CHAPTER. HI

Satire in *Kanyasulkam* and its translation: An Evaluation

3.0. In the previous chapter we have evaluated the Telugu translation of an English play by George Bernard Shaw’s ‘Arms and the Man’ and analysed the use of Satire in the work and other translation procedures. Here an attempt is made to see whether the problem and procedure of translation of satire from Telugu to English are same or not. For that purpose the Telugu play ‘Kanyasulkam’ of Gurajada Venkata Appa Rao Pantulu, and its English translation are taken for the study. The use of Satire and the translation procedures are discussed in this chapter.

Satire is not a new concept in Telugu Literature. Satirical elements like Vyangyam, Chatuvulu, Prahasanams and Adhikshepam can be seen in various literary forms of Telugu Literature.

1. *Vyangyam:* - Its main feature is sarcasm.
   Ex. Tikkana’s poems.

2. *Chatuvulu:* - Its main feature is ridiculing.
   Ex. Poems of Tenali Ramakrishna and Srinadha.

   Ex. Writings of Kandukuri Veeresalingam Pantulu, Chilakamarthi Lakshmi Narasimham.
4. **Adhikshepam**: It teaches moral and ethics through humorous and serious criticism. It is also found mainly in 'Satakas'. For ex: Chaudappa Satakam, Kukkateswara Satakam and some of Vemana's Sataka's.


(Nalini, S.S. 1999: 6)."
Even the poets in 11th, 13th, 14th C. A.D the first poet Trio (Nannayya, Tikkana, Yerrapragada) used it effectively in "Andhra Mahabharatham".


English - Sanskrit Dictionary defines ‘Adhi-kshepa’ as: an abuse, contempt or dismissal. Discourse or poem in which wickedness is satirized. (Monier Williams.1982:709).

Telugu - English Dictionary defined ‘adhi-kshepintsu’ as: to blame, to frighten, and to threaten...‘Adhikshepanu’as an act of blaming or finding fault with. (Charles Philip Brown.1979:461).

3.0.1. Some satires in Modern Telugu literature: In Telugu, satire has been a useful and sometimes a powerful weapon in the hands of poets to bring to light the social evils or to settle personal scores. Poets who adopted the ‘Sataka’ mode of writing used it effectively, especially Vemana. Veeresalingam used satires to
castigate individual lapses or social evils. Anantapantula Ramalinga Swami’s ‘Suklapaksham’ was intended to mock at ‘Bhava Kavita’, particularly Krishna Sastry’s ‘Krishna Paksham’ - Sri Sri is also a master craftsman in the art of Satire. Pervaram Jagannadham’s ‘Vrishabha Puranam’ and ‘Garuda Puranam’ contain poems satiric in tone. The poem ‘Vrishabha Puranam’ is mock-heroic. Many poets occasionally use irony though they do not write regular satires. (Mandeswara Rao. V. 1996:70).

Parody imitates the work of a writer with a view to highlight his manner in style and applies it to a commonplace subject. Jalasutram Rukmininatha Sastri (Jarakh Sastry) is a master of parody. He targeted ‘difficult’ poets such as Viswanatha Satyanarayana. (Ibid. 1996: 70).

Gurazada Apparao Pantulu (1862-1915) was a contemporary of Gidugu Ramamurthy and Kandukuri Veeresalingam Pantulu. He was a votary of the spoken Telugu like Gidugu, and Kandukuri, who pleaded for social reform. His play, ‘Kanyasulkam’ was written to castigate the evils of child marriage and to encourage widow re-marriages. The dramatist wanted to prove that spoken Telugu could be an excellent medium for drama and with a kind of vengeance he mixed English words freely with Telugu with telling effect.

In the history of Telugu drama, Panuganti Lakshmi Narasimha Rao (1895-1940) deserves special note. His writings covered almost every branch of literature except poetry. He developed a satirically humorous style of writing, aimed principally at evildoers in society. Of his dramas, ‘Paduka Pattabhishekam’ and ‘Radhakrishna’ with puranic themes and ‘Kanthabharanam’ and ‘Vriddhavivaaham’, social plays have literary merit and have become popular on the stage.
Bernard Shaw (1856-1950) wrote ‘Widower’s Houses’, a drama written with the theme of women in slum landlords. It was staged on December 9th, 1892. The same year on August 13th, ‘Kanyasulkam’ was staged.

In a letter written to his friend Vangolu Munisubrahmanyam, which is also published in The Hindu Dt. 27-2-1936, Gurajada writes: "I paint life, artistically idealizing, of course. Though art is my master, I have a duty to society. Therefore, one question the reader may ask, ‘Have I made vice attractive’? I hope not. In the first edition Madhuravani was colourless iniquity. Now she is fully drawn. I am myself fascinated with Madhuravani. So I reform her in the last act. Now you cannot quarrel. The book has gained an unobtrusive, but strong moral purpose. You will find that I do not at all trifle with life. I take it quite seriously, a very difficult matter in a book that bubbles with laughter". (Quoted from P.S.R. Appa Rao, 1999:215).

Dr. OR. Reddy says about the play: "Among social satires, perhaps, the first place should be given to a splendid drama by my late lamented friend, Mr. Apparao, known as 'Kanyasulkam'. 'I do not think a finer social satire has been written. It was well worth reading. You must watch the manner in which he exposes all the hypocrisy and hollowness of our life, the manner in which he contrasts the professional Vedantism or the high moral precepts with the low conduct, which so often underlies action, both social and individual. (But) no mortal company would be able to stage it either. The fact is, a good many of our dramas are what the European critics would call ‘study dramas’". (Quoted from Ban.go.rey. 1969:37-38).

While appreciating Kanyasulkam, Dr. C.R. Reddy says "Still with all its defects of technique for which the Madras University, which in the true manner and style of pundits does not tolerate modern productions, is to be blamed... Kanyasulkam remains a masterpiece in the difficult realm of satire. It is aglow with life and humanity. Its men and women move about with all the graces and
kindness, oddities, cruelties, and chicaneries, sanctities and hypocrisies of real life - a life in which nature and custom, reason and tradition, sentiment and superstition are in miserable conflict.” (ibid. 1969:162)

Gurazada Venkata Appa Rao, acknowledged as a pioneer of modernism in Telugu Literature. His erudition in English classics, spent most of his life in the service of the Vijayanagaram rulers. He wrote most of his Telugu works in the spoken Telugu form. His prose play ‘Kanyasulkam’, written in the Visakhapatnam dialect, still remains popular. His ‘Mutyala Saraalu’ (strings of pearls) and ‘Neelagiri Paatalu’ (songs of Neelagiri) set a new vogue in Telugu poetry.

3.0.2. Complete Works of Gurajada Appa Rao Pantulu:
Born on September 21st, 1862.

1. 1882 'Kukku', an English poem.
2. 1883 'Sarangadhara' an English poem.
4. 1906 ‘Kondubhattiyam’.
5. 1907 ‘Neelagiri paatalu’.
8. 1911 'Bilhaniyam', 'Lavana Rajula Kala’.
9. 1912 ‘Kanyaka’.
10. 1913 ‘Subhadra’.
11. 1914 ‘Dinchu langaru’.
12. 1915 ‘Langarettumu’.

He died in the year 1915 on the 30th of November.

3.0.3 Kanyasulkam as a social satire: It may be stated that Appa Rao’s play was an artistic expression of the positive and negative aspects of the reform movements and its impact upon individual men and women.
The drama of outstanding merit is 'Kanyasulkam' (1892), a social play by Gurazada Appa Rao of Vizianagaram. It was revised and enlarged in 1909 by the author himself. The author was a brilliant scholar in English with a liberal outlook. He kept himself abreast with his times. In the introduction to his drama, he says T wrote to advance the cause of social reform and to combat a popular prejudice that the Telugu language (by which he meant the spoken dialect) was unsuited to the stage. A life in which nature and customs, reason and tradition, sentiment and superstition are in miserable conflict, the characters in the drama were drawn from the realities of life. The author had in his mind some of his contemporaries whose traits of character helped him portray the main characters of his drama.

A social play intended to advance the cause of social reform or correct the social evils of the age may be popular for a period, but it is unlikely to interest the future generations that do not suffer from such evils nor face such problems. Such were the other social dramas in Telugu—either contemporaneous with, or a little earlier or later than 'Kanyasulkam' such as 'Manorama' (1895) by Achanta Sankhyayana Sarma and 'Sagarika' (1897) by Valluri Barirazu and several farces like 'Prahasanams' (1895-1900) by Viresalingam. All these intended to combat the social evils of the age and to advance education among women. They have faded out of the memory of the present generation because the problems referred to in them are out of date. But the case of 'Kanyasulkam' is different. The bride's price, as is indicated in the title of the drama is no longer in vogue, and it has been replaced by the bridegroom's price. And yet, 'Kanyasulkam' is not stale. There are a good, may be other features of society, which still persist, and the creation of immortal characters like Girisam, Venkatesam, Karataka Sastri and Madhuravani invest the play with halo or permanence.

