations made available to the Germans the philosophical and subtle ideas from Latin. The medieval German evolved into a literary language with the help of Latin. After 400 years of linguistic development, intensely influenced by Latin, the German language finally reached the stage when it could cope readily with the formal and intellectual challenge posed by Latin texts (Kittel and Poltermann 419). By the fourteenth and fifteenth centuries, literary German had evolved into a comprehensive communicative system. The eleventh century was marked by the influence of French, which increased gradually and weakened in the fifteenth century.

The modern High German language attained the status of the literary language by the fifteenth century. The establishment of this was closely associated with Martin Luther. His Bible translation helped to establish a literary form of German, which was oriented towards, and was modelled on, the vernacular rather than on Latin (420). Still there was a tension between Latin and German between 'high' and 'low'. The poetry of Martin Opitz showed a resolution between the two. 'The Viennese School' of the fourteenth and fifteenth centuries showed two trends: source-text oriented and target oriented. For example, Nikoolas von Wyle translated from the Latin literally. He was never worried about the intelligibility of the German reader. But the target oriented approach of

Albrecht von Eyb and Heinrich Steinhoewel proved to be more popular. The former adapted the plays of Plautus's to suit the German language and culture. Steinhoewel followed similar translatorial principles in translating Aesop. Murner's German version of Virgil's Aeneid (1515) is another example of 'naturalising' translation method. In Deutsche Poeterey (1624) Martin Opitz argued that translation served a dual purpose: translating from Greek and Latin poets is good exercise for the translator, and it is of benefit for German as a literary language. Opitz and Schottel did immense service to the German language as translators.

During the modern German period most of the translators held the view that a translation must not violate the 'thoughts' of the original or deviate from its source in any other way (422). The translation of Dante and Shakespeare by Wilhem Schlegel (1767-1845), of Rabelais by Gottlieb Regis, of Aristo by Johann Gries, and of Cervantes by Ludwig Tieck (1773-1853) belonged to this tradition. They realized part of the romantic project, which aimed at accumulating world literature into German language. Another strong influence on the German literary tradition was that of the French language, literature and sciences. The English works got translated into German via French. Thus the German readers were introduced to Locke, Pope, Addison, Defoe, Swift, Richardson and Fielding. Gradually readers resented the French mediation. It was only with the first translation of Shakespeare's complete works by J. J.

Eschenburg, which marks the reception of Shakespeare. Soon after this Shakespeare acquired the status of a national German poet.

Frederich Schleiermacher was a translation theorist who analyzed the romantic concept of Schlegel. Schlegel viewed a work of art as an organism with form and content. Schlegel also theorized that a translation should read like the original. Schleiermacher contrasted this 'naturalization' with 'alienation'. The later concept is related to poetic and philosophical discourses. Another two theoreticians Ulrich von Wilamovitz-Moellendorf in the nineteenth century and Emil Staiger in the twentieth century supported the naturalizing methods of translation. But Walter Benjamin favoured alienation in translation.

The Second World War influenced the translation activities in Germany. There were unavailability of some texts and censorship problems. Still there were almost 8017 works translated into German in Federal Republic of Germany. From 1956 to 1986 the number of translated book published in the Federal Republic of Germany increased by 400 percent (425). There are associations for translators having membership in FIT. Many German universities, including Bonn and Berlin, offer courses in translation. Research in Germany had been mainly concentrated on functional, linguistic and pedagogical aspects of translation. But recently there is interest in historical subjects like translation in the Middle Ages and in the Renaissance. The Center for the Study of Literary Translation is jointly sponsored by the German Research council and Göttingen

University. Text conText is a well-known journal published from Germany. Katherina Reiss, Hans J. Vermeer, Wolfram Wilss, Albrecht Neubert and Christian Nord are some well-known figures in the field of translation studies in Germany.

The Greek language is spoken in Greece, the Aegean islands (including Crete and Cyprus) and until 1922, in the Ionian coast of Asia Minor. Greek is an Indo-European language whose history can be followed from the fourth century BC to the present day. Its documents cover 34 centuries, a longer period of time than that of any other Indo-European language. The Hellenized Eastern part of the Roman Empire adopted Greek as its official language, and it remained so throughout the Byzantine period from AD 330-1453. During the following 400 years of Turkish rule, it was the language together with religion that was the main factor in keeping the national character alive and distinct (Connolly 428). The available history shows that the Greek language has a history of 3500 years. The Modern Greek people can still understand the language of the Homeric epic. The Greek language faced a problem - the question of a desirable form of the written language. There are 'demoticists' (advocates of the popular language) and advocates of 'purified language' (a language cleansed of foreign especially Turkish words.) It was only in 1976 that demotic was finally established as the official language of education (428).

The ancient Greeks attached little importance to translation. But they made use of translators and interpreters. The Greek philosophers could access Egyptian texts in Greek translation. Translation activity first started during the Byzantine period relating to legal texts. When Greece became part of the Roman Empire, the country was divided into East and West. The Eastern Empire consisted of the Greek-speaking people; thus the laws of the Latin Empire had to be translated into Greek. There were law schools in Beirut and Constantinople to translate them into Greek. The professors there acted as both translators and interpreters. Serious interest in translation emerged with the Greek Enlightenment period. The growth of national consciousness was complete with the War of Independence against the Turks.

Two opposite approaches to translation evolved centering round the translation of the Bible. Neophytos Vamvas, one of the translators of the Old Testament, represented one and Constantinos Economos represented the other view. The former thought it pointless to translate the Bible into Modern Greek. Vamvas maintained that the translation should have ease if it intended to teach. When Alexandros Pallis translated the gospels into Modern Greek, there was a riot in Greece in 1901, known as 'Evangelika'. This question – that is, translation of ancient texts to the modern reader – of intralingual translation occupied a large space in Greece. Sofianos was the first scholar to translate and write about translation into modern Greek and the first to write a grammar of the

common language of the Greeks, though this was not published until 1870 (432) But it was Ewegenios Vulgaris who published a treatise on translation theory in 1768. His approach was target oriented. Dimitrios Katartzis in his prologue to his translation in 1784 of La Science du Gouvernement Real de Curban Korais, Rigas, Solomos and Kalvos were four founding figures of Modern Greek culture who gave much time and thought to the problem of translation and were influenced in their original works by their activities as translators. Almost all these figures emphasized the role of translators in enriching the target language. Emmanuel Roidis was another translator who preferred sense-for-sense translation to word-for-word translation. The treatise On the Translation of Poets (1878) written by S. D. Valvis was entirely devoted to the theory of translation. The Nobel laureate George Seferis claimed that in his translation he aimed at cleansing and enriching the Greek language so as to become functional and able to bear a text coming either from the literature of the west or from the older literature of our land. Another Nobel Prize winning poet Odysseus Elytis was also a good translator who favoured free translation. In the present day Greek, translation studies have emerged as an independent discipline. The issue of intralingual translation still remains a problem in Greece.

Hebrew is one of the Canaanite dialects, which was later adopted by Israelites settled in Israel in 1000 B.C. The language continued to be used as the language of the religious rites and retained the prestige that goes

with its status as the 'Holy Tongue', this being a mixture of Hebrew and Aramaic (Tourey, *Hebrew* 439) The language has undergone many a change owing to contact with other languages which is naturally reflected in the translation into Hebrew characterized by discontinuity. It is assumed that a number of prayers in the Old Testament are translations from other sources. Some translations into Hebrew took place during the post-biblical period also. Translations from Hebrew language were mainly into Aramaic and Greek. These renditions made the Scriptures accessible to the less learned and enabled them to follow the services.

Translation into Hebrew resumed by the end of the twelfth century. Treatises in Arabic on Jewish law and ethics written by Jews in Muslim Spain or North Africa were selected for translation into Hebrew. When the Jews moved from the different parts of Europe, Hebrew became the target language because they shared any means of communication. Bahya ibn Paquda's Hovot ha-Levavot and Maimonides' Moreh Nevukhim and Judah Halevis' Sefer ha-Kuzari are some famous translations of Jewish 'works of wisdom'. Arabic was often a mediating language only, especially in the case of Greek and Latin, including Aristotle's works (ibid 440). Most of the works of translations were non-literary during the Middle Ages. Often the medieval translations from the Hebrew language spoke in an apologetic tone for their act of translation. During the Renaissance period, Italy became a centre of multilingual Jewish culture. 'Haskala', which was a Hebrew Enlightenment movement gave the

necessary impetus to bring Jewish culture closer to the achievements of central European cultures.

During the Enlightenment period, the necessity of asserting the Jewish identity and its existence accelerated the process of translation of Hebrew texts into other European languages. There were conscious efforts to highlight the power and versatility of the language. Given that Hebrew Enlightenment made its debut in Germany, it was naturally the local culture, which was called upon to act as a supplier of texts and models, especially since mastery of German was another ideal of the Haskala itself (*ibid* 443). The emerging new Hebrew culture came into contact with other cultures mainly through the mediation of German. Most of the indirect translations were from English and French. By the beginning of the nineteenth century, the Hebrew people had recognized Shakespeare as a major figure of world literature. But most of the translations of Shakespeare plays were not famous.

The cultural domain of Hebrew gradually began to move towards east, for example to the Slavic region. The translational norms naturally moved closer to the norms of the West. In the 1820s, Russian had become the closest available system. This contact gave the Hebrew language new challenges and options. This period is called the Revival period. Yiddish was another language, once abandoned by them, which became a literary language to be translated into Hebrew. With the rise of Zionism and Jewish immigration to Palestine, the center of Hebrew culture moved

back to Israel. During World War I, literary translation in particular became an important means of supporting the Jewish intelligentsia and various institutions put many elaborate projects forward for that purpose (ibid 445). With the British rule in Palestine (1917-48) English soon became the source language of translation. There was a struggle between the Russified models and Anglo-Saxon ones for translation, which was finally settled in favour of the latter. The rise of the Soviet Union and the massacre by Nazis made Hebrew culture once again mono-territorial.

The first university, which offered a fully-fledged programme in translation and interpreting, was Bar-Ilan University in Ramat-Gan. There is only one professional organization called 'Israeli Translator's Association' established in 1980 which has got affiliation to FIT. Tschernihovski was a prolific translator into Hebrew. A prestigious award is given in his name for translators in Hebrew. Translation studies in Israel did not make much headway until 1970. But the research works of Itamar-Even Zohar, Menachem Dagut and Gideon Toury in 1970s had great impact on translation activities. After their works, translation studies in Hebrew made considerable progress. The Tel Aviv University established a chair of translation theory in 1973 to promote research and publications.

The Italian language has descended from Latin, which took a long time for its evolution. There are a number of regional dialects in the country, which grew out of a common root called 'Vulgar Latin'. The

Italian language was officially recognized in the sixteenth century. Cicero's works were among the earliest examples of Classical Latin texts translated into regional dialects, which was meant to raise the quality of the vernacular. Translations during this period were mainly related to law. The attention was mainly focused on the work, while the translator remained in the shadows (Duranti 475). There was a notable translation of the Bible in central Italian vernacular by a number of unknown monks. But it is known that Fra Domenico Cavalca was a member of the group.

Just like any other tradition, translation played a crucial role in Italy in forming a literary tradition of its own, especially in poetry. For example, the first composition of the Sicilian poet Jacopo da Lentini is a translation. But Dante Alighieri strongly asserted that translation of poetry was impossible. Yet he himself tried to achieve the impossible like Boccaccio and Petrarch. Humanism was nothing but the rediscovery of the classics through translations in Greek and Latin. This happened during the second half of the thirteenth century. Books on history, philosophy, religion and poetry were translated together with works on medicine, agriculture etc. The translations were not done by eminent figures. In his treatise Des interpretatione recta published in 1420, the well-known humanist Leonardo Bruni set out the rules of a good translator. His main thesis was that the original work must be properly understood. He also emphasized that the original author's style should be reproduced.

Early humanism, distinctly Latinophile in nature, gave way to Vulgar Humanism (ibid 477). Printing technology had almost been developed in Italy by 1550s. Translation of poetry and religious texts were carried out to the maximum because of the influence of the clergy, and translations of scientific texts were few in number. Navigazioni e viaggi was a collection of papers by travellers translated by Giovanni Battista Ramusio (1485-1557) of Treviso. Lodovico Dolce (1508-68) from Venice was a translator of plays. The famous writer Annibal Caro between 1563 and 1566 translated Virgil's Aeneid, while Tacitus' Annalesu translated by Bernardo Davanzati was a famous non-literary translation.

The Latin language continued its influence in the seventeenth century also. In the latter half of the eighteenth century, interest in the French began to take over from Latin. The comedies of Moliere, Racine and Corneille exerted overwhelming influence on Italian culture. French often played the role of a mediator between English culture and Italy. La Place was responsible for bringing Fielding's Tom Jones and Joseph Andrews to Italian. Another area of French influence was philosophy. The translations of Voltaire's work and later the works of Diderot and D'Alembert had a profound impact on the second half of the eighteenth century.

The translations from the Greek and the Latin gradually increased from 1690 onwards. During the eighteenth century there were important translations of Statius, Phaedrus, Tertullianus and the place of Sophocles,

Euripides and Plautus. Melchiorre Cesarotti produced two versions of The Iliad: one in prose and another in verse, and justified himself by saying that the verse was to enjoy Homer and the prose to know him (ibid 479).

Modern languages replaced Latin in the eighteenth century. Latin remained only in the Roman church. The Italian culture was spreading itself in more areas. Madame de Staël's article published in 1816 under the title 'Sulla maniera e l'utilità delle traduzioni' (On the manner and usefulness of translations) was famous. She held the view that everyday language was better than bookish language. She also argued for modernizing Italian culture through translations. Giacomo Leopardi was a prolific translator from the Greek classic who opposed her view. The nineteenth century also saw the rise of translations from the English literature. Domenico Valentini, professor of Ecclesiastic history at the University of Siena, did the first translation of Shakespeare. Also direct translations from the Russian language started in the nineteenth century without French mediation. Domenico Cetti was a famous translator from the Russian language. Soon after this, there were translations from the German and the Spanish. Durante says that three great translations deserve a special mention: Ippolito Pindemonte's translation of The Odyssey (1805-12), Vincenzo Monti's translation of The Illiad (1811), and Ugo Foscolo's translation of Laurence Stern's A Sentimental Journey (1804-06), but reworked in and published in 1813. All three are still read

and studied in Italy today (ibid 481). Non-literary translations also started in the nineteenth century from English and German.

With the beginning of the twentieth century, publishing houses and book stores began to proliferate which influenced translation output also. But the professional translators worked under unfavourable conditions. The theory of Benedetto Croce retarded the growth of translation theory whereas the famous Marxist thinker Antonio Gramsci invested translation with a more positive and necessary role (ibid). Benvenuto Terracini and Gianfranc Folene made extensive contributions to translation theory. The translators do not find their job lucrative now. The translator's unions have been making attempts to improve the status of the profession. Translator training is not much developed in Italy. The University in Trieste offers a degree in translation.

Japanese is one of the major languages of the world ranking ninth in terms of the number of speakers. But it is the only major language whose genetic affiliation is not known. Written records of Japanese date to the eighth century. Encyclopedia Britannica 1994-99 CD-ROM version records that the history of the Japanese language is usually divided into four periods: Old Japanese, which lasts up to the eighth century; Late Old Japanese from the ninth century up to the eleventh century; Middle Japanese from the twelfth to sixteenth century; and the Modern Japanese beginning from the seventeenth century.

The country that made a great impact on Japan was China. The two countries had contacts in many fields. Right up to the nineteenth century there existed two media of reading and writing in Japan: Chinese, used mainly for scholarly works, and Japanese, used chiefly for literature (Kondo and Wakabayashi 485). Ogyu Sorai produced free translations from Chinese into colloquial Japanese. The 1758 translation by Okajima Kanzan of the Chinese romance Shuihu Zhuan (All Men are Brothers) had a great effect on the popular fiction of the late Edo period (ibid 486).

A Portuguese shipwreck in 1543 brought Japan into contact with the western world. Soon religious and trade interests made the Portuguese to further the contacts. Missionaries began to master the Japanese. Joao Rodrigues was such a priest, who was the first westerner to compile a grammar of Japanese. Aesope's Fables was a partial translation produced in romanised script in 1593. But the Tokugawa shogunate issued an order to protect the country from outside influences. Only the Dutch were permitted to reside in the city of Hirado. The Chinese were only permitted in Nagasaki, and the Koreans only in Tsushima. The Dutch people, inhabiting the island of Dejima, employed interpreters known as 'tsuji'. By the end of the eighteenth century, there was a good system to train them. They played an important role in the transactions between the Dutch and the Japanese especially in trade-related matters. Among them some were scholarly and played an important role in teaching Dutch and introducing western knowledge and culture. For example, Motobi

Yoshinaga translated astronomical works and introduced Copernican theory to Japan (ibid 487). Another outstanding tsuji was Shizuki Tadao, who wrote nine books on Dutch language. Also Baba Sajuro was another gifted trainee who taught Dutch to many Japanese scholars. He translated the Dutch version of a French encyclopedia Kosei Shimpen to Japanese, which was not completed.

The need to study English and Russian gradually developed. Baba Sajuro also studied Russian and French and he has the credit of introducing Russian literature to the Japanese. Contact with the U. S. started in 1853 when Mathew Perry arrived to make diplomatic relations. Thus Japan was gradually recovering from its isolation in the world through translations.

In 1868, the Meiji Restoration took place and the shogunate came to an end. This marked the modern age in Japan. The country was then open to all. Fukuza Yukichi was a famous educator who acted as an interpreter on the first government mission to the U. S. and Europe. He introduced the thought and institutions to the west (488). The translation of the book Self Help of Samuel Smiles by Nakamura Keiu was quite influential. He also translated J. S. Mill's On Liberty in 1871. Another important non-literary translation was Rousseau's Social Contract by Nakae Chonun. By the end of the nineteenth century the translations had become politically conscious. There were quite a few literary translations also from the west during the Meiji period. In 1878 Kawashima Chunosuke translated

Around the World in Eighty Days of Jules Verne. The Meiji period witnessed the fusing of Japanese, Chinese and Western styles to form a new style (489).

With the advent of the twentieth century, there were many luminaries in the field of translation who were writers themselves. Futabatei Shimei, Tsubouchi Shoyo, Mori Ogai and Ueda Bin were some of them. They turned translation into an artistic form aimed at reproducing the flavour of Western literary works (490). The translation of Emile Zola's Nana by Nagai Kafu inspired the naturalist movement in Japan. Iwano Homei did another significant translation: Arthur Symon's The Symbolistic Movement in Literature in 1913. The most outstanding translated anthology of the Taisho period from 1912 to 1916 was Horiguchi Daigaku's Gegha no ichigun (A Moonlight Gathering) published in 1925. It was an anthology of translated poems.

With the end of World War I, Japan's contact with the major literatures of the world was almost complete. There were three major strands of translation activities at that time: The Marxists who translated the works of Marx, Engels and Lenin. The second strand covered surrealist and stream-of consciousness works, while the third consisted of American literary works (Takeda 247). But militarism in Japan was in the rising, which led to the suppression of socialist and Marxist literatures. When Japan was defeated in the Second World War, the people began to show interest in the translated literatures banned previously.

Translation in India

India is a multi-lingual, multi-religious and multi-racial country, which has the potential of being a fertile ground for translation theory and practice. But it is a fact that not so much thought was given to the theory of translation as to the actual process of translation till the first half of the twentieth century. Sanskrit was the dominant language, which was used by the elite class (Brahmins). Also, it was the language in which the great epics like The Ramayana and The Mahabharatha were written. Most of the early translations were from Sanskrit to other regional languages. Thus translation was an activity inextricably linked up with the Indian mind by the nature of its cultural ethos and multi-lingualism. The consciousness of India was naturally amenable to translation. G. N. Devy states,

“ It is natural for the monolingual literary cultures of Europe to be acutely self-conscious of the act of translation. The Indian consciousness, on the other hand, and in a crude manner of differentiating, is itself a *translating consciousness*.”(Devy 135. Italics added)

According to Devy, literary translation can be divided into three types in the Indian context. The first type is interested in preserving the ancient literary heritage; the second type in ‘westernising’ Indian languages and literature. The third is interested in ‘nationalising’

literature in modern Indian languages (149). All the modern Indian languages had translations from Sanskrit. The poets/writers attempting vernacular renderings of Sanskrit texts treated both the languages as their own. They had a sense of possession of the Sanskrit heritage. But in translating the Sanskrit text they sought to liberate the scriptures from the monopoly of a restricted class of people. From about 250 B.C.onwards, Buddhist texts rendered into Sanskrit were translated and disseminated. Indian Buddhist scholars travelled to China in the first century A. D and they were responsible for some of the earliest translations of Buddhist texts into Chinese (Krishnamurthy 466). Another literary genre particularly important to translation history is the fable. This becomes popular with the *Pali Jatakas* and often involves talking animals (ibid 467). The Bhakthi Movement of Poetry translated the Sanskrit texts to the colloquial languages. Jnaneswari in Marati and Thulasidas Ramayana in Hindi are two examples.

The British rule in India was a major event, which pervaded all aspects of Indian life. The contact with the English language and culture produced good as well as unwholesome results. On the one hand, there was a desire to westernise India and on the other hand there was a resistance to it. The true nationalist preferred to accept the good elements and to reject the bad elements of the western language and culture. However it is beyond doubt that the ideals of the French revolution, German philosophy and English economic thought became accessible to

the Indians because of their contact with the British. Thus the translations made during the medieval period were progressive while those made during the colonial period were retrogressive. The aim of the former was to liberate the society while the latter was a 'reactionary' move rejecting the modern ideals of liberty, equality and fraternity. The cultural scene of India changed rapidly after the First World War thanks to the knowledge of soldiers returning from Europe, the emergence of national leaders like Gandhi and cultural figures like Tagore, Sarath Chandra and Prem Chand. The works of Tagore, Prem Chand and V. S. Khandekar were translated in all languages. Though Hindi was a link language in North India, it was the English language, which served the same purpose in South India and between the North and the South. English has been emerging as the link language of India through the centuries. Proficiency in English language has the added advantage of opening the windows on the world directly. Getting translated into English ensures more readers as well as national fame for the writers in India. So nowadays there is a large number of translations from Indian languages into English.

Translation in Kerala

Translation in Kerala is closely linked up with the social changes that took place gradually in this state. The first translations (adaptations and transcreations) were from the Sanskrit classics. The first translated

text in Malayalam was Ramacharitham, which belonged to the 'pattu' tradition. Written during the twelfth or thirteenth century, it is a translation of 'Yudhakandom' of The Ramayana. There was a profusion of translations as well as adaptations from the ancient classics. The Bhagavad-Gita, Bharathamala, Kannassaramayanam, and the famous Krishnagadha are some of them. Translations from Sanskrit to Malayalam had reasons other than the mere fondness for the ancient classics: it was translated to educate the less intelligent sections of society. Ramacharitham of Cheeramakavi and Kannassaramayanam of Rama Panicker make such claims. Though these were not part of religious propaganda it helped in fixing the traditional Hindu myths in the mind of the lower sections of society. The emergence of Manipravalam, a mixture of Malayalam and Sanskrit, as a literary language coincides with the cultural, religious and political transformation in Kerala. Adhyathmaramayanam written by Ezhuthachan highlights the predicament of Rama as a human being, not as God. The author, who conformed himself to the Bhakthi Movement in India, wished to educate the ordinary people to enable them to face the hardships of life.

Next to this we have adaptations of the epic. We have versions made by Kerala Varma, Vallathol, and K.M.K. Kurup. It must be mentioned that all these were not mere literary translations of the classic, but recreations to suit the taste of the readers. For example, Kumaranasan wrote Balaramayanam for children while K.M.K. Kurup translated the

classic to prose targeting the layman readers also. The Sanskrit classics translated to Malayalam were galore: The Bhagavad-Gita was translated by Nithya Chaithnia Yathi, Kunhikuttan Thamburan, Niranam Madhava Panicker, and by a number of other writers. Other classics translated to Malayalam were Meghasandesam by Kalidasa and Dhwanya Loka by Anandavardhanan.

With the establishment of the British rule the cultural scene in India as well as Kerala underwent a sea change. Knowledge of European classics along with the establishment of English schools at various parts of Kerala helped in revolutionising the region because education was imparted irrespective of caste, creed or religion. The first Bible translation, which appeared in 1811, was printed at Bombay. Translation of John Bunyan's The Pilgrim's Progress appeared in 1878. It was in 1950's that the drama in Malayalam flourished and branched in different directions. The literature of Malayalam gained much from its contact with Greek and English plays. Bahadur Govinda Pillai introduced great Shakespeare plays like King Lear, Othello, Hamlet, Macbeth and The Merchant of Venice by his Malayalam translations. Also the classical Greek plays of Aeschylus, Sophocles, Euripides and Aristophanes were translated into Malayalam. Among these the most successful one was Antigone by C. J. Thomas.

The democratisation of Kerala was complete with translations of the novels of pre-revolutionary Russia and other countries of Europe. Les

Miserables translated by Nalappattu Narayana Menon appeared in 1936, which won much popular acclaim. Gorky's Mother was translated in 1945, which was followed by innumerable translations of Lev Tolstoy. Mikhail Sholokhov's famous novel And Quiet Flows the Don was translated into Malayalam in 1987. All these novels helped in establishing the realistic tradition in Malayalam literature. The novels from Bengali and Hindi, which served the same purpose, were also widely accepted by Malayali readers. These authors included Bimal Mithra (Bengali) and Prem Chand (Hindi).

The innovative writings of the west also made its impact on the mind of the Malayali reader. Though the writers and readers in this part of the world had acquaintance with The Waste Land and Waiting for Godot in the original language, translations appeared in Malayalam. The famous writer Ayyappa Panicker translated the former and Kadammanitta Ramakrishnan, the latter. The translation history in Malayalam will not be complete without the mention of Gitanjali by Tagore and Rubaiyath of Omarkhayam by Edward Fitzgerald. Kundoor Narayanan, Kizhakedathu Madhavan and Mahakavi G. translated the former into Malayalam. Many famous writers including M. P. Appan, Sardar K. M. Panicker, Changampuzha and Mahakavi.G translated the latter. The translation of Changampuzha is a free translation of the work of Fitzgerald. To sum up, the Kerala culture and literature was greatly

shaped by influence of the western literary thought and it reached a larger public through translations.

Today the state has become part and parcel of the disintegration, taking place at the global level and national level, with growing communalism, rampant corruption and decadent politics. In the situation where new ideals are to replace the old, outdated philosophies like existentialism, revivalism and fascism have taken their roots. Confusion, conflict and instability prevail in all the fields. Naturally translation as an activity has also lost much of its ideological clarity and authenticity.

The translation history of major traditions in the world shows some common features. First, languages and cultures do not exist on equal terms. There has been unevenness among them. Secondly, the translation of a work into the source language reflects the social, cultural or political need of the source language situation. Most often translation into the source language is to enrich the source language situation, it even plays a role in shaping national consciousness. Thirdly, the hegemonic relations among the nations are reflected by the kind of translation activity that prevails among them. For example, few works are translated from vernacular languages into English, while there are a large number of translations in the opposite direction. The approach to translation will change from time to time with the emergence of new ideologies.

Developments in the Twentieth Century

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Chapter III

Developments in the Twentieth Century

The last century was remarkable for the substantial progress it made in developing translation theories. The clinical studies made by science began to affect critical theories on the one hand, and translation theories on the other hand. The growth and development of structural linguistics was powerful and the Linguistic Circle of Prague extended their studies to translation theory also. The publication of Babel since 1955 under the auspices of UNESCO was a major incident, which concerned itself with translation theories, principles and procedures. The introduction of computers in translation, otherwise known as Machine Translation, was another major development in the last century. It consisted in programming modules looking into semantic theory and elements of structural design. But what made the translation theory problematic above all was the indeterminacy of meaning. Also when the emphasis shifted from author to text and finally to reader also, the reader became the co-creator of the text. The recent studies view translation as an inter-cultural process of communication with feminists and post-colonial theorists lending new dimensions to it.

It is literary and critical theories, which in the main help translation studies to make new ideas and principles. The first major departure in the field of literature was made by formalism - Russian and Anglo-American.

Keeping itself abreast of the scientific developments in the first half of the twentieth century, literary criticism also began to make clinical analyses of literary works. Anglo-American new criticism viewed literature as an autonomous entity. Focusing themselves on the form, they separated literary criticism from source, context, politics and other extrinsic factors and advocated the 'close reading' of the text. It was I. A. Richards who strongly advocated this theory of literary criticism in America and did something concretely to prove his theory. The famous book Practical Criticism, which appeared in 1929, exemplifies his theoretical convictions. Apart from exemplifying his theoretical convictions, this book was a precursor to the theory of the practice oriented workshop approach to translation (Gentzler 12).

The first premise of the theory of I.A.Richards is that 'meaning' is determinate and a unified evaluative system can be evolved to help the reader to evaluate that 'meaning'. In 'Toward a Theory of Translation', Richards says that any theory of meanings which can serve as authority, as more embracing purpose, to a theory of translation is concerned with the mutual tension of whatever can be put together to serve as that raft. He is also of the opinion that four aspects such as sense, feeling, tone and intention can be distinguished in studying meaning (Richards, *Meaning* 249). His theory of translation is based on the principle that there exists a unified meaning and also a unified evaluative system to judge it. While giving the students poems for evaluation Richards insisted that they

should free themselves from predetermined methodology. There must be competent readers endowed with evaluative powers. When it comes to translation, Richards is concerned with the question of perfect re-articulation of the experience in a perfect interpretation/ translation. The essay 'Toward a Theory of Translation', which first appeared in Studies in Chinese Thought, edited by Arthur F. Wright, was later changed to 'Toward a Theory of Comprehending'. Richards continues that the exploration of comprehension is the task of devising of instruments for comparing meanings (Richards, *Comprehending* 257). It is interesting to note that Richards here puts aside the theory of indeterminacy of meaning, which has troubled translation theory. Richards sketched an encoder/decoder theory in the aforesaid essay similar to those used in communication theory. His argument is that the sign is indicating, characterising, realizing, valuing, influencing, controlling and purposing. Regarding the purpose of translation Richards says that the translator has first to reconcile himself to conceiving his art in terms of minimal loss and then to balance and adjudicate, as best he can, the claims of the rival functions (273). Finally he says that translation theory has not only to work for better mutual comprehension between users of diverse tongues; more central to its purposing is a more complete viewing of itself and of comprehending which it should serve. The theory of Richards encouraged the organisation of Translation workshop in America, which closely followed the workshop of poetry criticism conducted by Richards

himself. In the opinion of Edwin Gentzler, the American translation workshop showed that the translated text seemed to have a life of its own, responding not to the interpreter's set of rules, but to laws which are unique to the mode of translation itself (Gentzler 18).

It was this formalist interest in technique that influenced Ezra Pound also in shaping his theories of translation. Though his early literary phase was 'imagism', he later changed his stance to 'vorticism'. Pound focused on the precise rendition of details - words and fragmented images. The translator, in his view was an artist, an engraver, or a calligrapher that engraved words in stone. His theory was based on a concept of energy in language, which was the result of his reading of Chinese ideograms. For him Chinese characters did not represent meanings nor structures but things in action, in process, things with energy.

Pound viewed archaism as a discursive strategy that registers the literary and historical differences. For example, his translation of the Italian poet Guido Cavalcanti answers to Pound's search for stylistic equivalence. According to him, the autonomy of a work of translation can be 'interpretive' - a critical accompaniment. In the other case the translator is definitely making a new poem, falls simply in the domain of original writing (Pound 33).

The literary theory of Russian Formalism paved the way for the formulation of 'Polysystem Theory' of Itamar Even-Zohar. Even within

the Russian formalists there were two groups with disagreement over the concept of "form". The first group argued for the autonomous nature of a work of art and the other group argued for the branching out from autonomous literary works and into literary history. Yuri Tynyanov was a formalist who argued the case for considering historical factors. His contention was that synchronic features depend upon past and future structures. The two changes in Tynyanov's thinking were these: 'literariness' was a concept bound up with history and formal unities receded in importance as the laws governing literary relations were elevated. Tynyanov later introduced the concept 'system' which helped to understand better the relationship of the innovative formal element to the specific texts and to the existing literary order.

The concepts derived from Yuri Tynyanov helped Itamar Even-Zohar in forming the concept of 'polysystem'. He worked on the concepts 'system', 'literary norms', and the notion of 'evolution' borrowed from Tynyanov. The term 'polysystem' was coined by Even-Zohar to refer to the whole literary and extra literary works within a society, which consists of the central canonical texts as well as the most marginal non-canonical texts. According to Even-Zohar the translated texts indeed find a place within this system though they are seldom incorporated into the historical account in any *coherent* way (Even-Zohar, *Position* 107).

Moreover there is no awareness of the possible existence of translated literature as a particular literary system. Herein lies the original contribution of Even-Zohar in conceiving this system in a unique way,

“Whether translated literature becomes central or peripheral, and whether this position is connected with innovatory (“primary”) or conservatory (“secondary”) repertoires, depends on the specific constellation of the polysystem under study.” (108)

At times the translated literature may maintain a central position in the literary polysystem, which means that it participates actively in shaping the centre of the polysystem. In such a system it is one of the ‘innovatory forces’ and no clear-cut distinction is made between ‘original’ and ‘translated’ literature.

