Chapter-V
Analysis of the Translation of a Telugu Novel
(Puppets)
Chapter-5

Analysis of the Translation of a Telugu Novel, keelubommalu (Puppets)

5.0

The translation of a Telugu novel 'keelubommalu' is examined and a few problems are identified.

5.1 Theme of the Novel

A post-Independence novel, G.V.KrishnaRao's Keelubommalu, published in 1951, forms a watershed in Telugu fiction. Given the dominant narrative mode of the times, Keelubommalu may be said to have broken new ground. Though realistic mode of narration was predominant at the time, G.V.KrishnaRao experimented with a narrative style that is derived from the discoveries in the study of human psyche. This narrative technique, tentatively Joycean, was not fully appreciated by many who were comfortable even when ideologies were occupying literary space.

The plot itself has no contrasting blacks and whites, no light and darkness where light triumphs over the forces of darkness, and all is well with the world ever after. The novel depicts how in real life virtue is vanquished and wickedness defeated. It is an immensely disturbing novel which ends by highlighting, although in a low key, the futility of such distinctions as good and bad. No deity will descend to succour the good enmeshed in rampant evil, although such tall promises are made. A tone of irony runs throughout the novel, which is consistent with an anti romantic tale that leaves behind taste of reality. The characters in the novel unfold a tale as in Greek tragedy, driven by blind forces. The characters and the plot are not limited to a particular place or time, that
is, it is not a period piece. It depicts how the values we regard as absolute are, in fact, hollow.

Contrary to all principles of poetic justice and our own expectations about the outcome, the good is defeated and the wicked steal the limelight and are rewarded. That Dharma would stand unmoved and shine brightly in the firmament is only a hollow belief. The novel therefore ends with the sloka where god promises to manifest himself again and again on the earth in order to protect the good and destroy the evil. Another important feature of the novel is that understated, not theatrical or loud. He narrates the tale in a style which may be called 'amorphous', powdery. This style poses a challenge to the translator.

Another feature of the novel is that each character analyses its own mind every time, a kind of internal monologue. This adds to the density of the character. Consequently the burden of the translator increases. It is a dark, melancholic novel but it is not a pessimistic or cynical one. There are no heroes and villains in this novel, only human beings acting like puppets. The decline and fall of a village in coastal Andhra Pradesh is recorded. This novel is deftly translated into English by D.KesavaRao who himself is an established writer in Telugu. The process of transmitting cultural elements through literary translation is a difficult and critical task. Culture is a complex collection of experiences, which conditions daily life. It includes history, social structure, religion, traditional customs and everyday usage. As a translator D.KesavaRao strives to make his rendering readable by preserving the local flavour. The target audience, though not stated openly, include non-Indians, which makes the task of the translator more
significant. It is certainly a difficult assignment to bridge the two cultures that are far apart.

5.2 Problems of Translation

The success of the cross culture translation depends on the translator's understanding of the culture he is working with and also the sympathetic readers who should also be ready to accept the surprises from an alien culture. Further it may also demand some effort from the reader who is not familiar with the culture of SL. The translator seems to have encountered many problems in his mission to bridge the gulf between the two cultures. A few excerpts from the SL and TL texts are examined here.

5.2.1 Translation of the title:

The title 'Keelubommalu' is translated as Puppets in TL. 'Puppets' implies Keelubommalu as well as 'tolubommalu' in SL. The title of the novel 'Keelubommalu' suggests the mechanismic nature of human life in relation to society. The choice of title 'Puppets' in TL sounds apt and conveys the same sense.

5.2.2 Vocatives, Interjections & Social Relationships:

Translating vocatives, proper names and reference to the family relations pose a few problems to the translator. The proper names resist translation as they have evocative value. They have been transliterated into TL.
Lakshmamma stood at the door of his room and shouted, “Old man, wake up. Do you hear?” (Puppets 66)

Lakshmamma used to call her husband ‘musalayya’ (old man). In TL also playfully addressing the husband or wife as old man/woman is common. This linguistic proximity is exploited here by the translator.

“Daaktar saab, Daaktar saab!” (keelubommalu 164)

“Doctor sab! Doctor sab!” (Puppets 108)

’saab’ is actually the spoken or corrupt form of Urdu ‘Sahib’. The term ‘sahib’ has also found a place in dictionaries as a ‘word used as a title of respect for a man in India’. The proper form may sound urbane for an innocent villager. Hence the translator has retained the corrupt one as it is used in TL.

“Nanna, nanna!” tears filled the boy’s eyes. (keelubommalu 282)

“Father, father!” or “papa, papa!” or “daddy, daddy!” such equivalents are possible here. But the translator retained them perhaps to retain the ethnicity of the SL. The intelligibility does not suffer as the context makes it clear.
"wiiDitassaadiyyaa! Ee piinugula mallayya kuDaa ikkaDee tagalabaDDaDee!"

(keelubommalu 174)

This wasted corpse of Mallayya has landed here!  (Puppets 115)

The interjection 'wiiDitassaadiyyaa!' in SL has no significant semantic function. This is roughly equivalent to 'Blast him, or Blow him' in TL but less strong. If the English expression is used it would have sounded more serious and highlighted cultural divide.

"inneeLLu waccai. Atta gaari ceeta gaani aaDaibDDa ceeta gaani oka maaTa
anipiṣcukooleedu..."  (keelubommalu 9)

Lakshmamma was angry." I have seen so many years; neither my atta nor my adabidda ever spoke to me like this..."  (Puppets 6)

The concept of extended family living together is unheard of in Western countries. Therefore the TL lacks the corresponding terms. Moreover the Telugu words atta (husband’s mother), adabidda (husband’s sister) are sleek and concise.

Substituting with TL equivalent explanatory expressions would have made the sentence involved and messy. Further in Indian context atta and adabidda are considered sworn enemies for a woman in a joint family. The deeds of a woman in a joint family are critically supervised and criticised by an atta and adabidda. The relationship between them is often a theme for many stories and novels in SL. This aspect of the culture may not be familiar to the TL readers. However the words are glossed but there is no reference to the existing antagonism a woman has with her mother-in-law and husband’s sister in Indian culture.
Addressing elders in plural is a custom of Indian culture that has no relevance in TL. However, the translator has omitted them here. However, he used them in other contexts to transfer the effect by adding the honorific inflections such as 'gaaru' etc.,

"eemparawaaleedu, beTTu sari pooka.raa. allunni maryaada ceyakapotee reepaTi nunci uuLLoo Tama Tama weyyawuu?" (keelubommalu 175)

“It doesn’t matter. Drop your stiffness and come on! If I don’t offer due courtesy to you, our son-in-law, won’t you tom-tom it in the village?” (Puppets 115)

For 'beTTu' ‘stiffness’ is not exactly suitable. ‘Obstinancy’ perhaps would have been better. Such rigidity is a typical Telugu quality. Further in SL culture the son-in-law is considered an important person and is treated with utmost warmth when he visits his father-in-law’s house. Hence it has become customary to consider such affectionate treatment as one that is done to a son-in-law. The TL reader may not be aware of this aspect of culture and ‘son-in-law’ only suggests the relationship point of view. The cultural divide accounts for this loss.