In every drama there will be protagonists and antagonists. Both of them try to put forward and implement their respective views and there will be a conflict between them. We have some characters that support the institution of
bride price (like Agnihotravadhanlu, Lubdhavadhanlu and Ramappantulu). There are some characters that reject it. (Like, Karataka Sastry, Venkanama and Madhuravani). In this play is Girisam protagonist or antagonist? He's neither of these.

3.0.4. Act-wise summary of the play

Act I:

Scene1: - It takes place in a village called 'Bonkula Dibba' near Vijayanagaram, in North Eastern part of Andhra Pradesh. We can see introduction of some characters and their nature and the jobs they do. The lead character Girisam is an English educated man, who wants to reform the society from its evil practices. His life is full of debts; he used to live in the house of Putakoolamma, a widow. He wants to go to Venkatesam's native place as his teacher to train him in English education. Through his speeches, in this scene, we can understand the nature of the character, Girisam. He comments about the traditional practices, which have strong roots in the society. In the meantime he wants to visit Madhuravani’s house.

Scene2: - Here, Ramappantulu was introduced. The encounter between Girisam, Ramappantulu and Madhuravani gives a comic effect when Pootakoolamma comes in search of Girisam for taking some money from her and she beats Ramappantulu with the broom stick while the two hide under Madhuravani's cot.

Act II

Scene 1: - It takes place at Krishnarayapuram in Agnihotravadhanlu's house. Here we come across some of the characters: Karataka Sastrulu and his student, Venkamma, Agnihotravadhanlu's wife. Meenakshi and Subbi, their eldest and younger daughters. Meenakshi is a widow. In this scene we know about some evil practices at that time, like objection to widow re-marriages, selling girls and hatred towards English education. Some of the speeches are humourous,
Venkamma's zeal for English and Karatakasastry's sarcastic statements about bride price etc.,

**Scene-2:** - In the Temple garden. Here we can see Karatakasastry's student showing the usefulness of English education and aversion towards the traditional way of byhearting the Vedas and the themes are useless as stated in the Telugu books. Here some of the ironical situations can be thought of by Karatakasastry, who wants to save his sister's younger daughter, Subbi from marrying Girisam's cousin Lubdhavadhanlu. He gets the idea of changing his student to a bride and plans to arrange for the marriage.

**Scene-3:** - In front of Agnihotravadhanlu's house. Girisam and Venkatesam are present. Here, we can see the characters encountering each other at the time of dinner. They talk about English education, Girisam's political strategies like gaining name and fame under the name of social reform by supporting child marriages and widow re-marriages. We can see how people roaming around the courts to get law suits etc,. In this scene he recites a poem on "The Widow" to Venkatesam.

**Act III**

**Scene 1:** - Here we can understand Madhuravani's talent in settling some of the disputes. It takes place in Ramachandrapuram at Ramappantulu's house. We can understand that the property of Agnihotravadhanlu is under dispute and his mentality in manipulation of palmistry and documents. She enquires about Lubdhavadhanlu's marriage with Subbi. She brings Ramappantulu under the impression that she is innocent about the world affairs and her lack of intelligence in dealing with some trivial things.

**Scene 2:** - In the bedchamber of Ramappantulu. The first part of this scene takes place between the student and Madhuravani. Karatakasastry is also present here. Karatakasastry requests Madhuravani about his niece and seeks help to save her
from the marriage with Lubdhavadhanlu. He shows his student dressed in woman's clothes and requests Ramappantulu that he wants to sell the girl for marriage to clear his heavy debts. He compliments Madhuravani about her behaviour. Madhuravani gives an idea to Karataka sastry about the plan to get the man (dressed as woman) married. In the last part of the scene, Madhuravani pours ink on the head of Ramappantulu and leaves the place, as if she was jealous of him when he holds the palm of the girl to read the lines.

Scene: 3: - This takes place in Agnihotravadhanlu’s house. The conversation is between Girisam, Venkatesam, and Agnihotravadhanlu. After looking at Butchamma, a young widow he was shocked about her beauty and in a soliloquy he compares Butchamma with Madhuravani. He praises Butchamma as a pure diamond and Madhuravani as a useless stone. He tries to convey his attraction towards Butchamma by telling some stories to Venkatesam about the important creation in the world. The scene is humorous when Venkatesam says *Chegodis* and *Cows* are important in this creation. He convinces Agnihotravadhanlu about training his son in judicial matters also.

Scene: 4: - The place is the backyard of Agnihotravadhanlu's house. It takes place between Butchamma, Girisam, Venkatesam and Agnihotravadhanlu. Here, Butchamma inquires about Girisam and his greatness. Butchamma asks Girisam why he didn't marry a widow. Girisam makes them live in the wonderland. Girisam scolds Venkatesam about climbing the guava tree. He reads a poem about Butchamma's beauty.

Act IV

Scene1: - The persons in this scene are Ramappantulu, Madhuravani, Lubdhavadhanlu, *sishya* and Karataka sastry are present. Madhuravani teases Ramappantulu when he reads the letter written by Girisam to Lubdhavadhanlu. She laughs because Ramappantulu was compared with donkey and camel in that letter.
Scene 2: - It takes place at Lubdhavadhanlu's house. They discuss the marriage. This takes place without Ramappantulu. Siddhanti and Pantulu (purohit) discuss about the delay of the marriage.

Scene 3: - This scene takes place at the backyard of Lubdhavadhanlu's house between Meenakshi, Karatakasarya and Siddhanti (Atchannamama). Meenakshi promises to Karatakasarya that she would take care of the girl. About the marriage, Siddhanti scolds Lubdhavadhanlu for being late, where Ramappantulu is against Siddhanti.

Scene 4: - It takes place at Lubdhavadhanlu's house. Sishya (bride), pujari Gavariah, Kondibhattu, Ramappantulu, Siddhanti and rest of the Brahmins are seated. The marriage takes place in Ramappantulu's absence. People complain that the festival is not graceful without his presence. He comes to know about Madhuravani not singing in the marriage even when everybody requested her. He feels jealous about Madhuravani talking to the head constable. He enquires about their conversation. He asks Kondibhotlu to spy on her when he knocks the door. Madhuravani kisses Kondibhotlu for his help in not revealing the truth about the constable.

Scene 5: - In Krishnarayapuram Agraharam at Agnihotravadhanlu's house. Girisam, Venkatesam and Butchamma are there. Girisam talks about God's creation of dependence and independent. Girisam talks about eloping with Butchamma. He praises her beauty and says it is his fate if she would not marry him. He lies to Butchamma about the life and pleasures (comforts) he provides if at all she marries him, like providing horses, yards, servants etc.

Act V

Scene 1: - This scene is in the bedroom of Lubdhavadhanlu. Meenakshi and sishya are present here. Lubdhavadhanlu had a bad dream, he dreamt that the earlier husband of his wife come to murder him. He asks Meenakshi to call the poojari
Gavaraiah to catch the ghosts. Still he is under the impression that Meenakshi has killed the bride. He was very scared of the ghosts.

**Scene 2:** - When everybody is playing cards, *sishya* comes and gives the jewellery (necklace) to Madhuravani, when Karatakasastry enquires about the necklace. Madhuravani does not allow Ramappantulu into the house until he brings the necklace. She sends him out, where as we know that the necklace is with her.

**Scene 3:** - It is in front of Lubdhavadhanlu's house. Ramappantulu, Meenakshi and Gavaraiah are present here. This scene is humourous when the *poojari* Gavariah says that he had caught the two devils and kept them in a bottle. With her ignorance and innocence says that the two devils are kept in a bottle, and they may breed devil kids. She expresses her surprise.

**Scene 4:** - This scene is at Ramachandrapuram Agraharam behind the arrack shop. This is about witchcraft and the mentalities of people. The characters in this scene are Bairagi, Yogini, Munasab, Sominaidu, *Saatani* Manavallaya, Jangam veeresam, shopkeeper, Ramdas, havaldar Atchanna, head, Ramappantulu. Bairagi's character is understood here, he has the power of travelling with the speed of air and he can make gold from sand, etc.. He can talk to the spirits also. Ramappantulu requests the head constable to help him in finding the necklace. As he knows the complete scene, he objects to everything and finally accepts to go to Lubdhavadhanlu's house along with the shopkeeper and Bairagi.