According to Even-Zohar the selection of the works to be translated is determined by the situation governing the (home) polysystem. The home system may be “young”, that is in the process of being established; when it is either “peripheral” or “weak” or both; when there are turning points, crises, or literary vacuum in a literature (109). In the first case translated literature becomes one of its most important systems. In the second case the translated literature may occupy a central position. The third circumstance occurs when the established models fail to be tenable and the field can be filled by an influx of new ideas via translation. In this way the translated literature can perform a variety of roles in the target polysystem either by conforming itself to the existing system or by

introducing original or innovatory elements into the system. In other words, the translated literature can play a shaping role by its very position. When it takes a central position the borderlines are *diffuse*, so that the very category of "translated works" must be extended to semi-quasi translations as well (ibid 112). When translated literature occupies a peripheral position, it behaves totally differently. Here the effort is to find the best ready-made secondary models for the foreign texts. In other words the translated literature and the polysystem hold a dialectical relationships: the socio- literary status of translation is dependent on its very position within the literary system, but the very practice of translation is strongly subordinate to it. Even-Zohar concludes that translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system (113). The conceptual framework of his theory leads Even-Zohar to criticise the conventional notion about translation that existed before his time. He says that ideas like 'adequacy' and 'equivalence' will fall to prescriptive lines unless the implications of polysystemic positions are taken into account

According to Mark Shuttleworth this fundamentally non-prescriptive approach has led to three important insights. First, it is more profitable to view translation as one specific instance of the more general phenomenon of inter-systemic transfer. The second insight derived from the first insight concerns our conception of translated text (178). Instead of

limiting the discussion to 'equivalence' the translation scholar is in a position to focus on the translated text as an entity in the target polysystem. The third insight is related to translation procedure itself. The target text is concerned not only with the language structure but also with questions of genre and literary taste. Then it becomes possible to suggest explanations for translation phenomenon within the more general context of inter-systemic transfer.

The polysystem theory of Itamar Even-Zohar has given birth to the "target oriented approach" chiefly advocated by Gideon Toury, who belongs to Tel Aviv University, Israel. According to the theory of Even-Zohar, texts to be translated are determined by their compatibility with the new forms needed by a polysystem to achieve a complete and dynamic identity. In other words, the socio-literary conditions of the receiving culture is the determining factor of the target text, and the target text is always in the flux of relationships with other elements of other system both at the centre and margins of culture as a whole. Anyway, it is quite clear that Even-Zohar freed the discipline of translation from constraints and gave a dynamic definition of "equivalence" and "adequacy". According to him, an adequate translation is a translation, which realizes in the target language the textual relationships of a source text with no breach of its own (basic) linguistic system. By transplanting translated literature into a wide cultural context, Even-Zohar became the harbinger of descriptive translation aesthetics instead of a prescriptive

one. Gideon Toury begins from where Even-Zohar left off - a new approach called Descriptive Translation Studies.

Gideon Toury did extensive research in the Hebrew language with the help of Even-Zohar and published Translation Norms and Literary Translation into Hebrew 1930-45 and In Search of a Theory of Translation, which was a collection of papers, published in 1980. His major work Descriptive Translation Studies and Beyond appeared in 1995. According to him, translations are facts of target cultures; on occasion facts of a special status, sometimes even constituting identifiable (sub) systems of their own, but of the target culture in any event (Toury, *Descriptive* 29). The target-oriented approach of Gideon Toury made him think about the norms of translation. Toury finds three kinds of translational norms: preliminary, initial, and operational norms. According to Toury translation activities have got a 'cultural significance'. Consequently, 'translatorship' amounts first and foremost, to being able to play a social role. This social role is governed by certain norms, which can only be applied at the receiving end. The target-oriented approach is the epitome of such translation norms. Preliminary norms have to do with translation policy and directness of translation. Translation policy refers to those factors that govern the choice of text types; or even of individual texts, to be imported through translation into a particular culture/language at a particular point of time. Directness of translation involves the threshold of tolerance translating from languages other than the ultimate source of

language (53-69). The initial norms determine whether the translator has to subject him/herself to the original text or to the norms active in the target culture. Operational norms affect the matrix of the text as well as the textual make up and verbal formulation as such.

But Toury posited the hypothesis that no translation is ever entirely acceptable to the target culture because of the structural and verbal elements, nor can it be adequate for it is in a new cultural context. It is here that Toury mentions the necessity of an ideal "invariant of comparison". He states, "the transformed concept of adequacy finds its main use in the methodology of Target text -Source text comparison. In the methodological framework it is conceived of as a *hypothetical entity* constructible on the basis of a systemic (textemic) analysis of Source Text and it is used as the 'invariant of the comparison' exists in the realm of formal universals similar to the concept of Chomsky (Toury, *In Search* 72). Here Toury seems to contradict himself: on the one hand he says that every literary system is different from every other; on the other hand, he says the same structural universal form underlies two different language systems. This contradiction in Toury is nothing but the contradiction between 'pure formalism' and 'historically determined formalism' in Russia by which he was very much influenced. Toury as well as Even-Zohar had, in fact, affinity towards structuralism. That is why he asserts the unified and structural form of languages though they are different at the peripheral level. The polysystem theory implied that the translated

texts existed in a hierarchy of systems. But to think that only literary factors determined the existence of the web of this system is too simplistic. It was upon this handicap of polysystem that Andre Lefevere worked. With his theoretical formulations, the translation studies entered a new phase in which extra-literary factors such as patronage, ideology etc. were taken into account. In a given society various sub systems including the literary polysystem wrestle over competing interests. They are subject to a prevailing ideology characteristic of the society at a given point in history. All translations, according to Lefevere, are rewritings of the original texts and some rewritings are inspired by ideological motivations, or produced under ideological constraints (Lefevere, *Rewriting* 7). The same basic process of rewriting is at work in historiography, anthologization, criticism, and editing. It is also working in adaptation and abridging. Rewriting is part of the "system" which consists of both of texts (objects) and human agents who read, write, and rewrite texts (12). Thus rewriters as well as writers can choose to adapt to the 'system' or they may choose oppose the 'system'.

Translation - Scientific Approaches

Translation is a process involving two languages. Languages - though they are culture bound - can be subjected to systematic studies by applying scientific laws. In the twentieth century some theoreticians

observed that translation could also be subjected to systematic studies. J.C. Catford, James S. Holmes, Eugene A. Nida and Wolfram Wilss are some of them.

According to J. C. Catford, translation is an operation performed on two languages: a process of substituting a text in one language for a text in another (1). Since translation is an operation performed on languages, Catford says that any theory of translation should derive from a theory of language - a general linguistic theory. Catford made use of the general linguistic theory developed by M.A.K.Halliday and J.R. Firth at the University of Edinburgh. In this system there is a performer and addressee. After delving deep into the linguistic theory Catford arrives at the conclusion that translation is a branch of comparative linguistics. The central problem of translation practice, by this definition, is that of finding TL equivalents for SL items. Taking into account the syntagmatic sense, Catford defines the extent of translation and divides it into two: Full and Partial. In a full translation the entire text is translated whereas in a partial translation, some parts of the SL texts are left untranslated. When he considers the levels of translation Catford observes two kinds of levels such as 'Total translation' and 'Restricted translation'. In Total translation all levels of the SL text such as grammar, lexis, graphology etc. are replaced where as in Restricted translation replacement takes place only at one level (22).

Equivalence is another concept introduced by Catford to translation studies. According to Catford 'textual equivalence' as well as 'formal correspondence' can be found out in translation. The degree of divergence between textual equivalence and formal correspondence may perhaps be used as a measure of typological difference between languages. Catford discusses two types of translatability: linguistic and cultural. The analysis of Catford is purely in linguistic terms. It is source oriented and fails to analyse the external forces that determine translation. His view of meaning is limited when compared to the recent developments in the field of semantics. Catford fails to consider the dynamic nature language while doing linguistic untranslatability and cultural untranslatability. Catford thinks that the term 'democracy' is universal, but in a world with its multitude of political institutions, views and organizations, the term cannot have the same connotation for all. Though some categories of definition such as 'formal' and 'textual material' lack clarity, it was Catford's work which first delved deep into the process of translation in the twentieth century.

Eugene A. Nida was a theologian-cum-translator who later turned his attention to translation studies. He was a language specialist and a member of the American Bible Society who had umpteen published articles and books to his credit. Nida's development of a translation science was motivated by a personal dislike for what he saw as revival of classicism in the nineteenth century, an emphasis on technical accuracy,

an adherence to form, and a literal rendering of meaning (Gentzler 44). Especially Nida took strong exception to the scholarly and pedantic views of Mathew Arnold, which according to Nida had done much harm to the Bible translation in the early twentieth century. His book Toward a Science Translating claimed much influence not only in the field of translation but also in other fields. In an essay entitled 'Science of Translation', which was published in 1969, Nida says that translating is not a process of matching surface forms by rules of correspondence. But it is a complex process involving analysis, transfer, and restructuring (79). The process analysis, according to Nida, is relatively complex for they involve at least three sets of features: 1. The grammatical relationship between constituent parts 2. The referential meaning of the semantic units and 3. The connotative values of the grammatical structures and the semantic units (80). Here we see the ideas of 'deep structure' and 'surface structure' of Noam Chomsky put into the practice of translation. But Nida claims that he had already made use of an essentially deep structure approach to certain problems of exegesis. In an article entitled "A New Methodology in Biblical exegesis" published in 1952 he advocated the back-transformation of complex surface structures on to an underlying level, in which the fundamental elements are objects, events, abstracts, and relations. Such an approach was developed essentially for two purposes: 1. To provide a means of adequate analysis of complicated grammatical structures in Greek and Hebrew, and 2. To determine the

least unambiguous structure that might then serve as a basis for transfer into other languages (71).

But Noam Chomsky never applied his theory of syntax to a theory of translation, and cautioned against such a move. He stated that the existence of deep-seated formal universals implies that all languages are cut to the same pattern, but does not imply that there is any point-by-point correspondence between particular languages. It does not imply that there must be some reasonable procedure for translating between languages (qtd. in Gentzler 50). Although the two theories have evolved for different reasons, they both assume that there exists a deep, coherent, and unified entity behind whatever manifestation language takes: the "core", the "kernel", the "deep structure", the "essence", the "spirit" are all terms used by Nida, many of which are derived from Chomsky (qtd. in Gentzler 46). Nevertheless, Chomsky's deep structure/surface structure is revisualised in the translation theory of Eugene A Nida.

What Nida actually did was to simplify Chomsky's theory and derive a translation procedure based upon a very simplified notion of Chomsky's theory, one which focuses primarily upon the deep structure, transformational rules, and surface structures that are similar across languages rather on the deeper phrase structure rules that actually allow for real structural diversity as well as surface differences in human languages (Gentzler 50). The point emphasised by Nida was the systematic procedure underlying the practice of translation. He made use

of the communication theory prevalent during his time and proceeded from the basic premise that the translation process consisted of the three elements - source, message and receptor (Nida, *Science* 43).

Nida advocates a scientific procedure for the analysis and transfer of the original message. He was of the opinion that,

“The actual process of translating can be described as a complex use of language; but the scientific study of translating can and should be regarded as a branch of comparative linguistics, with a dynamic dimension and a focus upon semantics.” (*ibid* 95)

Thus, Nida could not only underline the inextricable link between linguistics - which is the scientific study of language - and translation. He was of the opinion that linguistics and translation are in mutually complementary position. The insight from linguistic theory provides an important aid for those interested in the scientific analysis of translation. Also, the scientific analysis of translation provides important insights, and even correctives, for various theories of linguistics (97).

Nida' theory has its strength and weaknesses. He emphasises not formal correspondence, but functional equivalence; not literal meaning but dynamic equivalence. His concept of dynamic equivalence aims at producing a response in a reader in today's culture that is 'essentially like' the response of the 'original' receptors. Nida suggests making changes in the text in order to solicit that initial response. This opinion shows that Nida doesn't take signs without reference to context. But the

decoding and recoding process put forward by Nida is not theoretically justifiable. In his decoding and recoding process the original message never changes – it is God given. He proves his work by translating into a target language and back to the source language. Nida equates translation with revelation, making visible the original message, which now takes on an archetypal status. Moreover, Nida does not trust ordinary people to decode texts, but posits the role of an ideal reader. It is the ideal missionary/translator who will do the work for the reader.

The credit is due to James S. Holmes of the University of Amsterdam for proposing a systematic division of the discipline. James Holmes' work culminated in the publication of a very influential article entitled 'The Name and Nature of Translation Studies' published in 1972. In this article he solved many problems regarding translating and translations. Admitting that translation is a discipline in its own right, James Holmes was doubtful whether translation studies could be placed in the group of sciences. He states that,

"I question whether we can with any justification use a designation for the study of translating and translations that places it in the company of mathematics, physics, and chemistry, or even biology, rather than of sociology, history, and philosophy – or for that matter of literary studies." (12)

He came to the conclusion that the designation 'translation studies' would be the most appropriate of all. Research in this field can be broadly

divided into 'Descriptive Translation Studies' and 'Theoretical Translation Studies'. Descriptive Translation Studies can be further divided into product-oriented, function-oriented, and process oriented translation studies among which product-oriented descriptive translation studies is an important area of study (14). Function oriented studies describe the function of the translated text in the recipient socio-cultural situation. It could lead to the development of a field of translation sociology (15). The third branch, that is process oriented descriptive translation studies concern itself with the act of translation, leading to an area of study called translation psychology.

The other branch-that is theoretical translation studies-can be divided into general and partial. The general theory accommodates so many elements and can explain and predict all phenomena falling within the terrain of translating and translation, to the exclusion of all phenomena falling outside it (15-16). In fact, most of theories fall within this category. Partial theory deals with only one or a few of the various aspects of translation theory as a whole. Partial translation theories can be subdivided into medium restricted, area restricted, rank restricted, text type restricted, time restricted, and problem restricted (17-18).

James Holmes divides applied translation studies into translator training, preparation of translation aids and translation criticism. The division made by James Holmes is convincing because of its scientific nature. His conviction is even stronger when he says towards the end of

the essay that descriptive, theoretical and applied translations have been presented as fairly distinct branches of the entire discipline (21). Also, Holmes does not ignore the history of translation and metatheories of translation.

Just like Eugene Nida, others have also developed taxonomies (analysis at word level or phrase level) to account for translation equivalent. Jean- Paul Vinay and Jean Darbelnet propose the most famous taxonomy. In the article entitled "A Methodology for Translation" they describe the techniques of borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation, with examples from linguistic levels of lexis, grammar and texts. According to them the first three procedures are direct and the others are oblique (Vinay and Darbelnet 84).

Borrowing is the simplest of all translation methods to overcome a lacuna. A calque is a special kind of borrowing whereby a language borrows an expression from another, but then translates literally each of its elements (85). Literal translation or word for word translation is the direct transfer of a source language text into a grammatically and idiomatically appropriate target language text in which the translator's task is limited to observing the adherence to the linguistic servitudes of the target language. This type of translation is common between two languages of the same family and when they share the same culture (e.g. French and Italian). The method called "transposition" involves replacing

one word class with another without changing the meaning of the message. "Modulation" is a variation of the form of the message obtained by a change in the point of view. "Adaptation" is used in those cases where the type of situation being referred to by the source language message is in a literal rendering (90).

Word and phrase level taxonomies were found to be inadequate at a later stage and were substituted by text linguistic approaches and discourse analysis, which includes thematic structure, coherence and cohesion. Shoshana Blum-Kulka has made a study on this topic in her essay titled 'Shifts of Cohesion and Coherence in Translation'. Coherence, according to Shoshana, can be viewed as a covert potential meaning relationship among parts of a text, made overt by the reader or listener through a process of interpretation (298-299). Cohesion, on the other hand, will be considered as an overt relationship holding between parts of the text, expressed by language specific markers (299.) She makes the postulation that the process of translation necessarily entails shifts both in textual and discourse relationship. Shoshana thus adopts a discoursal and communicative approach to the study of translation. It is here that she formulates the explicitation hypothesis. She says that the process of translation, particularly if successful, necessitates a complex text and discourse processing. The process of interpretation performed by the translation on the source text might lead to a target language text, which is more redundant than the source language text. This redundancy can be

expressed by a rise in the level of cohesive explicitness in the target language text (300).

We can have a scientific theory of translation or even a 'science of translation', but to talk about a 'science of translating' is a risky business because we can never prove that our translation of a piece of writing is the best. But Hans J. Vermeer of the University of Heidelberg believes that by making a thorough analysis of the formal, semantic, cultural and functional procedures of translation, we can arrive at a 'science of translating'. Vermeer sets much store by culture because culture helps us to find the "value" of an item (formal elements such as rhythm, alliteration or any other semantic value) in a target situation (Vermeer, *What does* 26). Vermeer is bent upon dethroning the source language text and proposes a functional theory with the communicative aim of the "customer" as the translator's main concern (28). The stand taken by Vermeer was that there was more than one "strategy" of translating with an equality of rights for each though with different aims and effects. It is from this stance that Vermeer moved on to the skopos theory. The skopos theory of Vermeer was actually the theory of translatorial action, or it may be said that Hans J. Vermeer made an independent version of the theory and highlighted the translator's skopos or aim as a determining factor in a translation. Any form of translation action, including therefore translation itself, may be conceived of as an action. Translation action leads to a 'target text' or a *translatum*, a particular variety of a target text

(Vermeer, *Skopos* 221). But for an act of behaviour to be called an action, the person performing it must (potentially) be able to explain *why* he acts as he does although he could have acted otherwise. This is the underlying idea of the skopos theory. Vermeer claims that his theory is not target oriented, but it foils the idea that translation is a purposeless activity.

The influence of deconstruction and reader-response criticism

The influence of deconstruction and reader-response theory cannot be traced without reference to structuralism and post-structuralism. The most important development in the field of language, literature and culture began with structuralism in the twentieth century. It is a methodology implied in a wide range of fields such as social sciences, anthropology, literary criticism etc. It encompasses sign systems beginning from traffic signals, wrestling up to a menu in a hotel. Structuralism had its origin in the thinking of Vico, an Italian jurist and especially in the ideas of Ferdinand de Saussure and Claud Levi Strauss in structural anthropology. The ideas of Saussure are expounded in the book Course in General Linguistics published 1916. Saussure in his lecture on 'The Object of Study' says that the linguist must take the study of linguistic structure as his primary concern, *and relate all other manifestation of language to it* (74-75). This is so because he thinks that though the structure of a language is a social product of our language faculty, it is at

the same time *a body of necessary conventions* adopted by society to use their language faculty (75: italics added). According to him language exists only in virtue of a kind of contract agreed between the members of a community. In his lecture on 'The Nature of Linguistic Sign' he laid down the seminal ideas of structuralism. He made the important statement that 'a linguistic sign' is not a link between a thing and a name, but between a concept and a sound pattern. The name given by Sassure for a sound pattern was 'signal' and the name for concept was 'signification'. The linguistic sign is arbitrary, so no logic can be established in the selection of a written/spoken sign and the concept. These concepts were latter named "signifier" and "signified" respectively (Sassure 12). The ideas put forward by Sassure laid the foundation of structuralism. In his small treatise on the topic Structuralism and Semiotics, which came out in 1982, Terrence Hawks says structuralism is fundamentally a way of thinking about the world, which is predominantly concerned with the perception and description of structures (17). He adds, that the world is made up of relationships rather than things, constitutes the first principle of 'structuralist' way of thinking (17-18).

Structuralism claims that 'meaning' is a product of signification and that it is relational. Sassure says that in a language-state everything is based on relations. He observed two types of relation namely syntagmatic and paradigmatic. Also structuralism sets much store by differences.

Sassure says that a linguistic system is a series of differences of sound combined with a series of differences of ideas. Thus meaning is determined by oppositional relationships, which is inherent in different signs such as good-bad, virtue- vice, white-black, civilized-uncivilized etc. In literary criticism these pairs are known as binary oppositions.

In the field of literary criticism, objectivity and scientific approach ushered in with the advent of structuralism. It aims at forming a poetics or the science of literature from a study of literary works. For example, it studies novel not as a genre but as an entity part of a self-organised linguistic structure. In the words of Jonathan Culler, structuralism studies the structures or systems of relations by which cultural objects are defined and distinguished from one another (Culler 563).

One of the authorities of structuralism, Tzvetan Todorov, says,

“[The] aim of structural analysis is the literary discourse rather than works of literature. Such an analysis seeks no longer to articulate a paraphrase, a rational résumé of the concrete work, but to propose a theory of the structure and operation of the literary discourse, to present a spectrum of literary possibilities, in such a manner that the existing works of literature appear as particular instances that have been realized.” (Todorov 2100)

Structuralist method as such is constituted at the very moment when one rediscovers the message in the code, uncovered by an analysis of the immanent structures and not imposed from the outside ideological

prejudices (Genette 198). Todorov goes on to say that structural analysis is a kind of propaedeutic for a future science of literature. The structuralists go to the extent of saying that we do not possess language but it is language, which possesses us. Roland Barthes says, "We never find a state where man is separated from language, which he then creates in order to "express" what is taking place within him: it is language which teaches the definition of man, not the reverse" (Barthes, *To Write* 234)

In short, structuralism holds that meaning is a question of difference and an immutable process maintains these structures forming a stable and self-contained system based on binary oppositions. Though the analysis of structuralism is objective, it depsychologizes or ignores the subject who uses the language and fails in explaining what motivates the language-using subject. Also, structuralism employs only synchronic analysis of language and totally neglects the historical view and other contextual influences.

Jacques Derrida who was once a structuralist himself turned against the handicaps of structuralism. He started a war against the entire western system of rationalist thought which was logocentric. Logocentrism advocates rational language that perfectly 'represents' the real world. In logocentrism the 'presence' of world is guaranteed and words would literally be the truth of things. Derrida opposed this essentialist view of certainty of meaning. He maintained that the

“structure” was evolved by a process of giving it a “center” or referring it to a point of presence, or fixed origin. The function of this center was to orient, balance, and organise the structure, but above all to make sure that the organising principle of the structure would limit what we might call the *freeplay* of the structure (Derrida, *Sign* 295). By the classical thought the center is paradoxically within the structure and outside it. The center is at the center of the totality and yet, since the center does not belong to the totality (is not part of the totality), the totality has its center elsewhere. The center is not the center. The concept of centered structure is contradictorily coherent (296). Thus in the universe there are no absolute points. The world is “decentred” and we have only a “freeplay” (ibid). This radical rupture occurred when language became problematic; that in which, in the absence of a center or origin everything became *discourse*, that is to say, when everything became a system the central signified, the original or transcendental signified is never absolutely present outside a system of differences. The absence of the transcendental signified extends the domain and the interplay of signification *ad infinitum* (297).

The above argument shows that post-structuralism is more concerned with a philosophical outlook of the world rather than in the mere formation of a literary theory. Whereas Sassure had in mind only the concept of difference (and the absence of the signified), Derrida speaks of ‘deferring’. Also, it divides the signifier itself from the signified since the meaning of a sign is a matter of what the sign is not. Its meaning

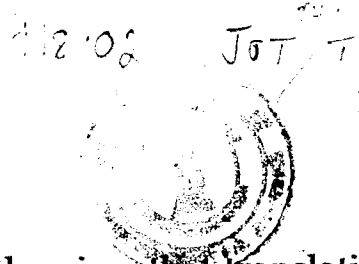
is always absent from it, which means that meaning cannot be fixed. Roland Barthes states,

“The Text [...] practises the infinite deferment of the signified, is dilatory; its field is that of the signifier and the signifier must not be conceived of as ‘the first stage of meaning’, its material vestibule, but, in complete opposition to this, as its *deferred action* (Barthes, *From Work* 1472)

Deconstruction is a post-structuralist way of reading texts and exploits the potential of the text by the reader. In deconstructive reading, meaning is never determinate. Derrida, by deconstructing Saussure, showed that language is not anything stable and no reading can take us to the meaning because of the unending play of the trace. By the ‘unending play of the trace’ Derrida meant deferring/differing of meaning, erasing itself in the act of disclosure.

“The play of the trace [...] no longer belongs to the horizon of Being, but [...] [the] play transports and encloses the meaning of Being: the play of the trace, or the *différance*, which has no meaning and is not which does not belong. There is no maintaining, and no depth to, this bottomless chessboard on which Being is put into play (Derrida, *Margins* 22).

Derrida suggests that there is no question of presentation in this sense - it is problematic - because when we try to stop it and grasp it, it disseminates, separates, and continues to go on.



When it comes to translation, Derrida is of the view that translation might better be viewed as one instance in which language can be subjected to this process. In this process also there is endless deferring and differing and thereby it modifies the original text. Translation distorts original meaning, at the same time it reveals a network of texts both enabling and denying interlingual communication. The lengthy essay 'Des Tours de Babel' written by Jacques Derrida and published in 1985 succinctly summarises his view of translation.

The translator of the essay from French into English is Joseph F. Graham who in his note says that the title itself can be read in many ways which is an example of Derrida's view of translation being problematic. *Des* means "some"; but it also means "of the", "from the", or "about the". *Tours* could be towers, twists, tricks, turns, or tropes, as in a "turn" of phrase. Taken together, *des* and *tours* have the same sound as 'détour', the word for 'detour' (Graham 206). This reminds us the defer/differ connotations important to deconstruction. Quite consistent with his view,

"[...] the "Tower of Babel" does not merely figure the irreducible multiplicity of tongues; it exhibits an incompleteness, the impossibility of finishing, of totalising, of saturating, of completing something on the order of edification, architectural construction, system and architectonics" (Derrida, *Babel* 165).

For Derrida, God is a deconstructionist, because God interrupts the construction of the tower of Babel. The story, according to Derrida,

recounts among other things, the origin of the confusion of tongues, the irreducible multiplicity of idioms, the necessary and impossible task of translation, its necessity *as* impossibility (171). The "task" of the translator, according to Derrida, is to ensure the survival of the language. Here Derrida echoes the idea of Walter Benjamin in 'The Task of the Translator'. In this essay Benjamin states,

"Just as the manifestations of life are intimately connected with phenomenon of life with out being of importance to it, a translation issues from the original - not so much from its life as from its afterlife. For a translation comes later than the original, and since the important works of world literature never find their chosen translators at the time of their origin, their translation marks their stage of continued life." (72)

Derrida borrows this idea of survival of language for deconstructive purposes. Translation, according to Benjamin and Derrida, has another function: it shows that languages are related and mutually derivative. Translation puts the writer in touch with Benjamin's concept of "pure speech". It is translation, which catches fire on the eternal life of the works and the perpetual renewal of language. Translation keeps putting the hallowed growth of languages to the test (Benjamin 74-75). Derrida shares this view of Benjamin. In 'Des Tours de Babel' he says that in translation there is a contract: hymen or marriage contract with the promise to produce a child whose seed will give rise to history and growth. There is not only "growth" but "reproduction" as well but with

the power to speak on its own which makes of a child some thing other than a product subjected to the law of reproduction (191).

Generally all translation theories are prescriptive or descriptive. What Derrida proposes is not a "theory" in the traditional sense of the term. Derrida's interest in translation is in the process before the naming takes place, while the 'thing' still is not. Thus the process of translation deconstructs texts and returns to a point before a thing has been named, there by making visible a part by which meaning has been routed or diverted (Gentzler 167). The theoretical conclusions of Derrida can be summed up like this. 1. There is no pure meaning. 2. There exists *nothing* that can be represented. 3. What exists is only a continuous chain of signification consisting of languages in a constant state of interplay, mutually supplementing each other.

In deconstructive theory, reading produces the text because there is nothing behind for us to reconstruct. The reader rules the roost and the author is dead. Roland Barthes proclaimed this in his famous essay "The Death of the Author" published in 1968. According to Barthes writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of body writing (Barthes, *Death* 1466). This is because "language" acts and not the writer. Language knows a "subject", not a "person", and this subject, empty outside of the very enunciation which defines it, suffices to make language "hold together", suffices to exhaust it (1467). Barthes does not

consider the text very unique and original. According to him the text is a tissue of quotations drawn from innumerable centres of culture. If the writer wished to *express himself*, he ought at least to know that the inner 'thing' he thinks to 'translate' is itself only ready-formed dictionary, its words only explainable through other words, and so on indefinitely (1468). Thus the writer also becomes the subject, and the text is also a conglomerate of items from many sources. This gradually leads to the annihilation of the writer as an entity-an ontological crisis. Once the author is removed, the claim to decipher a text or authorial intention becomes an exercise in futility. To give a 'text' an 'author' is to impose a limit on that text, to furnish it with a final signified, to close writing. This finally seals the fate of the author - the author is no more. There is the birth of the reader at the cost of the death of the author.

When the author dies, the reader thrives on it. This is the trend shown by the modern critical theories especially the reader response theory. The German critic Wolfgang Iser in his famous work The Act of Reading: A Theory of Aesthetic Response, published in 1978, holds that the text mainly determines the response, but opines that the text is full of gaps and which the reader fills in. In reader-response theory, reading is not passive or static but a process of discovery. Wolfgang Iser maintains that central to the reading of every literary work is the interpretation between its structure and its recipient (Iser, *Interaction* 1673). The reader questions, negates and revises the expectations that the text establishes,

filling in “blanks” or “gaps” in the text modifying the reader’s interpretation. Furthermore, the structured blanks of the text stimulate the process of ideation to be performed by the reader on terms set by the text (1677). This statement of Iser shows that the readers are co-authors of the text. The translator – who is also a reader of the text – now becomes not only interpreter of the text but also the co-creator of the text.

In reader-response theory, meaning is a process, not a product. The reader is a discoverer of objective textual meanings. The reader possesses strong values and interests and they interrogate the text. According to Stanley Fish the reader definitely belongs to a community, to be more precise an “interpretive community”.

“ Interpretive communities are made up of those who share interpretive strategies not for reading (in the conventional sense) but for writing texts, for constituting their properties and assigning their intentions. In other words, these strategies exist prior to the act of reading and therefore determine the shape of what is read rather than, as is usually assumed, the other way round.” (Fish, *Interpreting* 2087)

Once again the text disappears here and the reader comes to life. The reader- response theory contributes at least two points in translation theory: one, the reader lends his/her own meaning to the text, and two the text can be re-created in the act of reading or the reader/translator can even be a ‘resisting reader’ in view of the values or ideology of the reader/translator.

Post-colonialism and Translation

Though post-colonialism begins with the point of colonial contact, the self-conscious post-colonialism begins after World War II. Post-colonial theory and practice is a product of global cultural developments, which signifies something distinctive in the post II world war era. It marks the decline of European imperialism and makes an incisive analysis of cultural identity, gender, nationality, race, and ethnicity. It consists in locating the colonial hangovers in fields like culture, politics etc. and forms strategies to resist it. One of the seminal works on post-colonial theory was Frantz Fanon's The Wretched of the Earth published in 1961 in French. Commonly known as 'cultural resistance' to the African Empire of France, the book put forward two points: 1. The colonized people should find a voice and an identity to reclaim their own past. 2. They should attempt to erode the colonialist ideology, which devalued their past.

One major issue of post-colonialism is the nature of representation - especially the way in which the west represents the third world countries. Of course, their representation serves the interests of their makers. In his highly influential book Orientalism, written in 1978, Edward Said stated that the orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences (Said 1). Edward

Fitzgerald provides an obvious example. As the translator of Rubaiyath of Omar Khayyam, he said that it was an amusement for him to take liberties with those Persian poets for he thought that they were not Poets enough to frighten one from such excursions, and who really wanted a little Art to shape them (qtd. in Lefevere 80). Making use of the elaboration of Foucault on 'discourse', Said has made a thorough analysis of the Western attitude to the Occident in Orientalism. Orientalism is a style of thought based upon an ontological and epistemological distinction between "the Orient" and (most of the time) "the Occident" (2). The west identifies the East as 'Other' and inferior to it. The west claimed knowledge about 'Orientals' and constructed them as its own Other - the subjugated element. In the words of Said,

"The construction of identity [...] involves establishing opposites and *others* whose actuality is always subject to the continuous interpretation and re-interpretation of their difference from *us* [...] the construction of identity is bound up with the disposition of power and powerlessness in each society, and is therefore anything but mere academic wool-gathering." (332)

The earliest ideologues of post-colonialism were Bill Ashcroft, Gareth Griffiths and Helen Tiffin. In The Empire Writes Back, first published in 1989 they say,

"We use the term 'post-colonial' [...] to cover all the culture affected by the imperial process from the moment of colonisation up to

the present day [...] So the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures.”(2)

They are of the view that colonialism does not cease with the mere fact of political independence, but continues in a neo-colonial mode in many fields. John Peck and Martin Coyle say that the term post-colonial is used to refer to all those cultures affected by the experience of colonisation (Peck and Coyle 8). According to Helen Gilbert and Joanne Tompkins post-colonialism is an engagement with and contestation of colonialism’s discourses, power structures, and social hierarchies. Its effects shape language, education, religion, artistic sensibilities, and increasingly, popular culture (2). Post-colonialism’s agenda is more specifically political: to dismantle the hegemonic boundaries and determinants that create unequal relations of power based on binary oppositions such as ‘us’ and ‘them’, ‘first world and third world’. Post-colonial texts have a more specifically political aim: that of the continued destabilisation of the cultural and political authority of imperialism (3).

The post-colonial writers and theoreticians emphasise the need to replace the major literary canons and theoretical assumptions of the west. This is applied to language (the use of language), literature and criticism as well.

“The crucial function of language as a medium of power demands that post-colonial writing defines itself by seizing the language of the centre and re-placing it in a discourse fully adapted to the colonised place [...]. The first, the abrogation or denial of the privilege of ‘English’ involves a rejection of the metropolitan power over the means of communication. The second, the appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages [...]” (Ashcroft et al. 37)

Contrary to the imperial notion of their language as “standard” and the marginalization of all “variants” as impurities, the post-colonials developed the notion of “English” and “English” (8). The former signified language of the erstwhile imperial centre while the latter stood for the linguistic code that has been transformed and subverted into several varieties throughout the world. They resort to ‘abrogation’ and ‘appropriation’ of the imperial language.

Post-colonialism has its own (re) reading strategies also to replace the imperial canons. The subversion of the existing canon involves the bringing to consciousness and articulation of these practices and institutions, and will result not only in the replacement of some texts by others, or the redeployment of some hierarchy of value within them, but equally crucial by the reconstruction of the so called canonical texts through alternative reading practices (186-187). For example, Shakespeare’s The Tempest is one of the most widely chosen plays for

discursive interrogations of the Shakespearean canon - of Prospero's hierarchy. George Lamming and Aime Cesaire are some of the post-colonial writers who have rewritten Shakespeare's The Tempest.

For the post-colonial writers in the erstwhile colonies, the translation practice can never be divorced from the ideology and politics of post-colonialism, because translation is a site, which had been used by the colonial rulers for perpetuating their rule in the colony. Also periodization in post-colonial translation is inevitably a diachronic marker, and it is at the same time an act of ideological or political faith (Trivedi 46). It means that it is a process that works against the imperial attacks. Tejaswini Niranjana says that translation as a practice shapes, and take shape within, the asymmetrical relations of power that operate under colonialism (Niranjana 2). Translation is not an end in itself but a means, which can be manipulated by the colonizer. Informing a certain kind of subject, in presenting particular versions of the colonised, translation brings into being overarching concepts of reality and representation. The colonizer uses translation to nurture the hegemonic relations. She observes that by employing certain modes of representing the other translation reinforces hegemonic versions of the colonised, helping them acquire the status of representations, or objects without history (3).