“kaSTapaDutunTee oka pakkana cuustuu ewaru kaadamTaaru? maa meenatta naalugu roojulu paaTu pillalanu daggarumcukunTaanamTee pampiweeyakapooyaawaa? neeku kuuDaa pani teelika ayyeedi kadaa?”

(keelubommalu 194)
“Watching you labour, who will deny it? When my paternal aunt offered to keep the children with her for a few days, couldn’t you have sent them? It would have also lightened your lot.” (Puppets 129)

Here ‘menatta’ is translated into ‘paternal aunt.’ ‘...Lightened your work’ would be nearer to the original. By using the expression ‘...Lightened your lot’ the translator tried to be nearer to the TL idiom. ‘Watching you on one side doing hard work’ would have been closer to the original but it would have made the sentence involved.

“imtakuu nuwwu eppuDu bayaludeerutunnaa? mumdugaa cepitee maa vadine jaagratta paDutumdi” (keelubommalu 281)

“All right, then tell us when you are leaving? If you inform us in advance, my sister-in-law will take precautions.” (Puppets 185)

The word ‘imtakuu’ in SL does not carry any meaning. It’s function is more or less similar to the TL expression ‘by the way’. The translator seems to have found ‘When are you leaving?’ as an abrupt expression so he has employed the expression ‘all right, then tell us’ though it is not equivalent to ‘imtakuu’.

5.2.3
Habits, Food, equipment, Dress code or Ornaments, measurements:

Ornaments that are meant for only a woman whose husband is alive. A widow has certain restrictions in Indian context. This idea of widowhood is non-existent in TL.
Every morning she placed a mug of water and a neem stalk in readiness for him and stood by, holding a towel. If he had a headache, she herself applied the balm.

(Puppets 26)

Here the habits that are prevalent in Indian villages have found a place in SL text. It is common among the village folk in India to use the stalk of neem to brush their teeth. This aspect may not be clear to the TL readers. No attempt has been made by the translator to make it clear in the context. Further 'mug of water' is certainly exotic in the context but TL has no equivalent for 'cembu' which means a water container which is often made of metal. But the word 'mug' does give the idea of a different type of container. However, the translator has no choice here other than 'mug' except making an explanatory translation, which might have further complicated the comprehension.

Even 'towel' is not an equivalent of 'tumDuguDDa', which roughly means an old worn out napkin sort of thing.

In SL 'amrutaanjanam' a brand name of a pain relief balm is used. It is so common that the brand name is often used as a substitute for any other kind of balm. The translator has translated it at pragmatic level and avoided the use of brand name, instead translated it as merely balm.

The SL expression means '...applied balm till he said enough' translator seems to have cut it short for the sake of clarity.
"pamţulam Tee pamţulaa? annamuloo paluguraayikaaduu?" anukonnaaDu.

(Keelubommalu 65)

He thought, "Satyanarayana Pantulu is not easy to tackle. He is the white stone chip in cooked rice." (Puppets 43)

'pamţulam Tee pamţulaa?' is a typical rhetoric expression in SL which is used to express the nature of a person that he is not an ordinary fellow. In SL it roughly means that pantulu is not an ordinary pantulu and is more than how he appears to be. The translator has found it difficult to find a linguistic equivalent in TL. Further the occurrence of a stone in cooked food certainly irritates one. Hence the comparison to a stone chip in cooked rice. The SL expression involves the food habits. It is difficult for those who do not eat rice to feel the intensity of a stone in cooked rice. Hence it also causes some transmission loss, as it is an untranslatable experience linked to food habits.

kuuliwaadu eetaamu ettutunnaDu. Ammayamma paiTa komgu romTa doopi niiru jaalu cestuumdi. (keelubommalu 154)

A labourer was working the ethamu. Ammayamma garu, her saree tucked in firmly about the waist, was preparing the furrows into which water would be channelled.

(Puppets 101)

eetaamu is a structure to collect water from a well which works on the principle of a see-saw. It is glossed but 'furrows' appear to be imprecise. 'Channel' would have been appropriate instead of 'furrows' in the expression 'she is making small furrows for water to flow'.
She had to go in one direction to fetch buttermilk and in another to fetch two pots of drinking water. (Puppets 137)

In villages, big land lords, having plenty of milch animals, used to give buttermilk to those who asked for it.

In India fetching drinking water is very common. Women folk are often seen with water containers fetching drinking water from far off places. Here 'binde' roughly means a container for water. It has no exact equivalent in TL. 'pot' is used in TL to refer to one which is a round container made of glass, plastic, metal etc., for storing or cooking things. 'binde' can never be used for cooking. The food habits and the containers pose problems to the translator. There is no other choice for the translator but for using 'pot' in TL.

When the newly harvested grain was brought home, it was the custom to prepare appalu as an offering to Anjaneyaswamy. (Puppets 9)

Certain food items are prepared only during certain festivals and some others as an offering to Gods. This would remind Indian readers of the season or some religious significance. As the food item has no equivalent in TL

the translator has borrowed it from SL. Further it has religious significance attached to it. Anjaneya Swamy is explained in endnotes.
Holding Mallayya by the hand, Pullayya took him to the hotel nearby and ordered _pesarattlu_. (Puppets 116)

The food item ‘pesarattlu’ has no exact equivalent in TL and so the translator borrows the word and uses it in the TL. However it is glossed.

“niirupoyi.jeetagaani aawuku kuDiti peTTamani ceppi daggaumDi eDlaku meeta weeyimcu.” (keelubommalu 285)

Go and tell the servant to feed the cow kudithi and personally see that straw is readied for the bullocks’ feed.” (Puppets 188)

Here _kuditi_ is a drink for cattle, and as it has no equivalent in TL it has to be glossed. Further the SL expression ‘eDlaku meeta weeyimcu’ roughly suggests ‘see that the feed is put before the bullocks’. The expressions like ‘see that hay is fed to the bullocks’ or ‘see that hay is given to the bullocks’ are not satisfactory. However the choice of the translator also sounds inadequate, as it does not carry the sense that the feed should be placed near the bullocks.

_mellega rubbuDu patram laaga dolukumTuu weLLimdi._ (keelubommalu 50)

She rolled along like a podgy rock pestle. (Puppets 33)
The ‘rubbuDu potram’ is used to suggest the mammoth size of Ammayamma. A sense of humour is also apparent in SL. The translator uses the SL expression and also adds an adjective ‘podgy’ so that it is easily followed by the TL readers.

**weesinadi eeDusalakala waDlu. (keelubommalu 1)**

There was paddy in the cart- seven *salakulu* in all. (Puppets 1)

*salakulu* is explained in the glossary as measure of grain. But the term is region specific and it has different explanations in different regions. The term is slowly becoming obsolete in SL.

5.2.4

**Customs and Traditions:**

The customs and traditions are unique to a particular community. Marriages, funerals, religious ceremonies etc., also pose some problems to the translator. He may have to explain them to the TL reader through glossary or in the context itself.