**Scene 5:** - At the footsteps of the temple. The characters are: Head, Ramappantulu and Asirigadu. Asirigadu complains to the Head constable that Ramappantulu went to that old man's house and fixed with Meenakshi, He even complains about Madhuravani that she is bad just because Ramappantulu is not visiting this place, where as he is not getting money. He says that if anyone goes to her, she
would beat him or her. He already knows about the head. Ramappantulu greets him for telling the truth.

**Scene 6:** - The scene is near Lubdhavadhanlu's house. Ramappantulu, Meenakshi, Asirigadu, Lubdhavadhanlu, Madhuravani, Sishyudu are the characters. In this scene, Ramappantulu promises to marry Meenakshi. She comes with him when Lubdhavadhanlu sends them out. When Madhuravani rejects to open the door, he tells Meenakshi not to trouble him and he would marry her secretly.

**Act VI**

**Scene 1:** - It takes place in Ramachandrapuram between Ramappantulu and Agnihotravadhanlu, they discuss about the marriage of Lubdhavadhanlu. Ramappantulu informs about Lubdhavadhanlu's marriage, which took place ten days ago. He got irritated and wants to beat Lubdhavadhanlu; sishya sings a sad song and is willing to show him the way towards Lubdhavadhanlu's house.

**Scene 2:** - Near the pond. It takes place between Venkamma, Agnihotravadhanlu and Ramappantulu. Venkatesam informs them that Girisam has eloped with his eldest daughter.

**Scene 3:** - At Visakhapatnam, Madhuravani's house. As he was without money, Ramappantulu takes Agnihotravadhanlu to Madhuravani for money. Naidu is present and busy with dealing the court affairs.

**Scene 4:** - Near Lubdhavadhanlu's home. Ramappantulu insists him about the case. Whereas, Saujanya Rao wants to rescue Lubdhavadhanlu.

**Scene 5:** - A place at Vishakhapatnam, Karataka Sastry and Sishya enters. This scene is humourous when Madhuravani threatens Sishya about the necklace.
Scene 6: - This act is at Madhuravani’s house. Karatakasstry and sishya are also there. They converse about the problem, which they are going to face when Madhuravani tells that constable is in search of them. Here in this scene, they converse about Saujanya Rao and his dignity. She advises Karatakasstry not to spoil the sishya.

Scene 7: - This scene takes place in Saujanya Rao’s house. Saujanya Rao advises Agnihotravadhanlu to think about the happiness of his daughter. He does not listen to what he says. He gets angry at Butchamma’s eloping.

Act VII:

Scene 1: - This scene is between Bairagi, Sudras, Shopkeeper and Head constable. Bairagi promises the Head that he would show where the girl went. He promises him that he would show the whereabouts in the anjanam.

Scene 2: - This scene is between Deputy Collector, Bhima Rao, Ramapapanntulu, Agnihotravadhanlu, Naidu and others. They curse each other about the case, with which they had problems in the court about the properties etc., the lawyers are very much corrupted.

Scene 3: - Saujanya Rao and Polisetti. Saujanya Rao asks him to give the verdict in the court, then the case is closed and Lubdhavadhanlu is saved. Here Polisetti rejects to give the verdict.

Scene 4: - This scene is set in the streets; Agnihotravadhanlu and Naidu are in a conversation. Naidu advises him to withdraw the case. Naidu promises that there would be no forgery case against him.

Scene 5: - In the house of Lubdhavadhanlu. The persons involved in this scene: Girisam, head, shopkeeper, Asirigadu, Pujari Gavariah. Girisam asks Lubdhavadhanlu about the case. Saujanya Rao helps Lubdhavadhanlu in that
matter. Whereas, they converse between themselves about the pros and cons of the case. **Girisam** talks against superstitions.

**Scene 6**: - In Saujanya Rao Pantulu's house. The characters are Girisam, Saujanya Rao and Madhuravani (in male dress). Girisam talks to Saujanya Rao about marriage with Butchamma. Here he says that their’s is a purely love marriage and not a widow marriage. In between their conversation Madhuravani enters and talks to Saujanya Rao about the proof of the case, so that Lubdhavadhanlu can be saved. Girisam says that he is the Napoleon of the anti-nautch. Madhuravani reveals that she knows Girisam since a longtime. The scene ends with the mentioning of virtues in Bhagavadgita.

3.0.5. Society at that period: There were at that time many social evils which had to be eradicated, such as early marriages, marriages of very old men with very young girls, bride price, the prostitution of dancing girls, corruption among officials, drinking, beliefs in ghosts, superstition and witchcraft - all of which hindered the growth of a healthy, cultured society. Gurajada Appa Rao endeavored to combat these social evils through his writings.

As we know that the play ‘Kanyasulkam’ is a humorous play because of the local dialect (spoken), the characters’ speeches, the narration, and the themes. Gurajada wanted to project this under the mask of humour. Of course, there is much criticism about Gurajada regarding the way the play was composed; there is much appraisal also because of his intention of social reform. Gurajada laughs at the characters' gradual growth and fall, which is morally disgusting. And the themes also reflect particular society and the traditional beliefs of a particular group of people, which comes to them because of the traditional methods of education and neglecting the wide range of understanding the things with reason, which he strongly believes of accepting what is good in every system of education. This idea can be seen in some child characters and one lead character,
who exaggerate certain things which have strong roots in the society through his education, i.e. English.

Based on such themes he intentionally satirizes the society that existed in a particular period and time (late eighteenth and beginning of nineteenth century), related to particular group of people. The presentation is humorous; at the same time he makes us realize the consequences of the follies and vices, which a situation makes us understand, what we call Indirect Satire.

‘Kanyasulkam’ has become a great play even though it was composed a hundred years back. Some dialogues became as famous as Vemana's poems. Even though, the themes and story belong to a particular region and about a particular group of people, still it has its flavour and is enjoyed till now. As stated by Nidadavolu Venkatarao - “‘Kanyasulkam’ is not only a drama. "It testimonies Telugu peoples Literary, Political and Social background".

Kanyasulkam has so much significance in Telugu Literature. It deals with so many topics, the topics which need reform because of their innocence, like corruption, language reform, selling girls, bride price, widow remarriages, nautch question, greedy people, etc,. All most all these topics are dealt with humorous effect.

3.0.6. Social and Religious Reform : The second half of the nineteenth century was marked by a strong wave of reforming activities in religion and society. There was a general recognition of the existing evils and abuses in society and religion. But, as usual, the reforming zeal followed diverse channels. Some were lured by the western ideas to follow an extreme radical policy, and this naturally provoked a reaction, which sought to strengthen the forces of orthodoxy. We shall, therefore, confine ourselves merely to a review of the chief movements. It would be convenient to study them under two heads. First, the movements resulting in the establishment of a group or order outside the pale of Orthodox
Hindu society, and secondly general changes in the belief, customs and practices of the Hindus as a whole.

3.1. Translation of Kanyasulkam: An evaluation: In the text ‘Kanyasulkam’ all satirical phrases have been identified and dealt with under various headings viz, Education, Child Marriages, Bride Price, Widow re-marriages, Prostitution, Corruption, Superstition, Customs & Traditions and some general satires have been discussed. They are:

Before going to the details of the text in terms of where and how the satire lies in the play kanyasulkam, it is necessary to give the details of why and in which way this play is considered, as satire can be understood in terms of certain parameters to identify a play as satire. One of the parameters is quoting a line or the actual words from a distinguished satirist, the author gives a hint and makes it plain without a direct statement informing the readers that he is writing a satire. Here are some clues of this kind in Kanyasulkam. The opening speech of the main character, Girisam’s soliloquy of English version:

Can love be controll’d by advice?
Will cupid our mothers obey?

The above lines are from John Gay's 'The Beggar's Opera'. One character named Polly, sings a song in Air VII song.

Another line is: Flitch, character song in Air II song. from John Gay(1685-1732) The Beggars Opera'.

" 'Tis woman that seduces all mankind!"

This is also from John Gay's 'The Beggar's Opera', which is considered as a satire, here in these lines we can see the parody of it in Girisam's speech, he says it as:

It is women that seduce all mankind.
3.1.1. **Education:** Virtually English education was made the only passport to higher appointments available to the Indians, and hence its popularity and rapid progress were equally assured. Mostly the middle-class people reaped the advantages of English education. Although confined to a few, English education produced memorable results. It qualified Indians for taking their share in the administration of their country.