Niranjana cites innumerable examples from the Indian context, especially the translations of Sir William Jones and Charles Wilkins, and

shows that European translation of Indian texts prepared for a western audience provided the "educated" Indian with a whole range of Orientalist images (31). The Orientalist's drive to study, to codify, and to "know" the orient employs the classical notions of representation and reality criticised by post-structuralists like Derrida and Paul de Man. According to Niranjana, the most profound insight Derrida's work has afforded to post-colonials is the notion that *origin* is always heterogeneous that it is not some pure, unified source of meaning or history (39). Thus history and translation function under the same order of representation, truth, and presence, creating coherence and transparent texts through the repression of difference, and participating thereby in the process of colonial domination. So the post-colonials need to question the basic notions of homogeneity, history and representation.

It is here that the concept of "hybridity" developed by Homi K. Bhabha becomes significant. Bhabha makes a deconstructive critique of the Occident and the Orient, the centre and the periphery, the empire and the colonised, the oppressor and the oppressed, and the self and the other. Though Bhabha agreed with Derrida's analysis of binary oppositions and structure of western discourse, he argued that such dichotomies are too reductive. The concept of binary opposition implies that any national culture is unitary, homogenous, and defined by "fixity" or an essential core. Instead, Bhabha proposes dialogic, indeterminate, characters determined by "hybridity" to examine the issues of ethnicity,

nationality, and identity. According to him, hybridity is the revaluation of the assumption colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sights of discrimination and domination (Bhabha, *Signs* 55). In his essay 'The Commitment to Theory', published in 1984, he says that hybridity is what is new, neither the one nor the other (Bhabha, *Commitment* 2385). Bhabha was of the view that the concept of binary oppositions had done much harm to the proper understanding of the problems. The intervention of the Third Space of enunciation, which makes the structure of meaning and references an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as integrated, open, expanding code. According to him it is the 'inter' - the cutting edge of translation and negotiation, the in between space - that carries the burden of culture. By exploring the Third Space we may elude the politics of polarity and emerge as the others of others (Bhabha, *The Location* 38-39). According to him the transformational value of change lies in the rearticulation, or translation, of elements that are neither the One (unitary working class) nor the Other (The politics of gender) but something else besides, which contests the terms and territories of both. If one replaces national paradigms by a post-colonial model in which "purity" is seen to be a fiction and hybridity and cultural pluralism all- pervasive, then areas once conceived of as marginal (Europe's 'others') become central (Thieme 3).

The post-colonial theory considers translation as a metaphor – a metaphor that helps to realise itself and the role of the coloniser. Before the theory was able to take its strong footing, the original was perceived to be superior to the translation, which was relegated to the position of being merely a copy. The post-colonial theory, acutely conscious of the master-servant relationship, found the analogy in which the ‘original’ was the master and ‘translation’ the servant. The ‘servant’ is supposed to be ‘faithful’ to the master. It is this principle of ‘master-servant’ relationship that the post-colonial theorists flout to winds. In their introduction to the book Post-colonial Translation: Theory and Practice, Bassnett and Trivedi say that in the post-colonial situation translation is not a marginal activity but a primary one (3). Besides, the conventional notion about the translation of the ‘original’ texts was that, something would be lost in translation. This is based on the premise that the original is unique, structurally perfect and the content, flawless. Susan Bassnett effectively counters this argument by saying,

“Students of translation almost all start out with the assumption that something will be lost in translation, that the text will be diminished and rendered inferior. They rarely consider that there might also be a *process of gain*. The notion the colony as a copy or translation of the great European Original inevitably involves a value judgement that ranks the translation in a lesser position in the literary hierarchy .The

colony, by this definition, is therefore less than its colonizer, its original.”

(4) [Italics added]

The essay entitled ‘Translation Studies’ by Anne Malena, which appears in the recently published book Encyclopedia of Post-colonial Studies, the author succinctly summarises the engagement of post-colonialism with translation studies. She says that post-colonial critics are interested in the politics of translation and analyze interpreting and translating practices in given historical contexts. They also use translation as a metaphor to explain the process of colonization and decolonization. Translation practice could be both at the service of imperialism and a site of resistance. The metaphor of translation is useful in gaining a better understanding of colonial power relations, of the limits of cultural transfer and of the problematic of difference and alterity (438).

The above gleanings on post-colonial theory show that they have some crucial points to raise in the backdrop of the present day world context where the powerful countries still exert hegemony in the field of politics, culture, economy etc. At the base level it is money (economy) and power (politics) that makes an unfathomable impact on all types of movements and discourses. The post-colonialists observe that during the colonial period the Euro-centric views dominated all fields of discourse including ethnography, geography, history etc. But no theory can sustain if it dehistoricizes or ignores the context. In the main, the post-colonial discourse analysed and still analyses the impact of colonialism and the

East-West encounter. But they went wrong in homogenising the West and the East and thus fall a prey to the points raised by them. The East is also divided on the question of class, ethnicity, politics, and economy, and it is equally well with the West. It is one thing to analyse a situation with the help of a set of ideas, but it is a totally different thing to arrive at right conclusions using the same, for the methodology of the analysis may be wrong. The West is also constituted of the oppressed and the marginalized with a minority to wrest the power. In such a situation, this change of equation which substitutes the oppressor-oppressed with the East-West encounter is only a diversionary and substitutionary attempt which will help the imperialists and national bourgeoisie who have immense power of containing all types of compromising ideologies and mass movements. Nevertheless it is true that post-colonial theory helped to throw some light on the problems of culture, politics and other discourses even after the end of colonialism. Though the postcolonial theory does not propose a radical theory of translation, it has been successful in its attempt to make translation a site for interrogation and resistance.

Feminism and Translation

Feminism is another socio-cultural movement contributing to the making of perspective on the theory and practice of translation. Feminism

is not a homogeneous movement; rather there are so many groups inside it. What is common to the various kinds of women's movements is their opposition to the male dominated practices of the present day society. It aspires to free women from subordination to men and to reconstruct society to eliminate patriarchy and to create attitudes that subsume women's desires and aims. The ultimate aim is to liberate women from all kinds of exploitation including that by men and to bring in equality.

The question relating to women's status is as old as human history and even the Indian epic The Ramayana can be read as the story of Sita rather than Rama. In Antigone also we see a woman who tries to keep her identity in the face of Greek customs. J. S Mill was a famous English thinker who paid attention to the problems of women. His work The Subjection of Women was first published in 1869. Mill was of the opinion that subordinating one sex to the other was one of the chief hindrances to human progress. What is now called the nature women is an eminently artificial thing - the result of forced repression in some directions, unnatural stimulation in others (Mill 136). Women's physical weakness put them in bondage in ancient times. This enslavement became regularised between masters.

Mary Wollstonecraft wrote the first manifesto on the rights of women, A Vindication of the Rights of Women, published in 1792. It analyses the relation between sexes with regard to birth, wealth, rank and gender. Written under the influence of the French revolutionary thought,

Wollstonecraft formulated the revolutionary idea that women also had a right to develop her faculties freely and that the canons of male dominations, which make women subject to father, husband or son, can be changed. In chapter 2 of the above book, she says that,

“Men and women must be educated, in a great degree, by the opinions and manners of society they live in [...] the most perfect education, in my opinion is such an exercise of the understanding as is best calculated to strengthen the body and form the heart [...] to enable the individual to attain such habits of virtue as will render it independent.”(3)

She strongly argued against the degradation and subjugation of women justified by the “arbitrary power of beauty” (ibid) and advocated women’s equality and rationality. Another famous feminist of the western world was Simon de Beauvoir whose treatise on women’s issues The Second Sex, published in 1949, provided the theoretical basis for the feminist activism in the west. She came up with the most powerful statement that “One is not born, but rather becomes, a woman”(267). She argues that women have been reduced to objects for men through out history. Men are the “subjects” of their lives, the actors; women are “objects” acted upon. To pose Woman is to pose the absolute Other, without reciprocity, denying against all experience that she is a subject, a fellow human being (Beauvoir 253). According to her, humanity is male, and man defines woman not in herself but as relative to him; she is not

regarded as an autonomous being. Doris Lessing, Betty Friedman, Juliet Mitchell are other leaders of the feminist movement in the west. With its social and theoretical foundations becoming stronger, women's liberation movement has been gaining momentum.

Feminist literature and criticism are based on the theoretical conceptions of feminist ideologues. Feminist criticism is concerned both with the representation of women in literature and with changing women's position in society by freeing them from oppressive restraints (Peck and Coyle 170). It does not suggest that this practice is a singular activity; it is, of course, plural. It was only in the 1960's and 70's that feminism began to make its presence felt. The Anglo-American tradition of feminism is more interested in traditional critical concepts like theme, motif, and characterisation. They treat literature as a series representing women's lives and experience, which can be evaluated on the basis of certain notions. They also advocate the close reading and explication of literary texts. One of the major representatives of this approach is Elaine Showalter in America beside Sandra Gilbert, Susan Gubar, Patricia Stubbs and Rachel Brownstein.

Elaine Showalter is of the view that feminist criticism can be divided into two: The first type considers woman as a reader of male-produced literatures and the kind of analysis she makes. She calls it 'feminist critique'. The second type of feminist criticism is concerned with woman as a writer - with woman as the producer of textual meanings etc

(403). Showalter acknowledges that the feminist critic is essentially political and polemical, with theoretical affiliations to Marxist sociology and aesthetics. Her conclusion is that the task of feminist critics is to find a new language, a new way of reading that can integrate our intelligence and our experience, or reason and our suffering, our scepticism and our vision (407).

Feminist criticism began to trace works of the past, which offered valuation of woman's experience. One such example was Charlotte Brontë's Villette. This meant the rediscovery and republication of a number of books by women 'silenced' by male canons. The Mad Woman in the Attic (1979) co-authored by Sandra M. Gilbert and Susan Gubar make a rediscovery of a repressed woman. The mad woman refers to Rochester's first wife in Charlotte Brontë's Jane Eyre. In this book they successfully show that they can create a usable past and can uncover the achievement and resistances not recorded by male historians. In the above book they say that western history is overwhelmingly male (patriarchal) while other theorists ignore women because they assumed literature had to be male (Gilbert and Gubar 2025). They are of the opinion that women's battle is not against her (male) precursor's reading of the world but against his reading of her (2027).

The French radical feminists like Julia Kristeva, Hélène Cixous and Luce Irigaray drew inspiration from Lacan's version of psychoanalysis and deconstruction of Derrida. These French feminists start from the

assumption that the literary text is never primarily a representation of reality, or reproduction of a personal voice. Julia Kristeva, the major figure among them, was more preoccupied with psychology. In 'Sorties' (a French term meaning escapes, departures, out comings etc), Cixous presents a post-structuralist view of feminism. She likes to repudiate the label of a 'feminist' because it perpetuated the hierarchical opposition of masculine/feminine. "Is the fact that logocentrism subjects thought - all of the concepts, the codes, the values - to a two-term system, related to 'the' couple man/woman?" Cixous asks in 'Sorties' (287). In the binary oppositions Activity/Passivity, Sun/Moon, Culture/Nature, Day/Night, Father/Mother, Intelligible/sensitive the male is in a privileged position. This type of hierarchization subjects the entire conceptual organisation to man, and one half of the opposition is destroyed for the other to make "sense". That is why Cixous declared that she was not a feminist because it participates in the traditional logocentricism or its companion phallogocentricism. In psychoanalysis, phallogocentricism refers to the patriarchal cultural system as a whole in so far that system privileges the phallus as the symbol and source of power. The sexual difference is defined as the difference between having phallus, and lacking phallus. In her famous essay 'The Laugh of the Medusa' Cixous says that,

"Women must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies - for the same reasons, by the same law,

with the same fatal goal. Woman must put herself into the text – as into the world and into history – by her own movement.” (Cixous 2039)

The whole essay is a call to the phallogentric universe and to assert her self. In the same essay she says nearly the entire history of writing is confounded with the history of reason, of which it is at once the effect, the support, and one of the privileged alibis. It has been one with the phallogentric tradition. It is indeed that same self-admiring, self-stimulating, self-congratulatory phallogentricism (2043).

It is against this patriarchal order that these French feminists posit a feminine writing – écriture féminine. It is a form of writing and reading that resists appropriation by the dominant patriarchal order. The woman is excluded from this system – she is separated from her body and desires. Thus it becomes necessary to invent a new language to appeal back to the bodily experience prior to the separation of child from the mother or prior to the imposition of the father’s law. Many Anglo-American feminists criticised Cixous for promoting “essentialism”, because she equates female writing with a “femininity” which is idealised and unhistoricized as it is very clearly evinced in ‘The Laugh of the Medusa’. In such statements like “woman must put herself into the text”, “women are multiple”, “women write in white ink” she affirms the universal qualities of women.

There were some significant changes within the feminist movement when the black feminists questioned the traditional feminists. They

rebelled within the movement saying that the black women suffered more when compared to their white counterparts. Prominent among the black feminists were Barbara Smith, Toni Morrison, Toni Cade Bambara, Alice Walker, Audre Lorde, and June Jordan. These writers in the U. S worked for the liberation of black women and committed themselves to freeing them from racism, sexism, heterosexism, and classicism in cultural politics. In the essay entitled 'Toward a Black Feminist Criticism', written in 1977, Barbara Smith complains that all segments of the literary world ignored the existence of Black women writers. Black women's existence, experience, and culture and the brutally complex systems of oppression which shape these are in the "real world" of white and/or male consciousness beneath consideration, invisible, unknown" (Smith 2302).

In her opinion there must be, besides ideology, a politics and literature to address the specific problems of black women which can be shaped only after studying their history, and culture. In the same essay she says that a black feminist literature that embodies the realisation that the politics of sex as well as the politics of race and class are crucially interlocking factors in the works of Black women writers is an absolute necessity. She has consistent views about the role of a Black feminist critic also. She says feminist critic begins,

"[...] with a primary commitment to exploring how both sexual and racial politics and Black and female identity are inextricable elements in Black women's writing, she would also work from the

assumption that Black women writers constitute an identifiable literary tradition." (2307)

From the traditional feminist practise they borrowed the idea of deciphering the common themes, motifs, and concepts in black women's literature. Also they examine the specific black female language in this literature and try to be innovative and daring.

Black feminist criticism inaugurated another rebellious group within it called 'lesbian feminism' which emerged as a distinct category in 1990s. They start from the paradoxical situation in the feminist movement that all literary criticism written by women is not feminist; that all books about the life of women cannot be considered feminist; that feminist literature/criticism can be created by not women alone; women solely cannot constitute feminist readership. The lesbians strongly criticise the traditional feminists because they paid less attention to difference - racial, cultural or sexual and tended to concentrate on the experience of white, middle class, urban heterosexual women. Jonathan Dallimore, Paullina Palmer and Bonnie Zimmerman are some of the lesbian critics of the western world. In her essay 'What has Never Been: an Overview of Lesbian Feminist Criticism' published in 1985, the author traces the origins of lesbian feminist literary criticism and reviews definitions of lesbianism. Zimmerman identifies "heterosexism" as a major challenge to lesbianism. Heterosexism is the assumption in the mainstream that it is the natural way to express sexual or affectional attachment. But

Zimmerman says that one assumption that underlines virtually all lesbian criticism is

“[...] that a woman’s identity is not defined only by her relation to a male world and male literary tradition (as feminist critics have demonstrated), that powerful bonds between women are a crucial factor in women’s lives, and that the sexual and emotional orientation of a woman profoundly affects her consciousness and thus her creativity.” (Zimmerman 2341)

Zimmerman points towards the development of a “lesbian aesthetic” and assesses the difficulties and outlines the tasks in the essay. She says that a lesbian critic needs to address the exclusion of lesbian literature from not merely the traditional, but also the feminist canon (2357).

N.Kamala tries to answer the question ‘what is feminist translation?’ In her essay ‘Translation and/in Gender’ she says it is the kind of translation that aims to identify and criticise that which relegates both women and translation to the lowest ranks in life and in literature. It attempts to examine and question the notion of authority and patriarchy in translation practices and translated texts from the point of view of feminism (34-35). The male dominated system extends to the theory and practice of translation as well. The metaphors relating to translation provide ample proof of this. In her essay “Gender and the Metaphorics of Translation” (1988), Lori Chamberlain brilliantly shows how during

different times proverbs and metaphors try to sustain the patriarchal order. The world considers man to be productive and woman to be reproductive.

“[...] the opposition between productive and reproductive work organises the way a culture values work; this paradigm depicts originality or creativity in terms of paternity and authority, relegating the figure of the female to a variety of secondary roles [...] it is used to mark the distinction between writing and translating [...] the one to be the original and ‘masculine’, the other to be derivative and ‘feminine’.” (57)

The sexualisation of translation appears perhaps more familiarly in the tag les belles infidèles, that is like women, translation should be either beautiful or faithful but not both. Fidelity is defined by an implicit contract between translation (as woman) and original (as husband, father, or author). This contract makes it impossible for the original to be guilty of infidelity (58).

Chamberlain quotes a number of authors who struggle for the right of paternity, regulating the fidelity of translation. In order to guarantee the originality of the translator’s work the translator must usurp the author’s role: She takes the example of the Earl of Roscommon to prove it. Roscommon advises the translator to ‘Chuse an author as you chuse a friend’. Through familiarity (friendship), the translator becomes part of the family and finally the father himself. Here the translator is figured as a male and the text is figured as a female. As the translator

becomes the author, he incurs certain paternal duties in relation to the text to protect and instruct – or perhaps to structure – it (58-59). Another author quoted by Chamberlain to show the gendering of translation by the language of paternalism is Thomas Francklin. He represents the translator as a male who usurps the role of the author, a usurpation, which takes place at the level of grammatical gender and is resolved through a sex change. In confusing the gender of the author with the ascribed gender of the text, Francklin ‘translates’ the creative role of the author into the passive role of the text, rendering the author relatively powerless in relation to the translator (59).

William Cowper in his preface to Homer’s Iliad says that the text is feminine and her reputation is the responsibility of the male author/translator. Schleirmacher also held the view that the chastity of ‘the mother tongue’ was to be protected. The translator, as father, must be true to the mother/language in order to produce legitimate offspring. He considered mother tongue to be natural, any tampering with it is seen as unnatural, impure, monstrous, and immoral.

According to Chamberlain, the metaphors of translation reveals both an anxiety about the myth of paternity and a profound ambivalence about the role of maternity. The author then cites the example of Gavronsky who divides the world of translation metaphors into two camps. He calls the first group pietistic. In this group metaphors based on the coincidence of courtly and Christian traditions are used. The

alternative to the pietistic translator is the cannibalistic, 'aggressive translator who seizes possession of the "original", who savors the text, thereby having explicitly rid himself of the original creator (63). In the first model the translator is secondary, where as in the second model the translator is free. Chamberlain says the paternal metaphors is still repeated in his statement that the original is to be captured, raped and incest performed. The translator, for Gavronsky, is a male who repeats on the sexual level the kinds of crimes any colonising country commits on its colonies.

George Steiner, one of the most famous theorists at the time of Chamberlain, was not free from the 'politics of originality' and its logic of violence. In After Babel published in 1975, Steiner proposes a four-part process of translation viz. the initiative trust, penetrating and capturing the text, naturalising and finally to compensate for this aggression 'the appropriative "rupture"' (296-302). He has taken his model from Levi-Strauss's Anthropologie Structurale which regards social structures as attempts at dynamic equilibrium achieved through an exchange of words, women, and material goods. Steiner thereby makes the connection explicit between the exchanges of women. According to Steiner, translation - as an act of interpretation, is a special case of communication, which is a sexual act or a profoundly semantic act. Steiner makes note of a cultural tendency to see this act of communication from the male point of view and thus to valorize the position of the

father/author/original. Steiner argues that this paradigm is universal and that the male and female roles he describes are essential rather than accidental.

Chamberlain, after surveying the metaphors, concludes that the implied narrative concerns the relation between the value of production versus the value of reproduction. What proclaims itself to be an aesthetic problem is represented in terms of sex, family, and the state, and what is constantly at issue is 'power' (66). In her opinion the reason translation is so overcoded, so overregulated, is that it threatens to erase the difference between production and reproduction essential to the establishment of power. While the metaphors attempted to cloak the secondary status of translation in the language of the phallus, western culture enforces this secondariness with a vengeance, insisting on the feminised status of translation. Even a Marxist critic like Terry Eagleton is not free from defining translation in terms of 'patriarchy' and originality, says Chamberlain.

The most influential and revisionist theory of translation is offered by Jacques Derrida, whose project has been to subvert the very concept of *difference* which produces the binary opposition between an original and its reproduction - and finally to make this difference undecidable. By drawing many of his terms from the lexicon of sexual difference - dissemination, invagination, hymen - Derrida exposes gender as a conceptual framework for definitions of mimesis and fidelity, definitions

central to the 'classical' way of viewing translation (69). According to Derrida translation is original and secondary, uncontaminated and transgressed or transgressive. Chamberlain's conclusion is this:

"Feminist and post-structuralist theory has encouraged us to read between or outside the lines of the dominant discourse for information about cultural formation and authority; translation can provide a wealth of such information about practices of domination and subversion [...] one of the challenges for feminist translators is to move beyond questions of the sex of the author or translator [...] what must be subverted is the process by which translation complies with gender constructs." (72)

Thus translation has informed feminism how patriarchy functions in its domain. Though she believes that a feminist theory of translation is not possible, she hopes that this will help the acts of authoring, creating, or legitimising a text outside of the gender binaries that have made women, like translators, mistresses.

Sherry Simon in her treatise Gender in Translation (1996) says that a feminist theory of translation is possible.

"Feminist translation theory aims to identify and critique the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder [...] it must investigate the process through which translation has come to be "feminised", and

attempt to trouble the structures of authority which have maintained this association.”(1)

Just like Chamberlain, the author also decries the concept of “fidelity” to the original and criticises the metaphor of author/landlord, translator/tenant dichotomies. She says this fidelity is to be reconstructed on a new line. The fixity implied in the opposition between languages, between original/copy, author/translator, and by analogy male/female, cannot be absolute; these terms are rather to be placed on a continuum where each can be in relative terms (12).

She thinks that we can advance in our understanding of social and literary relations only by destroying this absoluteness of polarity. Attention must shift to those areas of identity where indeterminate comes into play. Equivalence in translation cannot be one-to-one correspondence (ibid). Meaning, according to the author, is no longer a hidden truth to be “discovered”, but a set of discursive conditions to be “re-created”. Feminist translation practice is a political activity aimed at making language speak for women. In such a translation the feminine becomes visible in language. Sherry Simon quotes the example of Barbara Godard’s translation (1983) *L’Amèr*, a novel by Nicole Brossard. While grammarians have insisted on gender making in language as purely conventional, feminist theoreticians follow Jakobson in reinvesting gender markers with meaning. She mentions the practice of the author Susane de Lotbinière-Harwood’s insistence on resexing language. French

texts by Bersainik and Michèle Causse have given this author an opportunity to develop a translation practice which aims to make the feminine visible in language so that women are seen and heard in the world (20). For example, Harwood feminises the word "author" by spelling it "auther" in her translation of Nicole Brossard's Le Désert Mauve.

There are some other practices of language-centred writing by feminists. For example, they use the techniques and perceptions of modernism and post-modernism to investigate the process through which meaning comes to be. Nicole Brossard, a Quebec feminist writer has gained wide acclaim for making investigations into meaning creation. Barbara Godard, as the translator of Brossard, practised feminist ways. The multiple dimensions of the translation process are part of what Godard understands as the "metonymic or contingent" nature translation. This theory states that translation is not a carrying across, but a reworking of meaning. Translation is not a simple transfer, but the continuation of a process of meaning creation, the circulation of meaning within a contingent network of texts and social discourses (23-24).

Sexual difference is one important factor through which differences such as national, ethnic, class and race can be scrutinized. This means that feminist translation, as a cultural practice of asserting the identity of women, is to be examined in the double context of gender and cultural identity. Gayathri Spivak is one of those gifted critics cum translator

theorists who pay attention to this aspect. As a translator of Derrida's Of Grammatology from French to English, and the texts by the Bengali writer Mahaswetha Devi, the author makes the best of both the worlds. The essay entitled 'The Politics of Translation' first published in 1993 shows how her practice as a feminist, deconstructionist, and post-colonialist critic engages the practice of translation also. Viewing language not only as the process of meaning construction but also one of the many elements that allow us to make sense of things (of ourselves), Spivak feels that making sense of ourselves is what produces identity (95). It is from this position that she arrives at the importance of translation. In her opinion,

"One of the ways to get around the confines of one's "identity" as one produces expository prose is to work *at someone else's title*, as one works with a language that belongs to many others. This, after all, is one of the seductions of translating. It is a simple miming of the responsibility to the trace of the other in the self." (Ibid)

In relation to this context she outlines the task of the feminist translator – it is to consider language as a clue to the working of gendered agency. According to the deconstructionist theory, her language writes the writer. But the writer also writes agency in accordance with her ideological position. Admitting that translation is the most intimate act of reading, she surrenders to the text when she translates. Reading and surrendering take on new meaning in this case. The translator earns

permission to transgress from the trace of the other in the closest places of the self. According to Spivak, there are two things specific to a language: the 'rhetorical nature' and 'logical systematicity'. She draws attention to the rhetoricity of language. It is to earn the right to deviate from "the trace of the other" that the translator must surrender to the text.

"Language is [...] only a vital clue to where the self loses its boundaries. The ways in which rhetoric or figuration disrupt logic themselves point at the possibility of random contingency [...] around language. Such a *dissemination* cannot be our control. Yet in translation, where meaning hops into the spacy emptiness between two named historical languages, we get perilously close to it. By juggling the disruptive rhetoricity that breaks the surface in not necessarily connected ways, we feel selvedges of the language text give way, fray into *frayages* or *facilitations*." (96)

This is the way in which deconstruction and translation converge in the theory of Spivak. When she says the translator must surrender to the text she means that the translator must solicit the text to show the limits of its language, because the rhetorical aspect will point at the silence of the absolute fraying of the language that the text wards off, in its special manner.

Because translation is the most intimate act of reading, the translator must earn the right to intimacy with the text, through the act of reading to surrender to the text. According to her, to surrender in translation is more

erotic than ethical. She explains that in order to be ethical we have to turn the other into something like the self (99). This is based on humanistic universalism. But there is irreducibility in otherness, which is more erotic than ethical. This notion militates against the aggressive male imagery of George Steiner. Sherry Simon says that,

“Spivak’s movement is in stark contrast to Steiner’s description, not only because it avoids masculinist images, but also because she insists on the ambivalent and uncertain “agency” of the translator. For Spivak, to engage with the text means a certain loss of rhetorical control, subjugation to the imperatives of the rhetoricity of the original. Hers is a less hermeneutical voyage into the intentionality of the text than an engagement with the sensual texture of expression.” (Simon, *Gender* 144)

Spivak is aware of the fact that different social situations can change the political valence of translation. The ideologically motivated translator of the Third World writing must be conscious of the fact that what seems resistant in the space of English may be reactionary in the space of the original language.

Feminism is not a homogeneous camp nowadays. ‘Difference’ is the concept addressed by theoreticians of this field opposing the idea of universal female identities, and stresses the difference of identity problem within feminism such as black women’s problem, gay and lesbian issues etc. Keith Harvey, for example, in his article ‘Translating Camp Talk’

(1988) questions any universalist assumptions, suggesting that linguistic approaches to translation undergo redefinition when applied to specific social situations and communities, like sexual minorities. Gay men are an example of segregated people who form a 'camp' of their own in literary discourse. The author examines the homosexual coding in recent French and Anglo-American fiction and considers the various issues raised by translating this discourse into English and French. The author throws light on the interrelationship between translation, cultural difference and sexual identity. A French translator, for example, did not mention the camp in an American novel about gay men for cultural reasons specific to French, because this sexual minority runs counter to Enlightenment notions of universal humanity that has prevailed in France since the Revolution. As for the translator the macro-functional dimension of camp will depend on a cluster of factors that go beyond close attention to the source text and involve cultural and even autobiographical issues for the translator. These issues include: a. the existence, nature and visibility of *identities* and *communities* predicated upon same-sex object choice in the target culture; b. the existence or absence of an established *gay literature* in the target culture; c. the stated *gay objectives* (if retrievable) inherent in the undertaking of the translation and publication of the translation... d. the *sexual identity* of the translator and his/her relation to gay sub cultural group, its identities, codes and political project" (447).

Another criticism against the universalist and homogeneous notion of feminism has come from Rosemary Arrojo. In her article 'Interpretation as possessive love: Hélène Cixous, Clarice Lispector and the ambivalence of fidelity' written in 1999, she is not only anti essentialist but anti-European. In the article Arrojo criticises Hélène Cixous' version of the work of Clarice Lispector – a famous Brazilian author. Though Cixous had a real passion for Lispector's writing, Arrojo says that Cixous uses this as a device for appropriating Lispector's work to serve her interests. In the aforesaid essay she argues that,

"Cixous' feminist approach to reading which professes to treat the texts as well as the authorial name of Clarice Lispector with 'extreme fidelity' and outside the traditional opposition between dominant and subaltern, is far from letting the alterity of Lispector's work speak as such and, in fact, ends up serving and celebrating its own interests and goals." (Arrojo, *Interpretation* 144)

Cixous' "discovery" of Lispector has been a reversal of traditional colonial, patriarchal encounters, with a European writer worshipping women from a colonised continent. But the contention of Arrojo is that this relationship is merely a reinforcement of the colonial model, with Cixous in the dominant position. She disregards or even destroys Lispector's ideas. Again Arrojo says,

"As Cixous' readings have transformed Lispector into an exemplary sample of feminine writing, most of the interest expressed in

Lispector – out side Brazil and the rather limited international circle of specialists in Brazilian literature – has also dwelt on how Lispector is ‘compatible’ with Cixous and [...] on how the Brazilian author might be instrumental in illustrating ‘feminine’ way of spending.”(149)

Thus Lispector’s position as a major, internationally recognized writer has been almost totally subject to Cixous’ perusal and representation. Moreover, Lispector’s ‘value’ as a major writer is dependent on the degree to which she can validate Cixous’ theories. The kind of fidelity claimed by Cixous turns out to be a true intervention, a rewriting in which what belongs to the author and to the reader is literally shaded by omissions and misquotations, and in which Lispector’s Portuguese is often disregarded or taken to be a perfect translation of French (151).

The feminist theories have helped in making a critical understanding of the theory and practice of translation. It throws light on some of the areas unattended by other theoreticians. The feminist movements, though varied in their approach to women’s issues, have made translation one of their sites to assert their identity and make the feminine ‘visible’ in translation. It is an activity by which they can enrich their understanding of the male world and the way it permeates the whole human discourses. For example, in the guise of discovering Clarice Lispector’s works, the colonial mind of Cixous remained hidden in the discourse of her. Also translation helps them to resist the dominant male

ideologies found in literary works. But by its very nature of concentrating on women's problem, feminism fails to be a comprehensive theory, which can explain all aspects of life. N.Kamala declares rightly that Gender and/in translation is an attempt precisely to expose the questions raised by such a practice and to give an overview of a comparatively new area of translation studies (40). Though women's problem of equality is an important issue in our society, it would be a mistake to detach it from other problems. Women's problem is inalienably linked up with the problem of doing away with all kinds of exploitation of human beings, and enrichment of human culture in general. So, feminist translation theory can highlight only part of the problems relating to it.

Postmodernism and Translation

Postmodernism is the continuity or discontinuity of modernism. Modernism refers to the characteristics, which dominated the arts and culture of the first half of the twentieth century. Modernist traits manifested themselves in art movements like Cubism, Dadaism, Surrealism and Futurism, and in literature T. S. Eliot, James Joyce, Virginia Woolf, Marcel Proust, Stephen Mallarme, Franz Kafka represented it. Modernism is a shift from the notions of God-centred, divine-ordained universe to those of a human centred, rational universe. This rationalisation entails that all social activities are subject to scrutiny

in order to determine the most instrumentally efficient means of achieving their goals (Edgar and Sedgwick 245). In arts and literature modernism developed a tendency of self-reflexivity. The Enlightenment Project of modernism shared assumptions of teleology, linearity of history and universality with the medieval thought. In his essay 'Modernity – An Incomplete Project' Jürgen Habermas says that,

“Enlightenment thinkers [...] had the extravagant expectation that the arts and science would promote not only the control of natural forces but also understanding of the world and of the self, moral progress, the justice of institutions and even the happiness of human beings.”(1754)

The way adopted by science is to make a systematic study to arrive at truth. This process is viewed with distrust here, for it is believed that no system or order is attainable. Though modernity observed fragmentation, discontinuity and a loss of faith in everything, they did not celebrate it.

Though it is hard to give an exact definition postmodernism, it can be said that post-modernism was a cultural event that came in the 1980s as a continuity or discontinuity of modernism. Postmodernism celebrate what modernists lamented – fragmentation, lack of coherence, loss of faith in all, lack of unity etc. It emphasised 'difference' rather than unity. But they decried the fierce asceticism of modernism. Anthony Giddens states that postmodern with a hyphen refers to styles or movements

within literature, painting, the plastic arts, and architecture (45). In the field of philosophy it rejected essentialism – the concept that there are essential properties that define what something is and defies simple definition. It exulted in the uses of the wordplay such as diversity of meaning. In architecture, it was in favour of a more eclectic, playful and non-functional aesthetic (Edgar and Sedgwick 295). In literature it rejected seriousness and the sublime and was in favour of parody, mixture, collage, borrowal, kitsch etc.

In The Postmodern Condition: A Report on Knowledge that came out in 1979, Lyotard declares the fall of the 'grand narrative'. By this phrase he means a narrative form, which seeks to provide a definitive account of reality. Naturally he was opposed to the proletarian revolution of Karl Marx, and scientific knowledge.