(keelubommalu 111)

Where is the difficulty? The *purohit* will chant the mantras. The three knots will be tied. The bride will ceremoniously leave of her parental home. Then arrive at ours. Sita will perform *harathi* at the doorstep.”

(Puppets 75)
Here TL reader who is not familiar with SL culture may find it difficult to appreciate the text as it involves culture specific references to purohit, mantras, three knots and harathi of the Hindu marriage ceremony. A purohit is a priest who officiates a Hindu marriage. Mantras are sacred words chanted regularly, believed to empower the chanter. Three knots are tied with a sacred thread around the neck of bride at the time of marriage. This act culminates the ceremony and she would become his wife afterwards. Harathi is a flame of camphor waved in circles before newly weds to welcome them. This is also done while worshipping deities. As there are no equivalents in TL the translator gives an endnote explaining all these terms and retains the SL terms.

marokaayana uuLLoo sannayi meeLam pilcukoni waccaaDu. (keelubommalu 216)
Someone fetched sannayimelam. (Puppets 143)

sannayai melam is a band of traditional musicians who play the clarinet as the main instrument with accompaniments. They perform on all important occasions such as marriages, funeral processions. Here they were called to perform at the funeral procession of the bullock. The life of bullock is also seen as valuable as that of a human being. The translator gives an endnote on sannayimelam and retains the term in TL.

waakili waakili mumdu bamDi aagutuu waccimdi. prati imTi mumdu KaDawa remDu kaDawalu waara poosi pasupu kumkuma tecci gitta meeda poosaaru.unnawaaLLU
The cart halted at each door. A pot or two of water mixed with turmeric and vermillion was poured on the bump of the bull at every house. Those who could, showered cottonseeds on it. It was evening by the time the procession and the burial ended.

(Puppets 143)

This passage illustrates how in agrarian communities even dead animals are treated with the same respect as that is shown to humans, and how they are given ceremonial burial. It is a typically culture specific passage. The translator gives an endnote on 'cotton seeds'. Cottonseeds are fed to bullocks in villages. Here as ritual people offer cottonseeds to the dead body. The notes will make it clear to the TL readers

5.2.5

Beliefs and feelings:

Beliefs change from culture to culture. The colour white may represent purity and black evil in the Indian context in SL. What is considered a good omen whether event, an animal or a bird may not symbolize the same thing in TL. For instance snake is regarded as God among Hindus and it is a good omen where as it refers to Satan among Christians. Wearing white dress by an Indian woman may suggest that she is a widow where as in a western country it should be black.
Black hair twisted into a thick cord, had been tied round their feet, just above their heels. (Puppets 1)

The translator gives a note that the black thread ' is meant to be ornamental, but also believed to ward off the evil eye'. As it involves the belief prevalent in SL society, it needs to be glossed. Further the translator explained it in detail in the context also. The original expression is so terse and there is no reference to the fact where exactly it is tied around. But in TL the translator, besides providing glossary made it more explicit anticipating that TL reader is not familiar with the custom.

What right had he to cast them into such a hell? (Puppets 22)

In SL expression the writer used 'amaantam' which means 'all of a sudden' or 'abruptly'. But the translator does not carry this sense to TL. Perhaps he might have thought that it would make the sentence involved.

"saree kaani ammii, okaDu paapam ceesee caccipotaaDu. Narakalookamloo waaDu tagina sikSa anubhawistaaDu baagaanee umdi. Kaani aapaapa karma phalam annem punnem teliyani itarulu kuuDaa anubhawistunnaaree, emduwallanamTa? WeeLLU kuuDaa wenaka janmaloo paapamceeesi umDaali. appuDu paapamaneedi okaDu ceeseedi kaadu, padimamdiki sambamdincinadi kaawaali. aneewi ewaniki 'neewu puNyam ceeyi, paapam ceyyaku' ani wyaktulaku emduku
All right, Ammi, tell me this. A man dies only after sinning. He suffers appropriate punishment in hell. So far, so good, but some innocent ones also suffer the consequences of that sinful act. ... Doesn’t that mean good and bad are not actions done by an individual? In that case why do they tell people, ‘Do good. Don’t do anything wrong.’ Even though a sinner suffers punishment, the sin does not disappear. Then where is the necessity for heaven and hell?”

“Good, bad, virtue, sin- humans cannot understand these terms. Words spoken by incarnations of the divine- Why do you speak them?”

This passage is crucial to the whole novel. It’s the centre around which the plot is woven. Pullaiah raises certain important questions for which there were no answers. Time and again the writer raises the question whether dharma is individual or social. Here he asks whether a sin is committed by an individual or a group. It is logical to suppose that sin gets extinguished when a sinner undergoes punishment. If the results of the sin are suffered here itself, why should we presume that there is a heaven and a hell? Our whole value system appears to be an empty thing. This makes the novel profound. The translator’s attempts to translate this text are not completely successful.
because of the philosophical and customary terms that are unique to Indian culture. For instance ‘papam’ of SL has an equivalent ‘sin’ in TL but virtue of TL is not an equivalent of ‘punyam’ of SL. Here the translator might have borrowed ‘punyam’ in to TL with a glossary instead of using virtue. Further the terms rhyme in SL, ‘paapm punyam’ and ‘annem punnem’ which makes the expression mellifluous. This effect is not recreated in TL.

"puli meeda putra annaTTugaa tamDri gaaru kaalam ceesi nela roojulu kaaka mumdee idokaTi vaccipaDiMDi. Imtakuu roojulu baagunnaTlu leedu. Pantulugaru telisi guuDa elaa uurukunnaaru? kaasta saaAMti ceeyimcukookapoyaaraa?"

(keelubommalu 120)

"Adding to your troubles, within a month of your father's death, this thing...times don't seem to be good for you. Pantulugaru, you know everything. You took no action at all? Have you had some shanthi performed?" (Puppets 80)

‘puli meeda puTra’ is an idiom which is untranslatable. Hence the translator uses a similar equivalent expression in TL ‘adding to your troubles’. Further it is believed that special prayers are made by a bramhin to reduce or nullify the evil effects of bad omens in Indian culture. The term shanti is used in TL also but it is glossed as ‘a ceremony to appease malevolent deities.’ Here the SL culture specific term is explained in endnotes.

"waaDi karma alaa umdii amdari karma alaa gee emdukumTuMDi?"

(keelubommalu 176)

“That's his karma. How can everyone's karma be the same?” (Puppets 116)
Here the concept of karma of Hindu belief is to be translated into TL. As it has already been glossed the translator uses the term liberally. *Karma*, according to Hindu philosophy, is a belief that our good or bad actions lead us to the cycle of birth-death-rebirth. The effect of karma could be *sanchita* (cumulative) *prarabda* (that which is suffered) and *agami* (carried over to the next birth). As it involves the Hindu philosophical beliefs, the TL reader may be in a position to comprehend the text only when he is familiar with the concept of karma of Hindu philosophy. The translator relied on the glossary in this case.

*elaagaina eegamDam gaDistee, tana bharyanu bratikistee tappakumDaa tirupati
vemkaTeswaruniki niluwu dopiDi istaanani mokku kunnaDu.*

*(keelubommalu 185)*

If the peril passed them by and God gave her life, he vowed to Lord Venkateswara of Tirupathi to perform *niluvu dopidi*.