3.1.1.1. **Education for job's sake:**

At that time people had a fascination for learning English so that they can get some good jobs. Where as the aggression towards accepting the alien language can be seen here. The tone is aggressive here.

Tr. **Ranappantulu:** - And a great job for him! Just because he learnt a couple of botleru bits? P-9

Tr. **Agnihotravadhanlu:** - You never listened to me when I said these English schools do no good to us. My elder brother Dibbavadhanlu sent his son to an English school in parvatipuram, and the boy died of fever within three days. Even as Buchchabbi was thinking of English education for his son, the boy was down with a near fatal illness. P-17.

Here we can see Agnihothravadhanlu speaking against the English education by giving a couple of his known experiences. He wants to train his son only in Vedas. We can see the way in which people reject the knowledgeable
sources with ignorance; this is a satire on the people who fix their ideas about education.

He is mentioning about the education. English education is a costly affair to pursue. In the source language 82 pnnns has been translated as ‘52 chapters'. His innocence and his sixth sense is guessing the cost of the books and the people's fraud in sharing the money is ridiculed here with his innocence about learning Vedas just by spending a couple of coins, not even rupees. This is humorous.

Tr. Venkamma: - Will you please converse once with our boy in English babu? I wish to listen to that.
Girisam: - Sure, amma.

    My dear Venkatesam-
    Twinkle, twinkle, little star.
    How I wonder what you are.

Venkatesam: - There is a white man in the tent.
Girisam: - The boy stood on the burning deck where all but he had fled.
Venkatesam: - Upon the same base and on the same side of it the sides of a trapezium are equal to one another.
Girisam: - Of man's first disobedience and the fruit of that mango tree, sing venkatesa, my very good boy.
Venkatesam: - Nouns ending in orfe change their forfe into ves.

Agnihotravadhanlu: - What is the meaning of this whole conversation, sir?
Girisam: - We are discussing how we should plan our studies for this vacation, sir. P-22.

The entire conversation is a lampoon. We can see the interest of Venkamma in English language. At the same time, it is humorous when Girisam sings the nursery rhyme thinking that it is English and Venkatesam's reply for that. It is a parody of John Milton's 'Paradise Lost Book - I' opening lines:

    “Of Man's first disobedience, and the fruit
    Of that forbidden tree, Whose mortal taste...” (L:1-2).

The last part of this conversation makes the entire scene a satire when he says about the plans and schedule of reading in these holidays when Agnihothravadhanlu asks about the meaning of their conversation.

3.1.1.2. Negligence of mother tongue:
Is observed in the following examples:
Karataka sastrulu: - My dear boy; recite a Telugu poem.

Venkatesam: - “pogachuttaku sati moviki” (cigar and a girl’s lip)


By listening to their conversation, Karataka sastry asks him to read one Telugu poem, when he reads Naladamayantula poem he interrupts and asks him about the meaning. Then Girisam says that in English schools they do not tell the meanings, he claims that like they memorize the Vedas there is no significance of Telugu in English schools. It becomes satiric when Karataka sastry says sarcastically about the training in education. They are by hearting them like Vedas without knowing the meaning. It shows the position of Telugu language, which is taught in the schools.

Tr. Mahesam: - If I look into the book once in six months, old verses and the new ones look alike. Is it possible for me to locate the page where I left off last? I have to ask an astrologer. Or—. P.27.

It is humorous in the sense about the improper education he receives for every six months. He says that it’s hard to identify the verses; here one more belief among the people has been ridiculed when he says that he has to go to an astrologer to identify the verses, which he had read. We can see the unsystematic way of education in those days. He mocked at the way education was rendered. Astrology is related to time. Only the astrologer can decide when the teacher takes the class. Satire lies in the improper way of education at that time.
Tr. Mahesam: - I will open the book and read the first verse I find "Mrigah priyalu druma manjareenam" (The deer move about swiftly despite the obstructions created by the fallen leaves of Priyala tree). I vaguely remember having read this. It means the deer are running, doesn't it? Is it such a great thing for a poet to talk about? Who cares whether the deer run or don't. Don't the dogs run? Don't foxes run? What about cats? Not one useful word in this book. P.27-28.

The above passage shows how people in those days, are fascinated by the English education. Regarding our own culture and literature, without enjoying that, a little knowledge of English is better than this in securing the jobs. He ridicules the idea of the essence, which was written in the book, and its useless mentioning of deers jumping, which give an aesthetic pleasure. The idea of deers jumping is allegorically compared with dogs and cats. It is humorous when he says that no one cares if they jump or not. It's a sarcastic statement, when he further says that nothing useful was written in this book. The satiric effect of this passage can be understood only after referring to the example below.

Tr. Mahesam: - “Priyamukham Kimpurushas chuchumba" (The divine being kissed the face of his beloved). The blighter kissed it seems, thank god, he didn't bite off her nose!.p.28.
The explanation he gives to himself for the meaning is ridiculed when he reads the sloka. We can have the idea that some nonsense was written in these verses. It is a sarcastic statement on the people who think that only that traditional verse is the only education.

Tr. Mahesam: - "Varna parkarshenathi karnikaram!
Dhudothi nirgandhatha yasma chetaha"
(The Karnikara flower is indeed bright in colour; but is totally devoid of fragrance).

Even this sounds familiar. Whatever that flower is, the poet doesn't like it. So what? My guru doesn't like gherkin curry, but his wife makes it every single day because they grow in plenty in their backyard. If that be the fate of the desires and wishes of those who are alive, whoever bothers about the preferences of the dead? I shall stop this study here and learn a few English words from Girisamgaru. P-28.

This is also a sarcastic statement about the likes and dislikes of a person. The likes of people who were alive is not to be considered. Then who cares for the likes of a dead person?. We can see the fascination for learning English when he himself says that it's better to stop that education and learn some English words from Girisam; this is a satire on the people who insist on learning the traditional verses and neglect the significance of other languages.
3.1.1.3. Fascination towards English

It is observed in the following examples:

Tr. Mahesam: - Promise that you would do so.
Karataka Sastrulu: - Look, I am swearing with this book in my hand.
Mahesam: - I have no faith in these books. I’ll need a strong oath. Shall I ask Girisamgaru and get an English book? P-31.

Here Gurajada, ridicules the people's mad fascination for English. When *sishya* does not believe and loses his faith in Sanskrit books. They consider those books are useless even to make promise on them. We can see the mad fascination of people at that time, the promise will be considered only if it is a promise on English book. He laughs at the mad fascination for English in those days. When Karatakasastrulu wants to promise by keeping his hand on Sanskrit book, the student says that he has lost faith on that book and he wants a promise made on the English book. The peoples’ over fascination for English has been highlighted here.

Tr. Girisam: - I hardly completed two sentences in my introduction, when a couple of English words rolled out of my mouth. Your father turned red in his eyes and said, "This useless English education has ruined Brahminism. -P-31.

When Girisam wants to convince through his speech about child marriage, he utters a couple of English words in the beginning of the speech.
Agnihothraavadhanlu is irritated with the fascination for English and scolds Girisam. It’s a satire on the people who were neglecting the traditional way of learning Vedas.

Here we can see Gurajada’s ideas about giving the same value and preference to education. Even though Girisam speaks about the importance of learning English and insulting the traditional ways of learning, here he gives value to the Shastras. It’s a satire against the people who neglect the Vedas and fascinated towards learning English. He ridicules the way people are neglecting our education and the way English people have robbed our Vedas and learnt the essence of it and taken our land into their hands.

Tr. Ramappantulu: - Had I studied English in my childhood, I would have rattled the judges with my eloquence...

Madhuravani: - If you send a talkative dog for hunting, it only makes noises. P-85
Here Ramappantulu’s hypocrisy is understood when he says that learning English is important to argue with judges. Madhuravani ridicules this by comparing him with a dog, which is talkative. When she says that if he takes a talkative dog for hunting and ask it to hunt, it would say 'hunt' rather than, go for a hunt. This becomes humorous and insulting to Ramappantulu when Madhuravani uses a proverb.

3.1.2. Child Marriages: With the marriage, comes a complete change of direction in the lives. Child marriage is still practiced in cultures where marriages are arranged for economic and social reasons. It originated in poverty and also in the apprehension of parents that their daughters might not get married after they had grown up. Secondly, with the notion that heirs are necessary to perform religious rites after their death and to take care of the family property. Just to have a male heir, old men are more attracted to purchase brides. These child marriages lead the women to early widowhood. A couple of examples are discussed below, and show how Gurajada gently laughs at people.