"[...] scientific knowledge does not represent the totality of knowledge; it has always existed in addition to, and in competition and conflict with, another kind of knowledge, which I call narrative in the interest of simplicity [...] I do not mean to say that narrative knowledge can prevail over science, but its model is related to ideas of internal equilibrium and conviviality next to which contemporary scientific knowledge cuts a poor figure, especially it is to undergo an exteriorisation with respect to the "knower" and an alienation from its user even greater than has previously been the case." (5)

Thus postmodernism is incredulity towards metanarratives or Grandnarratives. Lyotard appreciates diversity and local differences. He argues that there is no common measure by which local differences can be compared. The differences are 'incommensurate'. In his essay 'Defining the Postmodern,' he states that there is no longer a horizon of universalism of general emancipation before the postmodern man (1982).

Frederic Jameson calls postmodernism 'the cultural logic of late capitalism'. His famous book Postmodernism, or, The Cultural Logic of Late Capitalism is an elaboration of this idea. In his essay 'Postmodernism and Consumer Society', he argues that the emergence of postmodernism is related to this new moment of late, consumer of multinational capitalism. Its formal features in many ways express the deeper logic of that particular social system (1974). In the same essay he observes that some of the significant ways in which postmodernism expresses the inner truth of that newly emergent social order of late capitalism are pastiche and schizophrenia (1982). Pastiche is the imitation of a peculiar or unique style, the wearing of a stylistic mask, speech in a dead language.

Another major critic of postmodernism is the French thinker Jean Baudrillard. He declares the triumph of the sign over the 'signified'. To designate the new function of signs, he uses the term 'simulacrum'. He means that simulacra seem to have referents, but they are only fake representations of the objects they purport to represent. The world is

reshaped in the image of our wishes, and the signs exist before we create the actual thing. Also, natural needs are replaced by “hyperreal” needs in the age of the visual communication media. It is the generation by models of a real without origin or reality: a hyperreal (1973). Baudrillard takes the example of Disneyland to explore the hyperreal. Disneyland is presented as imaginary in order to make us believe that the rest is real, when in fact all of Los Angeles and America surrounding it are no longer real, but of the order of the hyperreal and of simulation. So, according to him, the Disneyland is a deterrence machine set up in order to rejuvenate in reverse the fiction of the real.

A few points can be formulated with reference to the basic premises of postmodernism. First, it defies simple definitions and pure meaning. Secondly, it questions the reality principle that truth can be found out. Instead of a single, unified truth, postmodernism asserts differences. In the field of culture, it questions the sublime and celebrates the fragmentary nature of art. With these points in mind, the influence of postmodernism on translation theory and practice can be examined.

‘Postmodernism and the Teaching of Translation’ is a valuable essay written by Rosemary Arrojo. In the essay she questions the essentialist proposition that meaning is neutral and translation is an attempt to transfer meaning or culture to another. She is opposed to any attempt to systematise or to form a methodology in translation for a method, according to her, is a form of master narrative which is presented as a

definite alternative to what is supposedly purely practical and devoid of a scientific basis (97). Arrojo shares the notion of Lyotard that the great master narratives about alleged human emancipation, built in the name of the search for the rational and the universal, necessarily disregard and disfigure whatever is regional and specific. Arrojo naturally questions the notions of 'objectivity' and 'adequacy' in translation, for she thinks that, that kind of notions end up imposing one authoritarian reading of the text to be translated, a certain conception of what translation is, as well as a certain 'correct' way of doing it, in an attempt to do away with all disagreements and divergences. Furthermore, the reading of a text cannot be politically naïve; any kind of teaching founded on logocentrism always involves power relations that are masked in the name of alleged neutrality, which merely defends certain interests (100).

Instead of simply attempting to transmit and protect canonized forms of knowledge, postmodern readers deconstruct this knowledge by means of an examination of the political and ideological interests as well as compromises that inspire and conduct their own work. Thus the postmodern teachers exercise a form of politics of 'resistance' (101). They become conscious of their place, their roots and their social contexts and are able to deconstruct power and authority within the groups to which they belong. They find the meanings they accept to be 'true'. Arrojo concludes her essay saying that

"[...] while the modern teaching model is essentially totalitarian, racist and androcentric, a postmodern anti-model for the teaching of practice is opposed to any form of authoritarian homogenisation, in which, the relationship between theory and practice, researcher and teacher, teacher and student, scientist and layperson, original and translation, the University and community, and many other similar dichotomies, are determined by a hierarchy in which the first element exercises a certain superiority, a certain form of power over the second which is simply taken for granted." (103)

The contention of Frederic Jameson that postmodernism is the cultural logic of late capitalism is true when we take into account the argument of Lyotard that 'master narratives' like Marxism have failed and that 'general human emancipation' could not be gained through the universalist characteristic of both liberalism and communism. This logic refuses to accept the possibility of developing a working class movement against global capitalism and national capitalism. While this logic turns its blind eye to the global nature of capitalism to reap or maximise profit by waging even brutal wars, denying the possibility of a world wide peace movement or a national movement against the global capital by homogenising the interest of the exploited only helps capitalism. The point is that even in 'chaos' we can find 'order' without denying the existence of differences. So what is needed is 'essentialism' for the

prevalence of relative truth, to counter the hegemony of capital and its culture of self-centrism and individualism.

On the other hand, the 'cultural logic of capitalism' undermines itself as is amply proved by the argument of Arrojo. She does not give prescriptions for translation teachers or translators. The translators cannot be neutral – they have to take sides. The 'politics of resistance' advocated by her helps the translators to move against the dominant discourses. In other words, translation becomes a discursive practice in which the translators are free from restraints. The translators, if they belonged to the unprivileged class, can participate in the process of deconstructing power and authority of global capitalism, which is exerted not only at global level but also at local level. Thus, we see that postmodernism with its inconsistent views undermines itself in forming logic of its own, regarding translation theory and practice. The translators become free from prescriptions and other constraints.

Translation as Transcreation

M. Jothiraj “Translation as transcreation: problems and prospects” Thesis.
Department of English, University of Calicut, 2004

Chapter IV

Translation as Transcreation

The critical theories like 'intertextuality' and 'deconstruction' contend that no text is absolutely original. Post-colonial theorists also question the concept of 'originality'. On the other hand there is the contention that some translations are as good as original works and sometimes excel them. But logically speaking, if no text is completely original, the translated text cannot have the status of original work by the same reason. Again if we recognise the primacy of the original text, the translated text in a sense can have the status of an original text in relation to a particular target context. Before the concept of 'transcreation' is explicated, this paper recognises the primacy of the original text, because any event, may it be a social event or any cultural artefact, is simultaneously continuous and fixed. The resources made use of in a text may be derived from other sources such as ideas, images etc. It nevertheless does not affect the relative originality of the text because the text is identical only to itself in the given space and time though the text is subject to continuous interpretation and reinterpretation by readers.

Translation is a kind of discourse spread in wide areas like politics, commerce, administration, law, journalism, science, technology etc – to mention only a few. Literary translation constitutes only about twenty percentage of the total output of translations made across the world,

meaning that the bulk is made up of non-literary translation. The translation of non-literary texts should be in plain and unambiguous language, keeping in mind that the content is made available to the receptor. Since the purpose of the original text is most often to convey definite information, it is quite possible to produce a perfect technical translation. The rule is that the translator should aim to convey to the reader of the translation the information, which the original was intended to convey (Finch 14). It is nothing but a literal translation, which slavishly follows the original, and not a free translation, which takes liberties with the wording and the form of the original. In the opinion of Theodore Savory, the translation of scientific work is an ideal example of translation of writing in which the subject matter is wholly in the ascendant and the style is scarcely considered (Savory 138). Science bases itself on facts and follows systematic and logical steps to arrive at it. The point made by Savory that a scientific book is read not because of the attractiveness of the author's style can be foiled by the example of popular science books, but the point applies to scientific books in general. Savory is of the opinion that the translator of scientific pieces of writing should have one ideal in their mind: clearness of exposition (140). So, the problem of translator's freedom can never be discussed in relation to non-literary translation.

Literary translation is different from non-literary translation in many ways. It is in literary translation that cultural exchanges take place

most prominently. Literary translation dwells mostly on attitudes, subjective thinking, figures of speech, setting, flora and fauna. These elements take a major role in creative writings like poetry, drama, and fiction etc, which form part of the culture of a society. In translation what takes place is the translation of the culture. Culture encompasses the entire set of norms and conventions of society and therefore includes language as well. So, in translation, linguistics alone will not help us, because translating is not merely and not even primarily a linguistic process. To translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances (Vermeer 29). This shows the radically changed perception of the present age, which looks far beyond the evaluation of translation in terms of 'right' and 'wrong', 'good' and 'bad'. These perceptions are based on source language situation. This method reduces the problem of translation to the problem of translatability and ignores the conditions under which the translations are produced. Historical changes and the socio-cultural context of the reception of translation determine a reader's expectations, and form part of his/her notion of what constitutes translation (Heylen 4). Literary translation can be seen as a creatively controlled process of acculturation, in that translators can take an original text and adapt it to a certain dominant poetics in the receiving culture (21). So translation is a process of negotiation between two or more cultures or systems. In the opinion of Sukantha Chaudhari to translate something is to assess it in

terms of another culture, another language-system that is simultaneously another value-system, and thus inevitably find it wanting (27). It is not solely the result of a crossing of linguistic barriers. It involves differences and shifts. In the opinion of Anton Popovic, the losses incurred in the process of translation are sometimes such as to shake our faith in the very possibility of translating a work of art. Yet the act of translating may also produce the opposite result, that is, bring actual gain (Popovic, *Shift* 78). He defines shift like this: All that appears new with respect to the original, or fails to appear where it might have been expected, may be expected as a shift. This brilliant concept is extremely important in explaining transcreation, which is a process of recreation in translation. According Popovic the translator has the right to differ organically, to be independent, as long as that independence is pursued for the sake of the original, a technique applied in order to reproduce it as a living work (80).

In 'Procedures and Strategies for the Translation of Culture' Vladimir Ivir states that,

“Translation is a way of establishing contact between cultures. One might even claim that cultural contact as such presupposes translation and that the exchange of goods of material and spiritual culture is not possible without translation. The reason for this is the fact that language and culture are inextricably interwoven and that the integration of an element into a culture [...] cannot be said to have been achieved unless and until the linguistic expression of that element has

been integrated into the language of that culture [...] translating means translating cultures, not languages.” (35)

Barbara Godard shares the view that translation is an act of iconoclastic repossession that rewrites a source culture to create something radically new in a transformative after life (Godard, *Culture* 157). These arguments show that translation has developed itself from the translation of linguistic expression to the translation of the text and finally to the translation of culture.

Bu in the present-day world, no two languages, or in other words, no two cultures are equal. All cultures exist in unequal relations. So also, translation takes place in the context of these unequal relations. In their preface to the book Women Writing in India: 600 B.C to the Present. Volume II: The Twentieth Century (1993) Tharu and Lalitha say that translation takes place where two, invariably unequal, worlds collide (xx). This does not mean that cultures are homogeneous and compartmentalised. Today's international community has created a mass culture through interactions and diaspora. Even within a political domain there are varieties of culture. Sherry Simon shares the view that,

“ The idea of culture as an envelope which securely binds all the members of a national community within the same coherence of meaning today belongs to the realm of myth. The great migrations of post-colonialism have produced a new socio-demographic situation: all western nations now have increasingly mixed populations. The ease and

rapidity of global communication have created an international mass culture, which competes and interacts with local forms." (Simon, *Gender* 152-153)

So there can be no such thing as a homogeneous national culture. In a national situation also dominant cultures and marginalized cultures, if they exist, will interact with each other on unequal terms. In this situation literary translations are not merely slavish imitations for marginalized sections, but a way of resisting dominant discourses or in other words translation becomes re-creation or re-writing of the canonical/dominant texts. This will help the gradual process of evolution of a national culture.

The above line of analysis shows that transcreation, which is a recreation, cannot be an aspect that can be discussed in relation to non-literary translation because it involves strategies like appropriation, adaptation, retelling, re-creation, re-writing etc. all of which in one way or other stress the creative originality of the author, once we approve of the originality of the text. In non-literary translation, the content is to remain intact, but in raising the act of translation to the level of recreation, the very ideology espoused in the original is either reinforced or reshaped/resisted so that the position taken by the translator becomes very important. Moreover, translation is an inter-disciplinary activity in which all problems and issues raised return to the fundamental question 'What is translation?' Every treatise on translation discusses this question,

and there are various answers to it. This is because translation exists not in a vacuum; it undergoes constant revaluations when society, along with its cultural fabric, gradually changes. Much more is the reassessment of transcreation, which is generally, the inter-lingual/inter cultural process of recreation.

Various authors have used the term 'transcreation', all asserting that it is not a slavish imitation but a recreative activity. In the opinion of D.Parameswary,

"A transcreator, the one who resorts to adaptation or a nativization of the original, may escape from the trouble of establishing himself strongly in the SL, since what he requires is only a global comprehension of the original work. Eventually, translation is form/language oriented, where as transcreation or adaptation is content focused." (Parameswary 90-91)

According to her, translation/transcreation is to introduce the native readers to the culture and literature of the foreign work; it may spring out of the translator's admiration for the individual author; or it may be induced by the original work's reputation (91). But the author does not clearly state what exactly is the difference between translation, or the *raison d'être* of it. Anyway, in transcreation there is nativisation or adaptation of a foreign work, a work in another language, to the demands of the SL culture. 'Nativisation' is akin to 'domestication', but this strategy depends on the transcreator who does it for ideological or

cultural reasons. Lawrence Venuti speaks about 'domestication' in the Anglo-American context. The dominant strategy in their situation was to make the translator invisible. "The illusion of transparency is an effect of fluent discourse, of the translator's effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning" (Venuti, *Invisibility* 1). This naturally leads the Anglo-American publishing industry to resort to the 'domestication' practice in translation. A fluent translation is immediately recognisable and intelligible, "familiarized", domesticated, not "disconcerting [ly]" foreign, capable of giving the reader unobstructed "access to great thoughts" to what is present in the original (5). But this practice of 'domestication' has the reverse effect in the hands of a marginalized or oppressed community by which they can challenge the existing discourses of the dominant classes. So, the strategy can never be discussed if we divorced it from the context in which it is used. Venuti says the motive of his book The Translator's Invisibility is to make the translator more visible so as to resist and change the conditions under which translation is theorised and practised today (17). Resistance takes place primarily at the level of ideology and extends to politics, economy and cultural factors, because resistance in the present day world is by necessity of the colonised (of the neo-colonised in our day), women, working class and tribal communities (subalterns) and of their struggle for existence and identity. So transcreating the original work to the demands of the source culture

situation is another way of domestication and can be a form of resistance to the original work.

Another author who has used the term 'transcreation' is Anjana Tiwari. In her essay entitled "Translation or Transcreation", the author says that translation is a combination of words, (Trans + lation) meaning to take away that is "Anuvad", while Transcreation (Trans + creation) is to transfer creatively from one language to another that is "Anurachana". According to her both are linguistic processes, which enrich us by providing various literatures and knowledge of different cultures, traditions, politics, philosophies, economics, religion, education, medicine, trade and commerce, tourism, agriculture and a host of other things (51).

But Tiwari more or less forgets the difference between cultural artefacts like novel, poetry, drama, fiction and non-literary discourses like economics, law, medicine etc. Though all written discourses form literature of a country in a broad sense, we still hold the difference between literary and non-literary. The content-based discourses relating to agriculture, business, politics etc. can never be transcreated because there the translator is not supposed to make a subjective perception of the piece of writing, but to make an objective and unbiased attempt to transfer the meaning. But in re-creative translations, the translator becomes transcreator because s/he is free to perceive the content in his/her own way and is fully at liberty to re-create the original guided by

an ideology. The text there becomes a free and freeing element for the transcreator, as the text becomes a site for the free play of imagination of the translator and helps the translator to free himself /herself from the constraints of the existing canons.

Again, the author states, "The translation, nay, transcreation creates ontological strength and the literary fragrance of original text without making any changes in the stituation of ideas or information units"(52). The author's view that transcreation is a process "without making any changes" to the original ideas or information units is totally erroneous and self-contradictory because in 'creation' the translator has to pay attention to the target culture situation - its demands, its social and political problems etc. The translator will fail to discharge his/her duties if he/she is not able to do justice to the situation in which he/she is part of. But the author is right in saying that an act of translation at its best emerges as an act of transcreation. It is a cross straight translation and creative copy writing, using specialist translators to come up with appropriate and relevant counter parts to word plays or other creative concepts while maintaining the sense of the original text (53). Maintaining the sense of the original can be accomplished in both ways - by showing fidelity to the original text and by being infidel in certain areas where the original work is in contradiction with some of the source culture elements. Infidelity has certain values in translation activity, because the seemingly infidel nature can be an attempt to assert the contemporaneity

of the original text in view of the outdated nature of the source culture values. For example, Shakespeare's hatred of the Jews has a different perception in the Jewish situation - Shylock is viewed in a different way in the Jewish situation. The concept of "abusive fidelity" formulated by Philip Lewis is such a theorization. It acknowledges the abusive, equivocal relationship between the translation and the original text. It directs the translator's attention away from the conceptual signified to the play of signifiers on which it depends. Lewis's theory is based on the Derridean concept of 'the chain of signifiers'. In his opinion, the translator, confronted with the impossibility of importing signifiers and their associative chains from one language to another and the impossibility of transferring the original's structures of reference and enunciation, must try and fail to do impossible, to elude infidelity (Lewis 39). According to Lewis, the impossibility of a fully faithful translation points to a risk to be overcome, that of weak, servile translation on the one hand. On the other hand,

"The real possibility of translation, i.e the translatability that emerges in the movement of difference as a fundamental property of languages points to a risk to be assumed: that of the strong, forceful translation that values experimentation, tampers with usage, seeks to match the polyvalencies or plurivocities or expressive stresses of the original by producing its own." (40)

So, the translator should be a person acutely aware of the risky chain of signifiers in language and should be in a position to exercise innovations.

K.Chellappan has written an essay that highlights the importance of transcreation. The essay 'The Paradox of Transcreation: Problems in Interlanguage and Cross-cultural Communication' appeared in The Literary Criterion in 1988. He says that,

"[...] the translator has to externalise someone else's vision in some other medium in his own medium and his originality lies only in an 'original' recreation of the original. This complex activity is not only an inter-language event but also a cross-cultural communication because all linguistic signs become creations - or *transcreations* by exploiting this very gap creatively" (49, italics added).

According to Chellappan, bad translations only exemplify an interlanguage because the translator seeks only formal equivalences or partial equivalences or part-to-part equivalences. But in good translations or transcreations these deviations are creative extensions of the new system. Transcreations becomes most successful when language of the translations recovers the deeper code (50).

The views expressed by Chellappan shows two major flaws when viewed from the perspective of the recent times. First, he divides translations into 'good' and 'bad'. He fails to take into account the role of what is known as 'bad' translations and mistranslations in the study of

culture and its evolution. What we perceive as 'good' translation may become 'bad' translation in future. Sherry Simon opines,

"What generally passes for a bad translation, in fact, is a text which reminds its readers that it is suspended between languages, suggesting the translator's incapacity to escape the influence of source language and embrace the fullness of the target language." (Simon 71)

To brand a text as something 'bad' brings us to the discussion of a bad translator and 'untranslatability', which according to the recent theories of translation are absolute polarities. It can be safely assumed that every translation has its own merits and demerits and every translator has the ability to understand the original to a certain extent. William Frawley also contends that a respectable theory of translation must abandon notions of good and bad (and fidelity) in recodification, which is his word for translation (Frawley 261).

Another argument of Chellappan is that the approximation to the deep semantics of the original can be achieved if the transfer takes place at the genetic or core level of the two systems (50). But the essay does not say what is meant by genetic or core level of the two language systems, but he says it is different from Nida's view - that the transfer takes place at the near kernel level. This argument can be questioned on two grounds: one, linguists differ as to the precise formulation of kernel or core structure, but there is only the vague recognition of the structural relevance of such sets of near-minimal structures at some point between

deep structure and surface structure. Secondly, Noam Chomsky, the very exponent of the 'surface structure' and 'deep structure' felt that the concept was slightly misleading. He cautioned against the practice of using his theory for the formulation of a reasonable procedure for translation. So translation activity cannot be put down to the notions of 'deep structure', 'surface structure', 'kernel structure' etc, rather practice shows that the actual translators do not make such procedures nor any theorisation in most cases, but they do it discursively which if analysed later will throw light on the translating event. Edwin Gentzler suggests that the centre, the deep structure, the text's meaning, may always be absent. The text, as dense as it may be, and the exegesis, as lucid as it may be, is never complete (Gentzler 58).

P. Lal is another Indian author who describes his translation activity as 'transcreation'. His book Transcreation published in 1996 describes the nature of his translation - his practice of translating ancient Sanskrit plays into English. He names the translations of classical Sanskrit texts into English as "transcreation" because, it is a kind of "cross bearing" in view of the fact that his mother tongue is neither English nor Sanskrit but Bengali. He undertook the translation of Indian sacred texts in the hope that only that translation would enable him to know better what Indian "myth" was (9). The most important discovery he made was that there was indeed a myth element in Indian literature. Quite interestingly, the author does not define the term 'transcreation' and its difference from

translation, but there are abundant hints in his book to show the nature of transcreation. In the essay 'On Transcreating Sakuntala', he says that,

"The perplexing problems arise when a perfectly orderly set of conventions and values of one way of life has to be made perfectly orderly and comprehensible to readers accustomed to values often slightly, and some times totally, different"(34)

So it is in those situations, where there is a difference in culture that the author attempts to transcreate. This is more relevant in the case of ancient classics – especially in the plays where he could see a variety of techniques used, uneven divisions, asides, soliloquies etc. Faced by such a variety of material, the translator must edit, reconcile and transmute; his job in many ways becomes largely a matter of transcreation (37).

Thus, according to P. Lal, the translator is free to depart from the original to speak to his contemporaries because he thinks that one is always translating only for one's contemporaries. Creative writing may be done for a hundred years hence; not translation. It is this view that makes P. Lal a transcreator. The author has thus successfully placed the translator in the position of a servant who serves time and also he recognises the necessity of more and more translations with the change of time and place. Again he says,

"[...] I have kept the spirit of the contemporary age very much in mind, because I strongly believe that a translator speaks only to his contemporaries, unlike the creative writer who may speak to succeeding

ages as well. Every text of high imagination deserves to be freshly translated for every generation." (65)

The views expressed by P. Lal raise a few questions. The first is that can the concept of 'transcreating' be applied only to the imaginative rendering of ancient classics to the contemporaries. The second, what is precisely the difference between 'translation' and 'transcreation'? The book doesn't give any satisfactory answer to these questions. The next question is that what are the factors that a translator takes into account when s/he chooses a piece of work for translation? What are the factors that determine whether a translation is to be made a mere literal translation or imaginative recreation? These questions are to be answered by putting ourselves in the contemporary situation.

Perhaps the best assessment of the contemporary world of unequal relations and a poetics based on this is made by Harold de Campos of Brazil. In Brazil, anthropophagy, another term for cannibalism, has developed into a very specific national experimentalism, a poetics of translation, an ideological operation, as a critical discourse theorizing the relation between Brazil and external influences, increasingly moving away from essentialist confrontation towards a bilateral appropriation of sources and the contamination of colonial/hegemonic univocality (Vieira 95). This is a new kind of attempt to define a post-colonial poetics of translation. According to Harold de Campos creative translation is a form

of parricidal dis-memory (qtd.in Vieira, *ibid*). He presents cannibalism both as a break with monological truth and a form of nourishment.

From the European point of view, cannibalism is a shocking practice of the native's rituals. It was a practice of feeding from someone or drinking someone's blood and there by absorbing the other's strength. This practice does not deny foreign influences or nourishment, but by absorbing they transform them by the addition of autochthonous input. The anthropophagy metaphor, which emerged in 1920's, re-emerged in 1960's and 1970's in Brazil. Oswald de Andrade's *Manifesto* redirects the flow of Eurocentric historiography. The *Manifesto* views the missionaries in Brazil as runaways from a civilization; the poor declaration of human rights is indebted to the New World (Brazil). Thus contradicting both the Christian calendar and orthodox historiography that sets the year 1500 as the discovery and origin of Brazil, Oswald de Andrade's Manifesto is dated in the 374th year of the ritual devouring of a Portuguese bishop which, metaphorically, marks the synthesis of the European and autochthonous elements, sign posting the emergence of Brazilian culture (Vieira 99).

Harold de Campos in the 1970s created a critical, poetic and ideological discourse around the concept of Anthropophagy. When he wrote on anthropophagy the concept of 'The Third World' had emerged. It was the time of the cold war also. Plurality, as a political and cultural possibility, virtually receded in Latin America. At that time Campos

advanced the need to consider the national element in a dialogical relationship with the universal. In the essay 'The Rule of Anthropophagy: Europe under the sign of Devoration' Campos says,

"Any past which is an 'other' for us deserves to be negated. We could say that it deserves to be eaten, devoured. With this clarification and specification: the cannibal was a polemicist [...] but he was also an 'anthologist': he devoured only the enemies he considered strong, to take from them the marrow and protein to fortify and renew his own natural energies." (qtd. in Vieira 103)

Harold de Campos refused the essentialist metaphor of a gradual, harmonious, natural evolution associated with the ontological view of nationalism and questioned the logocentric questions of origin. He described the literature emerging in colonial Brazil as 'the non-origin' as an obstacle, as the 'non-infancy'. The continuous translation activity - of re/trans-creation was also linked to Ezra Pound's view of translation as a criticism. It is a kind of creative translation. In the essay 'Translation as Creative Criticism' de Campos says that the translation of creative texts is always recreation or parallel creation, the opposite of a literal translation, but always reciprocal; an operation in which it is not only the meaning that is translated but the sign itself in all its corporeality (sound properties, visual images, all that makes up the iconicity of the aesthetic sign) (qtd. in Vieira 105).

Campos' translation activity takes different shapes depending on contexts. It is translation as 'verse making', 'reinvention', a 'project of recreation' in 1980s 'translumination' and 'transparadisation' in the translation of Dante; it is 'transtextualisation', 'transcreation' or 'transluciferation', stemming from his translation of Goethe's *Faust*; it is 'transhelenization' while translating The Iliad of Homer; it is 'poetic reorchestration' in translating the Hebrew Bible in to Brazilian Portuguese. 'Transcreation' is radical translation praxis, according to Campos. Transcreation means nourishment from local sources, which at the same time limits, the universality of the original and inscribes the difference. Also, translation as transcreation demythicizes the ideology of fidelity (110).

Antropofagia unsettles the primacy of the origin. It views the 'original' as both donor and receiver of forms. The exponents of this view site original and translation in a third dimension where each is both donor and receiver. Thus translation for the post-colonial writers is a form of not only resistance to the dominant discourse but also a way of transforming themselves. This happens because of the specific historical, political location of Brazil in the present day world. The contemporary writers cannot totally negate their past; they want to be part of their tradition, at the same time they want to resist the forces of oppression from within and without. So they have to continue to work on the practices of their ancestors and lend meaning to it. In translation, they

rework the meaning of the original. This is true in the case of the ritualistic tradition of cannibalism and translation of the ancient texts. The majority in Brazil are subject to the imperialistic interventions; they suffer because of their capitalist economy and authoritarian politics. All these are due to unequal relations – the existence of the oppressor and the oppressed. It is for this reason that literary translators adopt ‘resistance’ strategies in the field of culture and therefore in translation activity also.

Translation of poetry is a topic to be specially mentioned in relation to transcreation, because poetry is a cultural artefact that makes use of all the elements culturally relevant to a language. Elements like diction, imagery, tone, setting, and figurative devices in general, and word collocations, sound patterns etc peculiar to a language in particular, are uniquely blended in a poem such that it is very difficult to make a faithful translation of poem let alone a word-for-word translation. A successful translation of a poem becomes almost an independent poem, achieving a unique fusion of idea and melodic pattern. What Roman Jakobson meant by ‘creative transposition’ cannot be anything other than the concept of transcreation, because the translator is here performing an act tantamount to original creation.

The title of the essay ‘Translation as Transcreation and Reincarnation’ written by Mohith K.Ray is quite appropriate. In this article the author discusses the idea that poets are the best translators of poetry from other languages or vice versa. He argues his point

particularly with reference to the auto translations of Tagore. Tagore's translations of his own poems are, from Bengali into English, are more transcreations or reincarnations than translation in general (245). The author takes examples to illustrate his argument. The examples show that the poet often drastically reduced the size of his translations to English. But the author says that there is a change of vision also. The seed of the original poem has given us a new plant, a new flower in the target language (248). He calls it reincarnation in religious terms. There is a criticism that Tagore made the changes to suit the Orientalist expectations of the west. Here also ideology plays its role. Anyway, it can be concluded that poetry can only be transcreated.

A few points can be made from the observation of the above authors. First, transcreation is not a slavish imitation of the original text – the imaginative role of the translator comes into play here. Secondly, the position taken by the translator is important in transcreation and also certain situations or demands of society influence the decision of the translator. The position taken by the translator is determined by the translator's view of the matters. Thirdly, in translation as transcreation, the translators always give importance to their contemporary situation.

Rewriting and Transcreation

M. Jothiraj “Translation as transcreation: problems and prospects” Thesis.
Department of English, University of Calicut, 2004

Chapter V

Rewriting and Transcreation

Rewriting and rereading takes place throughout history and can be used as a tool for manipulation for creative purposes or reactionary purposes. Translation can be viewed as a retelling of an original work. The type of changes made by the translator depends on many factors according to the context. In the preface to their books on Translation Studies, Andre Lefevere and Susan Bassnett observe that translation is a kind of rewriting of an original text. But,

“All rewritings [...] reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in it’s positive aspect can help in evolution of a literature and a society. Rewriting can introduce new concepts and new genres, new devices and the history of translation is the history also of literary innovation. But rewriting can also repress innovation, distort and contain.” (Lefevere, *Rewriting* vii)

Lefevere considered translation, criticism, editing, and historiography as manifestations of ‘refraction’ or ‘rewriting’. Writers and their work are always understood and conceived against a certain background or are refracted through a certain spectrum, just as their work itself can refract previous works through a certain spectrum.

According to Lefevre, refractions carry a work of literature from one system to another, and they are determined by factors such as patronage, poetics or ideology. It can be shown that ideology is the most important factor among the three. The term derived from the French idéologie originally meant, "a science of ideas". Encyclopaedia Britannica says the original conception of Destutt de Tracy identified five characteristics. It contains an explanatory theory or comprehensive theory about human experience and the external world, a programme of social and political action, an idea of struggle to realize this aim, a programme to recruit adherents and tends to confer some special role of leadership on intellectuals.

Karl Marx and Frederic Engels elaborated their conception of ideology in their famous book The German Ideology. They begin from the basic concept that it is not consciousness that determines life, but life that determines consciousness (42). The production of ideas, of conceptions, of consciousness, is first directly interwoven with the material and the material intercourse of people. But people often believe that they think and form ideas as they wish and have equal opportunity in an exploitative system. So, Marx and Engels often used the term ideology to signify this 'false consciousness'. But the twentieth century Marxist thinkers often used the term not in a derogatory sense but a term meaning a set of ideas. For example, the noted Italian Marxist and thinker Antonio Gramsci says that the term has acquired importance in the sense

that its meaning has passed from "science of ideas" to "a system of ideas"(376).

In a class divided society ideologies take on a class character. Views are developed on the basis of the different places occupied by various classes in social production, their relationship to the means of production, their different roles in the organisation of labour, their different ways of obtaining their shares of the social wealth, their material interests (Conforth 359). But we will fall in dangerous lines if we take this concept in a mechanical way because there is a development in ideology of the truthful reflection of reality in ideas as well as a development of all kinds of illusions, of distorted, fantastic reflection of reality (364). This point is quite important because a class, which exploits another class, will form an ideology of its own to sustain its position in the system.

The above discussion does not suggest that the individuals remain in watertight compartments of their class sharing the ideology of the same. No class is completely homogeneous as far as ideology is concerned; the individual perception may vary according to their experience and the process of arriving at ideas. The Marxist concept of class ideology is to be understood in a dialectical way encompassing each concrete case, but the idea generally remains true. The state apparatus along with its system of education, bureaucracy, political parties, communication and the role of religious institutions often help in sustaining the rule of the oppressed classes in the system. They try to

create 'consent' using all the means of the state apparatus so that the majority feels that the problems relating to the system are their own problems - they begin to identify their problems with that of the exploitative system. Louis Althusser calls it the Ideological State Apparatus (1489), which always tries to create obedient citizens. We see that Althusser once again reverts to the idea of "false consciousness" used by Marx. According to Althusser ideology is a 'representation' of the imaginary relationship of individuals to their real conditions of existence (ibid). According to this view all ideologies represent in its necessarily imaginary distortion not existing relations of production, but above all the imaginary relationship of individuals to the relations of production and the relations that derive from them. Ideologies are not always false consciousness, but in every case, they are still the product of economic and social life (Loomba 27). Naturally no individual in the society is devoid of ideology because every individual takes part in the economic and social life in one way or another. So, translation activity also cannot be free from ideology. In fact, throughout centuries, individuals and institutions have applied their particular beliefs to the production of certain effects in translation (Fawcet 107). These beliefs determine the type of work to be translated and the kind of translation. To be precise, decision-making in translation is determined by ideology to a great extent.