*(Puppets 122)*

Another instance of regional belief and custom that makes it difficult for the translator. It is a custom among many Hindus to worship the lord Venkateswara of Tirupathi hills. It is an accepted practice among the devotees to offer all the ornaments that are worn by him or her when the wish is granted or realized. A sacrificing nature, detached attitude and total submission to God are the prerequisites for performing these deeds. As there is no equivalent expression for this in TL, it has been retained, however with a glossary.
What vile habit had brought this upon them? Just the lines on her forehead!

(Puppets 123)

The passage suggests the Hindu deterministic view of life. According to it the creator writes a person's fate before birth on his forehead. This is supposed to be one's destiny. Hindus believe in fate and destiny. The lines on forehead are sometimes called 'bramahrata' (Creator's writings) which certainly happen.

Lalitha in these lines bemoans why her husband has to undergo all this agony and suffering even though he was flawless in every way. She blames her fate that they too had to suffer along with him. The translator has no option other than endnotes because the SL text has a reference to the culture specific belief. However he could have adapted it by using a term like 'fate' that is already familiar to TL readers but it won't be all that effective.

"ee daridrulanu ceeristee aa sani manaku kuuDaa cuTTukumTumdeemoo?" ani maroka illalu annadi.

(keelubommalu 199)

"If we allow these paupers to stay with us, that Sani will also affect us," was another housewife's remark. (Puppets 132)

It is a common belief that people who live near the unfortunate will also become, by proximity, unfortunate. Sani is already glossed. 'Paupers', though it is not an exact equivalent of daridrulu of SL, conveys the sense.
5.2.6

Religious elements. Myths. Legends:

_lakSmii saraswatula waienee dharma saumḍaryaalu okee cooTa umḌawu kaaboolu_!

_(keelubommalu 11)_

Perhaps virtue and good looks don’t combine, just as Lakshmi and Saraswathi do not go together.

_(Puppets 8)_

In Hindu mythology these goddesses, Lakshmi and Saraswathi are mother and daughter-in-law. In Indian society they are notoriously hostile to each other. The endnote is not particularly illuminating as it merely mentions that they are Hindu goddesses of wealth and learning.

_aa vidyaarthi dasa loonee oka saari kruSna janmsthaanam cuuci vacci, taru waata paTTabhadrudainaADu. taruwaata raamireDDigaari kumaarte lalitanu pemḌli ceesukonnaADu._

_(keelubommalu 23)_

During his student days, he had been jailed once but later he had graduated and married Lalitha, the daughter of Ramireddy. _(Puppets 16)_

For ‘jailed’ in TL, SL has ‘the birth place of Krishna’. Mahabhagavata of Vyasa in _sanskrit_ and Potana’s in Telugu describes the life of Krishna who was born in a prison. His parents were imprisoned by the king of land, _Kamsa_ who was his uncle on the mother’s side, as he suspected harm to him from his sister’s progeny. The translator
has not used this literal expression which was a euphemism for jail, because it would then have necessitated a long explanatory note.

*mallayyaku bhaja goowimda slookaalu winipimcaayi.*

*(keelubommalu 60)*

Mallyya heard the Bhajagovindam being recited in the house. *(Puppets 40)*

A brilliant intellectual, Adisankara preached ‘advaita’ (monism) through his commentaries to religious texts. In the book mentioned, he teaches the importance of ‘Bhakti’ over mere learning. Orthodox smartha bramhins who are monists by belief, recite verses from the book of Sankara’s mellifluous verses ‘Bhajagovindam’.

*"prajalu, wiweekam unnadi wicaaimcukomdaamani maracipooyi sarabha dasserabhalu koDutunnaaru."*

*(keelubommalu 85)*

And the people, forgetting that they can analyse things with their own wisdom, are being whipped into a mad frenzy. *(Puppets 57)*

Here an idiomatic expression in SL is translated by using a near one in TL ‘whipped in to a mad frenzy’. 
Do you suppose that Drona did not have your passion for dharma? In what way are you superior to him? Though he knew clearly that the Kauravas were unjust, why did he not join the Pandavas?

(Puppets 62)

Drona who is referred in SL was preceptor of two warring princely families of the Kuru clan. The Kauravas were hundred in number and they refused to give their cousins, the five Pandavas, their rightful share of the kingdom. This conflict led to the great mahabharata war. Drona, though he was aware of the injustice meted out to the Pandavas, fights on the side of Kauravas.

This passage forms one of the many internal monologues in the novel. Mallaya approaches Satyanarayana pantulu with a false offer of better remuneration just to wean him away from Pullayya. Pantulu was in a quandary and he imagines Pullayya admonishing him, taking some characters in the Mahabharata as examples. As the reference is to the myth of SL the translator gave an endnote.

(paanakaalarayuDu laaga mimgataaniki kuucunnawu. IppuDiccinaa reepu imtakirma kakkimcakapotee neenu pullayyaneena? anukonnaDu.

(keelubommalu 161)
“...You are here to swallow like the Panakalarayudu. Though I give money now, would I be Pullayya, if I don't make you vomit double the amount later?” he thought.

(Puppets 106)

Pankalarayudu is the deity in a temple. A sweet drink with jaggery and water is made and offered to the deity. The word in this context suggests the devouring nature of the character. The translator has glossed the term 'panakalarayudu.'

mallayya salya saarathyam modulu pettadu.

(keelubommalu 175)

Mallayya started playing the role of Salya the charioteer. (Puppets 116)

Here is another instance of using mythical character from Mahabharata. Salya, the uncle of the Pandavas and the King of Madra desha fights on the side of Kuaravas but he helps Pandavas. Thus if one backstabs or works for the defeat of one even though by being on his side, is termed as Salya. And the process is called 'salya sarthyam'. Salya being a charioteer for Karna tries to demoralise him in the war and paves way for Arjuna's victory. The term is glossed and a little knowledge of Indian epic Mahabharata would make it more explicit. This is another reference to a character in the Mahabharata. Allusions such as these give a distinct identity to Indian novel and in English translation, it gives them a rare depth.
“neenu ceesimdeemiTiraa? paina eeswaruDu leedaa? krimda dharmam leedaa? ewaDi anyaayam waNNe beDisi koDutumd. amteekaani manawalla ayye panuleemunnaayi?”

(keelubommalu 178)

“What have I done? Isn’t Ishwara above and dharma below? One’s injustice rebounds on oneself. There is little that we can on our selves.” (Puppets 117)

A typical Hindu belief that the injustice we do will rebound on us. As the readers are already familiar with the concept of dharma, there will not be any problem. It would have been better if the term Ishwara (God) is glossed.

“raamacamdra! kaLLu sarigaa imkaa Terawanee leedu. ee sanisiwaruDu ekkaDa daapurimcaaDu! Elaagainaa pampaiyya leewu?” ani bhaarya wamka diinamgaa cuucaaDu.