3.1.2.1. View of the society
Can be understood from the following examples:

Tr. Girisam: - Listen. The truth is, when the boarding house woman was a mere toddler, it was decided to marry her off to a ripe old man. And even as he was tying the knot, or a moment later, that old man had croaked in the pandal it. Then the dilemma was, whether she was married or not.... The purohit took a bribe from them and gave the evidence that the sacred thread was not tied. So the case was lost, but after that no one married her again. P-13.
In this passage, Gurajada Appa Rao satirically picturises the pathetic condition that prevailed in those days. The word ‘tappatadugulu’ refers to small child learning to walk properly. It shows how people used to marry their kids to an old person who is to die soon. So the child marriages, done in those days end in a tragic note. Though the priest gives the witness that she was not married, nobody comes forward to marry her. One can imagine what would happen if the marriage is taken place. The entire lives of the young girls are so pathetic.

Tr. Girisam: - As for real marriage, after all this education, will you tie the marital know to an innocent young girl your father selects? If you don’t marry a fair, young widow, I should be ashamed of you. P-27.

Here, Appa Rao says that, those who are educated should not marry children. Those who are well educated should not encourage or get married to a child; instead they can marry young widows. He says that he feels sorry for not becoming ready to marrying a young widow after thinking reasonably and logically with the education he receives. Here he satirically finds fault with those who prepared to marry young children and also those who refuse to marry young widows.
Tr. Girisam: - If you can't use your measuring jar upright, use it inverted. You will get at least a few grains. Some thing is better than nothing. In fact, if you reflect on the matter, infant marriage is not all that bad. Venkatesam: All along, you maintained that it was wrong.

Girisam: - One can't become a politician unless one changes one's opinions, occasionally. Have you heard my new argument? Unless there are infant marriages there won't be any young widows, there is no scope for a widow marriage reform right? When the essence of civilization is widow marriage, civilization comes to a halt in the absence of infant marriages. There won't be any progress. Therefore, infant marriages must be encouraged. This is a new discovery. Number two, I argue that it is good to get young girls married to old men. P-34.

Gurajada satirically hits at the dual nature of the politicians and the way they justify their changes in views. The person Girisam, all along opposed child marriage. Suddenly he changes his colour and supports child marriage as it gives way to widow re-marriage. How logically the politician's build up the change of opinion is clearly shown in this speech of the liar and hypocrite Girissm. He says about the new discovery that infant marriages should be there and only then, widow re-marriages can be possible. The dual nature can be seen here when he says about the politicians in changing their attitudes according to their convenience.

3.1.2.2. Wealth

It can be understood in the following examples:

किसी व्यक्ति ने मैंने कहा कि मैं आपकी बनाए गए महिलाओं को उस समय विवाहित करना चाहता हूँ। क्या वहीं नहीं कर सकता है कि मैं उन्हें अपनी रचनाओं में लेने के लिए भी जिंदगी में आवश्यक है? “वस्तुतः मेरा ध्येय रहता है, किसी ने मेरी महिलाओं की” उस बात के समक्ष आये हुए हमें समझना है, यदि हमें त्यसे मानना है।? क्या आपके दृष्टिकोण कर सकते हैं? p.70
Tr. **Girisam:** - If those old people die, the innocent children become widows. And because of the spicy food they eat, if those children can't control their senses when they grow into prime youth, is it their fault? Or is it the **fault of those fools** who loudly oppose widow marriage, and yet give their young girls in marriage to old people out of avarice? P-75.

Here Girisam analyses the problem of the widows and supports **that** because of the biological nature of the girls. They are forced to do mistakes because of the food they take. Here Gurajada through his character Girisam, finds fault with the persons who, for the sake of money spoil the life of their innocent children. It was not the mistake of innocent kids getting married and becoming widows, but the mistake of the fools who do so.

**Tr. Head constable:** - If neither the one who paid the money, nor the one who married are bothered, why should we worry, uncle? Moreover, where is **brahminisim** these days? Selling children to the old and illegitimate pregnancies have become so common everywhere. P-168.

Brahmins are supposed to be pure and harmless, and they are expected to do good to others. On the contrary in child marriage they are selling or marrying young children for petty reasons and indulge in illegal activities. Here, Appa Rao satirically picturises the Brahmins who encourage child marriages and how the Brahmins are spoiled in those days. It is a protest against selling girls to old people and illegal pregnancies. The concept of purity has been highlighted with the **intention of morality and change in society.**
3.1.2.3. Slavery

The following examples:

Tr. Girisam: - Do you think my brother is looking for happiness in this marriage? Not in the least. He will not give your sister any more happiness than what your husband gave you. In the same way my brother is buying your sister to be a slave, under the respectable name of marriage. He hopes she would slave for him as an unpaid servant doing all the household chores...p-133.

The reason behind the child marriage is not enjoyment. The reason is to get an unpaid slavery to do the housework. The satire here is in the name of marriage; they get nothing but sorrow. So, Appa Rao opposes child marriage because the girls would be bonded labourers. This is an ironic statement; the verbal irony lies in stating that the happiness you have got from your husband is the happiness, which my brother gives to your sister. Here the happiness is nothing but sorrow.

3.1.3. Bride Price: In those days people used to pay bride money and buy girls. Which is contrary to the modern practice. Those who can afford to pay money can buy any girl. Gurajada opposes this type of evil practices in the society. He satirically condemned the bride price in the following examples.

3.1.3.1. Selfish gains with greed
Tr. Karataka Sastrulu: - What have you done with the fifteen hundred rupees you made by selling Butchamma?
Girisam: Selling girls! Damn it! P-20.
Agnihotravadhanlu: - Every son of an ass says I sold her. Are girl's vegetables to be sold? Had I not taken that money, with her husband dead, what would have been her fate? P-20

Here, Appa Rao condemns how the society justifies its mistakes. Though they overtly accept that girls are not like vegetables to sell, but justifies its mistakes by saying that no one would take care of the girl if she becomes a widow and if they don't take money. The usage of word 'ass' is scornful. It is ridiculous on his part when he says that girls are like vegetables in the market. By then he sold his daughter and even further he tries to give explanation stating that without money her position as a widow is unimaginable. Whereas that girl is not aware of what happened in her childhood? This grows satiric about the idea of bride price, which is important when she becomes a widow; this has been highlighted here.

Tr. Karataka Sastrulu: - I which I were hat fortunate. If I had a girl like that, I would have sold her for three-four thousand and would have lived a debt-free life. Even with this girl, if I had tried a few places, I would have had two-three thousand in my hand...p-61.

Parents feel sorry for not having a beautiful girl. Here he feels sorry for not having a beautiful girl like her, in which case he could have sold her to get rid of all his beddebts, and be happy forever. Even the girl is not so beautiful. If he could have roamed to sell her in several places he would be getting some more
money. Gurajada satirises the mentality of the parents of those days and sees selling girls is a way of getting rid of debts. Indirectly, girls are sold for high rates if they are attractive. He says that he can sell this girl (boy) for a higher rate if at all he has some time. The humour lies in the situational irony and the man is in woman’s dress, whereas, the audience are much aware of it.

Tr. Lubdhavadhanlu: .. Although I am fairly well off, I sold my only daughter out of greed to an old man. P-199.

Gurajada makes people realize their mistakes, about how greedy they are and indirectly mentions that selling girls to old people is not good just for the sake of money.

3.1.4. Widow re - marriages: Apart from the traditional and orthodox reasons, certain economic conditions too played a major part in hesitating widows for re-marriages. Some orthodox sections take care by shaving their widow daughter's heads to make them look ugly from the marriage point of view. A strong feeling existed in the then society among a group of people. They believe that widow marriages are against the sacred texts. By not allowing them to marry they want to retain their social rank. Widows are treated as maidservants at their parents' home. That was the miserable condition of widows at that time. To eradicate such type of evil practices Gurajada condemns the follies and vices through his satires. They can be understood from the following examples.
Tr. Girisam: - So, there is an unfortunate beautiful young widow in your house. What a pity! My heart melts. If I were her father, I would have arranged widow marriage for this girl and earned eternal fame. -P-27

Tr. Girisam: - Lubdhavadhanlu is an old man and an affluent one too. In another two or three years he will kick the bucket. Your sister will then become a rich widow. When you grow up you can arrange widow marriage for her and earn eternal fame. What do you say?. P-35.