Lefevere borrowed the notion of 'ideology' from Terry Eagleton, a famous Marxist critic in England. According to him, ideology is a set of discourses, which wrestle over interests, which are in some way relevant to the maintenance or interrogation of power structures central to a whole form of social and historical life. The polysystem theory implied that the translated texts existed in a hierarchy of systems. But to think that only literary factors determined the existence of the web of this system is too simplistic. It was upon this handicap of the polysystem theory that André Lefevere worked. With his theoretical formulations, the translation studies entered a new phase in which extra literary factors such as patronage, social conditions, economics, and institutions also played a vital role. Manipulations are being correlated to the way translations are chosen and function in a literary system. The patrons, the people or institutions that commission or publish translations often enforce ideology. The first control factor is ideology. Ideology is often enforced by the patrons, the people or institutions who commission or publish translations (Lefevere, *History* 14). The second control factor, according to Lefevere, is "patronage" by which he means something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature (Lefevere, *Rewriting* 15). A poetics is said to consist of two components: one is an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols; the other a concept of what the role of literature is, or should be, in the social system as a

whole (ibid 26). Lefevere has not only defined the role of ideology, poetics and patronage but has explored their interconnection also. Patronage is more interested in the ideology of literature than in its poetics, and it could be said that the patron “delegates authority” to the professional where the poetics is concerned (15). No patron is free from ideology whether the patron is a publishing house or a political authority. Thus ideology is a philosophical category with far reaching ramifications and has its root in social relations and their struggle for existence. For example, in the Indian literary situation there were so many retellings of the epics The Ramayana and The Mahabharatha. A cursory examination shows that the poets like Thulasidas and Ezhuthachan wrote their versions to enrich their own literary tradition, but a close reading of the situation reveals that there were ideological pulls that made them to write poetry conforming to the ‘Bhakthi Movement’. This is so because the function of a text is not only determined by its aesthetic value but also by its relationship with the ideological processes of a particular historical context (Ajayakumar 118). Balibar and Macherey argue that literature can be considered as an ideological form. But they caution that ideological forms are not straightforward systems of “ideas” and “discourses”, but are manifested through the workings and history of determinate social relations (280). So there is an intrinsic relationship between poetics, the historical context and ideology. In the opinion of Edgar and Sedgwick a theory of ideology is fundamental to any critical or cultural science (189).

To be short, among the factors that influence rewriting, ideology is the most important one, for it encompasses the other two factors.

Drawing inspiration from the theory of deconstruction and the problematic representation Niranjana argues that post-colonial interpretations or readings will not be hermeneutic or exegetic sort, but rather political interventions in the political *rewriting* of the text and its destination (172, italics added). The post-colonial desire to retranslate is linked to the desire to *rewrite* history. Re-writing is based on an act of reading, for translation in the post-colonial context involved what Benjamin would call "citation" and not an "absolute forgetting". Hence there is no simple rupture with the past but a radical rewriting of it (ibid). The conclusion drawn by Tejaswini is that the use of post-structuralism in the de-colonising world, although fraught with anxieties and desires of representation, brings to legibility areas of contradiction, difference and resistance.

There is a difference between the conception of translation in the west and in India. Until the advent of western culture in India we had always regarded translation as 'new writing'. They are 're-told' in the new context (Mukherjee 77). In new writing, the creative process is very important. The epic poems and other ancient texts had always been a source of inspiration for the succeeding generations. Episodes taken from the epics like The Ramayana and The Mahabaratha provided the later writers inexhaustible sources for re-telling and re-making the episodes in

them. Uthararamacharitham of Bhavabhoothi and Abhinchanasakunthalam of Kalidasan are two famous examples. The same stories were retold by poets and writers in the regional languages to suit the demands of their time – either aesthetic and/or ideological. Ramacharithamanasam of Thulasidas projects the central character Rama more as a God like figure than as a king or human being. The same is the case with Adhyathmaramayanam of Thunchath Ezhuthachan. The last two works can be considered translations, or at a higher level, transcreations of the epic. In another sense the literary tradition of India always considered translation as ‘new writing’ rather than an imitation of the original work. The rich literary tradition of India provides translation an almost autonomous standard of original writing. The title of the collection of translations into English New Writing in India (1974) edited by Adil Jussawalla is not accidental. These new writings are called rewritings of previously existing original texts.

The translation of feminist writers is influenced or controlled by the ideological inclinations. Sherry Simon says that when meaning is no longer a hidden truth to be “discovered” but a set of discursive conditions to be “re-created” the work of the translator acquires added dimensions (Simon 13). Barbara Godard shares the same opinion.

“The feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the science of her manipulation of the text. *Woman handling* the text in translation would

involve the replacement of the modest-self-effacing translator. [...] Feminist discourse presents transformation as performance as a model for translation [...]. This is at odds with the long dominant theory of translation as equivalence grounded in a poetics of transparency.” (91)

We can observe that in cases where the translator’s ideology comes into play, the translator’s presence becomes ‘visible’. Feminist writing and translator practice come together in framing all writing as *re-writing*, all writing as involving a rhetoricity in which subjectivity is at work (Simon 27-28).

In an article entitled ‘Translation as Rewriting: The Concept and Its Implication on the Emergence of a National Literature’, Dr. Berrin Aksoy examines translation as a form of rewriting with special reference to the process of revitalizing and recreating a national culture of the Turkish Republic in 1940. Aksoy agrees to the views expressed by Lefevere and Theo Hermans that translation is a process of rewriting (2). Translation helped the Republic of Turkey in revitalizing and modernizing itself. The Turkish Republic in its early years, involved a broad cultural spectrum and a climate in which the entire nation, state and its people enthusiastically encouraged the state initiative for creating a spirit of humanism for a western-oriented modern society. Hence, the state ideology that undertook to implement all these could not be regarded as a form of imposition but as a national endeavour (3). It is evident from this statement that not only ideology but also an economic element involved

was there by which the Turkish Ministry of National Education and its Translation Bureau appointed intellectuals and men of letters to revise, check, and edit the translations produced. In other words, patronage played a vital role here.

The above discussion of the concept of rewriting shows that it can be influenced by ideology, poetics or patronage. Sometimes more than one factor, or all the three factors play together in determining the nature of rewriting. But when does 'rewriting' become 'transcreation'? It seems obvious that the translator cannot be free in cases where a patron is involved - it puts constraints on the translator. Because 'transcreation' is a highly creative process, the translator and his/her ideology becomes so important in this case. A translator becomes more visible when the translator's ideology becomes more conspicuous in the translated work. Theoretically as well as practically this is possible. In her interview with Sachidananda Mohanty, Susan Bassnett speaks about the idea of the international federation of translators: if the translator does not agree with the ideology or contents of a text, he or she should not translate it, that the translator should not go against his moral principles (Bassnett XVI). This may be true in the case of literal translation or faithful translation. But a 'transcreation' asserts the role of the translator and his/her ideology reshapes the original work and reinforces the ideology for which the translator stands. This happens because languages, cultures and so translations exist in unequal relations. No two languages or

cultures exist on equal terms. Susan Bassnett, in her interview with Dr. Azhagarazan, opines that translation is power relations (Bassnett OB-2). Thus the relation between rewriting and transcreation can be formulated like this – transcreation is the form of rewriting in which the translator is not constrained by economic factor, but by the free play of his/her imaginative power and the ideology of the translator to assert himself/herself in the process of translation. This is the point where translation is different from transcreation. In translation, the translator remains in the shadow of the original work. But in transcreation the translator becomes prominent because of his/her ideological position. This ideological position can be employed in order to resist ‘a dominant discourse’ prevalent in society, to assert the voice of a ‘marginalized discourse’ of a weaker section. This point can be illustrated with the example of representation of ‘Sambookan’ in various works ranging from the ancient texts to the modern.

We can identify two types of discourses in the Indian context. This is the type of discourse in which individuals, knowingly or unknowingly, share the view that the Brahmins belong to a superior race and have better qualities compared to the other races. This is the ‘dominant discourse’ represented by the Brahminical views, which dates back to the ancient times. This idea is sustained in Vedas, Aranyakas and Upanishads. This discourse divides the human beings into four varnas. The Brahmins, the Kshathrayas, the Vaisyas and the Sudras. This idea has

its origin in Purushasooktham, which is a part of The Upanishads (Swami Mrudananda 19-20). According to this sooktham, the Brahmins were born from the head of the 'Purushan'; the Kshathriyas from the hands; the Vaisyas from the thighs; the Sudras from the feet. Later the laws relating to these varnas were formulated by a saint called Manu in Manusmrithi that dates back to 500 B.C. The book was an attempt to systematize the prevailing society at that time according to certain rules. Slokas from 87 to 91 of the first chapter formulates the duties of the four varnas (castes). According to this, the duties of Brahmins are the learning and teaching of Vedas, performing and helping yagas, giving and accepting donations (gifts) etc. The duties of Kshathriyas are protection of people, giving away of donations, learning Vedas and keeping themselves away from worldly pleasures. The Vaisyas have to breed cattle, give donations, perform yagas, learn Vedas, do commerce and money transactions and take care of cultivation. In this hierarchy, the Sudras form the lowest strata. Their duty is to serve all the three other varnas sincerely and devotedly (Siddhinathananda Swami 23-24) the whole discourse beginning from the Vedas to Manusmrithi place Sudras in a very inferior position. The members of this community cannot learn and teach Vedas and are not supposed to do the duties of other Varnas. On the other hand, the punishment prescribed by Manusmrithi for the Sudras are severe compared to punishments for other varnas. For example, sloka 366 of the eighth chapter prescribes penal death for a Sudra who seduces an upper

caste woman (378). But the book does not clearly mention the type of punishment for an upper caste man who kisses a Sudra woman or sleeps with her. Sloka 19 of the third chapter says that there is no punishment prescribed in that case (97). There is no doubt that this dominant discourse has been exerting its influence in our day also. The view that the Brahmins are superior race is still shared not only by some Brahmins but also by so many people belonging to the socially inferior races. But it is wrong to assume that the two communities are homogeneous in nature; there are differences. The discourse creates binary oppositions like educated/uneducated, nurture/nature, civilized/uncivilized, fair/dark etc. and attribute the first qualities to the dominant discourse and the second to marginalized section. Such binary oppositions will do harm to the true perception.

The 'marginalized discourse', which speaks for the Sudras or the lower castes, daliths and tribal communities today, has been making attempts to counter this discourse. In India this discourse was spearheaded by figures like Mahatma Jyothi Phule, Dr. B.R. Ambedkar and Ayyankali. Whether this type of discourse, which replaces caste struggle in the place of class struggle, will solve the social and political problems is out of the purview of this thesis. Anyway, the questioning of the dominant discourse, which is mainly represented by the ancient Sanskrit texts, by the marginalized discourse can well be exemplified by the representation of 'Sambookan' in some regional languages as well as

in English. The representation of the translator's ideology is crucial in forming the nature of the translation. On the other hand, the translator becomes a 'transcreator' in making alternative representations of the character. The literary discourses themselves show that the sensibility about the lower strata and upper strata is gradually getting changed.

It is remarkable that Rama's story is part of a tradition i.e. there are many stories about Rama. It is spread in many discourses prevalent in ancient times. There are slight alterations in different version. Father Kamil Bulcke, a Belgian scholar of much repute, has found out 64 Ramayana texts spread over ages. His treatise Ramakatha (Rama's story), published in 1950, says that Valmiki Ramayana itself was available in three forms viz. Dakshinathyam, Goudeeyam and Paschimothariyam (Bulcke 734). This gives us a glimpse of the vastness of Rama's story. The Valmikiyaramayanam itself has been read and re-read and is conceived as a site for many a dialogue. The greatness of the epic lies in its ability to interact with the elite as well as the subaltern. We can interpret each 'kandas' and each characters of Ramayana in our own way (Rao B. S 40).

We can see remarkable changes in the representation of the Sudra character Sambookan right from Valmiki Ramayana itself. The killing of Sambookan by Rama - the Kshathriya King of Ayodhya - is narrated in the seventh section of Valmikiyaramayanam entitled 'Utharakandam' from sargam 73 to 82. One day a Brahmin comes to the palace door of Rama with his dead son. He decries the rule of Rama for the premature

death of his son and adds that no such incidents occurred in Ayodhya previously. The king became very sad and asked Narada, one of his courtiers, about the cause of the ominous death. Narada explains that during the Kruthayuga, only Brahmins were permitted to perform austerities and penance (7. 74.9). But during the Threthayuga the Kshathriyas also got the right to do the same. During the next age 'Dwaparayuga' the Vaisyas will also join them (7.74.21). But the Sudra race will get the right to perform the same only in Kaliyuga - the fourth and the last age - when all will be on the path of untruth and when the role of the Sudras and the Brahmins will be reversed. So the penance of a Sudra during Threthayuga was untimely which was the cause of the premature death of the Brahmin boy. Rama at once sets out in his 'Pushpakam', a winged chariot and finds out the Sudra on the southern side. He finds Sambookan doing penance with his head down, inhaling smoke. Rama asks in reverence what he is doing. Sambookan answers that he wants to go to heaven with his body. Rama at once beheads Sambookan. At that time, the Devas or Deities from heaven shower floral tributes on Rama and say that Rama has done a good turn by killing the Sudra yogi. Because of Rama, the yogi could not get to heaven (7.76.8). They ask Rama for any boon he wishes. Rama asks for the rebirth of the Brahmin boy. The Brahmin boy lives and the Sudra yogi is killed.

Nowadays Rama is criticized for killing Sambookan. But from the historical point of view Rama was simply performing his duty. He was a

strictly moral king who ruled according to the Varna system. In the words of Dr. B. R. Ambedkar,

“For the successful operation of Chaturvarnya, it is imperative to protect its system of punishment ... if the law breakers are not punished, the human beings will not remain in the system. Then this unnatural system will collapse... This point is exemplified in the killing of Samboakan by Rama. Some people accuse Rama of murder. They say it was an act of irrationality and frailty on the part of Rama. But those who accuse Rama completely mistake the context... Samboakan, who belonged to the Sudra race, was trying to break the rules to become like the Brahmin.” (Ambedkar 71-72)

It is to be noted that in Valmkiyaramayanam not much debate occurs between Rama and Samboakan. Rama beheads Samboakan without further questions. In The Mahabharatha also there is mention about this incident in Santhiparva, chapter 149.62. But in it, the dead Brahmin boy lives again because of the strict moral act of Rama.

Adhyathmaramayanam is a reinterpretation of Valmikiyaramayanam on the basis of the Adwaita theory of Sankaracharya. It is said the author of the book is Vararuchi who belonged to the fourteenth century. But there is no clear evidence to show it. In Utharakandam, fourth sarga, slokas 24, 25 and 26 briefly describe the story of Samboakan. The slokas say that Rama did so many super human things in the world. After seeing the plight of a Brahmin whose

son had died at a young age, the generous king killed a Sudra who had been taking penance and brought back the boy to life again. The execution gave the Sudra entry to the noble heaven (Munilal 326). The notable thing about the representation here is the entry of Sambookan to heaven. This is contrary to the former one.

In Uthararamacharitham, the famous play written by Bhavabhoothi, we have an elaborate description of the incident. The play was written in the seventh century. The plot deals with the life of Rama after killing Ravana, and extends up to the death of Sita, Rama's wife. The dramatist in this play is more preoccupied with eliciting pity (pathos) for Rama, the king of Ayodhya. The plot is dexterously manipulated by the playwright to suit this purpose. The play is divided into seven acts, and the killing of Sambookan takes place in the second act. In this play also Sambookan is taking penance. There is no dialogue between Rama and Sambookan before his death. But after his death, Sambookan presents himself before Rama in the form of a holy spirit and hails the act of the king. Sambookan says to Rama that not only the Brahmin boy but also he himself was redeemed by the king's act (Tripathi 108). Sambookan adds that the noble king came to the Dandaka forest after travelling thousands of miles to see an ignoble man. Otherwise he would not have come to that place. Sambookan considered it the fruit of his penance (110). It seems that the meeting is introduced by the dramatist only to remind Rama of the fact that he stayed with Sita in the same forest and thus to evoke

nostalgic feelings about Sita. Thus the playwright makes it clear that Rama can kill Samboakan, and the Sudra yogi is happy about it. In other words, this play also endorses the values espoused by Manusmriti.

Anandaramayanam is another work based on Valmikiyaramayanam, which gives an elaborate presentation of the story of Samboakan. The author of this work is anonymous. The story is slightly changed by the author. To the bereaved Brahmin parents, Rama promises that they will be given Lava and Kusa – the two sons by Rama and Sita – if the Brahmin boy does not come to life again. When Rama sets out to find out the reason for the tragedy, another widow reaches the place with the dead body of her husband. Rama swears to give life back to the dead Brahmin, and orders not to cremate the dead body till he comes back. Rama finds out the Sudra yogi and promises to give him a boon. Samboakan not only demands his prosperity but the well being of his race also. Rama promises it will be so if they always pray to Rama for their protection. But Samboakan is well aware of the things in store for the Sudra race in Kaliyuga – the coming age. He reminds Rama that the Sudra race will have a worse condition in the coming age. Also, they will be engaged in cultivation and hence they may not get enough time to invoke Rama. The king asks them to greet each other using Rama's name. Rama also promises heaven for Samboakan after his death by the sword of Rama. In the mean time, more dead bodies reach Ayodhya. Rama gives all of them rebirth after killing Samboakan (Bulcke 610-611).

There are some points here that make the presentation of Samboakan different from the previous ones. There is a dialogue between Rama and Samboakan through which the Sudra yogi makes it clear that his race is inferior to others and that it consequently suffers a lot. He realizes that their future is also bleak. Another point of departure is that the Sudra yogi attains heaven after being killed by Rama. But the basic concept that a Sudra is not supposed to take penance and that their race is inferior are unaltered.

The most popular retelling of Valmikiyaramayanam in North India is by Tulasidas (1532-1623) entitled Ramacharithmanasam. He belonged to the 'Ramabhakthi' tradition of poets. The book presents Rama as the most ideal person. The title itself means 'The Holy Lake of the Acts of Rama'. The book is divided into seven kandas and two appendices titled 'Lavakusakandam' and 'Sreehanumanachalisa'. The story of Samboakan appears not in Uttarakanda, as it is in many other versions, but in Lavakusakandam. In this book also, the bereaved Brahmin appears before Rama wailing that the sun of the Soorya race has set in the world. He decries Rama for the plight saying that Raghu, Dilip, Shivi and Sagara were kings of Ayodhya, all men of incomparable might. But in their realm a son never died in the lifetime of his father (Prasad 797). The sad Rama broods over the premature death of the Brahmin boy. At that time a voice from heaven says that a Sudra, practising austerities in the dense forest of Vindhyachala is the cause of the death. Rama sets out in his chariot and

finds out the Sudra saint. Filled with great fury, Rama aims an arrow on the Sudra and severs his head from his body and the head tumbles to the ground. Deeming him holy, the Lord then bestows upon him excellent boon of devotion and as an act of contrition himself went off to practice of penance at a holy place (797-798).

Thulasidas considered Rama as a man of all virtues. Couplet 60 of 'Sundarakandam' sings that a recital of the virtues of Raghunatha (Rama) is the source of every blessing. Those who reverently hear them cross the ocean of mundane existence without any need for a boat (576). In the main, Thulasidas conforms to the dominant discourse represented by Manusmrithi. But he leaves room for Rama's repentance in his poem. Here Rama considers himself guilty of a crime in killing Sambookan and considered the Sudra yogi to be holy. This popular work shows the gradual shift in the Indian mind that has been working against the Brahminical discourse.

Ezhuthachan, who is considered the father of modern Malayalam language and literature, has written Adhyathmaramayanam a work that follows the Sanskrit source text in many ways but takes liberties in many sections. Neither the exact date of publication of this work is known, nor is anything known about the details of the life of the poet. It is assumed that the poet flourished somewhere around A. D. 1700. Sambookan appears in 'Uthararamayanam' of the book. This part is supposed to have been written by someone who only echoes the style and mannerisms of

the poet. In the above-mentioned section of the Book there is another section entitled 'Sambookante Mokshapraphthi' (Sambookan's attainment of salvation). The poem presents the Brahmin coming to the palace of Rama. The king enquires of Naradan and Vasishtan why such a thing happened. They reply that it is due to Sambookan's penance. Rama meets Sambookan in the south doing penance with his body upside down. Rama asks him who he is so powerfully austere. He humbly tells that he is observing penance to see Rama. He adds that the great king should give him salvation. The king at once beheads Sambookan (Ezhuthachan 528)).

In this poem we see a humble Sambookan who is eagerly desirous of seeing Rama. The very sight of Rama is rewarding for him. He also thinks that only Rama can save him from his plight by killing him. We see here the poet absolutely conforming to the system of Manusmrithi. There is not much dialogue between Sambookan and Rama here, nor does Rama question the right of the Sudra yogi to perform austerities. The only point worth mentioning is that Rama approaches the yogi with reverence and gives him what he wants. So we can conclude that the author takes it for granted a member of the Sudra community shall never do out of the ordinary.

Kuvembu is the national poet of Kannada. In his poem 'Sudra Thapasi' published by Kavyalayam, Mysore in 1994, this episode is completely recast. An old Brahmin accidentally reaches the cottage of a

yogi called Sambookan. The old man prevents his son from paying tributes to the yogi. Consequently the son dies of snakebite. The Brahmin takes Rama to the cottage and implores him to kill the yogi. Rama aims his 'Brahmasthanam', a powerful arrow wielded by Rama, at the yogi and tries to hit him. But he is not harmed. Thus Rama realizes that the fault is with the Brahmin. At last the Brahmin also pays tribute to the yogi. Suddenly the dead boy comes to life again (Bulcke 611).

There is a mention about the episode in Chinthavishtayaya Sita (The Thoughtful Sita) written in 1919 by Kumaranasan, one of the most famous modern poets in Malayalam. The poem is written in the context of Rama's abandonment of Sita on the scandal that she was not chaste and that she had some affair with Ravana. On the day before her disappearance, she broods over the past incidents sitting alone in a garden. She recollects the incidents leading to her abandonment and the forthcoming events to happen. She thinks Rama has been very cruel to her. Sloka 112 of the poem sings that the king killed a 'Sudra yogi' mercilessly. The poet was a symbol of modern renaissance in Kerala. He drew inspiration from Sree Narayana Guru who worked against the caste spirit in Kerala and led it to a great movement. So it is this humanistic spirit that works in the mind of the poet while representing Sambookan. This makes him say in the voice of Sita that the killing of Sambookan was a ruthless act. This shows the further shifting of the modern Indian mind.

In the famous Hindi poem 'Sambook', the poet Jagdeesh Gupt gives a totally different presentation of the episode. The poet declares that there is nothing nobler than humanism in his work. He has written the poem for equality among the human beings. He maintains the notion that the difference between a Brahmin and a Sudra cannot be sustained. The long poem is divided into 8 sections. In section 5 'Prathipaksh' (The Rival) the antagonist of the poem meets his protagonist. Sambookan is doing penance with his head down. There is a long debate between Rama and Sambookan in this section. Rama declares that those who break the rules will have to bear the brunt of it (47). But Sambookan says that all are the sons of the Earth - there can be no differentiation on the basis of birth like Brahmin and Sudra. Rama counters him by saying that penance is not the duty of a Sudra. But Sambookan foils this argument. According to him, penance which is the basis of all creation and which gives strength to the three Gods cannot be wrong when a Sudra performs it. He thus questions the sense of equality of Rama as a ruler (51). So this poem is unconventional in presenting Rama and Sambookan. The traditional antagonist is the protagonist here and vice versa.

The Hindi play Sambook ki Hathya (The Killing of Sambookan) belongs to this alternative presentation of Sambookan. The author Narendra Kohli presents a satirical picture of the Brahmin who finds the state responsible for death of his son because they have sinned (Kohli 35). It is interesting to note that Sambookan is not even a character in this

play, but there are references to his murder by Rama. Though the play is set in the modern context there are definite echoes from the past incidents. The Brahmin refuses to move away from the road because he wants to meet the King Rama. The clerk in this play speaks for the poor and the wretched in India. The Brahmin wants the death of Sambookan to atone for the death of his boy (66). But Kranthi Babu of the play accuses that the Brahmin belongs to a privileged class who always wields power (ibid). According to Kranthi Babu and Clerk, Sambookan is one who sincerely serves the people (70). The play ends with the Clerk convincing the Brahmin that his boy died because of the poverty and famine in the country. The play thus becomes a satirical picture of the condition that prevails in India. Also, it dexterously criticizes the thought process of an ordinary Brahmin misled by the Brahminical discourse.

The last example going to be quoted in this series is Sooryahasam written by K. Sulaiman. It is translated from the Malayalam original by the investigator. The play was written in 1986, but published in 1995. It has bagged first place for the best script and direction in state level competitions. The plot of this play is also the killing of Sambookan by Rama.

SOORYAHASAM

Characters: -

Sambookan

Rama

The wife of Sambookan

Valmiki

Palika: Sambookan's Army Head.

Soorasenan: The soldier of Rama.

Khalan: A soldier of the Khairy tribe.

Brahmin

Boy I

Boy II

I Man

II Man

Soldier I

Soldier II

Courtier

[When the curtain rises, lines from The Ramayana can be heard.

Saint Valmiki is seated at the centre of the stage in meditation. The lines are about the homicide of Sambookan. Chanting those lines, two boys enter]

Boys: Pranamam, Guru. (They greet Valmiki in the traditional way.)

Valmiki: God bless you. (Valmiki stands up.)

I Boy: Today we went to all Ayodhyapuri, singing songs. Oh! How excitedly those people received us!

II Boy: Yes, Guru. They were really thrilled when they listened to the story of Rama.

I Boy: All those streets in Ayodhyapuri and those mansions listened to the story of Rama with ecstasy.

II Boy: They even forgot to do their daily chores. The citizens were all gathered around us.

Valmiki: My boys. Sreeram, the light of Threthayug, and beacon of the earth is the embodiment of perfection. He is the prophet and carrier of divine truth and justice. Praise lord Sreeram. By the way, do you know which side you have to go tomorrow?

Boys: No, Guru.

Valmiki: Go along the shore of Thamasa- to south. Sing to those people living on the shore.

Boys: And the story?

Valmiki: The homicide by Rama-Laxmana of Rakshasas who posed obstacles to the Sanyasis.

II Boy: I am all ears to listen to the story. [Valmiki is restless. Paces up and down]

- I Boy:* Beloved Guru, you seem to be worried.
- II Boy:* I also find something wrong. Your face shows it all.
- Valmiki:* Oh, it's nothing my boys. Today I had a dream – a bad dream. Nothing else.
- II Boy:* But you haven't told us the story of Rama-Lakshmana who killed Rakshasas.
- I Boy:* You stupid. Don't be in a hurry. Guru, please tell us first the dream you had.
- Valmiki:* Oh, Don't remind me about the dream. It really upsets me. (A loud cry is heard from the outside. Valmiki seems more restless.)
- Boys:* What is it Guru?
- Valmiki:* Nothing. Come on, let's begin the story. (The sound is now louder.) Oh, what an ill omen. (The boys go to the side to see what is happening.)
- I Boy:* There is nothing outside.
- II Boy:* We can't hear anything.
- Valmiki:* No, There is a loud cry. (Becoming restless)
- I Boy:* Guru, I think something unusual has happened to you.
- II Boy:* It is really a wonder. We can't see or hear anything. (They nod at each other in agreement.)
- Valmiki:* It is the mischief of Kirathas. Come on. Let me begin the story. (But Valmiki is once again disturbed. He looks at the boys

with his eyes protruding, obviously out of fear.)

I Boy: Why are you staring like this Guru?

II Boy: Oh God! You terrify us!

Valmiki: I have lost my peace of mind.

I Boy: Tell us the story tomorrow. (Consoles Valmiki) You are indisposed. Please take rest today. The nightmare is still haunting you.

II Boy: Guru, please tell us about this nightmare, for I think it will help you to get relief. (Valmiki now points to a distant place to which the boys look with enthusiasm. The noise is now louder.)

Scene 2

(The shore of Godavari. The same tumult of shouting and screaming in the first scene continues. A Sudra group is leading Sambookan who has been elected their leader.)

All: We, the people of Dandakaranya, wish you all success. (They lead him to a chair. After that all of them, including Sambookan take the water of Godavari in their palms. In this position they offer prayers to the Sun God.)

“ O, the Sun God, you give power
To all flora and fauna on Earth!

Still shower your light for us ever,
Let glory be to you, for unending light”.

(Dark. When the light comes, we can see the court of Sambookan. Valmiki is with them.)

Valmiki: You are passing through a very difficult time, Sambookan. (All are silent) You have to look after an accursed community. But you have enough knowledge of them. That will help you.

Sambookan: Your valuable suggestions are always welcome.

Old man: Guru, at least help him to ward off his weaknesses by giving him advice.

Valmiki: Sambookan, please remember that the meaning of life for you is not in Dharmarthakamamoksha. If you want to reach your goal you will have to control your desires. You have to realize what your woes are. You have to keep your conscience clear like the water of Godavari. Success will be with you.

Sambookan: I understand your point. I also understand that I have the onus of leading this ‘wretched’ people. Their life mission is still mine – it always torments me. I understand the tasks ahead of me on this precarious path. But I am sure about one thing. I’ll never succumb to temptations nor be feeble-minded. I am prepared for the ordeals ahead. (To Palika) Palika, internal feud is our weakness. It is up to you to prepare a strong Nishada Sena.

Palika: Sambookan, I present all the might and valour of Kirathas before you.

Sambookan: Your first duty is to set up a strong Kiratha army.

Valmiki: That will be an ordeal for you. If you succeed, you can hold your head high. But if you are defeated

Palika: Guru, we are not born for defeat.

(A loud cry is heard from outside. Two fishermen enter, crying.)

Fishermen: Sambookan, please help us.

Sambookan: Tell me what has happened?

Fishermen: They have done injustice to us.

Palika: Who?

Fishermen: Those urban people from the South.

Sambookan: What have they done to you?

Fishermen: They took away all the fish caught in our net.

Palika: Why do they do it?

Fisherman I: They carry it to Ayodhya after extortion.

Fisherman II: We get the fish after much toil. But they grab everything from us.

Fisherman I: They get it to the South of the city and sell it for money.

Valmiki: Oh! What injustice!

Sambookan: It must be those treacherous people of Ayodhya.

Palika: You are right. Their job is to rob us.

Sambookan: Can you identify them?

Fishermen: Yes, of course.

Sambookan: Please go home. We will catch them before the next morning. (Exit fishermen) Palika, now it is your turn. Do what is necessary. You may even use force to bring justice to them.

Valmiki: Yes, Sambookan. Here is the beginning for you. That too with your arch enemies. The problem of the fisher folk is exploitation. But you are to be on the side of justice. God bless you.

(Exit Valmiki and Palika. Dark. When the light comes Sambookan is still on the stage. The wife of Sambookan enters.)

Wife: It is hardly a minute since you are on the throne. In no time, people come with complaints.

Sambookan: You think there would be no complaints? You think I can while away my time with beautiful Kiratha women in bed, taking drinks. (Laughs) You stupid, the path of my life is beset with dangers. So many hazards are in store for me. You will see it all later.

Wife: I want to make only this point. Don't quarrel with the urban folk. Rama is the emperor. Why don't they present the complaints before him?

Sambookan: That is not the right thing to do. I will always call a spade a

spade. Those Aryans living in the city are our sworn enemies.
We hone the swords to fight them.

Wife: But please remember - if there is a fight, you will be defeated, for the Kirathas are never united. (She helps Sambookan in his work. After a while she goes out.)

Scene 3

(Godavari. Some people are engaged in fishing. The urban folk have come to rob them of their fish baskets. Suddenly another group of people emerge out of hiding and tie them.)

I man: Yes, these people are from Aryavartham - the great city where only justice prevails. (Laughter)

II man: Those who rob the fishermen of their fish. (Laughter again.)

III man: Let's take them to Sambookan and give them their due.

(All of them laugh at the urban folk. Palika enters.)

I man: These people robbed our fishermen. They must be dealt with sternly.

Palika: Release their knots. (They untie the knots.) Go home and let your people know that we never kill human beings nor eat human flesh. (To the man) Poor people. Let them go. See their face. That is enough for them. (To the captives) Never enter this area again.

Scene 4

(Godavari. A group of people is having their bath. Some others are engaged in fishing. The wife of Sambookan enters, collects water in a pot and exit. The following lines are heard.)

Ye, Godavari- the omnipotent,
 Thou soul of this woodland and our life.
 You flow in this dark land,
 Kissing our dry shores.
 The flowers bloom and the dawn ushers
 Because of you, and the forest is lovely.
 You are with us when we rejoice
 But you are nearer when we pine.

Wife of Sambookan: (She once again steps into the river to collect water in her pot. But the water level recedes.) What? The water level is falling! Oh, God! What has happened? The level is still receding. (She examines it once again) Godavari is draining! (Calls for help) Help! Help! Godavari is draining.

(Some people rush to the scene. People see the water level falling before their eyes.)

I man: God! This is retribution. Something is there in store for us. This

has happened because we have abandoned the path of truth and justice.

II man: Who's done wrong here?

I man: How do you know? When you threatened the Khathriyas for the sake of fishermen, I was quite sure. This is retribution.

III man: Hold your tongue! You hate Sambookan. I know it right from the beginning.

II man: This is not the time to quarrel.

I man: I haven't said anything. Anyway, I am afraid that the Gods are angry with us. This is the punishment for us.

II man: Go to hell your retribution.

(Enter Sambookan and Palika.)

All: Sambookan, see this. Our Godavari is draining.

Sambookan: (Watches the scene sadly.) Oh! Mother god, Godavary. Don't abandon us. Your children cannot survive without you.

Palika: There is something wrong.

I man: What do you mean?

Palika: There is some deceit in this.

Sambookan: Yes, you are right. Godavari can't cheat us. (Everyone is now absorbed in thought.)

Palika: It can be the treachery of the northern people.

Sambookan: I also doubt it.

Palika: May be the Kshathriyas whom we captured have taken their

revenge.

Sambookan: Come on, let's see what has happened. (Valmiki enters.

Sambookan and his men greet him.)

Valmiki: Sambookan, your enemy has only started their game.

Sambookan}

Palika} Please tell us what their game is.

Valmiki: They have built a dam across Godavari.

All: Who?

Valmiki: The Aryans.

All: Treachery, treachery.

Sambookan: (Unbelievably) To make a dam across Godavari! The sustenance of our life!

Valmiki: The water of Godavari is diverted to Aryavartham - to their fields and orchards. (The people are now in turmoil. They are angry and disappointed.)

Sambookan: Cruel people. They have denied us drinking water. Guru, what made them do this?

Valmiki: It is nothing but their unending animosity towards Sudra race. They can't tolerate their inferiors using the water of sacred Godavari for quenching their thirst and for cultivating land.

Sambookan: Palika, this is a challenge to us. We ought to foil it.

All: Yes, let's demolish the dam. Let's do it together.

Valmiki: It's a question of your self-respect and they know it. Hence you

must be careful.

Sambookan: Do you have any suggestions to make, Guru?

Palika: There is no alternative to breaking the dam.