(keelubommalu 188)

“Ramachandra! I haven’t even woken up properly. Yet where has this Saneshwara come from? Can’t you send him away somehow?” he said looking at his wife helplessly.

(Puppets 124)

Sani or Saturn is one of the planets of in the Hindu astrology. He is supposed to exert a malefic influence. He is worshipped to mitigate its destructive power. However in this context it is used in a pejorative sense that he should be avoided. Sani is supposed to bring bad luck. It is an Indian superstition that on waking up, we should not
see a jinx, which would make the whole day unlucky. ‘dapurincaDu’ in SL suggests that he is an uninvited guest. But in TL ‘come’ does not carry that sense.

apsarasa ani ceppanu kaani amdagaa umTumdi. Kaniisam naa kaLLa kaina aame amdakatte.

(keelubommalu 243)

I can't say she was an apsara, but she was beautiful, at least to me. (Puppets 161)

In Hindu mythology, apsara is a divine courtesan in the court of Indra, the ruler of heaven and she is reputed for her unparalleled beauty. The term is borrowed and used in the TL with a gloss.

mimmalni kanna bharata varSam dhanyam! Poo. Padmaa! Poo. Naa illu naraka kuupam naa hrudayam paapa pampikilam. imkaa ikkaDa umDawaddu poo.”

(keelubommalu 270)

This land of Bharat which has given birth to you is fortunate. Your role models, Sita and Rama, are blessed. Go away Padma. Please leave. Please leave. My home is a hellish pit. And my heart is a mire of sin. Don’t stay here another moment. Go away.

(Puppets 178)

The SL text contains a sense of scorn, as Vasudeva Sastry loathes the values that are cherished by Indian women. He mockingly praises the land of Bharatha. The land of Bharatha could have been glossed in TL. Bharat derives its name from Bharata, son of Dusyantha and Sakuntala, and the progenitor of Bharata (Indian) race. Sita and
Rama are considered ideal in India. Man and his wife who are loyal to each other are compared to them. A note on them in TL would have made it more effective.

appatidākaa pullayya camdra seekharaala tagaadaa bhaaratā yuddam laamāndī anukonnaaDu. tanadī drooNaacaaryula paatraku sadrusam gaa uṃTūṃdi anukonnaaDu. Ayitee keewalam adharmam neggutumandi uuhiṃcaleeka poyaaDu. asalu drooNuDu paryawasaanam cuuDakumDaa gatiṃcaaDu.

(keelubommalu 272)

The quarrel between Pullayya and Chandrasekharam till then, he thought, was like the war of the Mahabharatha with his role paralleling Dronacharya's. But he hadn't expected the complete success of adharma. In fact Drona passed away without witnessing the consequences. (Puppets 179)

An allusion to the war described in Mahabharata. These are the musings of Satyanarayana Pantulu. Drona was the preceptor of Pandavas and kauravas. Though he liked Pandavas he was with the Kauravas during the war. He died in the early stages of the war. As the TL readers are have already come across a reference to Drona, no note is given here.
The doctor was silent. After a while he sighed and said, "Kama died at the hands of six, we may say." Ramarao didn't speak. The stillness grew unbearable.

Abandoned by his unwed mother, Kama by his own efforts became a dextrous archer, equal only to the great Arjuna of the Pandava clan. But it is said that Kama earned the curses of six people which were responsible for his rather touching defeat and death in the battlefield. The translator has added a note to explain this to the TL readers.

5.2.7

**Geographical, historical and environmental features:**

*aarojulaloo raajakiiya naayakula garjanalau aaseetuhimaacalam pratidwanimcaayi.*

Those were the days when the thunderous orations of politicians rolled from the Himalayas down to the Bridge. (Puppets 15)

The southernmost tip of peninsular India, where a bridge was supposed to have been built by Lord Rama to enter Lanka. During the freedom movement, different political opinions were freely aired. It was the age of great orators, and they greatly influenced the minds of people. Chandrasekharam was drawn to the egalitarian ideals, which he later tried to implement in his life. In fact Keelubommalu is the story of his defeat. The reference to the geographical area of India ‘aasetuhimaacalam’ has been translated literally and ‘the bridge’ is glossed with a note on its geographical position.
Those amounts being insufficient, he mortgaged the mill piecemeal to the Marwadis and gained more time. (Puppets 17)

Chandrasekharam started his factory with an altruistic motive but he failed to run it. So he borrows heavily from the ‘Marwadis’, a community known for their wealth and involved in money lending activity. The TL readers may not be familiar with the term ‘Marwadis’.

There was no collective effort which had not included her: the Harijan Movement, the Suthra Yagna, the salt satyagraha, the boycott and burning of foreign clothes, propagation of Hindi and so on.

This SL text has an element of sarcasm which can be noticed only after a careful reading. The narrator seemingly appears to be praising Ammayamma’s achievements but an element of mockery pervades through out the narration. Further there are
references to the historical movements which are explained in endnotes as ‘various movements started by Gandhiji at different times during India’s struggle for freedom.’

“deesamamTee maTTi kaadooy desa maTiTee manuSulooy” anna waakyam artham leedu.

(keelubommalu 47)

“A country isn’t the soil, it is the people.”

(Puppets 31)

Here is a line from the famous poem in SL on patriotism written by Gurazada Apparao (1862-1915), a pioneer in discussing social problems through literature. Ammayamma, a professed Gandhian understands Gandhism in her own way. Reducing it to simplistic terms, which her own simple mind can understand, she even understands Gurazada Apparao out of context. Some of the characters in this novel are to some extent like Shavian characters, insubstantial and abstract. But Ammayamma’s character comes out alive, as if it seems the writer had drawn it from life.

Though there is no need for any explanation, the translator offered the information in his notes about the famous poem.

5.2.8

Idiom:

Idiomatic expressions are always prime trouble spots for a translator. A translator can opt for an ordinary expression for an idiomatic expression in SL as it may not be all that effective in TL. Some times a translator may find an equivalent in TL that exactly fits
in. a few expressions when carried across may require an additional explanation either in the TL text itself or in the form of glossary or end notes. Sometimes the translators deliberately paraphrase idiomatic expressions to add local flavour to the TL text. A judicious dose of regional idiom also enriches the work but excess of it certainly makes it unreadable.

kaani unna uuru vadali potee akkaDicce naalugu raLLatoo samsaaram elaa gaDustumdi?

(keelubommalu 2)

But if he left his village, how would he maintain his family on his paltry salary?

(Puppets 1)

Here ‘naalugu raLLu’ literally means ‘four stones’ but at the pragmatic level it suggest a little amount of income. The translator has rightly decided to avoid the expression in TL and used an ordinary expression ‘paltry salary.’

okari sommu aaSimcadu. tanadi puucika pulla ayinaa saree bayaTaki pooniidu.

(keelubommalu 3)

She did not covet other people’s money. But she wouldn’t part with even a worthless blade of grass that belonged to her.

(Puppets 2)

Here ‘puucika pulla’ is literally translated in to TL as ‘blade of grass’ but it seems the translator added an adjective ‘worthless’ apparently to make it more explicit. An instance of transmission gain.
tamDriki siita oka kannu, cinna koDuku raamaarawu maroka kannu.