In the above example, Gurajada satirises how the people of those days arranged widow-marriage for the sake of name and fame. The widows who are beautiful and rich are easily remarried. What is the fate of the young widows who are poor and not beautiful? Here Gurajada expresses sadness that widow marriages are possible only for the beautiful and rich widows, without understanding the significance of the widow marriage. He speaks these words out of curiosity about the campaign. He says that if at all he could be the father of that young widow he could have arranged a widow re marriage and gained good reputation for ever, even though he won't speak the words whole heartedly. Just for his personal usefulness he supports the idea of accepting the bride price, when she becomes a rich widow, the student can get her a widow marriage and gain eternal fame.

Tr. Girisam: - To marry a widow or not to marry, that is the question. P-63.

Here, Gurajada mocks at the pseudo reformers (fake) who support and preach widow marriages in the form of public meetings get confused and
hesitate when it comes to their own. Here Girisam, who talks much about widow-marriages, confuses him and considers it as a life and death problem when it comes to his own stand. It is a parody, because Shakespeare writes the original lines in his famous tragedy "Hamlet", "To be or not to be, that's the question". Here this quotation is used for a selfish soliloquy about marrying a widow. The usage of that becomes parody and its occurrence over here becomes satiric.

Girisam: - Among all the things in the world, the widows are the most important. A long lecture can be given on that subject. There is an evil custom in our country. When a man's wife dies he will re marry; but when a woman's husband dies, she can't marry again, however young and beautiful she may be. Do you agree this is unfair?

Venkatesam: Definitely unfair. P-66.

Gurajada Appa Rao satirically mocks at the practice in the society, when men are permitted to re-marry. Why can't women get married after the death of their husbands? Inspite of the fact they are more important and beautiful. This is an exaggerated statement with its logical explanation in questioning the unfair things happening to widows in re-marriages. Venkatesam supports his idea of unfairness towards widows.
Tr. Butchamma: - Girisamgaru, isn’t it a sin for widows to marry!

Girisam: Aha! I feel sad about your naivete. It is clear from the parasara smriti that widows should marry. It is there in the Vedas too. All this is established by pundits in Rajamahendravaram. Widows used to marry in ancient times. p-67.

Girisam: - How wrong it is that you don’t know such an important poem! Open the notebook and write: "For Damayanti’s second marriage, all the kings on this earth arrive din a hurry". See, all the kings on this earth are said to have come to marry a widow. (Looking towards Butchamma) Did you notice? Shastras not only approve of it but also in fact say that it is wrong if widows remain unmarried. On this subject, the Shankaracharya has also issued a pamphlet. p-67.

Similarly, even widows feel that widow re-marriage is a sin. To convince them that it is not a sin our ancestors accepted the concept by quoting lines from Nalad Damayanti’s re-marriage and how kings wished to marry her. Girisam tries to convince Butchamma that it is not a sin. So, here the satire lies by quoting Vedas and Sankaracharya. The ultimate aim of Gurajada is to convince the hesitating widows for re-marriage. This is a satire on the people who had misbelief that Vedas are not allowing a widow to re-marry. He tries to make her realize that widow re-marriage is not a sin. He supports the idea of Damayanti getting married once again, as it is written in Vedas.

3.1.5. Prostitution: In the early period in some places of Andhra, prostitutes are called as ‘Devadasis’ (nautch girls). They are popularly known as ‘Bhogamvalhu’ in
that area. They developed into an exclusive caste of their own. They live by prostitution and do dancing at private houses on all joyous occasions. They are good performers. To maintain a prostitute and to attend a nautch performance became a status symbol in those days. Even though in the play 'Kanyasulkam', Gurajada showed a soft corner at Madhuravuni in the last part of the play, he ridicules the then society by looking at it as a folly. A couple of examples are discussed below:

Tr. Girisam: - I am dreadfully in love with her. Ever since I’ve seen her, town loves and dancing girls have begun to repulse me. Positive abhorrence. Their rough speeches, perverted meanings, cunning ways, damn it, isn't everything insincere? P-62.

It is a criticism on town life, its love and impurity in thought and action. He points out their insincerity and praises the village beauty not only of Butchamma, but in the food habits also. Here we can see Girisam being vexed with the artificial, mechanical, and insincere people who stay in the town.

Tr. Butchamma: - What is that wrong path?
Giriam: - Now the traditions of our people are like a path full of slush and mud, potholes and obstructions. -One widow marriage, and two the nautchi question, that is to eliminate the saanis. P-75.
It is a direct satire on the evil practices of a particular group of people who mislead the tradition. He criticizes the tradition, that it has two misdeeds. One is widow remarriage and the other is the nautch question. When he talks about the abolition of prostitution, it is very humorous because he himself is a visitor of that whorehouse and the nautch girl is Madhuravani.

Tr. Girisam: - ..“Chee! Get out! I am anti-nautch. I consider the touch of a saani unholy. Unless I wash it with pears soap I can't get rid of the impurity of your touch. P-135.

Here Girisam claims that he is an anti-nautch, even though we can understand he is a visitor of Madhuravani. Here Gurajada Appa Rao satirically mocks at the people who are living with prostitutes but pretending that they are against to them. Here, Girisam says he would wash the hands with Pears soap if he happened to touch a prostitute. Here he laughs at the people who talk some thing and practice differently.

Tr. Meenakshi: - Purity is the last thing you and I should talk about.
Ramappantuly: - Why do you say that?
Meenakshi: - I am a wretched widow and you're a Philanderer. What can be a holier combination? P-181.
Here Meenakshi does all the nonsensical things. The sarcasm here lies in the usage of purity, quite opposite of that. The meaning of the word *purity* is understood in terms of impurity over here.

Tr. Madhuravani: - Of what type is Saujanyarao Pantulugaru? And how about Girisamgaru?
Karataka Sastrulu: - What a comparison? One is a cur and the other a milch cow. Saujanyarao is anti-nautch in thought, word and deed. If you just utter the word prostitute in his presence, he would warn you to mind your language. Gentlemen like him are rare. The others are anti-nautch when it is convenient. Most members of the anti-nautch brigade are heroes in words alone, and Girisam is foremost among them. Some of them are anti-nautch in the morning, pro-nautch in the night. Some are anti-nautch in the hometown, and pro-nautch outside it. Some are pro-nautch as long as they are fit and anti-nautch once they get old. Some are pro-nautch as long as they are alive and anti-nautch after death. That means they perform rituals here in this world so that they can book their ticket to pleasures in the other world. Smaller fry like me, however, are anti-nautch whenever they have no access to dancing girls. P-208.
The complete paragraph is a satire on the people who pretend to be like one way in the daytime and change their idea at the night. That hypocritical nature of having bad notions and their changing from time-to-time according to their convenience is ridiculed here.

Tr. Girisam: - I am rather averse to sensual pleasures. That's why my people call me the Napoleon of anti-nautch. P-246.

This is also hypocrisy. He himself says that people named him as Napoleon of the anti-nautch. This is nothing but ridicule of the statement from his side.

Tr. Stranger: - I suppose you are anti-nautch.
Saujanyarao pantulu: Yes.
Stranger: - (smiling) Is Girisamgaru also aniti-nautch?
Saujanyarao pantulu: - Don’t you know, he is the guru of the anti-nautch movement. P-251.

The new woman (stranger) says sarcastically about Girisam being an anti-nautch. His reply is humorous. The audience or readers are to understand it as verbal irony.
Tr. Stranger: - If prostitutes are not invited to perform, what about their livelihood?

Saujanyarao pantulu: - They should get married.

Stranger: - Mary men like Girisamgaru you mean? P-252.

This is also sarcasm on Girisam. She knows the real Girisam and the impression that Saujanyarao Pantulu had on him. It becomes sarcastic.

3.1.6. Corruption: The virus of corruption is both rooted not only in the cities, but in villages also. Most of the villagers are poor. Each one of them has to bribe revenue officials for recording rights of land and to show land records. If they don't give any gratification to the revenue officials, they would have to go to the Tahsil headquarters, and to go there they would have to spend a lot of money. To avoid that, people are used to bribe them.

Tr. Agnihotravadhanlu: — 1 sent karatakasastrulu and he fixed up a useless lawyer. The man is forever asking for money but never says anything about the details of the case-- In the case that I filed against Ramavadhalu, my neighbor, regarding the eastern boundary wall, Munsiff has accepted a bribe and dismissed the case. So unfair. We appealed to the Judges court. Our lawyers too was bribed and so we lost the case, - p.p. 38-39.

This is also a direct one with reference to lawyers and their nature on changing the sides because of money. Here one thing can be understood indirectly, that Agnihotravadhanlu wants to win the cases, which are very cheap in nature about the walls, and sells property to win the cases. He gets that money
by selling the daughter to an old person. And that money was spent on lawyers by neglecting the fate and sorrows of his daughters.