Valkimi: It seems there is no alternative. But, be careful. The enemy is strong.

(Exit Valkimi. Sambookan and his friends discuss the matter. Suddenly they begin their march in the direction of the dam.)

Sambookan: It is there... over there.

Palika: Be careful, there are soldiers to protect it.

(They tie the soldiers and bring them on the stage. At last they break the dam. In the torrents, some people are washed away. Sambookan and Palika save them. After some time the Godavari flows quietly.)

Sambookan: Oh, mother Godavari. You belong only to us.

Scene 5

(The armory of Sambookan. Palika and his men are making weapons. Sambookan enters. He watches them making the arms.)

Sambookan: Aren't they all ready? There will be retaliations for destroying the dam.

Palika: Sure. We must make our people ready.

Sambookan: Today you should meet the tribal people. Ask them to remain united.

Palika: Nanthikars and Thakshikas living on the banks of Krishna are against us. Though Khairis and Karkheyans can be united, it cannot last.

Sambookan: But there is no alternative to uniting them. You yourself know how powerful our enemy is.

Palika: Anyway we have a common enemy.

Sambookan: To be frank with you, I am really afraid of a war. Not because of my fear of defeat or death. These feuds will get us nowhere.

Palika: The Ayodhyan rulers are clever, for they know well about our weaknesses. They will make use of it. Can you imagine the outcome of it?

Sambookan: Let's not discuss it now. Palika, you are the source of my strength.

Palika: Please believe me. The pristine purity of this Dandakaranya can be outraged only after my death.

(Enter Valmiki. Palika engages himself with arms.)

Sambookan: Come on in, Guru. Welcome to our armoury.

Valmiki: (Examines one of the weapons.) A weapon made from impure metal and a soldier with grievance can never win a battle. Pure metal and clear mind. That can win.

Sambookan: You hint at something.

Valmiki: Nothing. Get everything ready.

Sambookan: Any news?

Valmiki: I hear that a battalion has started from Ayodhya to the south.
If it is so, it is to unleash an attack on you.

Palika: They will come for a fight as we have destroyed the dam.

Sambookan: Do you know who is the head of the army?

Valmiki: I think it is Soorasenan. He is known for his deceitful tricks and guerilla warfare. He even uses wild animals for attack.

Sambookan: Palika, go quickly. Ask all of the tribal leaders to get ready.

Palika: (hesitated) But, they...

Sambookan: I'll come with you.

Valmiki: Go, the strategy of the enemy will unite them. (A soldier comes, running.)

Soldier: (Gasp) Sambookan....

Sambookan: Say, what has happened?

Soldier: Their army has reached the forest...from the northern side.

Palika: How many of them?

Soldier: So many. They bathed in Godavari and offered prayers to Rama. Now they are camped on the shore.

Valmiki: Get ready, quick. (The soldiers get ready with their arms.)

Scene 6

(Soorasenan enters along with some soldiers. They survey the scene keenly.)

Soldier: Did you hear that uproar? Those wretched people are camping on the shore.

Sooraseenan: (to one of the soldiers.) Go and watch about their movements. (The soldier goes out.) Sambookan is strong. He is out to question the authority of Ramarajya.

Soldier 1: Though he is wretched, he is intelligent.

Soldier 2: All those wretched people in the south are with him.

Sooraseenan: Those Kirathas are reckless. We must act tactfully.

Soldier 2: Why can't we fight them at night by crossing the river?

Soosenan: No.

Soldier: Then, what shall we do?

Sooraseenan: We can win by alluring them.

Soldiers 1&2: Alluring?

Sooraseenan: Yes. There is internal squabble in their army. Am I right?

Soldiers 1&2: Yes.

Sooraseenan: We have to make use of it. We should entice some factions of the tribes to weaken the enemy camp.

Soldier 2: You mean we should win them over to our side?

Sooraseenan: No, we should keep them away from Sambookan. We can win only by undermining their unity. We may use all treacherous means to defeat the wretched. No Sudra army can question the authority of Ramarajya. Those who question are not fit to live.

(The sound of an uproar is heard from outside.)

Soldier I: (Looks out) They are crossing the river!

Sooraseenan: Hurry up. Ask our soldiers to get ready. Quick.

Soldier II: They are crossing the river. They are fully prepared.

Sooraseenan: Who is the head of their army?

Soldier II: His name is Palika.

Sooraseenan: Of which tribe?

Soldier II: He belongs to Chethi tribe.

Sooraseenan: Chethi? (Laughs to himself) Come. (Dark. When the light appears, a Kiratha Soldier is seen tightening his bow. His name is Khalan.)

Sooraseenan: Namaskar. What are you doing?

Khalan: Don't you see the battle has started?

Sooraseenan: What is this war for?

Khalan: What a stupid person you are. We are at war with Kshathriyas. I am a soldier of Sambookan. (Others laugh) Who are you?

Sooraseenan: We are Kshathriyas - the archenemy of Kirathas. But we are not your enemy.

Khalan: What do you mean?

Soldier: Don't you belong to Khairy tribe? (Khalan nods his head)

Sooraseenan: Do you know how the head of your tribe was killed a hundred years ago? Sambookan's tribe killed him. (Khalan is confused.)

Soorassenan: The good Khairy cursed the whole tribe when he died.

Khalan: I am not interested in what you are saying. I only know that I am now a soldier of Sambookan, and your enemy.

Soorassenan: What will you get if Sambookan wins this battle?

Khalan: We don't want anything except victory.

Soldier: But Sambookan will not be satisfied with victory alone. If he wins he will be the emperor of Dandakaranya. (Closely watches the expression of Khalan.)

Soorassenan: For those Khairis who ruled this forest have nothing left except broken bones and unhealed wounds. You cannot even be sure whether your race will be wiped out or not. (Khalan puts the bow and arrow down)

Khalan: Oh, God! What you say is true. (Soorassenan and the soldier exchange glance in rapport.)

Soorassenan: Don't worry. We will never betray you.

Khalan: What can I do to prevent it?

Soorassenan: We only want this: Khairis should rule this country, that too under your leadership.

Soldier: If you want it, you have to defeat Sambookan. Thus you can become one of the chiefs of Rama.

Khalan: But ... isn't it treachery?

Soorassenan: Oh, nothing. This is the only thing you have to do. Palika is the chief of Sambookan's army. He is the source of

Sambookan's strength. If you can eliminate this man, you can win.

Soldier: Sambookan is nothing without Palika.

Sooraseenan: Somebody is coming. We are going. Please don't forget.

Both: Long live! Nishada King Khalan! (Sooraseenan and the soldier exit.)

(Palika along with some soldiers enters. They are in a cheerful mood.)

Palika: Hello, Khalan. We have made a battalion flee, thanks to the valour of your soldiers. (Laughs)

Khalan: Where is Sambookan?

Palika: He is there in the camp. The enemies will be back soon. If they come back, we have another trick to drive them away.

Khalan: Palika, I want to talk to you personally.

Palika: (To other soldiers) You go and take rest in the camp. (Khalan examines the spear in the hands of Palika) Tell me. What do you want to speak about?

Khalan: See, how this sharp edge shines. It might have tasted enough blood.

Palika: But come to the point.

Khalan: May be it will taste your blood tomorrow. (Suddenly there is uproar outside. Palika runs in that direction. At this time

Kkalan throws the spear at Palika. Palika falls down crying loudly for help. Khalan quickly runs out.)

(Enter Sambookan along with soldiers)

Sambookan: Oh, God. Who committed this treachery? Who stabbed you from behind?

Palika: (Writhing with pain) It was Khalan. (He dies)

Scene 7

(When the curtain rises, we see Valmiki and the two boys on the stage)

Valmiki: That was the end of Palika. Sambookan was once again defeated. The supremacy of the Aryan race remained unchallenged. They robbed Dandakaranya according to their whims and fancies. The virginity of the forest was trampled down under the broad chests of Kshathriya youths. One thing was abundant - diseases and famine. The disordered Nishadas started internal squabbles. Sambookan, who questioned Ramarajya, had to pay heavily for his impertinence. Having lost all hopes, he sauntered along the shore of Godavari like a mad man, all alone.

Boy I: Guru, I have a question. Are Kshathriyas supposed to cheat like this?

Valmiki: Such questions are irrelevant here. It is a bad dream that made

a deep mark on my mind. I want to get rid of it from my mind. So I tell you all.

Boy II: But it was a dream that appeared in your great mind. Hence it cannot be a silly matter.

Valmiki: You are right. Don't make me further gloomy. It is useless to ask questions about an absurd dream. If you don't ask questions, I'll continue.

Boys: Yes, agreed.

Boy I: We have no more questions. Please go on. (The stage becomes dark. When light appears again, we see Sambookan sitting sadly in a corner. Enter Valmiki.)

Sambookan: Oh, noble Sanyasi. Why did you come to this accursed land during this dark hour?

Valmiki: I can well read your emotion. Everything is writ large in those eyes.

Sambookan: Acharya, once again we are trounced. We are still haunted by hardships. It seems there is no escape from this tragic fate.

Valmiki: Of course, there is a way out. But it is a more dangerous one. If you call in question Varnashramam, which is the very bedrock of Ramarajya, you can do your Karma.

Sambookan: But it is a blind alley before us. Then how can I achieve it?

Valmiki: Penance. You have to do penance though it is denied to your race. You do it to secure Sooryahasam. That divine sword will

salvage your life. In the heat of your penance, those lines written against you shall burn to ashes. Please get ready for it with a clear conscience. (Darkness on the stage.)

Scene 8

(The shore of Godavari. Sambookan and his wife are seen. She is really moody.)

Sambookan: What a shame! You are silly like a child. Don't cry. Go and wash your face.

Wife: I can't help it. Everybody blames you. They say you are not fit to be the head.

Sambookan: I am not worried. With the unending squabbles inside the camp how can we win the battle? It was by treachery that the Ayodhya people killed Palika.

Wife: They raped almost all our women. Oh, what a tragedy.

Sambookan: Now I have only one thing uppermost on my mind - Sooryahasam.

Wife: What is Sooryahasam?

Sambookan: It is a divine sword that is going to be a symbol of our liberation from all woes.

Wife: All woes?

Sambookan: Yes. Tomorrow before sunrise I am going to start my

penance for that divine sword. Come on; let's pray to God
 (Both of them step into the river. They wash their faces and drink water.
 Sambookan takes water in his palms and pray to the sun God.)

Oh, what a relief! The water is also very cold.

Wife: Aren't you hungry?

Sambookan: I have lost my appetite, for my kingdom is in chaos.

Wife: (Sadly) I am more than worried now. When you start your
 Penance, I will be all alone. Why can't you give a second
 thought to penance?

Sambookan: I can't do that. I do it for a noble cause. I am not worried if I
 die while doing it. I will not yield before I get Sooryahasam.

Wife: I am really scared, because we are surrounded by enemies. To
 add fuel to the fire, we were defeated in the last battle. I am
 afraid somebody would try to stop your penance.

Sambookan: Never. Justice is on my side. I want to liberate the Sudras
 forever. Their liberation is my long cherished dream.

Wife: I have a lot of apprehensions about it. I really don't know what
 will be the outcome of it. (Weeps.)

Sambookan: Don't worry. What I want now is inspiration. I am never
 going to yield before anything. (He consoles his weeping
 wife.)

Scene 9

(The courtroom of Rama the Emperor. Courtiers are leading Rama. A fuss heard outside.)

Rama: Who are the complainants? From where do they come?

Courtier: They are from the city itself. Most of them are Brahmins.

Rama: What is their complaint?

Courtier: Their children die prematurely. Their women are afflicted with epidemics. Their cattle perish. The whole city is now in a pandemonium.

Rama: (Worried) Children die! Premature deaths and epidemics?! Such things are not possible in Ramarajya. Ours is a noble country of all virtues. Anyway, ask them to come in.
(The courtiers lead the Brahmins in.)

Brahmin: Oh, Lord Rama! Is it possible while you are ruling this country? All our children are dead. Please save us from this catastrophe. (Cries)

Rama: Please don't worry. Your welfare is my only concern. In Threthayuga, truth and justice shall prevail. (Consoles the weeping Brahmins) Go back to your Agraharam. I will find out the cause of the problem.

Brahmin: We are going back. But please remember that the Agraharas form the foundation of your country. If they perish, the

country perishes.

Rama: You are right. But something ominous and mysterious has happened. Oh God! What is the cause of all these!

(Sooraseenan enters)

Sooraseenan: I have found out the cause of the entire problem, dear Emperor?

Rama: Yes! Tell me, what is the cause of all these and relieve me of the burden.

Sooraseenan: In the far south, that is in Dandakaranya lies the cause of the problem.

Rama: What is there in Dandakaranya to pose danger to our Empire of truth and justice?

Sooraseenan: Great Lord, a Sudra leader is doing penance, throwing all norms to the winds.

Rama: Who is that arrogant man?

Sooraseenan: He is Sambookan.

Rama: Sambookan?

Sooraseenan: Yes, that wretched leader on the banks of Godavari. It is because of his heinous act that the citizens in Ayodhya suffer a lot.

Rama: What does he want?

Sooraseenan: He wants to liberate his wretched race.

Rama: Oh, I see. It means we have to prevent him from doing it. A

worm born in the Sudra race should never pose a threat to our empire. Nothing should harm this Dharmapuri when I am at the helm of it.

Sooraseenan: Yes, Lord.

Rama: I am going to Dandakaranya today itself. Let the arrangements for my journey be made quickly. (Exit Sooraseenan and courtier.)

Rama: I swear that I will never take food before I kill this Sambookan.

Scene 10

(The site of Sambookan's penance. A group of people is seated around him. They offer prayers to God and Sambookan. Besides them the wife of Sambookan, also offering prayers to Sambookan.)

(A dream like scene follows. The ghost of Palika appears on the stage with a magnificent sword in his hand. He calls Sambookan. Sambookan opens his eyes.)

Sambookan: Sooryadeva...

Palika: Sambookan... here is the sword. This will give you salvation. Call everybody and rejoice.

(The group dances with the sword. After some time Palika disappears. When it is ordinary light, we see only Sambookan and his wife. After

giving floral tributes to him, she goes out. Rama appears on the stage with a sword in his hand. Sooraseenan follows him.)

Rama: Sambookan...

Sooraseenan:(Loudly) Sambookan...you mean fellow... (Sambookan doesn't move. Sooraseenan catches hold of Sambookan's hair and gets him up. When Sambookan sees Rama, he is happy.)

Sambookan: Lord Hail to you. You have brought the sword for me?

Rama: Yes, Sambookan... This is for you. But please say, what is it for?

Sambookan: For the liberation of my race - for their prosperity and unity.

Rama: You are great Sambookan. I admire your courage of conviction. But don't you ever think about the outcome of your penance?

Sambookan: I don't understand what you say.

Sooraseenan: Your penance has wreaked havoc in Ayodhyapuri. It has tarnished the image of Ramarajya.

Rama: Every morning brings news of catastrophe in Ayodhya.

Sambookan: Does it happen because of me, my Lord? If it is so, I am not going to bother about it, because I haven't done anything wrong.

(He stretches both his hands for the sword. But Rama withdraws the sword.)

Rama: You have a great soul. But I want to administer justice to my own people. There should never be premature deaths and other tragic events in Ayodhyapuri.

Sambookan: Lord, you disappoint me. Even my powerful penance is going to be futile?

Sooraseenan: You have to stop this penance.

Rama: I shall send your soul to heaven. You'll be always remembered as a noble Sanyasi.

Sambookan: I don't want that. Why I need heaven and fame for myself?
I want to save my race. That is all I want.

Rama: I cannot allow that, Sambookan. Your race is supposed to be servants. They are not destined to lead a noble life.

Sambookan: I do not approve of this idea. For so many centuries we have been washing and cleaning for the Brahmins and Kshathriyas. This slavery, which denied us food and sustenance, has been so tormenting for us. We want freedom from it. I will never budge an inch before I get what we want.
This penance is for that.

Rama: (raising his voice) Sambookan, don't be so impudent. I say again that it is a crime.

Sambookan: No, it is not a crime. I am going to resume my penance.

(He goes back to his position. But Sooraseenan prevents him.)

Sooraseenan: Stop. Do you know who we are? (Pointing to Rama) This is Sreerama – the emperor of Ayodhyapuri.

Sambookan: (disparagingly) Sreerama. Please go away and let not your presence spoil my premises.

Rama: We haven't come to bless you.

Sambookan: I know it well. You belong to the camp of our enemies.

Sooraseenan: You arrogant. (To Rama) He should be prevented. He poses the greatest threat to Ramarajya.

Sambookan: I know for what kind of morality Ramarajya stands. You always denied us drinking water. You killed my warriors by treachery. You starved my people. Now you are out to prevent me from completing my penance.

Sooraseenan: Stop. You brute.

Sambookan: You are the monarch of immorality. I hate you. Please go away. I do not take my cudgel against you now because I am doing my penance. (Resumes his position)

(Rama hands out the sword to Sooraseenan. Sooraseenan beheads Sambookan. The screaming and shouting brings Sambookan's people. In the background the voice of Valmiki can be heard.)

Valmiki: So my boys. Let me continue my writing of Rama's story. Please go to sleep. I wish you sweet dreams.

Curtain

This one-act play is in ten scenes. It is interesting to note that the whole play is presented in the form of a nightmarish dream of Valmiki – the author of The Ramayana. The central character and protagonist of the play is Sambookan and the antagonist is Rama. Sambookan is presented as the leader of a tribe called Kirathas. Because of the intermittent attacks from the people of Ayodhya or the Aryans, he takes a strong decision to observe penance to get Sooryahasam – a sword, which he expects to receive as a boon from the Sun god. He hopes to alleviate the sufferings of his people with the help of it. As he is a Sudra, by the law of Manusmriti he is not supposed to do so. So his penance wreaks havoc in Ayodhya or Ramarajyam, the most ideal kingdom of the time. This empire is run on the basis of the rules of Manu. The Brahmins are afflicted with child deaths and epidemics. Two Brahmins come to the palace of Rama drawing his attention to the tragic events. They remind Rama that the Agraharas (the ghettos of Brahmins) form the real basis of his kingdom. Rama vows to kill the Sudra yogi for saving the Brahmins. He goes to meet Sambookan with Soorasenan, one of his soldiers. When he learns that Rama has come to meet him, he flies into a fury. He blames Rama and his kingdom for the plight of his community. He says that the Aryans are treacherous for they killed his worthy soldier Khalan by treachery. He declares his intention to continue his penance defying Rama's canons. At this time Rama gives order to Soorasenan to kill him.

The representation of Sambookan and Rama is a 're-presentation' in this play. From the point of view of Sambookan and his race, Rama is a downright villain - which is different from the mainstream presentations. This belongs to the tradition of alternative presentations of Narendra Kohli and Jagadeesh Gupt mentioned earlier. The superior race of Ayodhyapuri (the city of Ayodhya) often resorts to extortions and puts the Kiratha race to difficulties. Extortion of the fishermen is an example. The river 'Godavari' is the life-giving stream for these tribal people, which reminds us of the pathetic condition of the tribal people even today in India. But when the rivalry between the superior race and the inferior race becomes acute, the superiors even deny drinking water to the enemies. The killing of Khalan is another example of the treachery of the people of Ayodhya. These are all contrary to the representations found in mainstream literary works or 'dominant discourses'.

The meeting between Rama and Sambookan is quite crucial from an ideological point of view. Rama declares that he has to do his duty by protecting his people. The author brings to light the 'difference' of representations - Sambookan is also a king of his small kingdom. His kingdom belongs to the poor and the unprivileged. They also need sustenance, and protection from evil forces. This 'difference' is often discarded by the dominant discourse where they think the 'centre' controls everything according to its rules. Sambookan wants liberation for his race and his penance is for his people. But Rama opposes it because

Sambookan's boon is his bane. The play thus becomes a re-writing of the original work Valmikiyaramayanam; thereby the translator becomes important here. The author's interest, class position and ideology determine the kind of work written.

The dramatist has his own intentions of translating an episode from an ancient classical text. First, it is to discard the mainstream episodes and themes of dominant discourse writers and secondly, to bring to focus the marginal characters to be found abundantly in the classics. In the Indian socio-political situation, though unprivileged classes form a major chunk of the population, they are not able to speak for themselves. The playwright projects the plight of the marginalized communities and the tribal communities. The play shows what usually happens when they try to make a movement of their own. But the author never advocates a political movement of the section – that will give birth to communalism and chauvinism. May be the author advocates the idea that they need to align themselves with the secular, democratic and revolutionary forces in India.

The play is a translation of Valmikiyaramayanam for at least two reasons: first, there exists the primacy of the original text and the characters reappear in the play; two, the play is written in a language other than the original language. Though only an episode is taken from the epic, the characters are round. The history of translation shows that adaptations and retellings were done abundantly to enrich the target

language. The whole literary tradition in India is very much rooted in these classics. The opinion of P.P. Raveendran about the rereading of The Mahabharatha is relevant here. In his Malayalam article 'Translation in Rereading: The Mahabharatha Novels in Malayalam', he says that the rereadings and translations of the epic done by modern writers and translators is a kind of symbolic transaction. It is the kind of transaction of images, in which the epic is linked to the chain of process of social customs (17). This happens because of the peculiar place of the classic in the Indian mind. This process helps us to view the modern readings of the epic in literature as the translations of the 'source' text. The word translation here stands for the deviations and distortions done by the modern writers (ibid). The author brilliantly proves his point with the help of two novels originally written in Malayalam. The English versions are Now Let me Sleep written by P.K.Balakrishnan and Second Turn written by M.T.Vasudevan Nair. According to the author these writers have tried to limit the immense 'dialogic' possibility of the source text to 'monologic'.

This is what exactly happens in Sooryahasam. The author makes use of the 'dialogic' possibility of the classic The Ramayana because he also belongs to an inferior race in India. He is aware of the fact that the text is written by a poet who belonged to the upper strata of the society at that time. The plight of the Sambokan in the story, and the fate of the majority of the tribal communities and the daliths in India are miserable

and it evokes pity in every person. So the author of the epic, if he were alive in our times, will have enough reason to feel indignant about the way in which his character Rama acted. This sense of guilt in the conscious or subconscious mind of the author of the epic is brilliantly exposed in the play by presenting the episode in the form of a nightmarish dream. In fact, it is the 'modern' Valmiki – the Valmiki of our time - who is presented in the play. The sense of guilt always haunts him because the character he created had so ruthlessly killed a helpless subaltern. Another interesting point is that the original poet is the mentor of the tribal leader who sets himself against the central character of the epic to save his community. He is always with Sambookan and his community whenever there is a serious event or crisis such as the blocking of the dam or fighting the enemy unitedly. This is the way in which the epic lives up to the problems of the time and asserts its contemporaneity.

Literary theory and translation theory are inextricably linked as is shown by the post-colonial theory of translation and feminist theory of translation. This is because literature and translation have one common root viz.culture/language. There is always a mutual influence among language, culture, literature and translation, which in turn are determined by political and economic factors. Hence any radical change in one field is surely going to affect the other. That is why it is possible to draw a theory of translation on the basis of a theory of literature. The

representation of Sambookan in various works can be taken as an event in literature, which comes as a result of ideological or other factors, but the same can be instrumental in forming an idea or a theory of translation.

Another relevant point with regard to the translation of the play is the role of the English translator of the play. The original author of the play is the transcreator who imaginatively recreates the episode from the epic. In the process the author becomes free and the text becomes a freeing element for him. The translator into English only frees the text from the confines of the vernacular language. It helps the text to be 'discovered' by other languages or cultures because in India English is an effective and influential link language. In this sense the translator is only a 'native informant' driven by the same motives of the playwright – the motive of bringing attention to the plight of the weaker section.

The playwright here becomes a postmodern reader of the classic in the line of Rose Mary Arrojo. Their function is not simply to transmit and protect canonized forms of knowledge about myths, which still help the privileged class and their interests. The author here tries to deconstruct the existing knowledge and notions by means of an examination of the political and ideological interests by means of an examination of the political and ideological interests. The playwright in this play exercises a form of politics of 'resistance' in the act of debunking myths. Thus he empowers himself, by becoming conscious of his place and root. The question, whether the dominant language, literature, culture and

philosophic ideas can be turned around and used for subversive purposes has been central to postcolonial, feminist and other oppositional discourses (Loomba 91). We see this kind of an oppositional discourse in the translation of the episode.

The classics thrive when they respond to the contemporary situations and when they provide sources for the contemporary writer. The transcreator thus asserts the contemporaneity of the classics. They can be 'manipulated', 'retold', 'appropriated' or 'adapted' to suit the demands of the target situation. In this sense the concept of fidelity to the original work is to be redefined. A transcreator is faithful to the classics because s/he takes off the cassock to be more faithful to their time. In the process the classics assert their immortality and the transcreator invites the readers to read the original. Thus not only the classic but also the transcreator stands the test of time. This approach to the text and translation activity is inevitable and is the need of the hour in our world of unequal power relation.

Conclusion

M. Jothiraj “Translation as transcreation: problems and prospects” Thesis.
Department of English, University of Calicut, 2004

Chapter VI

Conclusion

Translation as a human activity can be broadly divided into three categories. The first is the more general sense of translation: speech, which is a translation of thought; play, which is a translation of the script; painting which is a translation of an idea or emotion etc. In other words, it is there behind every human action. The second type is non-literary translation in which the translator is not so important – the message or content of the original text is very important and hence the translator is not supposed to make his/her presence conspicuous. The third kind is the translation of literary works in which elements like culture, ideology, subjectivity etc. are very prominent. In this type the translator makes his/her presence conspicuous. Transcreation belongs to this type of translation in which the translator is the most prominent factor.

Though translation studies constitute a discipline on its own, it is invariably bound up with linguistics, history, literary theory, cultural theory etc. Movements like feminism, post-colonialism and the theories of deconstruction contribute towards forming new perspectives on the theory and practice of translation. Hence translation is a site for interdisciplinary studies and is capable of keeping itself abreast of the time. Translation exists in the context of unequal relations: when the

societies interact on unequal terms the two cultures or languages also exist on unequal terms.

No concept is absolutely original, but derived from other thoughts. In the same way, no text is absolutely original because language itself is a translation of thought. But a text is unique in a relative sense, as there is nothing identical to it – it is identical only to itself in form and content. Because the concept of originality is questioned, the concept of fidelity to the original text has become obsolete and needs to be redefined. This becomes more relevant because in the present day world, class contradictions have become acute and the marginalized groups and weaker sections have started to raise their voice against the existing power structures, hegemonic relations and elitist prejudices.

Translation of scientific and technical texts is different from literary translations. In non-literary translation only the message or idea of the original text needs to be reproduced. But in literary translation culture plays a dominant role. Also factors relating to the source text, the ideology of the translator, and the target situation are crucial to determining the nature of literary translation. Movements like feminism, post-colonialism and theories of post-structuralism have their own ideology, which influence translation theories and practices. The history of translation shows that during the olden days translations were carried out with the translator being very faithful to the source text. The translator was not supposed to take liberties with the original text. The

aim of such translations was to enrich the source language. But the emphasis on the source text shifted to the target text when the national cultures began to assert their identity. The source texts were appropriated, or rewritten to serve the demands of the target situation. This means that the concept of fidelity was getting redefined. But in the present day context the translators and their ideology plays a crucial role in shaping the nature of translations.

Translation is a reworking of the meaning of the original or it can also be considered a rewriting of the original. Rewriting is determined by many extra literary factors like patron, ideology, poetics etc. Among these factors ideology is the most important one for it can be shown that patronage involves a suppressed ideology and stands for the ideology of the patron. The translator cannot have freedom nor can he or she assert his/her identity where a patron is involved. Poetics springs from existing social realities and the translator's conception of the social reality whether conceived rightly or wrongly determines it. Rubayath of Omar Khayyam by Fitzgerald, Ramacharithmanasam of Thulasi Das etc exemplify this. The translator may have either assent or dissent with the ideology espoused in the original work. The canon that the translator should not translate where s/he has dissent with the original cannot be justified on theoretical grounds for the translator becomes more visible in reshaping the original with his/her ideology. Translation of this kind of once again makes the translator a highly creative author. This type of translation can

be called transcreation, which has become the most remarkable feature of the contemporary time of unequal relations.

When a text of the past or classics is read and translated, it is an act of rereading and rewriting. This act is bound to reveal the contemporaneity of that text which naturally leads to the curiosity of reading the original work. Though this is a violence made on the text, it is not violence when we make it for creative purposes. This rewriting process in translation now undertaken by feminists, postcolonial writers and subaltern communities is not carried out innocently but with certain ideas in mind and set goals.

It is obvious that this elevates the status of the translator who has been hitherto marginalized. Here the translator is free from constraints and can give vent to the free play of imagination. In the act of translation they invite the readers to the original and thereby reveal the contradictions inherent in the original in relation to the contemporary times. The original text thus lives up to the contemporary time. The translating process becomes a free and freeing process for the translator for they assert their identity in it. But some problems may arise here. Translation as transcreation reworks the meaning of the original context and emphasizes its meaning in relation to the present day context. It declares that meaning is only relative and not absolute. If the original is a more recent one, transcreation can raise the problem of plagiarism or

distortion. But the translators will have to declare their allegiance, but they never stake the claim to be original authors.

In short, transcreation is that kind of translation in which the translator is more important than the original author. It is the mode of translation in literary discourses, in a context where unequal relations prevail. By reworking the meanings of the original works, the translators make their act meaningful. In this process the translator is more visible than the original author because of the particular ideological position taken by the translator. Also they empower themselves and attain a free status as translators.

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APPENDIX

പ്രസാധകക്കുറിപ്പ്

രാമകഥയിലെ ശുഭ്രകഥാപാത്രമായ ശംബുക്കനെ കേന്ദ്രമാക്കിക്കൊണ്ട് കെ. സുലൈമാൻ രചിച്ച ഏകാങ്ക നാടകം. സംസ്ഥാനതലത്തിൽ പുരസ്കാരങ്ങൾ നേടിയിട്ടുണ്ട്. പത്തോളം നാടകങ്ങൾ രചിച്ചു.

സുര്യപാസം

കെ. സുലൈമാൻ

കഥാപാത്രങ്ങൾ

ശംബുക്കൻ - ദണ്ഡകാരണ്യത്തിലെ ശുദ്രതാപസൻ
ശംബുകപത്നി
വാത്മീകി
പാലികൻ - ശുദ്ര സൈനികൻ
ശുരസേനൻ - ക്ഷത്രിയ സേനാധിപൻ
ഖലൻ - ഒരു ഗോത്രവർഗ്ഗ നേതാവ്
ക്ഷത്രിയസംഘം
ശുദ്രസംഘം
രണ്ട് ആശ്രമ ബാലകർ
രാമൻ
കുടാതെ ഗോദാവരിയിലെ മുക്കുവർ, ബ്രാഹ്മണർ തുടങ്ങിയവർ

1 - ഒന്ന്

(രംഗം തെളിയുമ്പോൾ രാമായണത്തിലെ വരികൾ പശ്ചാത്തലത്തിൽ. രംഗമദ്ധ്യത്തിൽ വാത്മീകി ഇരിക്കുന്നു. പശ്ചാത്തലത്തിൽ ഉത്തര രാമായണത്തിലെ ശംബുക വധത്തെക്കുറിച്ചുള്ള ഭാഗങ്ങൾ കേൾക്കുന്നു. രണ്ടുകുട്ടികൾ ആലപിച്ചുകൊണ്ട് വരുന്നു.)

കുട്ടികൾ : ഗുരുദേവോ പ്രണമഃ(കുട്ടികൾ വാത്മീകിയെ

നമസ്കരിക്കുന്നു.)

വാത്മീകി: സദ് ഗുണോ ഭവന്തു. (വാത്മീകി എഴുന്നേൽപ്പിക്കുന്നു)

ഒന്നാമൻ: ഞങ്ങളിന്ന് അയോദ്ധ്യാപുരി മുഴുവൻ പാടി. ആളുകൾ ഞങ്ങളെ എന്താവേശത്തോടെയാണെന്നോ വരവേറ്റത്.

രണ്ടാമൻ: അതേ ഗുരോ . രാമകഥ കേൾക്കാൻ അവർക്കെന്തു ആർത്തിയാണെന്നോ.

ഒന്നാമൻ: ഗുരുപാദരേ, അയോധ്യയിലെ നിറഞ്ഞ രാജവീഥികളും മണിമന്ദിരങ്ങളും രാമകഥകേട്ട് പുളകം കൊണ്ടു.

രണ്ടാമൻ : അതേ ഗുരുദേവാ . ദിനചര്യകൾ പോലും മറന്ന് പുരവാസികൾ ഞങ്ങൾക്ക് ചുറ്റും കൂടി.

വാത്മീകി: ഉണ്ണികളേ ത്രേതായുഗത്തിന്റെ തേജസ്സും ഭൂമിയുടെ മാർഗ്ഗദീപവുമായ ശ്രീരാമചന്ദ്രൻ പുരുഷാർത്ഥങ്ങളുടെ പൂർണ്ണതയാണ്. ദിവ്യമായ സത്യനീതികളുടെ പ്രചാരകനും പ്രവാചകനുമാണ്. അവന്റെ നാമം ഉരുവിട്ട് മനസ്സാ പ്രകീർത്തിക്കൂ ഉണ്ണികളേ . ഒ. നാളെ നിങ്ങൾ ഏതുഭാഗത്തേക്കാണ് പോകേണ്ടതെന്നറിയാമോ?

കുട്ടികൾ: ഇല്ല.

വാത്മീകി: തമസാ തീരത്തുടെ തെക്കോട്ട്. നദീ തീരത്തെ അന്തേവാസികൾക്ക് പാടിക്കൊടുക്കുക.

ഒന്നാമൻ : ഏതാണ് കഥ?

വാ : രാപസൻമാർക്ക് യാഗഭംഗം വരുത്തിയ രാക്ഷസരെ രാമലക്ഷ്മണൻമാർ വധിച്ച കഥ.

രണ്ടാമൻ : വേഗം തുടങ്ങൂ ഗുരോ . കേൾക്കാൻ തിടയ്ക്കുമായി. (വാത്മീകി അസ്വസ്ഥനാവുന്നു. നടക്കുന്നു.)

ഒന്നാമൻ : എന്താണ് ഗുരോ വല്ലാതിരിക്കുന്നത്?