(keelubommalu 7)

To Pullayya, Seetha and his younger son Ramarao were as precious as his eyes.

(Puppets 5)

This is a typical expression in SL. People associate their dear ones to their eyes as they are supposed to be the vital and important organs of human beings. But in TL this association is not common. The translator retains the expression but adds a word 'precious' so that TL reader may not find it difficult to comprehend.

"maa anna mee anna laaga deSamma kaaki kaadu. timDiki, guDDakuwu waacipoowaTamm leedu."

(keelubommalu 9)

Laksmamma's face contorted with anger. "My brother isn't a wandering crow like yours. He has enough to satisfy his needs."

(Puppets 6)

'desamma kaaki' is translated as a 'wandering crow'. In SL the writer is specific and the dialogues suggests that her brother ' is not deprived of food and clothes.' But in TL the translator opts for a broad term 'needs' and more over conveys the sense in a different way that he ' has enough to satisfy his needs.' It appears as if the translator has deviated form the SL text, but the essence of the SL is carried across.
Hearing this, Seetha felt as if a red hot oven had been taken off her chest. (Puppets 7)

Here the translator uses the idiomatic expression of SL as it is in TL. It may add local flavour to TL text. However the TL reader may find it hard to follow.

Most were hypocrites: amritam on the lips and poison in the heart. (Puppets 7)

Here the translator retains 'amritam' in TL. On the other hand Poison is used for 'kakolam'. Though it is not balanced, the translator has no other option, as there is an exact equivalent for 'kakolam' and none for 'amritam' in TL. The term 'ambrosia' in TL is not an exact equivalent.

"So it means he can't escape the food and water in jail served in clay pots," they laughed. (Puppets 9)

In jail food and water are served in clay pots. In SL the life in a jail is referred to as 'malla timDi' (food in pots) 'munta nillu' (water in pots). These two terse expressions
also rhyme in SL. It is to be noted that there is no reference to jail in SL. However the
translator, anticipating the difficulty of the TL reader, adds the expression 'in jail'.

\[ \text{wallanu natteta mumcaTameenaa?} \]
\[ (\text{keelubommalu 25}) \]
Should he abandon them midstream?

\[ (\text{Puppets 17}) \]
In SL the expression is more emphatic and it means literally 'drown one in the
middle of a river'. But it also carries the idea of 'deceiving one who has relied upon'. But
the translator uses a mild expression 'abandon them in the midstream'. It merely
suggests withdrawal of one from helping or supporting one but it does not carry the idea
of deceiving. The translator seemed to have opted for the accepted TL idiom, though it
varied slightly.

\[ \text{lookamamtaa koodai kuustumTee elaa nammakumDaa umTumd}? \]
\[ (\text{keelubommalu 28}) \]
When the whole world was crowing about it, why wouldn't she believe it?

\[ (\text{Puppets 19}) \]
Here the translator seemed to have merely translated the SL idiom. 'crow about'
in TL means 'to talk about what one has done in a very proud way'. But in SL this idiom
suggests that 'the news spread among all and everyone is aware of it'. The translator
should have opted for an ordinary expression in TL to convey the same sense.
emta anubawam leekapoyinaa phaktari wyawahaaramtoo netti boppi kaTTi telisi vacci umDaali.

(keelubommali 54)
Though inexperienced, the bump on the head the factory business had given him would have opened his eyes.

(Puppets 36)
The translator has opted for an expression that literally translates the SL idiom. Here the idea of bad experience of his failure as a businessman running a mill is compared to having a bump on his forehead. The TL reader may find it difficult to decipher the expression.

atani weelitooonee atani kannu poDawaali.

(keelubommali 55)
He must personally stab Pullayya in the eye with his finger.

(Puppets 36)
These are the musings of Mallayya who wishes to control his rival Pullaiah. Mallayya wants it so that Pullayya should harm himself. The SL idiom literally means 'Mallayya wants to do it. Pullayya should stab in to his eyes with his own finger.'

This carries the idea that Mallaiah wants to harm Pullaiah but so surreptitiously that Pullaiah should harm himself unknowingly. The use of pronoun in the expression 'his finger' in TL causes ambiguity and the TL reader may not grasp the sense of SL.
The linguistic features of TL also contribute to the confusion. The translator would have made it more explicit by using proper nouns instead of using pronouns.

*musalitanam loo unna tamDri, "ceetulu kaalcukooleewuraa? maLLi peLLi ceesukoo"mani bratimaalaaDu.*

(*keelubommalu 80*)

His aged father importuned him, "How can you cook for yourself? Marry again."

(*Puppets 53*)

In SL the idiom literally means 'burning one's hands while cooking' which suggest 'the troubles involved in cooking food for oneself.' In SL culture it is the duty of a woman, be it a wife or a mother, to prepare food for all in a family. Those who do not have a female company may have to cook food for themselves. It is so common in SL culture to find elders asking the people who are unmarried or living single 'not to burn their fingers while cooking.' Here the idiom suggests the problems involved in it and hints at driving them to get married. The TL readers who are not familiar with SL culture may find it odd to find one linking preparation of food and marriage. The TL text conveys the sense though a literal expression is avoided.

*wiiLLu ceppeedi weedamani oppukoowaali. aaDimdi aaTaga paDimdi paaTagaa aanamdimcaali...*

(*keelubommalu 85*)

We have to accept everything they say and get to like the situation.

(*Puppets 57*)
‘Vedam’ in SL is an ancient religious Hindu text that is supposed to be authentic and its authority should not be questioned. Here it is used to suggest that something has to be accepted without questioning and treated as sacrosanct. The translator uses an ordinary expression in TL and avoids reference to vedam as it may require a note.

nee koDuku, kuuturu, koDaLLu maa laagee dikku leeni pakShulai desamma kaakulai aloo lakSmannaa amTuu amgalaarci caawakumDaa umTaaraa?

(keelubommalu 97)
Your son, daughter and daughter-in-law, grandsons—wont they also suffer like us, wandering like homeless crows, cawing wildly and dying in despair? (Puppets 64)

Here the translator uses a literal translation of SL idiom, perhaps to add a regional flavour to the TL text. However, the context makes it so unambiguous that the TL reader may not find any problem.

kaadani wastee pullayya taDaakhaa eemiToo ruci cuustaaru! ani meesam meli peTTaDu.

(keelubommalu 100)
"...If they dare to, they will taste a bit of Pullayya's strength." He twirled his moustache in anger and pride.

(Puppets 67)

Some gestures are unique to SL culture. It is common in rural India to twirl up or stroke moustaches while conveying a sense of pride or challenging someone for a fight and so on. This use of body language may not be familiar to the TL readers. In such cases
the translator may have to add an expression to make it comprehensible. Here the translator adds an expression 'in anger and pride' which is not found in SL.

Even the idiom 'tadaka ..ruci...' is translated in to TL idiom 'taste a bit of Pullaiah's strength' so rendering all the ideas from SL.