Tr. Ramappantulu: - Aha! What a strong wealth line! Strong indications of offspring too.

Madhuravani: - Once you've held her hand, will there be any shortage of that? (Empties the inkbottle on Ramappantulu’s face, and exits abruptly). P-62.

This is also a ridiculous statement on Ramappantulu being an astrologer and certifying about her luck. Madhuravani’s speech is sarcastic when she says about his handling a woman, and her actions for her anger when he reads the palmistry is farcical, when she pours the ink on the head of Ramappantulu. By this time she knows that it's not a girl but a boy. This idea becomes comical and ironical in situation.

Tr. Priest: - Who can alter the almanac, sir? —

Ramappantulu: - Who cares for the almanac? In this stupid village whatever siddhanti says is law. -- -118.

Ramappantulu ridicules the value of astrologers by stating that no one cares for timings in the village. Siddhanti’s words are final, whatever it may be. Because of some peoples’ misguidance the value of astrology lost its value. He himself is an astrologer who wants to change it for the sake of money, as we can understand his character in the earlier speeches.
Tr. Naidu: - Has your fascination for an English vakil wanted? P-228.

It is a sarcastic statement about the fascination for English learned lawyers.

Tr. Girisam: - I have no knowledge of legal matters; and the police have no knowledge of truth. It is better to sit in the jail than escape punishment by producing false evidence. Even at the cost of money or life, one shouldn't lie, or make others lie.— Ask for me, I will give my life happily for the sake of truth. If the occasion so demands. Therefore, when the need arises, you should utter lies without any fear. -In the present situation, it is my responsibility to make Asirigadu give false evidence. p.p240-241.

Here he pretends to be genuine, and talks like a gentle man where as in reality he changes his other face if time comes in a negative way. That hypocrisy has been ridiculed in the later part of the conversation. We can understand the nature of Girisam when he says that he would die for the sake of truth and in the same conversation he was ready to lie if necessary. His nature has been ridiculed here.

Tr. Saujanya Rao pantulu: - It is not just untruth; there are many bad practices in this profession. I think that soon there will be a need to start an
anti-lawyer movement along the lines of the anti-nautch movement in our country. P-245.

In this speech we can see how the profession of lawyers becomes useless and corrupted. He goes to the extent of comparing this profession with the nautch girls. He says it is necessary to start an anti-lawyers movement. Through this we can understand that how the system at that time even in the case of judges and lawyers.

3.1.7. Superstition: - The superstitions seem to have a dual purpose of attracting favourable influences and warding off un-favourable ones. The names we give to these influences are good luck and bad luck. Superstition became a useful term for the description of religious ideas. Ignorance of people has resulted in the belief of superstition. Bad omens like people come across a widow, snake or cat and a sanyasi etc., before leaving the house or after leaving the house for any business purpose, they are considered as omens. Good omens are like, hearing the temple bell ring, seeing a married women, flowers etc,. Women and houses are now and then supposed to possess of evil spirits where only professional witch-doctor can send them out by beating them with broom stick and neem plants. These were the beliefs people had at that time. A couple of examples where Gurajada wants to eradicate the superstitious beliefs of people at that time are discussed below.

He criticizes the people's belief in not only the existence of the ghosts but also that they have issues if they are arrested in the bottle. He laughs at the superstitious beliefs of people and their imagination. Meenakshi's innocence is ridiculed in a humorous way when she says about the breeding of the devils, and
the belief that there are ghosts and they can be caught and kept in the bottle. If they have been kept like that; the idea of child devils is humorous.

Tr. Bairagi: - Foolishness! Foolishness! What is true? And what is false? We siddhas. We turn truth into falsehood, falsehood into truth. The world itself is a lie. Let's go. (All exit). P-174.

It satirically shows how the magicians have control on the innocent people who believe in superstition. The Bairagi himself claims that he is a siddha and can change a lie to truth and a truth into a lie. This is a satire against the people who believe that the yogis had some supernatural powers and that they can do anything. This folly has been exposed here.

Tr. Head Constable: - Please do that and save me sir, could you also look up the where abouts of that boy- I mean that young girl, please?
Bairagi: Don't worry, that too will appear in the magic balm. P-223.

Tr. Head Constable: - He promised to work the miracle once again to night and find out the name of the person and the village.
Girisam: - As per the Evidence Act ghosts and miracles can't be presented as witness.
These examples show how, in those days, people believed that the witchcraft, magicians could see the missed persons or objects, in the Anjanam. Gurajada satirically laughs at the superstitious belief of the innocent people and how these magicians fool them. Here, through the character Girisam, the author says such beliefs are unscientific and unlawful.

Tr. Head Constable: - He travels at the speed of air. P-238.

Here the author mocks at the magician's saying that he can travel anywhere in seconds. It shows how these witchcraft magicians make the people believe that they know everything and that they can travel everywhere.

Tr. Asiri: - What's this babu, I can see him!

Gavaraiah: - Godmen and ghosts are visible to miracle men like us; and to those blindly devoted like him. They are also visible to innocent children but not to the rest, p-243.

It shows how the witchcraft magicians fool the people by saying that ghosts and devils are visible only to such magicians and superstitious innocent devotees and small kids and no other person can see. The innocent devotees, without any rational outlook, believe in the ghosts. They won't say anything against the invisibility of the ghosts. Similarly small kids are unable to express. Gurajada Appa Rao points out how this magicians safe guard their activities and make the people believe, that they are invisible only for a few.
Tr. Gavaraiah: - If you turn an atheist after learning a couple of English words, do you think miracles will cease to happen? P-243.

Where there are kiristani heretics there is no place for miracle men and godmen. -

"Those who believe do not fare badly;
Those who don't believe came to ruin".

(To Girisam) Inispikataru has learnt more English than you, but he hasn't lost faith in our shastras. p.p.243-244.

It shows how these superstitious people repulsed and refused to accept the rational views and facts. They think that the English education made the people to disregard their culture and beliefs. They praise the people who continually believe witchcraft in spite of their education. Gurajada Appa Rao satirically concludes that even education is unable to change the beliefs of people. The author says that there won't be such things in places where there are educated people.

3.1.8. Customs& Traditions
Girisam: - This strand of sacred thread has come in hand y at last! As the theosophists said, our people have formed old customs only after thinking of some usefulness for them. Unless you experience it personally, you will not grasp the underlying philosophy. P-8.

These lines show the blind belief of people that by promising on the sacred thread one can make the others believe, and how some used to fool the people. Here, the author, through the character, says how the people misuse our ancient culture and traditions have been misused by the people.

Karataka Sastrulu: - But there is a horoscope. What do we do with it? Ramappantulu: - If it is paper, a matchstick will decide it; if it is Palmyra leaf, then the stove! To forge a new horoscope is a five-minute job. Long live our Siddhanti! I've an attic full of old Palmyra leaves and pens. I've thirty-year old paper and a variety of inks. Pay me a hundred as my fee, and bear the expenses. I'll run the show. P-59.

The author satirically criticizes the astrologers, who, for the sake of money change the horoscope of people and how they ruined the old one. The systematic and clever use of the old palmyra leafs; paper, ink and how they made new horoscopes are being laughed at. The author laughs at how they forge the horoscope of the people.
Tr. Venkamma: -..Since a cat crossed our path. P-193.

It shows the superstitious beliefs of innocent people. Here Venkamma links the cancellation of the marriage to the common belief that a cat crossed the person on his way. The belief is if a cat crosses before they start, there would be some hindrance to the endeavour.

3.1.9. General

It can be seen in the following examples:

Tr. Madhuravani: - what deceit!
Ramappantulu: - Diplomacy, call it diplomacy.
Madhuravani: - What's the difference?
Ramappantulu: - Deceit when trust is betrayed, diplomacy when no trust exists.
Madhuravani: - Why don’t you say, "diplomacy when I do it, deceit when someone else does"? What does a lie mean? P-43.

In each and every speech, Ramappantulu appears to the readers or audience as a cruel being and confidant enough to manipulate anything with his intelligence. Here, we can see the lampooning of his mentality, and it is satiric when Madhuravani, says that what he does can be called as intelligence and if somebody else does the samething its cheating. She asks the meaning of a ‘lie’.
Tr. **Girisam:** - How? What is the world; you think it's a gruel-pit? Asia, Europe, Africa, America, Australasia are the five continents. Out of that, people in America walk upside down. -Only when one visits all these countries and helps people there, it will be called service to humanity. P-76.

This is a direct satire and we can see the exaggerated statement over here. He wants to change all the people in the continents, and he insults the Americans for being a blockheads and the way they walk upside down is humorous.