രണ്ടാമൻ : ഞാനും കണ്ടു, എന്തോ പന്തികേടുണ്ട്. ആ മുഖം കണ്ടാലറിയില്ല.

വാത്മീകി: ഒന്നുമില്ല കൂട്ടികളേ . ഞാനിന്ന് പകലുറതക്കത്തിൽ ഒരു സ്വപ്നം കണ്ടു. ഒരുദുസ്വപ്നം. മറ്റൊന്നുമില്ല.

രണ്ടാമൻ : അങ്ങ് കഥ പറഞ്ഞില്ലല്ലോ?

ഒന്നാമൻ : ഹോ!നിന്റെ ഒരു തിടുക്കം.(വാത്മീകിയോട്)അതിന് മുമ്പ് അങ്ങയെ അലട്ടിയ ദുഃസ്വപ്നമെന്തെന്ന് പറഞ്ഞില്ലല്ലോ.

വാ : ഹോ! അതെന്തെന്തെ ഓർമ്മിപ്പിക്കാതിരിക്കൂ. (പുറമേ നിന്ന് ആർപ്പും കുരവയും കേഴ്കുന്നു. വാത്മീകി കൂടുതൽ അസ്വസ്ഥനാവുന്നു.)

കുട്ടികൾ : എന്താണത് ഗുരോ?

വാ : ഒന്നുമില്ല. വരു കഥതുടങ്ങാം.(ആർപ്പും കുരവയും ഉച്ചത്തിലാവുന്നു.) ഹെ. ദുഃശ്ശകുന്നമായല്ലോ. എന്തൊരു ശബ്ദം (കുട്ടികൾ ചെന്നു പരിശോധിക്കുന്നു.)

ഒന്നാ : എവിടെ?

രണ്ടാ : ഞങ്ങളൊന്നും കേഴ്കുന്നില്ലല്ലോ?

വാ : ആർപ്പും കുരവയും . (അസഹ്യഭാവം)

ഒന്നാ : ഗുരോഅങ്ങേക്ക് എന്തുപറ്റി?

രണ്ടാ : ഞങ്ങളൊരു ശബ്ദവും കേൾക്കുന്നില്ല. (കുട്ടികൾ തമ്മിൽ പ്രതികരിക്കുന്നു)

വാ : കിരാതരുടെ വിക്രിയകളാണ്. വരു കഥ തുടങ്ങുകയല്ലേ? (പുറമെ ശബ്ദം വീണ്ടും അത്യുച്ചത്തിലാവുന്നു.. കടുത്ത മാനസിക വ്യഥ അനുഭവിക്കുന്ന വാത്മീകി തുറിച്ച കണ്ണുകളുമായി കൂട്ടികളെ നോക്കുന്നു.)

ഒന്നാ : അങ്ങനതാണ് തുറിച്ചുനോക്കുന്നത്?

രണ്ടാ : അയ്യോ. ഞങ്ങൾക്ക് പേടിയാകുന്നു.

വാ : അതാ വീണ്ടും . (കടുത്ത അസ്വസ്ഥത) എന്റെ സ്വസ്ഥത നശിക്കുന്നു.

ഒന്നാ : ഇന്ന് കഥ വേണ്ട. (വാത്മീകിയെ സ്വാന്തനപ്പെടുത്തുന്നു) അങ്ങേക്ക് വയ്യ. ഇവിടെ വിശ്രമിക്കൂ. ആ

ദു:സ്വപ്നം തന്നെയാണ് അങ്ങ് ഓർക്കുന്നത് സംശയമില്ല

കുട്ടികൾ : ഗുരോ അങ്ങയുടെ മനഃശ്ലാന്തിക്കായെങ്കിലും ആ ദു:സ്വപ്നമെന്തെന്ന് ഞങ്ങളോട് പറയൂ.(വാതമീകി ദുരെ ഒരു ദിശയിലേക്ക് വിരൽ ചൂണ്ടുന്നു. കുട്ടികൾ അങ്ങോട്ട് നോക്കുന്നു. ആർപ്പും കുരവയും ഉച്ചത്തിലാവുന്നു.)

രണ്ട്

(മുൻ രംഗത്തിലെ ആർപ്പും കുരവയും. കിരാതനേതാവായി തെരഞ്ഞെടുത്ത ശംബുക്കനെ ഒരു ശുഭ്ര സംഘം ആനയിക്കുന്നു.)

സംഘം: നിഷാദ രാജാവ് ശംബുക്ക് ദണ്ഡകാരണ്യത്തിന്റെ മംഗളം. (ശംബുക്കനെ പീഠത്തിലേക്ക് നയിക്കുന്നു. ഒരു വൃദ്ധൻ കടന്നു വന്ന്)

വൃദ്ധൻ: നിൽക്കട്ടെ (ശംബുക്കനോട്) ആദ്യം ഗോദാവരിയിലെ കാരണ്യതീർത്ഥം കൈക്കുമ്പിളിലെടുക്കുക. ഗോദാവരിയിലെ ഒരുതുള്ളി ജലം നമ്മുടെ ഞരമ്പുകളിലെ ചോരയാണ്. ആ തീർത്ഥം കൈകുമ്പിളിലേന്തി സൂര്യപൂജ നടത്തുക. അതിനു ശേഷം ഇരിക്കുക. അതാണ് മൃഗ. (ശംബുക്കനും സംഘവും ഗോദാവരിയിലെ ജലമെടുത്ത് സൂര്യ പൂജ നടത്തുന്നു.)

“ഹെ. സൂര്യ ദേവാ സർവ്വ ചരാചരങ്ങളുടെയും ശക്തിക്ക് നിദാനമായ ചൈതന്യമേ!
പ്രകാശിക്കുക ഞങ്ങൾക്കായി നീ.
പ്രതിബിംബിക്കുക ഞങ്ങളിലേക്ക് നീ.”

(രംഗം ഇരുളുന്നു. തെളിയുമ്പോൾ ശംബുക്ക സദസ്സ്)

(ശംബുക്കനും, വാത്മീകിയും സംഘവും സംസാരിച്ചുകൊണ്ടിരിക്കുന്നു.)

വാ: ശംബു കാ...തികച്ചും വിഷമകരമായ ഒരു കാലഘട്ടത്തിലാണ് നിന്റെ തുടക്കം.

വ്യ: മഹർഷേ, ചാപല്യങ്ങളെകറ്റാൻ വേണ്ടിയെങ്കിലും അവൻ സാരോപദേശങ്ങൾ നൽകിയാലും.

വാ: ശംബു കാ... അഭിശപ്തരായ ഒരു ജനവിഭാഗത്തെയാണ് നീ നയിക്കേണ്ടത്. തീഷ്ണമായ ജീവിത പാഠങ്ങൾ നിന്റെ മുമ്പിലുണ്ട്. അവ നിനക്ക് സാരോപദേശങ്ങളേക്കാൾ ഫലപ്രദമായിരിക്കും.

ശംബുക്കൻ: മഹാമുനേ,അങ്ങയുടെ ദീർഘ ദർശിതമുള്ള ഉപദേശങ്ങൾ എന്നെ നയിക്കും.

വാ: ശംബു കാ...ഇത്രയും കൂടി നീ അറിയുക. ധർമ്മാർത്ഥകാമമോക്ഷങ്ങളല്ല നിന്റെ പുരുഷാർത്ഥം. ആപൽക്കരമായ നിന്റെ ജീവിതപഥത്തിലെ ലക്ഷ്യങ്ങൾ നേടുന്നതിന് ലോഭമോഹങ്ങളെ അതിജീവിക്കുക. നിന്റെ ചോരയിലലിഞ്ഞ നൊമ്പരങ്ങളെ തിരിച്ചറിയുക. മനസ്സ് ഗോദാവരിയെ പോലെ സ്വച്ഛമാക്കുക. നിനക്കഭ്യുദയമുണ്ടാകും.

ശംബു: ഞാനറിയുന്നു ഗുരുപപാദരെ “നികൃഷ്ഠരായ” ഈ ഞങ്ങളുടെ ജീവിതനിയോഗം ഒരു കത്തുന്ന വേദനയായി എന്റെ നെഞ്ചിലുണ്ട്. കർക്കശമായ ഈ പാതയിൽ എന്റെ കടമകളേതൊക്കെയെന്ന് ഞാൻ തിരിച്ചറിയുന്നു. എന്റെ മോഹങ്ങളിൽ സ്വർഗ്ഗവും പ്രവൃത്തിപഥത്തിൽ ചാപല്യവുമുണ്ടാകുകയില്ലെന്ന് ഞാൻ അങ്ങേക്ക് ഉറപ്പുതരുന്നു. അന്തമില്ലാത്ത പരീക്ഷണങ്ങൾക്കായി ഞാൻ സ്വയം ഒരുങ്ങുകയാണ്.
(പാലികൻ കടന്നു വന്ന്)

പാലികാ...ചേർച്ചയില്ലാതെ തമ്മിൽ പൊരുതുന്ന ഗോത്രങ്ങളാണ് നമ്മുടെ ബലക്ഷയത്തിന് പ്രധാനകാരണം. ശക്തമായ ഒരു നിഷാദ സേനയൊരുക്കു

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കയാണ് നിന്റെ ആദ്യത്തെ കടമ.

പാലി: ശംബു കാ..കിരാതരുടെ കരുത്തും ശൗര്യവും ഞാനിതാ നിനക്ക് കാഴ്ചവെക്കുന്നു.

വാത്മീകി: നിനക്ക് ഒരു കടുത്ത പരീക്ഷയായിരിക്കുമത്. വിജയിച്ചാൽ പിന്നെ നിങ്ങൾക്ക് ആരുടെ മുന്നിലും തല കുനിക്കേണ്ടിവരില്ല. പക്ഷേ തോറ്റാൽ ...

പാലി: മഹർഷേ... നമ്മളൊരിക്കലും തോൽക്കേണ്ടവരല്ലല്ലോ?
(പുറമേ നിന്ന് അത്യുച്ചത്തിലുള്ള ഒരു കരച്ചിൽ കേൾക്കുന്നു. രണ്ടു മുക്കുവർ വിലപിച്ചുകൊണ്ട് കടന്ന് വരുന്നു.)

മുക്കുവൻ: ശംബു കാ ഞങ്ങളെ രക്ഷിക്കണം.

ശംബു: പറയൂ നിങ്ങളുടെ ആവലാതി എന്താണ്.?

മുക്കുവൻ: അവർ ഞങ്ങളോട് കടുത്ത അനീതി ചെയ്യുന്നു.

പാലി: ആര് ?

മുക്കുവൻ1: വടക്കുന്നുവന്ന പുരവാസികൾ.

ശംബു: അനീതി?

മുക്കുവൻ2: ഞങ്ങൾ ഗോദാവരിയിൽ നിന്ന് പിടിക്കുന്ന മത്സ്യങ്ങളെല്ലാം അവർതട്ടി എടുക്കുന്നു.

പാലികൻ: എന്നിട്ട്?

മുക്കുവൻ1: അയോധ്യയിലേക്ക് ഒളിച്ചുകൂടുന്നു.

മുക്കുവൻ2: ഞങ്ങളെന്ത് കഷ്ടപ്പെട്ടാണെന്നോ മീൻ പിടിക്കുന്നത്. അതെല്ലാം അവർ എന്തധികാരത്തോടെയാണ് കൊണ്ടുപോയത്.

മുക്കുവൻ1: വടക്ക് നഗരത്തിൽ കൊണ്ടുപോയി അവരത് പകരത്തിന് ധനം വാങ്ങി വിൽക്കുകയാണത്രെ.

വാ: അധർമ്മം.

ശംബു: അയോധ്യയിലെ തട്ടിപ്പുകാരായിരിക്കും.

പാലി: ശരിയാ . നമ്മെ പറ്റിക്കുകയാണവരുടെ തൊഴിൽ.

- ശംബു: അവരെക്കണ്ടാലറിയാമോ?
- മുക്കുവർ: ഓ..അറിയാം.
- ശംബു: നിങ്ങൾ തിരിച്ചുപോകൂ. അടുത്ത പകലുദിക്കും മുമ്പ് നമുക്കവരെ കണ്ടുപിടിക്കാം.(മുക്കുവർ പോകുന്നു.) പാലികാ നിനക്ക് ജോലിയായി. ഉടനെ ചെന്ന് വേണ്ടത് ചെയ്യൂ. ആവശ്യമെങ്കിൽ അവരെ നേരിടാനും മടിക്കണ്ട.
- വാ: ശംബു കാ...നിന്റെ തുടക്കമായി. അതും നിന്റെ വംശ വൈരികളുമായിട്ടുതന്നെ. മുക്കുവരുടെ പ്രശ്നം കടുത്ത ചൂഷണത്തിന്റെതാണ്. നീതിയുടെ ഭാഗത്താണ് നീ. നിനക്ക് വിജയമുണ്ടാകട്ടെ.(വാത്മീകിയും പാലികനും പോകുന്നു. ശംബു പത്നി കടന്നു വരുന്നു.) (ലൈറ്റ് ഓഫ്. തെളിയുന്നു.)
- ശംബു. പത്നി: ഹൊ.രാജാവായിട്ടേയ്യുള്ളൂ. അപ്പോഴെക്കുമെത്തി പരാതിക്കാർ.
- ശംബു: പിന്നെ നീ എന്തുകരുതി. പുമെത്തയിൽ കിരാതത്ത രുണികളോടൊത്ത് സോമപാനം നടത്തി അങ്ങിനെ കിടക്കണമെന്നോ? (ചിരിക്കുന്നു) പെണ്ണേ എന്റെ വഴിയിൽ മുളളുകളെ ഉണ്ടാവും. ആപൽകരമായ എന്റെ യാത്ര എന്റെ ധർമ്മപത്നി കാണാനിരിക്കുന്നതേയ്യുള്ളൂ.
- പത്നി: പുരവാസികളോട് വഴക്ക് വേണ്ടെന്നെ ഞാൻ പറഞ്ഞു ഉള്ളു.രാമനല്ലേ അയോധ്യാധിപൻ . പോയി സങ്കടം പറഞ്ഞുകൂടെ.
- ശംബു: അത് നമുക്ക് ചേർന്നതല്ല. അനീതികണ്ടാൽ അനീതിയാണെന്ന് തന്നെ പറയണം. പുരവാസികളായ ഈ ആര്യന്മാർ നമ്മുടെ ജന്മശത്രുക്കളാണ്. ഓരോ ആയുധവും നാം മുന്നകൂർപ്പിച്ചുവെക്കുന്നത് അവർക്കുവേണ്ടിയാണ്.
- പത്നി: ശണ്ഠക്ക് നിന്നാൽ നമ്മളുതന്നെ തോൽക്കും കിരാതരെന്നും കൂട്ടുചേരാത്തോരാ....

(ശംബുക്കനെ വില്പ് കെട്ടുന്നതിന് സഹായിക്കുന്നു. ശേഷം പോകുന്നു)

മൂന്ന്

(ഗോദാവരി. ചിലർ മീൻ പിടിക്കുന്നു.മീൻ കൂട തെരഞ്ഞ് പുരവാസികളെത്തി. അവരെ സൂത്രത്തിൽ ഒളിച്ചിരുന്ന സംഘം ബന്ധിക്കുന്നു.)

ഒരാൾ: മഹത്തായ നീതി നടമാടുന്ന ആര്യാവർത്തത്തിലെ പ്രജകൾ.(കൂട്ടിച്ചിരി)

വേറൊരാൾ: നീചൻമാരായ മുക്കുവരുടെ മീൻ മോഷ്ടിക്കുന്നു. (വീണ്ടും കൂട്ടിച്ചിരി)

മറ്റൊരാൾ: ഇവരെ ശംബുക്കന്റെ മൂന്നിലെത്തിക്കണം. മൂറയനു സരിച്ചുള്ള ശിക്ഷ ഇവർക്ക് കൊടുത്തേ പറ്റൂ. (പുര വാസികളെ ആർത്തുവിളിച്ച് പരിഹസിക്കുന്നു. പാലി കൻ എത്തുന്നു.)

ഒരാൾ: ഇവർ മുക്കുവരെ പറ്റിച്ച പരദേശികളാണ്. തക്കതായ ശിക്ഷ കൊടുക്കണം.

പാലി: അവരുടെ കെട്ടഴിക്കൂ (സംഘം അങ്ങിനെ ചെയ്യുന്നു.) രാമരാജ്യത്ത് ചെന്ന് പറ കിരാതർ കൊല്ലുകയോ പച്ച യിറച്ചി തിന്നുകയോ ചെയ്തില്ലെന്ന്. (സംഘത്തോട്) വിട്ടേക്കൂ അവരുടെ നിലകണ്ടില്ലെ. വേണ്ടത്രയായി. ഇനി ദക്ഷിണദേശത്ത് കണ്ടുപോകരുത്.

നാല്

(ഗോദാവരി - സംഘം കുളിക്കുകയും വല വിശി മീൻ പിടിക്കുകയും മറ്റും ചെയ്യുന്നു. ശംബുക്ക പത്നി വെള്ളമെടുത്ത് പോകുന്നു. പശ്ചാതലത്തിൽ

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ശകേത ഗോദാവരി
 ആരണ്യത്തിനന്തരാത്മാവായ്
 ജനിയായ് മൃതിയായ്
 ഒഴുകുന്നു ശ്യാമഭൂവിൽ നീ
 പുണരുന്നൂ നനവാർന്ന തീരങ്ങളെ
 പൂവും പുലരിയും ജനിക്കുന്നു നിന്നിൽ
 വനാന്തരത്തിലെ താരൂണ്യവും
 കാടിൻ കിടാങ്ങൾ ഞങ്ങൾ ചിരിക്കുമ്പോ -
 ഉൾത്തുതിമർക്കുന്നു നീ
 കരയുമ്പോൾ പേറുന്നു ഗർഭദ്രവും
 ഞങ്ങൾ തൻ വിയർപ്പാം കണ്ണുനീരാം - നീ
 ഭൂമി കന്യേ ഗോദാവരി
 ജീവരക്തമാം ദാഹ നീരും
 നിൻ സ്നേഹതീർത്ഥവും നൽകി
 പോറ്റുന്നു നിൻ മടിത്തട്ടിൽ നീ
 കാരൂണ്യ വർഷേ ഗോദാവരീ.

(ശംബുക് പത്നി വെള്ളമെടുക്കാൻ വീണ്ടും വരുന്നൂ. വെള്ളമെടുക്കുമ്പോൾ കൂടം പൂർണ്ണമായും മുങ്ങാത്തതുകണ്ട്)

ശം. പത്നി: ഇത്ര പെട്ടെന്ന് വെള്ളം താഴുകയോ? (സംശയത്തോടെ നടന്ന് പരിശോധിച്ച്) കാണക്കാണെ വെള്ളം കുറയുന്നല്ലോ? ഇപ്പോഴല്ലേ കാൽമുട്ടുവരെ വെള്ളമുണ്ടായിരുന്നത്. (പരിഭ്രമം)ണ്ട, ഇതെന്ത് കഥ. ഗോദാവരി വറ്റുകയോ! (പരിഭ്രമത്തോടെ ചുറ്റും വിളിക്കുന്നു) ഹേയ്. ഒന്നിങ്ങു വരു. (എല്ലാഭാഗത്തേക്കും വിളിക്കുന്നു. ആളുകൾ വരുന്നു.) നോക്കൂ ഗോദാവരി വറ്റുന്നു. നോക്കി നിൽക്കേ വെള്ളം കുറയുന്നു. (എല്ലാവരും പരിശോധിക്കുന്നു ശംബുക് പത്നി ഓടിപോകുന്നു.

ഗോദാവരിയിതാ വരുന്നു. അമ്മേ ഞങ്ങളെന്തു മഹാ
 പാതകമാണ് ചെയ്തത്. അയ്യോ ഞങ്ങളുടെ ദാഹജ
 ലമാണു വരുന്നത് . ഞങ്ങളുടെ ദാഹജലം . ദണ്ഡ
 കാരണ്യത്തിൽ ആപത്ത് ..ആപത്ത്...(പോകുന്നു.)
 വൃദ്ധൻ: ഗോദാവരി വരുകയോ ദേവീ. (തളർന്ന് ഇരിക്കുന്നു)
 ഏതോ കൊടും വിപത്തുകളുടെസൂചനയാണ്. നേരും
 നെറിയും കെട്ടതിന് അമ്മ കോപിച്ചിരിക്കയാ.
 ഒരാൾ: അതിന് ഇവിടെ നെറി തെറ്റിയിട്ടില്ലല്ലോ
 വൃ: ഇല്ലെന്നാരു പറഞ്ഞു . ആ മുക്കുവർക്ക് വേണ്ടി
 ക്ഷത്രിയരെ വിരട്ടിയപ്പോഴേ എനിക്ക് സംശയമുണ്ട്.
 ദേവീകോപം തന്നെ.
 മറ്റൊരാൾ: അടങ്ങിയിരിക്കെ നിനക്ക് ശംബുകനോടുള്ള വെറുപ്പാ.
 അതെനിക്ക് പണ്ടേ അറിയാം.
 വേറൊരാൾ: വേണ്ടാത്തത് പറഞ്ഞ് പകയുണ്ടാക്കാനുള്ള നേരമ
 ല്ലിത്.
 വൃദ്ധൻ: ഞാനൊന്നും പറഞ്ഞില്ല. എനിക്കൊക്കെ ഭയമായിരി
 കുന്നു. ദേവീഹിതം നടന്നേ ഒക്കൂ.
 മറ്റൊരാൾ: ഒരു ദേവീഹിതം. (ശംബുകനും പാലികനും ഓടി
 വരുന്നു.)
 സംഘം: ശംബുകാ...ഗോദാവരി ഇതാ വരുന്നു.
 ശംബു: (നോക്കുന്നു.വികാരധീനനാകുന്നു) അമ്മേ ഗോദാ
 വരീ...ചതിക്കരുത്. നിന്റെ മക്കള് മുടിഞ്ഞുപോകും.
 പാലികൻ: ഇതിലേന്തോ കുഴപ്പമുണ്ട്.
 വൃദ്ധൻ: എന്ത് കുഴപ്പം? (ഗർവിച്ച് കൊണ്ടുപോകുന്നു.)
 പാലി: എന്തോ ചതിയുണ്ട്.
 ശംബുകൻ: അല്ലാതെ ഗോദാവരി നമ്മെ ചതിക്കില്ല. (എല്ലാവരും
 ആലോചനയിൽ)
 പാലി: ഉത്തരദേശക്കാര് വല്ല വേലയും എടുത്ത് കാണുമോ?
 ശംബുകൻ: അതെങ്ങനെയും സംശയം.
 പാലി: നമ്മൾ ശകാരിച്ചു വിട്ട ക്ഷത്രിയരായിരിക്കുമോ

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ഇതിന്റെ പിന്നിൽ?

ശം: എന്തായാതും നമുക്കൊന്ന് പോയി നോക്കാം.
(വാത്മീകി വരുന്നു. ശംബുക്കനും സംഘവും വണങ്ങുന്നു.)

വാത്മീകി: ശംബുക്കാ നിന്റെ ശത്രുക്കൾ ജോലി ആരംഭിച്ചിരിക്കുന്നു.

പാലികൻ }
ശംബു: } മഹർഷേ അങ്ങൊന്ന് വ്യക്തമാക്കി പറഞ്ഞാലും.
വാത്മീകി: ആര്യന്മാർ ഗോദാവരിയിൽ അണകെട്ടിയിരിക്കുന്നു.
സംഘം: ചതി. കൊലച്ചതി.
പാലി: ഇത്ര കടുത്ത അനീതി വരാറുണ്ടോ?
ശംബു: (വിശ്വസിക്കാനാവാതെ) ഗോദാവരിക്ക് അണകെട്ടുകയോ? ആരണ്യകരുടെ ഉപ്പും ചോരയുമായ.....
വാത്മീകി: ഗോദാവരിയിലെ ജലം ആര്യാവർത്തത്തിലേക്ക് തിരിച്ചുവിട്ടിരിക്കുന്നു. അവരുടെ പാടങ്ങളും തോട്ടങ്ങളും വിളയിക്കാൻ.
(സംഘം ദുഃഖഭാരത്തോടെ രംഗത്ത് ചിതറുന്നു.)
ശംബു: ദുഷ്ടന്മാർ. ദാഹജലം നിഷേധിക്കുന്ന ഭീരുക്കൾ. മഹർഷേ അവരെത്തിനാണീ കൊടും പാതകം ചെയ്തത്.?
വാ: ശുഭ്രവംശത്തോടുള്ള അടങ്ങാത്ത പക തന്നെ. പുണ്യനദിയായ ഗോദാവരിയിലെ ജലം കൊണ്ട് നീചൻമാർ ദാഹശമനം വരുത്തുകയോ കൃഷി ഭൂമി നനക്കുകയോ ചെയ്യുന്നത് അവർക്ക് സഹിക്കാവുന്നതല്ല.
ശംബു: പാലികാ....ആ അണക്കെട്ട് നമ്മുടെ പരാജയമാണ്. അത് തകർക്കണം.
സംഘം: തകർക്കണം. ഞങ്ങൾക്ക് ശക്തി തരൂ.
വാത്മീകി: ഇത് നിങ്ങളുടെ ആത്മാഭിമാനത്തിന്റെ പ്രശ്നമാണ്. അതവർക്കൊതിരിക്കില്ല. അത് കൊണ്ട് തന്നെ കരുതലോടെ നീങ്ങണം.



ശംബു: ഞങ്ങളെന്ത് ചെയ്യണം ഗുരോ? പറഞ്ഞാലും.
 പാലി: അണക്കെട്ട് തകർക്കയല്ലാതെ മറ്റെന്ത് വഴി.
 വാത്മീ: മറ്റുപോംവഴികളുണ്ടെന്ന് തോന്നുന്നില്ല. പക്ഷേ സൂക്ഷിക്കണം.ശത്രു ദുർബ്ബലനല്ല.
 (പോകുന്നു. ശംബുക്കും കുട്ടരും തീരുമാനമെടുക്കുന്നു. അണക്കെട്ട് തെരഞ്ഞു പോകുന്നു.മുന്നോട്ട് സംഘം കുതിക്കുന്നു.)

ശംബു: അതാ..... അവിടെ
 പാലി: പക്ഷേ. പാറാവുകാരാണ്.ഉം.(പാറാവുകാരനെ പിടിച്ചുകെട്ടികൊണ്ട് തകർക്കുന്നു. കുതിച്ചു ചാടുന്ന വെള്ളത്തിൽ ചിലർ ഒലിച്ചു പോകുന്നു. ചുഴിയിൽപെട്ടവരെ ശംബുക്കും പാലികനും രക്ഷപ്പെടുത്തുന്നു.ശാന്തമായി ഒഴുകുന്ന നദി.)

5 - അഞ്ച്

(ആയുധപ്പുര- പാലികനും സംഘവും ആയുധങ്ങൾ നിർമ്മിക്കുന്നു. ശംബുക്കൻ കടന്നുവന്ന് പരിശോധിക്കുന്നു)

ശംബു: ആയുധങ്ങളെല്ലാം തയ്യാറായില്ലെ. അണക്കെട്ട് തകർത്തതിനുള്ളപ്രത്യാഘാതങ്ങൾ ഉണ്ടാകാതിരിക്കില്ല.

പാലി: തീർച്ചയായും. നമ്മുടെ ആൾക്കാർക്ക് സുചന കൊടുക്കണം.

ശംബു: ഇന്ന് സന്ധ്യക്ക് മുമ്പ് നീ എല്ലാ ഗോത്രക്കാരെയും കാണണം. കാര്യം ഗ്രഹിച്ച് ഒന്നിച്ച് നിർത്തിയില്ലെങ്കിൽ അപകടമാണ്.

പാലി: കൃഷ്ണതീരത്തെ നന്തികരും തക്ഷികളും നമ്മോട് വൈരത്തിലാണ്. വൈരികളും കാർക്കേയരും കൂട്ടുചേർന്നാലും വിശ്വസിക്കാൻകൊള്ളില്ല.

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ശംബു: പക്ഷെ എന്ത് ചെയ്യും എല്ലാവരും ഒന്നിച്ചല്ലാതെ പറ്റുമോ? ശത്രു ആരാണെന്നറിയില്ലേ..?

പാലി: ശ്രമിച്ചുനോക്കാം. ഈ ശത്രു ഇവർക്കൊക്കെ ശത്രുതന്നെ.

ശംബു: ഒരു യുദ്ധത്തെക്കുറിച്ച് ഓർക്കുമ്പോൾ പേടി തോന്നുന്നു. തോൽവിയും മരണവും ഓർത്തല്ല. സ്വന്തക്കാർ തമ്മിലുള്ള ഈ കുടിപ്പക നമ്മെ എവിടെ എത്തിക്കും.

പാലി: അയോധ്യർ സുത്രക്കാരാണ്. നമ്മുടെ ഗതികേടുകൾ ഏതൊക്കെ എന്ന് അവർക്ക് നന്നായറിയാം തീർച്ചയായും അവരത് മുതലെടുക്കും. അങ്ങിനെവന്നാൽ...

ശംബു: ഒന്നും ഓർക്കാതിരിക്കുകയാണ് ഭേദം! പാലികാ, നീയാണെന്റെ ശക്തി.

പാലി: എന്നെ വിശ്വസിക്കാം. എനിക്ക് ശേഷമെ ഈ ദണ്ഡകവനം കളങ്കപ്പെടൂ.

(വാത്മീകി വരുന്നു. പാലികർ ആയുധപരിശോധനയിൽ മുഴുകുന്നു)

ശംബു: വന്നാലും മഹർഷേ. ഞങ്ങളുടെ ആയുധ പ്പുരയിലേക്ക് സ്വാഗതം.

വാത്മീ: (ഒരായുധമെടുത്ത് പരിശോധിച്ചു) ലോഹത്തിൽ കലർപ്പുള്ള ആയുധവും മനസ്സിൽ മുറുമുറുപ്പുള്ള യോദ്ധാവും യുദ്ധത്തിന് കൊള്ളില്ല. ഒറ്റലോഹം പോലെ ഒറ്റ മനസ്സ് അതാണ് വിജയം.

ശംബു: അങ്ങ് എന്തോ ഉള്ളിൽവെച്ച് സംസാരിക്കുന്നു.

വാത്മീ: ഒന്നുമില്ല. എല്ലാം ഒരുക്കിവെച്ചോളൂ.

ശംബു: സൂചന എന്തെങ്കിലും.

വാത്മീ: അയോധ്യയിൽനിന്നും ഒരുപറ്റം പടയാളികൾ തെക്കോട്ട് തിരിച്ചിട്ടുണ്ടെന്ന് കേൾവിയുണ്ട് അങ്ങിനെയെങ്കിൽ അത് തീർച്ചയായും നിങ്ങളെ ലക്ഷ്യംവെച്ചായിരിക്കും.

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പാലി: അവർ വരാതിരിക്കില്ല. അണക്കെട്ട് തകർത്തതല്ല.
 ശംബു: ആരാണവരുടെ നേതൃത്വമെന്നറിയാമോ?
 വാത്മീ: ശൂരസേനനാണെന്ന് കേൾക്കുന്നു. അവനാണെങ്കിൽ യുദ്ധച്ചതിയിലും ഒളിപ്പോരിലും പേര് കേട്ടവനാണ്. കാട്ടുമൃഗങ്ങളെപ്പോലും അവർ യുദ്ധം ചെയ്യാനുപയോഗിക്കുമത്രെ.
 ശംബു: പാലികാ നീ ഉടനെ പോകൂ. എല്ലാ ഗോത്രക്കാരോടും തയ്യാറെടുക്കാൻ പറയൂ.
 പാലി: (മടിച്ചുനിൽക്കുന്നു) പക്ഷെ അവർ...
 ശംബു: അല്ലെങ്കിൽ വേണ്ട. നീയും കൂടെ വരു.
 വാത്മീ: ചെല്ലൂ. ശത്രുവിന്റെ പടയൊരുക്കമെങ്കിലും അവരെ ഒന്നിപ്പിക്കട്ടെ.
 (ഒരു ഭടൻ ഓടിവരുന്നു)
 ഭടൻ: ശംബു കാ...
 ശംബു: പറയൂ. എന്താണ്?
 ഭടൻ: കാട്ടിൽ പട എത്തിയിരിക്കുന്നു. വടക്കുനിന്ന്.
 പാലി: എത്രയുണ്ട്?
 ഭടൻ: ഏറെയുണ്ട്. അവർ ഗോദാവരിയിൽ കുളിച്ചു രാമനെ വിളിച്ച് തൊഴുതു. നദീതീരത്താണ് താവളമടിച്ചിരിക്കുന്നത്.
 വാത്മീ: നിങ്ങളുടെ തയ്യാറാകൂ.
 (സംഘം ധ്രുതഗതിയിൽ ആയുധങ്ങൾ എടുത്ത് തയ്യാറാകുന്നു.)