‘naa ke̱nta Dabbu̱ndi. naakeemiTi – ani pullayya gaaru anukomTuu um̱Daali. atagaDiki mu̱nta neeru, cippa tiṉDi tappaTam kalla. alaa raasi um̱Tee manameemi cestaamu daakfaru garu?

(keelubommalu 139)

“Pullayya may think that he is rich and secure. But for him the pot of water and the food in the bowl of prison are inevitable. If fate has ordained it that way, what can we do, Doctor garu?”

(Puppets 92)

Here is another instance of referring to jail indirectly. The 'cippa tinDi' (food in a clay saucer) and munta niiru' (water in clay pot) are used to suggest the life in prison. It is common in SL to refer amusingly to the jail by using these expressions. But in TL the translator adds the word 'in prison' to facilitate the TL reader’s comprehension.

“aa pappu leemi uDakawu. kriminal maatoo um̱DaTaaniki weelu leedu. meemu raajakiya nirbhamditulam. muṉdugaa peTTe beeDaas sardukoo.”

(keelubommalu 250)

“That won’t do. We won’t allow a criminal to stay with us. We are political prisoner. Pack your things.”

(Puppets 165)
The idiom 'pappu leemi uDakawu' seems to have its origin in cooking. It is about boiling pulses in water to cook which some times takes long. It is the main dish of many south Indians who eat it with boiled rice. However this idiom is used in SL when one wants to caution another that 'with his tricks he can not deceive one.'

For this idiomatic expression the translator uses an ordinary one, which is also as terse as that of SL i.e. 'That wont do.' The choice seems to be apt.

picci picci weSaalu weyaku.

(keelubommalu 255)

Don't act like an imbecile.

(Puppets 168)

In SL it has a sense of warning to avoid senseless or silly stupid deeds. The repetition of the word 'picci' is unique to SL and it also coveys the speaker's annoyance and irritation. However the TL expression does not carry the force of the original.

5.2.9

Proverbs:

Proverbs are established expressions that are unique to a language. They have an emphatic communicative function in the language of their origin. But they often add to the woes of a translator. Despite the efforts of a translator, they may not have the similar effect in TL. The translator may have either to translate them literally in to SL or to find an equivalent one in TL.
Was a single loss complete failure?

(Puppets 3)

The proverb used in SL is region specific and is not widely used by all the speakers. People use metal plates to have food. At times they may crack at the edges. One can use it despite them. The proverb suggests that a crack at an edge does not mean that the whole plate has them. In other words it suggests that one can still use it even if it had a crack on one edge. This expression is not all that familiar even to many SL readers. Hence the translator, as it was not frequently used in SL, opts for an ordinary expression which conveys the sense absolutely.

Basavachari was so talkative that even a gingelly seed wouldn't moisten in his mouth.

(Puppets 9)

Here the translator, foreseeing the difficulty of comprehension, introduces the word talkative to the literal translation. Though the expression does not make it obvious, the TL reader may guess from the context. The expression ‘Basavachari was talkative’ would it self have been suffice to convey the sense in TL. But the addition of literal translation of SL proverb is often defended as an act of adding local colour to the text.
"You can cover the mouth of a pot with a lid, but how can you seal that of the world?"

(Puppets 11)

Here the translator opted for a literal translation but the context makes it clear.

What does the young crow know about the blow from a catapult? (Puppets 24)

The proverb in SL is used to convey the might of someone whose strength is often ignored. The translator opts for a literal translation but it does not pose any problem to the TL reader.

"...Anyway you are lucky, you got an anna's worth of tobacco from me," he thought.

(Puppets 25)

The SL expression literally means treading on jackal. It suggests that one is fortunate because treading on jackal and escaping without harm is it self is a blessing. The translator conveniently translates it at pragmatic level and avoids the reference to jackal which might have necessitated notes.

How ever the translator uses the term 'anna' a monetary unit which has already been glossed.
Satyanarayan Pantulu was intelligent; he could count your guts if you yawned.

The addition of the adjective 'intelligent' in TL makes sense to the otherwise literal translation.

But who knew what snake lay waiting in which anthill?

Here is a literal translation of a popular proverb in SL. This in SL suggests that Pullaiah cannot guess how Satyanarayana pantulu acts. It was used when some one is not sure of what happens or what one may encounter. It also suggests that one cannot predict the out come. The choice of literal translation seems to be not appropriate and it would have been better if ordinary expressions were used instead.

"...Bad times produce distorted fruit shaped like a dog's mouth," said the old man.
Here the translator has merely retained the SL expression. It may be difficult for a TL reader to comprehend the text.

"wenuka Tiki gruDDu vacci pillanu wekkirimcimda Ta. teliyani wyawahaaralloo tala duurcaka, nee caduwu sam’dhyaleemi Too nuwwu cuucukoo."

(keelubommalulu 147)

"They say the egg came to mock the chicken. Don’t stick your head into affairs you don’t understand. Attend to your studies."

(Puppets 97)

The SL idiom is used when someone who is inferior or junior tries to advise the elders or the experienced. It suggests that an egg cannot give advice to a hen or chicken. The translator retains the SL idiom, as it is self-explanatory.

"am’dukanee aDa pettanam tambala doratanam annaru…"

(keelubommalulu 162)

"That’s why a woman in charge means rule by the tambalas."

(Puppets 107)

Certain Brahmin priests in Siva temples regarded as impure and ridden with superstitions. They are not allowed to perform vedic rites. Their authority is considered the authority of the ignorant. In SL it suggests the authority or rule of by women is compared to that of the ignorant tambalas. The translator provides a note but for which it will be difficult for a TL reader to comprehend. The translator should have just added
an adjective 'the ignorant' after tambalas so that it would be clearly understood even without a note.

"umDu, umDu! appuDee ayimdaa nee pani. illu alaka gaanee pamDaga awutumdaa?"
(keelubommalu 179)

"Wait, wait, it's not over yet. Smearing your floor with cowdung won't make a festival."
(Puppets 119)

In rural Andhra Pradesh people smear the loose earth floor of mud houses with a thin paste of cow dung at the time of festivals. It makes it hard and clean. This act of smearing floor with cow dung is synonymous with celebrating a festival. But the SL proverb suggests that it may not be a festival whenever one smears floor with cow dung. The smearing of floor with cow dung may be nauseating to a TL reader who is not familiar with SL culture. Hence the translator adds a note.

mumdunnadi musalla pamDaga."
(keelubommalu 180)

"The dog days are ahead,"
(Puppets 119)

Here the SL proverb is translated into a similar idiomatic expression of TL. 'Crocodile festival' of SL becomes 'dogs days' in TL. How ever it sounds apt and carries the sense.
"Smearing the floor won't make a festival. Wait! If I won't send you to jail, my name is not Chandrasekharam," he said gnashing his teeth.

(Puppets 120)

Here the SL proverb is retained in TL. People use this expression to challenge some one by stating that 'it is not one's name if one fails to act so...' this is unique feature of SL and there is no equivalent in TL. Apparently it sounds strange to hear that 'one's name is not his name'. This suggests the imminent nature of the proclamation, as one cannot change one's name. It is common practice among the SL speakers to challenge this way to proclaim that they would realize or achieve what they wish and it also adds an element of certainty. Here Chandrasekharam challenges that he would send Pullaiah to jail certainly.