Tr. **Madhuravani:** - Of what type is Saujanyarao Pantulugaru? And how about Girisamgaru?

**Karataka Sastrulu:** - What a comparison? One is a cur and the other is milch cow. P.208

We can see the allegory by comparing one person to a dog, which represents insulting and to a cow, which represents purity, usefulness, etc.,

Tr. **Karataka Sastry:** - Why do fish swim in water and birds fly in the air? This is the same as that.

**Madhuravani:** - Why don't you learn a bit of that swimming and flying? P-209.

This is a sarcastic statement by Madhuravani when she answers to the question of reasoning to fly and swim. She advises him why he can't learn a little of that flying and swimming. Indirectly she mentions them to be good.
Tr. Lubdhavdhlanu: --But, I hope you haven't married her
Girisam: - Do you think I will do senseless thing? P235.

It is a satire on pseudo reformers. Girisam, all the time supports widow marriage when he elopes with her and now he considers marrying her as a foolish act, and says he is not a fool to do so. Ilow they change their colour can be understood.

Tr. Saujanyarao Pantulu: - Mr. Napoleon of anti-nautch, do you happen to know her? P-262.

Ironically he calls Girisam as a really anti-nautch, Infact he claims that he is the Napoleon when Saujanya Rao calls him in a sarcastic tone.

3.2. Translation Procedure: The translator neglected some satirical phrases and some wrong translations are there. We are discussing the procedures followed by the translator for the parts where he has translated.

3.2.1. Over Translation

Some of the over translations are observed in the following examples:

Eg.1: -అందించినం? అంటవచ్చు వాయువు మీరు సిద్ధాంతం చేయించండి. (మంత్రాలువాలు సాహిత్యం) P. 34
Tr. Madhuravani:- From that gracefulness, looks like its your loyal boarding house woman. (goes into the front yard).p.14.
This has been elaborated, where as it is not there in the S.T. The reason might be that the translator might have felt that the T.L. readers may not understand whom that woman Madhuravani is talking about.

Eg.2: - గొప్పం - రోమును రాకంటే ---- మాత్రం చాహిది. P.46
Tr. Girisam: - Some thing is better than nothing, P.34

Actually this not there, even though the message conveyed serves the purpose in the translation. Still, he uses this elaboration. The translator might have thought that the T.L. reader's need more explanation to understand.

Eg.3: - గొప్పం: --- ఇది ర్యాసారు కానీ వాసిదారు కానీ సాధనాలు కానీ, మా ఆన్ను ఇది రయుందనీ రయుందు, అందు మాత్రం రయుందు. P.102
Tr. Girisam: -Do you think my brother is looking for happenings in this marriage? Not in the least. He will not give your sister any more happiness than what your husband gave you. P. 133

This is verbal irony. Of all the above discussions the reader understands what the underlying happiness Girisam is talking about. Where as the possible translation could be as:

Girisam: - what happiness you had from your husband; your sister will get the same, if my brother marries her.

Eg.4: -ఆటగా: - పాల్పాచి లోకి, లోకి, లోకి? P. 130
Tr. Meenakshi: -'Purity is the last thing you and I should talk about'. P.181

This is ironical and some extra information is added by losing the ironical effect in the S.T. where as he can do it as ‘purity means, yours and mine?'

3.2.2. Under-Translation

The following are a couple of examples:
3.2.3. Wrong translation

Here is an example:

**Eg.1:** - తల్లిని తయారు చేసారు? అంటే మంచి తయారు చేసారి? బంగారుగా తెలుసుకునేయాం? P. 37

Tr. Agnihotramhanlu: - 'Man? you call me names? I will slap you'. P.18

Here మంచి తయారు means the trunk of a tree. This is a pun and hard to translate. In the T.L. here the translator has done free translation.

**Eg.2:** - ఎందుకంటా? ఈ తనించి యొక్క తనించి యొక్క తనించి యొక్క తనించి P.94

Tr. Ramappantulu: - whatever siddhanti says is law?. P.118

Even though the translation serves the purpose, some humorous effect is missing through the words in the translation.

Actually the English language spoken by butler is called Butler English. In the glossary, (botleru) is given as vulgarization of butler. That means butler English is a nativised pronunciation of a person who speaks without proper structure of the language.

Another example of this is:

**Eg.2:** - తల్లిని తయారు చేసారు? --- మంచి తయారు చేసారు? బంగారుగా తెలుసుకునేయాం? P.36

Tr. Agnihotramhanlu: - You never listened to me when I said these English schools do no good to us. P.17.
is translated as 'English schools'. Where as it could be translated as ‘English Education' or ‘English studies'. Even though it serves the purpose there is a possibility to translate it.

Eg.3: అగ్నిహోత్రావధానలు ఏప్పుడు కానంతో విండి....P.112  
Tr. Polisetti:--.. iron hand... P.148.

This can be translated as ‘your poisonous hand', the translator might have thought 'iron hand' is acceptable.

Eg.4: అగ్నిహోత్రావధానలు:--.. fifty-two chapters... P.38  
Tr. Agnihotravadhanlu:--. fishy affair...p.20.

Here the nativised expression that is humourous is missing in the translation. Is the expression can be translated like this.

Eg.5: అగ్నిహోత్రావధానలు:-- .. కాన విండి.. P.38  
Tr. Agnihotravadhanlu:--. fishy affair...p.20.

Here the nativised expression that is humourous is missing in the translation. Is the expression can be translated like this.

Another example is:

Eg.6: - అదడగడా:--..మీకి కనుక కాన విండి..మీంతన్నాడు.మీంతన్నాడు రదడి?.P.43  
Tr. Mahesam: - ..The blighter kissed it seems, thank god, he didn’t bite off her nose! P.28.

In the translation ‘biting’ off her nose is not apt. The original doesn't mention about it. The possible translation could be: ‘doesn’t he hold the nose?’.
The translator might have thought that it is acceptable.

Here is a good example:
Eg.7: - ఈఎలిషి ఈఎలిషి ఈఎలిషి ఈఎలిషి. P.96

Tr. Siddhanti: - ‘His name is Ramappantulu Sastrulugaru. Now tell me, what have you got to do with his name?’ p. 121

The translators have misunderstood the intention of the speaker. He refers as an "X" to the name, they have understood it wrongly, and that too they have interpreted the name wrongly. This shows the negligence of the translators.

A fine example is:
Eg.8: -అయి అయి అయి అయి . P.97


The word శ్రీ పత్తాబి రామస్వామి is misunderstood and translated as 'shri Ramappantulu'. Actually it means a swear by 'Shri Pattabhi Ramaswami'. It refers to lord Rama. In the translation it has been given as ‘Ramappantulu’, one of the greedy and selfish characters. Here the translators have wrongly interpreted.

Eg.9: - ఇంది ఇంది ఇంది ఇంది ఇంది.. ఎందుకంటే ఎందుకంటే... p. 42.

Tr. Mahesam: - ‘Is it possible for me to locate the page where I left off last?’ P.27.

It could be translated as: ‘new verse’ instead of ‘page’, as he has done it in the earlier sentence of the same speech.

3.2.4. Additions

In the following examples some additions are observed:

Eg1: - అయి అయి అయి అయి .. ఎందుకంటే ఎందుకంటే?. p.39

Tr. Agnihotravadhanlu: - Don't they explain the meanings of poems in school?. P.23
Here the translators have given some extra information, even though it is not useful in any way. They might have thought that it is necessary to give more details.

Eg2: එක්කෑ... පැවැතී යොදාගෙන යොදාගෙනවි... p.42.
Tr. Girisam: - ‘As for the real marriage, after all this education,’ p.27.

The Translators might have thought that this is a necessary information for clear understanding. The underlined portion is an added information in the translation.

### 3.2.5. Deletions

Deletions are cited in the following examples:

Eg.1: නේමුහුකාරිය... ලැබේ නෙවි p.35.
It is deleted in the translation. The translator might have thought that such expressions are unnecessary.

Eg.2: නික්සන්... වෙන්න් p.39.
This reciprocal word or echoing word is not to found in the translation.

Eg.3: නික්සන්... පාලකය පාලකය p.42
One reciprocal word is not translated. Where as පාලකය is translated as 'fair'

Is deleted. It can be done as ‘good looking’. The translators might have thought that it is not necessary.

Cultural specific term ’කළගුණකම්’ P.146.

This is not translated in the target language. The translators might have faced problem in finding the equivalent in the target language.
The complete sentence is deleted in one of the character's speech. The possible translation could be:

Naidu:- (gets up) what else can you expect from these English educated vakils?..