6 - ആറ്

(ശൂരസേനനും ചില പടയാളികളും രംഗം നിരീക്ഷിച്ച് കടന്നുവരുന്നു.)
 പടയാളി: അതാ ആരവംകേട്ടില്ലേ, ആ നദിക്കരയാണ്

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നീചപ്പട കുടിയിരിക്കുന്നത്.
 ശൂര: (ഒരു പടയാളിയോട്) ശംബുകൻ നാം വിചാരിച്ചതിനേക്കാൾ ശക്തനാണെന്ന് തോന്നുന്നു. രാമരാജ്യത്തിന്റെ മഹാശക്തിയെ വെല്ലുവിളിക്കാനാണ് അവന്റെ പുറപ്പാട്.
 പടയാളി2: ദക്ഷിണദേശത്തെ എല്ലാ നികൃഷ്ടരും അവന്റെ കൂടെ കുടിയിരിക്കുകയാണ്.
 ശൂര: കിരാതർ എന്തിനും മടിക്കാത്തവകയാണ് ഞ്. തന്ത്രപരമായി നീങ്ങണം.
 പടയാളി: പാതിരാത്രിക്ക് നദികടന്ന് അക്രമിച്ചാലോ?
 ശൂര: അത് പറ്റില്ല.
 രണ്ടാമൻ: പിന്നെ എന്ത് ചെയ്യും?
 ശൂര: ഒരു വഴിയുണ്ട്. വശീകരണം.
 രണ്ടുപടയാളികളും: വശീകരണം?
 ശൂര: അതെ. വശീകരണം. ശംബുകനോട് ചേർച്ചയില്ലാത്തവരും അവന്റെ കൂടെ കുടിയിട്ടില്ലെന്ന് പടയാളികൾ: ഉണ്ട്.
 ശൂര: ഉള്ളിന്റെ ഉള്ളിൽ അവർ പൊരുത്തത്തിലായിരിക്കില്ല. അവരെ വശീകരിക്കണം.
 രണ്ടാമൻ: അവരെ നമ്മുടെ കൂടെ കൂട്ടുകയോ?
 ശൂര: അല്ല. ശംബുകനിൽനിന്നും അകറ്റിനിർത്തുക. അവരുടെ ഐക്യം തകർത്ത് കൊണ്ടേ നമുക്ക് വിജയിക്കാനാക്കൂ. നീചന്മാരെ നശിപ്പിക്കാൻ എല്ലാ നീചമാർഗ്ഗങ്ങളും ഉപയോഗിക്കാം. മഹത്തായ രാമരാജ്യത്തെ വെല്ലുവിളിക്കാൻ കേവലം ഒരു ശുഭ്രപ്പടയോ? പാടില്ല. ആര്യാവർത്തത്തോട് എതിർത്ത് ആരും ഇവിടെ ജീവിക്കണ്ട. (പുറമെനിന്ന് ആരവം കേൾക്കുന്നു.)
 പടയാളി: (പുറമെക്ക് നോക്കി) ഓ, നീചപ്പട നദി കടക്കുകയാണല്ലോ?

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ശുര: നീ വേഗംചെന്ന് നമ്മുടെ സൈനികരോട് തയ്യാറാകാൻ പറയൂ, ഉം വേഗം.

(പടയാളി പോകുന്നു. മുമ്പേ പോയവൻ തിരിച്ചുവരുന്നു)

പടയാളി: അവർ നദി കടക്കുന്നു. വലിയ സന്നാഹത്തോടെ യാണ് വരവ്.

ശുര: ആരാണവരുടെ നേതൃത്വം?

പടയാളി: ചേതി.

ശുര: (ഉറച്ചിരിച്ച്.) ചേതി.വരു.
(രംഗം മാറുന്നു. തെളിയുമ്പോൾ ഒരു കിരാതഭടൻ -ഖലൻ- വില്ലുമുറുക്കുന്നു. ശുരസേനനും ഒരു സൈനികനും ഖലനെ സമീപിക്കുന്നു.)

ശുര: എവിടെക്കാണ് പുറപ്പാട്?

ഖലൻ: യുദ്ധം തുടങ്ങിയത് കണ്ടില്ലെ? അങ്ങോട്ട് തന്നെ.

ശുര: എന്തിനാണ്?

ഖലൻ: ഇതെന്ത് ചോദ്യം? ഞങ്ങൾക്കെതിരെ ക്ഷത്രിയപ്പട യുദ്ധംചെയ്യുന്നു. ഞാൻ ശംബുക്കന്റെ ഒരു പടയാളിയാണ് (ക്ഷത്രിയർ ചിരിക്കുന്നു) നിങ്ങളാരാണ്?

ശുര: ഞങ്ങൾ ക്ഷത്രിയരാണ്. കിരാതരുടെ ജന്മ വൈരികൾ.

ശുര: പക്ഷെ നിന്റെ ശത്രുവല്ല.

ഖലൻ: എന്നുവെച്ചാൽ?

സൈനി: നീ ഖൈരീ ഗോത്രക്കാരനല്ലെ? (ഖലൻ 'അതെ' എന്ന് തലയാട്ടുന്നു.)

ശുര: നൂറുകൊല്ലം മുമ്പ് നിന്റെ ഗോത്രത്തലവൻ മരിച്ചതെങ്ങിനെയെന്നറിയാമൊ? ഈ ശംബുക്കന്റെ വംശക്കാരുടെ കുന്തമുന ഏറ്റിട്ട്.

ഖലൻ: (ഒന്നു പതറിയെങ്കിലും നിയന്ത്രിക്കുന്നു, സൈനികർ ഒളിഞ്ഞുനോക്കുന്നു.)

ശുര: (കപടവേദന) നല്ലവനായ ആ ഖൈരീ ശംബുക്ക ഗോത്രക്കാരെ മുഴുവൻ ശപിച്ചിട്ടാണ് കണ്ണടച്ചത്.



ഖലൻ: നിങ്ങളെന്തോ പറയുന്നു. എനിക്കതിൽ കാര്യമില്ല. ഞാനിപ്പോൾ ശംബുക്കന്റെ പടയാളിയാണ്, അതായത് നിങ്ങളുടെ ശത്രു (അമ്പെടുക്കുന്നു.)
ശൂര: നിൽക്കട്ടെ. ശംബുക്കൻ യുദ്ധം ജയിച്ചാൽ നിങ്ങൾക്ക് എന്ത് കിട്ടുമെന്നറിയാമോ?
ഖലൻ: ഞങ്ങൾക്കൊന്നുംവേണ്ട. യുദ്ധം ജയിച്ചാൽ അവനീ ദണ്ഡകാരണ്യത്തിന്റെ മുടിച്ചുടാമന്നനാകും (ഖലനെ ശ്രദ്ധിക്കുന്നു)
ശൂര: ഒരിക്കലീ കാടുഭരിച്ച വൈരികൾക്ക് ഒടിഞ്ഞ എല്ലിന്റെയും ഉണങ്ങാത്ത മുറിവിന്റെയും ഓർമ്മകൾ മാത്രം ബാക്കിയാകും. ഒരുപക്ഷെ നിങ്ങളുടെ വംശംതന്നെ മുടിഞ്ഞുപോകില്ലാ എന്നതിനെന്താണുറപ്പ്.
 (ഖലന്റെ കയ്യിലെ അമ്പുവില്ലും താഴുന്നു.)
ഖലൻ: ദൈവമെ അത് നേരായിരിക്കുമോ? (ശൂരസേനനും സൈനികനും പരസ്പരം ഒളിഞ്ഞുനോക്കുന്നു.)
ശൂര: ഞങ്ങൾക്ക് ഒരു മോഹമേയുള്ളൂ. വൈരികൾ ഈ ദേശം ഭരിക്കണം. അതും നിന്റെ നേതൃത്വത്തിൽ
സൈനി: അതിന് ശംബുക്കനെ തോൽപ്പിക്കണം. അങ്ങിനെ നീ അയോധ്യയുടെ സാമന്തരാജാവായാകും.
ഖല: ഇത്... ഇത് ചതിയല്ലേ?
ശൂര: ഒന്നുമല്ല. നീ ചെയ്യേണ്ടത് ഇത്രമാത്രം. ശംബുക്കന്റെ സേനാനിയില്ലെ ആ പാലികൻ. അവനാണ് ശംബുക്കന്റെ ശക്തി.
സൈനി: അവനെ വധിക്കുക. പിന്നെ ശംബുക്കനൊന്നുമല്ല.
ശൂര: അതാ ആരോ വരുന്നു. ഞങ്ങൾ പോകട്ടെ. പറഞ്ഞത് മറക്കണ്ട.
രണ്ടുപേരും: നിഷാദ രാജാവ് ഖലൻ വിജയിക്കട്ടെ.
 (പോകുന്നു).
 (പാലികനും കുറച്ച് പടയാളികളും ഓരോന്നുംപറഞ്ഞ്

ചിരിച്ച് കടന്നുവരുന്നു.)

പാലികൻ: ആരിത്, ഖലനോ? ആ കൂട്ടരെ ഞങ്ങൾ തുരത്തി. ആൾക്കാർ പിന്തിരിഞ്ഞോടി. യുദ്ധത്തിൽ നിന്റെ ഖൈരികൾ കാണിച്ച വീറും വാശിയും അസാമാന്യംതന്നെ. (ചിരിച്ചുകൊണ്ട് ഇരിക്കുന്നു)

ഖലൻ: എവിടെ ശംബുക്കൻ ?

പാലി: താവളത്തിലുണ്ട്. ആൾക്കാർ തിരിച്ചുവരാതിരിക്കില്ല. അങ്ങിനെ വന്നാൽ അവരെ തുരത്താൻ ഒരു മൂറകണ്ടുവെച്ചിട്ടുണ്ട്. പിന്നെ അവരുടെ അസ്ഥിക്കഷണങ്ങൾപോലും ബാക്കിയുണ്ടാവില്ല.

ഖലൻ: പാലികാ എനിക്ക് ചില രഹസ്യങ്ങൾ പറയാനുണ്ട്. (ഖലൻ പടയാളികളെ നോക്കുന്നു)

പാലി: (പടയാളികളോട്) നിങ്ങൾ താവളത്തിൽ ചെന്ന് വിശ്രമിക്കൂ.

(ഖലൻ പാലികന്റെ കുന്തംവാങ്ങി പരിശോധിക്കുന്നു.) എന്താണ്? പറയൂ.

ഖലൻ: (കുന്തം പരിശോധിച്ച്) കുർത്ത മൂന്ന എന്ത് തിളക്കം. ചോര കൂടിച്ചിതാനാണെങ്കിൽ കണക്കില്ല.

പാലി: ഖലാ....

ഖലൻ: ഒരുപക്ഷേ നാളെ എന്റെ ചോരയായിരിക്കും. എങ്ങിനെ വിശ്വസിക്കും?

(പുറമെ ഉൽക്കണ്ഠ ഉണർത്തുന്ന ബഹളം. പാലികൻ അങ്ങോട്ട് ശ്രദ്ധിച്ച് നീങ്ങുന്നു. ഖലൻ പാലികന് നേരെ കുന്തമെറിയുന്നു. പിടഞ്ഞുവീണ പാലികൻ ഖലനെ നോക്കുന്നു. ഖലൻ ഓടുന്നു. ശംബുക്കനും പടയാളികളും ഓടിപ്പുറത്തി.)

ശംബു: പാലികാ... ആരീ ചതിച്ചെയ്തു.? പിന്നിൽനിന്ന് കുത്തിയ ഭീരു ആർ?

പാലി: (വിഷമിച്ചുകൊണ്ട്) ഖലൻ (പാലികൻ മരിക്കുന്നു.)

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7 - ഏഴ്

- (രംഗം തെളിയുമ്പോൾ വാത്മീകിയും കുട്ടികളും)
- വാത്മീകി: പാലികൻ ഗോദാവരിയുടെ കരയിൽ അവസാനിച്ചു. ശുഭ്രപ്പട വീണ്ടും തോറ്റു. ആര്യൻമാരുടെ മഹാശക്തി വെല്ലുവിളിക്കപ്പെടാതെ കിടന്നു. ജയിച്ചവരുടെ മുറപോലെ അവർ ദണ്ഡകാരണവും കൊള്ളയടിച്ചു. ക്ഷത്രിയകുമാരൻമാരുടെ വിരിമാറിനടിയിൽ കാടിന്റെ കന്യകാത്വം ചതഞ്ഞരഞ്ഞു. മഹാവ്യാധികളും പട്ടിണിയും ദുരിതംവിതച്ചു. ചിന്നിച്ചിതറിയ നിഷാദർ തമ്മിലടിയും തുടങ്ങി. രാമരാജ്യത്തെ വെല്ലുവിളിക്കാനൊരുങ്ങിയ ശംബുക്ൻ കനത്ത വില നൽകേണ്ടിവന്നു. എല്ലാ പ്രതീക്ഷകളും തകർന്ന് ഒറ്റപ്പെട്ടുപോയ അവൻ ഗോദാവരീ തീരത്തുടെ ഒരു ഭ്രാന്തനെപ്പോലെ അലഞ്ഞു.
- കുട്ടി1: മഹാമുനേ ഒരു ചോദ്യം. ക്ഷത്രിയർക്ക് ചതി പറ്റുമോ?
- വാത്മീ: ഉണ്ണികളേ ഇവിടെ ചോദ്യങ്ങൾ അപ്രസക്തങ്ങളാണ്. എന്റെ മനസ്സിൽ മുറിപ്പാടുകളുണ്ടാക്കിയ ഒരു നശിച്ച കിനാവ് അതു മനസ്സിൽനിന്ന് പൂർണ്ണമായും കഴുകികളയുകയാണു ഞാൻ. അത്കൊണ്ട് തന്നെ എല്ലാം പറയുന്നു. എല്ലാം.
- കുട്ടി2: എന്നാലും ഗുരോ അങ്ങയുടെ മഹാമനസ്സിൽ കണ്ടതല്ലെ. അത് വെറും ഒരസംബന്ധം മാത്രമാകുകയോ?
- വാത്മീ: അതെ. തീർച്ചയായും നിങ്ങളെന്നെ വ്യാകുലപ്പെടുത്തരുത്. ഒരസംബന്ധ സ്വപ്നത്തെക്കുറിച്ച് ഇനിയും ചോദ്യങ്ങൾ ചോദിക്കാതിരിക്കുക. എങ്കിൽ മാത്രമേ ബാക്കി തുടരുന്നുള്ളൂ.
- കുട്ടി2: ഞങ്ങൾ വിസമ്മതിക്കുന്നു ഗുരുദേവാ.
- കുട്ടി1: ഈ കഥയിൽ ഞങ്ങൾക്കിനി ചോദ്യങ്ങളില്ല. ഇനിയോ?
- (വാത്മീകി കഥ തുടരാൻ ഭാവികുന്നു) (രംഗം

എട്ട്

(ഗോദാവരി തീരത്ത് ശംബുക്കൻ. കൂടെ ദുഃഖിച്ചിരിക്കുന്ന ശംബുകപത്നി)

ശംബു: ഹേ! കുട്ടികളെപ്പോലെ വിതുവുവന്നോ? നദിയിൽ പോയി മുഖം കഴുകൂ.

പത്നി: ഞാനെങ്ങനെ സന്തോഷിക്കും. എല്ലാവരും അങ്ങയെയാണ് കുറ്റം പറയുന്നത്. ഗുണമൊന്നുമില്ലാത്ത നേതൃത്വമെന്ന്.

ശംബു: പറയട്ടെ! സ്വന്തം ആളുകൾ തമ്മിൽ തീരാത്ത കൂടിപ്പുകയാണ്. പിന്നെ എങ്ങനെ യുദ്ധം ജയിക്കും. കൊടും ചതി ചെയ്തല്ലെ അയോദ്ധ്യർ പാലികനെ കൊന്നത്.

പത്നി: നമ്മുടെ പെൺകുട്ടികളെയെല്ലാം അവർ ചീത്തയാക്കി. ഹോ! ഇങ്ങനെ ഒരു ഗതി വരാനുണ്ടോ?

ശംബു: ഒന്നും ഓർമ്മിപ്പിക്കാതെ. ഇപ്പോഴെന്റെ മനസ്സുമുഴുവൻ സൂര്യഹാസമാണ്.

പത്നി: സൂര്യഹാസം?

ശംബു: അതെ, മഹത്തായ ആ ഖഡ്ഗം നമ്മുടെ മോക്ഷപ്രതീക്ഷയാണ്. അത് ലഭിച്ചാൽ എല്ലാറ്റിൽനിന്നും മോചനമായി.

പത്നി: എല്ലാറ്റിൽനിന്നും?

ശംബു: അതെ എല്ലാറ്റിൽ നിന്നും . നാളെ ഉദയത്തിന് മുമ്പ് നാഴിക മുൻ് ഞാൻ തപസ്സാരംഭിക്കും. വരു എഴുന്നേൽക്കൂ. (രണ്ടുപേരും മുഖം കഴുകി വെള്ളം കുടിക്കുന്നു. ശംബുക്കൻ കൈകുമ്പിളിയിൽ വെള്ളം നിറച്ച് സൂര്യ പ്രാർത്ഥന നടത്തുന്നു)

ശംബു: ഇതൊരാശ്വാസമാണ്. എന്തൊരു തണുപ്പുള്ള വെള്ളം.

ശം. പ: വിശ്വസിക്കുന്നില്ലേ? എന്തെങ്കിലും ചെന്ന് കഴിക്കാം.

ശംബു: എനിക്ക് വിശ്വസിക്കാൻ പറ്റില്ല. ഗതികെട്ട ഒരു വംശ

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ത്തിന്റെ രാജാവാണ് ഞാൻ. വിശപ്പും വികാരവും ഞാൻ മറന്നിരിക്കുന്നു.

പത്നി: (ദുഃഖത്തോടെ) എനിക്കൊരു സ്വസ്ഥതയുമില്ല. അങ്ങ് തപസ്സ് തുടങ്ങിയാൽ പിന്നെ ഞാനൊറ്റക്കായി. ഹൊ. ഇത്രകടുത്ത തപസ്സ് വേണ്ടിയിരുന്നില്ല.

ശംബു: അങ്ങിനെ തോന്നരുത് അതിശ്രേഷ്ഠമായ ഒരു ലക്ഷ്യത്തിന് വേണ്ടിയാണ് തപസ്സ്. അതിന്റെ കാഠിന്യത്തിൽ ചോരവറ്റി ഈ ശരീരം ജഡമായി മാറട്ടെ. ശാരീരിക നാശം പോലും എനിക്ക് പ്രശ്നമല്ല. സൂര്യഹാസം ലഭിച്ചേ ഞാൻ പിൻമാറൂ.

പത്നി: ആപൽശങ്കകൾ എന്നെ വല്ലാതെ അലട്ടുന്നു.. ഈ ക്ലേശകരമായ തപസ്സിന്റെ അന്തവും..... (കരയുന്നു.)

ശംബു: ശങ്കയകറ്റൂ. ഒരു പോരാളിയുടെ മനസ്സുമായി നിൽക്കുകയാണ് ഞാൻ. എനിക്ക് പിൻമാറികൂടാ. (കരയുന്ന ശംബുകപത്നിയെ ആശ്വസിപ്പിക്കുന്നു.)

ഒമ്പത്

(രാമസദസ്സിലെ പരാതി മണ്ഡപം.സേവകർ രാമനെ ആനയിക്കുന്നു. - പുറമെ കരച്ചിലും ബഹളവും)

രാമൻ: എവിടെന്ന് വന്നവരാണ്?

സേവ: പുരവാസികൾ തന്നെയാണ്. ബ്രഹ്മണരാണ് കൂടുതലും.

രാമൻ: എന്താണ് സങ്കടം?

സേവ: ബ്രഹ്മണരുടെ കുട്ടികൾ അകാലമൃത്യുവിന്നിരയാകുന്നത്രെ. അവരുടെ സ്ത്രീകൾക്ക് മഹാവ്യാധി പിടിപെടുന്നു പോലും. കന്നുകാലികളൊക്കെ ചത്തൊടുങ്ങുന്നു. അയോധ്യാപുരിയിലാകെ അങ്കലാപ്പായിരിക്കുന്നു.

രാമൻ: (കടുത്ത മാനസിക വിഷമം) കുട്ടികളുടെ അകാലമൃത്യു. മഹാവ്യാധികൾ. രാമരാജ്യത്ത് ഇത്തരം ദുര

നങ്ങളോ? ഭൂമിയിലെ എല്ലാ നന്മകളും സമ്മേളിച്ച ഈ മഹാരാജ്യത്ത് അശുഭ സുചനകളോ? സങ്കടക്കാ രോട് വരാൻ പറയൂ. (സേവകർ പോയി. ബ്രാഹ്മണർ മാറത്തടിച്ചു വിലപിച്ചുകൊണ്ട് വരുന്നു.)

ബ്രാഹ്മ: രാമാ അവിടുത്തെ ഭരണത്തിലും ഈ ഗതി വരികയോ? ഞങ്ങൾക്ക് ഒന്നും മനസ്സിലാകുന്നില്ല. രാമാ. ഞങ്ങളുടെ കുഞ്ഞുങ്ങൾ പോയി. എല്ലാം തകർന്നു. രാമാ..(കരയുന്നു)

രാമൻ: സാന്ത്വനപ്പെടുമ്പിടങ്ങളുടെ ക്ഷേമമാണ് എന്റെ ജീവിത ലക്ഷ്യം. ത്രേതായുഗത്തിന്റെ ധർമ്മനീതികൾ കളങ്കപ്പെട്ടുകൂടാ. (കരയുന്ന ബ്രാഹ്മണരെ ആശ്വസിപ്പിക്കുന്നു) നിങ്ങൾ അഗ്രഹാരങ്ങളിലേക്ക് മടങ്ങിപ്പോകൂ. ദുരന്തങ്ങളുടെ കാരണമന്വേഷിച്ച് ഞാനിതാ പുറപ്പെടുകയായി.

ബ്രാഹ്മ: രാമാ ഞങ്ങൾ പോകുന്നു. അഗ്രഹാരങ്ങളുടെ നാശം അയോധ്യയുടെ അടിമണ്ണിളക്കുമെന്ന് നിനക്കറിയാത്തതല്ലല്ലോ?

രാമാ: നാമറിയാതെ നമ്മുടെ സാമ്രാജ്യത്തിൽ അശുഭകരമായ എന്തോ നടക്കുന്നു. ദൈവമേ ഈ പരീക്ഷണത്തിന്റെ പൊരുളെന്ത്.(ശൂരസേനൻ പ്രവേശിക്കുന്നു.)

ശൂര: പൊരുളെന്തെന്ന് കണ്ടുപിടിച്ചു കഴിഞ്ഞു പ്രഭോ.

രാമാ: എന്താണ്. വേഗമത് പറഞ്ഞ് നമ്മുടെ മനസ്സിന്റെ ക്ലേശമകറ്റുക.

ശൂര: അങ്ങ് ദണ്ഡകാരണ്യത്തിൽ അരുതാത്തത് നടക്കുന്നു.

രാമാ: എന്താണിത്? നമ്മുടെ ധർമ്മനീതികളെ വെല്ലുവിളിച്ച് കൊണ്ട് നടക്കുന്നതെന്ത്?

ശൂര: പ്രഭോ ഒരു ശൂദ്രൻ തപോനിയമങ്ങളെ പാടെ ധിക്കരിച്ചുകൊണ്ട് കഠിനമായി തപസ്സു ചെയ്യുന്നു

രാമാ: ആരാണിത്ര വലിയ ധിക്കാരി.

ശൂര: ശംബുകൻ. (രാമൻ അതാവർത്തിക്കുന്നു.) ഗോദാ



വരി തീരത്തെ നീചൻമാരുടെ രാജാവ്. ആ ദുഷ്ടത പസ്സിന്റെ പ്രത്യംലാതങ്ങളാണ് അയോധ്യയിലെ ദുരന്തവാർത്തകൾ.

- രാമ: അവന്റെ തപസ്സിന്റെ ലക്ഷ്യമെന്താണ്?
- ശുര: നിത്യഷ്ടംരൂപതിയന്മാരുമായ അവന്റെ വംശത്തിന്റെ മോചനമാണെന്നത്രെ.
- രാമ: ആ തപസ്സ് നടക്കരുത്. ശുഭ്രജന്മത്തിൽ പിറന്ന ഒരു മനുഷ്യകീടം നമ്മുടെ സാമ്രാജ്യത്തെ വെല്ലുവിളിക്കുകയോ? മഹത്തായ വർണ്ണാശ്രമ ധർമ്മത്തെ ലംഘിക്കുകയോ? അരുത് ഈ ധർമ്മപുരിക്ക് കളങ്കം വരുന്നതായ യാതൊന്നും എന്റെ ഭരണത്തിൽ നടക്കരുത്.
- ശുര: അടിയൻ.
- രാമ: നാം ദണ്ഡകാരണ്യത്തിലേക്ക് പുറപ്പെടുകയായി. നമ്മുടെ വാഹനമൊരുക്കാൻ പറയൂ. (ശുരസേനനും സേവകനും പോയി)
- രാമ: ശംബുക്കന്റെ കഥ കഴിച്ചു ഇനി അന്നപാനീയങ്ങൾ തൊടു (പ്രതിജ്ഞയെടുക്കുന്നു.)

പത്ത്

(ശംബുക്കൻ തപസ്സ് ചെയ്യുന്നു. പതിവിൽ നിന്നും വ്യത്യസ്തമായ തപസ്സ്. സംഘം ചുറ്റുമിരുന്ന് പ്രാർത്ഥിക്കുന്നു. ഓരോരുത്തരായി എഴുന്നേറ്റ് ശംബുക്കനെ നമിച്ച് പുഷ്പങ്ങളർപ്പിച്ച് കടന്നുപോകുന്നു. ശംബുക്ക പത്നി നമിച്ചിരിക്കുന്നു-ഒരു ഭ്രമാരമകരംഗം- പാലികൻ കയ്യിലൊരു വാളുമായി ശംബുക്കന്റെ മുന്നിൽ പ്രത്യക്ഷപ്പെടുന്നു. ശംബുക്കനെ വിളിക്കുന്നു.)

- ശംബു: സൂര്യദേവാ.
- പാലി: ശംബുകാ...ഇതാ നിന്റെ മോക്ഷം എടുത്തോളൂ. എല്ലാവരെയും വിളിക്കൂ. ആനന്ദനൃത്തമാടു(സംഘം വാളുമായി നൃത്തം ചെയ്യുന്നു. പാലികൻ മറയുന്നു. രംഗം



മാഞ്ഞുതെളിയുമ്പോൾ തപസ്സുചെയ്യുന്ന ശംബു കനും തലതാഴ്ത്തിയിരിക്കുന്ന പത്നിയും. ശംബു കപത്നി നമിച്ച് പുഷ്പങ്ങളർപ്പിച്ച് പോകുന്നു. ഉയർത്തിപ്പിടിച്ച വാളുമായി രാമനും പിറകെ ശൂര സേനനും പ്രവേശിക്കുന്നു.)

രാമൻ: ശംബുകാ..

ശൂര: (ഉറക്കെ) ശംബുകാ...ഹേ നിത്യഷ്ഠ താപസാ..(ശംബുകനനക്കമില്ല. ശൂരസേനൻ ശംബുകന്റെ മുടിപിടിച്ചുയർത്തി ഉണർത്തുന്നു. പതുക്കെ ഉണർത്തുന്നു. പതുക്കെ ഉണരുന്ന ശംബുകൻ രാമനെ കാണുന്നു.)

ശംബു: (ആഹ്ലാദത്തോടെ) ദേവാ....

രാമ: ശംബുകാ....

ശംബു: (രാമന്റെ കയ്യിലേക്ക് ചുണ്ടി)എന്റെ മോക്ഷം!

രാമ: അതെ ശംബുകാ...ഈ വാൾ നിനക്കുള്ളതാണ്. എന്നാൽ പറയൂ. ഇത് നിനക്കെന്തിനാണ്?

ശംബു: എന്റെ വംശത്തിൻറെ നന്മയ്ക്ക്. അവരുടെ ഐക്യത്തിനും ക്ഷേമത്തിനും.

രാമ: മഹാനായ ശൂദ്രതാപസാ ഞാൻ നിന്നെ ആദരിക്കുന്നു. പക്ഷെ നിന്റെ തപസ്സിന്റെ പ്രത്യാഘാതങ്ങളെക്കുറിച്ച് നിനക്കറിയാമോ?

ശംബു: എന്താണ് പ്രഭോ?

ശൂര: നിന്റെ തപസ്സ് അയോധ്യാപുരിയിൽ നാശം വിതച്ചിരിക്കുന്നു. രാമരാജ്യത്തിന്റെകീർത്തിക്ക് മുമ്പില്ലാത്ത വണ്ണം തിളക്കമറ്റിരിക്കുന്നു.

രാമ: ശംബുകാ....അവിടെ പകലുകൾ പിറക്കുന്നത് നശിച്ചു വാർത്തകളുമായിട്ടാണ്.

ശംബു: അതെന്റെ പിഴവല്ല. എന്തും എവിടെയും നടക്കട്ടെ. അന്യായമായി ഞാനൊന്നും മോഹിച്ചിട്ടില്ല. (വാളിന് കയ്യുയർത്തി. രാമൻ പിറകോട്ട് വലിച്ചു)

രാമ: മഹാത്മാവേ, എനിക്ക് നീതി നോക്കാതെ വയ്യ. അയോധ്യാപുരിയിൽ ദുർമരണങ്ങളും ദുശ്ശക്തനും

ങ്ങളും ഒരിക്കലും വന്നുകൂടാ.

ശംബു: എന്നെ നിരാശപ്പെടുത്തരുത്. കൊടും തപസ്സുചെയ്തിട്ടും എന്റെ മോഹങ്ങൾക്ക് വിലയില്ലെന്നോ?

ശുര: ഉണ്ട്. നീ തപസ്സ് നിർത്തുക.

രാമ: നിന്റെ ആത്മാവിനെ ഞാൻ സ്വർഗ്ഗത്തിൽ പ്രവേശിപ്പിക്കാം. മഹാതപസ്വിയായി നീ എന്നെന്നും ഓർമ്മിക്കപ്പെടും.

ശംബു: എനിക്കതുവേണ്ട. എനിക്ക് മാത്രമായി സ്വർഗ്ഗവും കീർത്തിയുമെന്തിന്? എന്റെ വംശത്തിന്റെ മോചനം എന്റെ ആവശ്യമതാണ്.

രാമ: ശംബുകാ. അതിന് നിവൃത്തിയില്ല. നിന്റെ വംശക്കാർ ദാസ്യവൃത്തിക്ക് നിയോഗിക്കപ്പെട്ടവരാണ്. ശ്രേഷ്ഠജീവിതം അവർക്ക് വിധിച്ചിട്ടേയില്ല.

ശംബു: ഈ പുരാവൃത്തത്തിൽ എനിക്ക് വിശ്വാസമില്ല. യുഗങ്ങളായി ബ്രാഹ്മണരുടേയും ക്ഷത്രിയരുടേയും വിഴുപ്പലക്കി പാദം തുടച്ച ശുദ്രരാണ് ഞങ്ങൾ. ഞങ്ങൾക്ക് അന്നവും അർത്ഥവും നിഷേധിച്ച വരേണ്യരുടെ ദാസ്യവൃത്തി ഞങ്ങൾക്ക് ഒരു വേദനിക്കുന്ന ഓർമ്മയാണ്. അതിൽ നിന്ന് രക്ഷനേടണം. അതിനാണ് ഈ തപസ്സ്. എന്റെ വംശത്തിന്റെ മോചനമില്ലാതെ ഞാനീ തപസ്സിൽ നിന്ന് പിൻമാറുകില്ല.

രാമൻ: (ശബ്ദമുയർത്തി) ശംബുകാ ഞാൻ ആവർത്തിക്കുകയാണ്. നീ ചെയ്യുന്നത് തികഞ്ഞ അപരാധമാണ്.

ശംബു: ഒരിക്കലുമല്ല. ഞാനെന്റെ തപസ്സ് തുടരുകയാണ്. (ശംബുകൻ പുർവസ്ഥാനത്ത് ചെന്ന് തപസ്സ് തുടരാൻ ഭാവികുന്നു . ഭൂതിവർമ്മൻ തടയുന്നു.)

ശുര: നിൽക്കൂ. ഞങ്ങളൊരേന് നിനക്ക് മനസ്സിലായോ? (രാമനെ ചൂണ്ടി) ശ്രീരാമൻ അയോധ്യാധിപൻ. (ശംബുകൻ അതാവർത്തിക്കുന്നു. അമളി മനസ്സിലാക്കിയ ശംബുകൻ ക്രുദ്ധനാകുന്നു.)

ശംബു: അയോധ്യാധിപൻ. ഇവിടെനിന്നും പോകൂ. ഈ പരി

സരം മലിനമാക്കരുത്.

രാമൻ: ഞങ്ങൾ നിന്നെ ആശീർവദിക്കാൻ വന്നവരല്ല.
ശംബു: അറിയാം. എന്റെ വംശ വൈരികളാണ് നിങ്ങൾ.
ശൂര: ഹേ നികൃഷ്ടാ നീ ചെയ്യുന്നത് ധിക്കാരവും കടുത്ത പാപവുമാണ്. (രാമനോട്) ഇതനുവദിച്ചുകൂടാ രാമ രാജ്യത്തോടുള്ള വെല്ലുവിളിയാണിത്.

ശംബു: രാമരാജ്യത്തിന്റെ മഹത്തായ ധർമ്മം ഏറെ കണ്ടവ നാണ് ഞാൻ, എനിക്കതൊന്നും അറിയില്ല. പാവപ്പെട്ട നിഷാദർക്ക് ദാഹജലം തടഞ്ഞത് , കൊടും ചതി ചെയ്ത് തോൽപ്പിച്ചത്, കാടുകളിൽ തെണ്ടിയലഞ്ഞ എന്റെ പ്രജകളെ പട്ടിണിക്കിട്ട് കൊന്നത്.ഇപ്പോഴിതാ ഞങ്ങളുടെ മോക്ഷത്തിന്റെ പാതയിൽ ഒരു പാറക്കെട്ടുപോലെ...

ശൂര: നിർത്തു നിന്റെ അഹങ്കാരം.

ശംബു: ഹെ..അധർമ്മത്തിന്റെരാജാവേ ഞാൻ നിങ്ങളെ അങ്ങേയറ്റം വെറുക്കുന്നു. ഇവിടെ നിന്നും പോകൂ. ഞാനിപ്പോൾ ഒരു താപസനായത് കൊണ്ട് നിങ്ങൾക്ക് ജീവനോടെ തിരിച്ചുപോകാം. (ശംബുകൻ തപസ്സു തുടരുന്നു.)

രാമ: ശൂരസേനാ (വാൾ കൊടുക്കുന്നു തപസ്സുചെയ്യുന്ന ശംബുകന്റെ തലവെട്ടുന്നു. വീണുപിടയുമ്പോൾ സംഘം ഓടിയെത്തുന്നുന്നു - പശ്ചാത്തലത്തിൽ വാത്മീകിയുടെ ശബ്ദം.)

വാത്മീകി:“ ഉണ്ണികളേ. ഞാൻ രാമകഥ തുടർന്നെഴുതുകയാണ്. നിങ്ങൾ ചെന്ന് ഉറങ്ങിക്കൊള്ളൂ. ദുഃസ്വപ്നങ്ങളലട്ടാത്ത ഒരു രാത്രി നിങ്ങൾക്കുണ്ടാകട്ടെ.”

തിരശ്ശീല



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