Was it for these people who wallow in bat droppings while boasting about musk that he had been squeezing his heart out?

(Puppets 178)

Here the translator retains the SL idiom. How ever the context makes it clear.
The saying, "He who sows seeds will not forget to water them," appeared meaningless.

The translator retains the SL idiomatic expression which refers to God that He should look after all because it is He who has given life to all. It reflects the fatalistic belief of the SL culture. As there is no equivalent expression the translator opts for its retention in TL.

Thinking that it was like parading the priest during the festival of a village deity, he said, “That’s good, but what about the funds?”

The translator retains the SL expression. In the above three instances the literal translations of SL proverbs are opted. The contexts seem to make it clear for the TL readers.

‘Chi! The bad fruit of my loins! He who is not a son to the country, is not my son either.’
Here the SL proverb, in one sense, is a curse stating that one’s offspring has brought a disgrace to the parents. The translator has used a creative expression in TL, which at the pragmatic level means the same. Further the translator retains the expletive ‘chi’ in TL.

5.2.10

Dialects, Cursing and Lisping:

Dialect is a manner of speaking, language, speech that is peculiar to or characteristic of a particular person or class. The social status is also suggested by the dialect.

5.2.10.1

Dialect:

alawaaTu coppuna wattadi baabu. Ee roojuna powaalTee poddaal!”

(keelubommalu 125)

“It’s habit, babu. Will habits stop in a day?”

“I will sit here.”

These are the dialogues of Polayya, who belongs to an untouchable community of the village. In SL the writer employs a dialect that also suggests the social status of the character. ‘wattaadi’ is a variant of ‘wastumdi’ in SL. The translator has not attempted to capture the subtle variations of the dialect and translated those dialogues into normal expressions which do not signify the status of the speaker.
'paapaalu ceesinollaki manikelaa kani pittaaree picci mogamaa!"

_(Keelubommalu 182)_

"You crazy woman! How will they appear to sinners like us?" p.no 120 Puppets

It is common among the SL speakers to address an innocent woman as 'picci mogama' which literally means 'mad face' but suggests only innocence. And as it is not an abusive term, the translator opted for 'crazy woman'.

5.2.10.2

Cursing with endearment:

"amma domgaa, nuwwa?"

_(keelubommalu 5)_

"Oh little thief, is that you?"

_(Puppets 4)_

_amma donga_ is an expression used affectionately when one knows something surprising, necessarily not serious. It is a term of endearment and is literally translated into TL.

5.2.10.3

Abusive Cursing:

tuurnburallaaga nidra pootunnaaraa? eemi cestunna podduNNimci?" ani gadimaaDu.

_(keelubommalu 43)_

"What have you been doing since morning? Have you been snoring without a thought of this world?" he growled at them.

_(Puppets 29)_
As there is no equivalent for *tumburralu* in TL, the translator avoids this abusive expression.

"cii, naa kaDupuna ceDa puTTaaDu. waṃśaaniki jaatiki ciida purugainaaDu. MaLLii naluguri loo tal ettakumDaぁ ceesaaDu.

*(keelubommalu 159)*

"...Chi! He is a vile fruit of my loins. He has become a pest to the family and the community. He's made me incapable of holding my head high in public."

*(Puppets 105)*

It is common among the parents who are disgusted with their offspring to wail this way. The writer uses this expression second time and the translator uses the same creative option again. Further the idiom 'naluguri loo tala ettukumDa' is translated into an accepted TL idiom 'holding head high in public.'

"asi domga lamjaa! ImtakuuJabbu temmamTaawu! Ee samgati imdaakanee eeDistee kaakapooyimdaa!"

*(keelubommalu 161)*

"You dirty bitch, so you want me to cough up money! Couldn't you have begged for its earlier?"

*(Puppets 106)*

'donga lamjaay' is literally translated into 'dirty bitch' which is apt.
5.2.10.4

Lisping:

"laanu, laanamTee laanu."

(keelubommalu 5)

"No I won't. I won't come ath all," he lisped.

(Puppets 4)

Here the writer uses incorrect form 'laanu' for 'raanu'. Some times children, unable to utter it rightly, articulate 'la' instead of 'ra'. But in TL the translator tried to create the same effect by using 'ath' for 'at'. But he adds a reporting verb 'lisped' and makes it clear.

bujjaainaa, kattiweyalaa? naa neemi cettunnaanoo kanipimcatam laa?"

(keelubommalu 66)

"Buijai? Tying? You can't see whath I doing?"

(Puppets 44)

Here the translator uses ungrammatical utterances to suggest speech of a child.

"waadu neeku naaku teccedeemiTiraa tippalu gaaka."

"ammaa tippalamtee eemiti. Tineewaa, aalukuneewaa?"

(keelubommalu146)

"What can he bring for you and me- except trouble?"

"Amma, what is throuble? Is it for eating or playing?" (Puppets 96)
The innocent speech of a child is translated as it is. The translator tries to capture the lisping nature of the speech by using an incorrect form of the word 'throuble' for 'trouble'.

Repetitions:

One of the important characteristic of Telugu language is the use of duplication of word some times with out any sense as the second part is merely alliterative in nature. This linguistic feature suggests the triviality or the casualness in SL. This cannot be translated in to TL.

*manassuku naccitee tappa winaDu.\textit{Dabbu gibbu eemii prayoojanam leedu}.*

(\textit{keelubommalu 60})

He couldn't be tempted by money, either.

(\textit{Puppets 40})

\textit{Dabbu gibbu} an established expression is translated as 'money', which is frequently used in TL.

*\textit{ee nuyyoo goyyoo cuucukumTaaru}.*

(\textit{keelubommalu 270})

He will jump into some well or pit.

(\textit{Puppets 178})
'nuyyo goyyo' is an established idiom in SL. It is literally translated into 'well or pit'. This may not be all that effective in TL.

5.2.12

Sarcasm and Irony:

"eemi leedu. oLLu timmiri timmiri gaa unnadamTa."

(keelubommalu 81)

"Nothing. The body tingles and is numb, it seems."

(Puppets 54)

'timmiri' in SL means 'tingle and numb' but it also suggests 'pride and arrogance'. It is often used sarcastically. In fact it is mockingly employed in SL. But this sense is not captured in TL as the translator uses 'tingle and numb'.

"mee peeru raamaraaweegaa?"

"awunu. meekelaa telusuu?"

"timmanna peeru okaLLu ceppalaa?"

(keelubommalu 241)

"You are Ramarao?"

"Yes how do you know?"

"Your very face proclaims it."

(Puppets 159)
The translator provides a gloss that Ramarao is a modification of Lord Srirama's name. In SL 'timmanna' refers to Lord Hanumantha or a monkey. And it is common to say that from the face itself one can identify monkey. This sarcastic reference to 'timmanna' is avoided in TL. But the other expression 'your face proclaims it' is retained. This seems to cause some misunderstanding as the TL reader may not know how could one know the name 'Ramarao' from one's face. The translator should have avoided this confusion.

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