

PROBLEMS OF TRANSLATING SATIRE FROM
ENGLISH TO TELUGU AND VICE VERSA :
AN EVALUATION

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DOCTOR OF PHILOSOPHY
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by
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CERTIFICATE

Dated: 01.01.2004.

This is to certify that, I T. Durga Srinivasa Rao have carried out the research embodied in the present thesis entitled PROBLEMS OF TRANSLATING SATIRE FROM ENGLISH TO TELUGU AND VICE VERSA: AN EVALUATION for the full period prescribed under Ph.D. ordinances of the University.

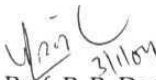
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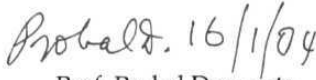
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CHAPTER - I

Introduction

1.0. We may need to go beyond our limited experiences of life to see the lives of other people at other times. It can take us our imaginations back to literature that is preserved and studied only for historical interest. Literature turns out to be rewarding when we feel that the author has communicated something. A literary piece obviously makes room for an appreciation of the writer's language and ideas. Criticisms aid our understanding by revealing the social climate in which a work is written. Yet, at times we find criticism is more interesting than the actual work.

That one must comprehend the literature of a particular age along with other historical and philosophical sources to have a sound understanding of the contemporary socio-cultural and political scenario is an undeniable fact. In literary pursuits towards this direction, satirical works are of immense help.

Satire is at its best when there is some agreement between the author and the reader with regard to what is normal, right and rational. We might remind ourselves again, that satire is not a type of literature but a reflection of an attitude toward the subject matter in handling the way to be found in any type.

The satirist is thus a kind of self-appointed guardian of the standards, of moral as well as aesthetic values. He is a person who takes it up to correct, censure and ridicule the follies and vices of an individual or a society and attach contempt and derision upon aberrations when viewed from a desirable and acceptable norm. Thus, satire is a kind of protest, a sublimation and refinement of anger and indignation.

Some times the whole work is satiric; in other instances only few sections carry it. Satire has been present in many of the short stories, novels, plays and poems.

Good satire always preserves a nice balance between hatred and love - a hatred for the sin but a love for the sinner. When the indignation is aimed directly at a person and not at his aberration, it becomes invective rather than satirical.

When it involves criticism of worldly life with all its human vices and weaknesses and bitter humor, then it is satire. The central problem of satire is its relation to reality. Some times only a single character or episode is satirical in a book that is otherwise purely fictional or dramatic.

The term 'satire' commonly refers to a specific genre or simply a style or tone in literature that employs great 'wit' to point out in a mocking or humorous manner the frailties or maliciousness of individuals, groups, or the whole of mankind in order to prompt a correction. Here is a fine example in anecdote about a wealthy man who gave very little to charity. The solicitor, trying to shame him, said:

"Even your Son has given more money than you have".

The Father replied:

"How can you compare me to my son? He has a rich father. I have none"?. (Quoted from Leonard Feinberg. 1972:151).

There is, then, a tremendous difference of tone among works as they are predominantly humorous, satirical, or productive of ridicule. But even among works that are clearly satiric, there is a tremendous difference in tone.

Whatever satirical writers may have said about their moral or reforming or punitive intentions, making some rather grand claims-we may be sure that writing satires never caused them any difficulty. They have enjoyed it; and we enjoy what they have written, without apology. Many of the best jokes in the world are about or against fools and hypocrites, or at least against lapses of human folly and individual hypocrisy.

This may not define satire- a famously difficult thing to do; but it imposes a limit. One can gravely say that satire postulates an ideal condition or decency of man and then despairs of it; and enjoys the despair, masochistically. Every thing goes without a joke, and we may be left with complaint, invective, or denunciation, all of which may be poetry, but of another kind.

1.1. Definitions

" The genus 'Satire' and the species 'dramatic satire' are notoriously difficult to define. The term satire can be used to describe an intention or a tone or a specific type of literature. For our purposes satire will be defined as attack - attack raised to the level of art and employing the weapons of wit and humour. The humorous element may or may not be dominant". (Readers Encyclopedia of World Drama. 1975:741).

'Satire is a literary or dramatic work that ridicules human or social pretensions'. (The Macmillan Encyclopedia.1981: 1079).

" 'Satire' is a protean term. Wherever Wit is employed to expose something foolish or vicious to criticism, there exists satire, whether it is in song or sermon, painting or political debate. The Satirist has at his disposal an immense variety of literary and rhetorical devices: he may use beast fables, dramatic incidents, fictional experiences, imaginary voyages, character sketches, anecdotes, proverbs, homilies; he may employ invective, sarcasm, burlesque, irony, mockery, raillery, parody, exaggeration, understatement - Wit in any of its

forms - any thing to make the object of attack abhorrent or ridiculous. Amid all this confusing variety, however, there is pressure toward order - internally, from the arraignment of vice and appeal to virtue, and externally, from the often-shadowy dramatic situation that frames the poem". (The New Encyclopedia Britannica. Vol.16. 1981:268-272).

Satire as "The word is a specific application of *satura* medley; this general sense appears in the phrase *per saturam* (in the lump) indiscriminately; according to the grammarians this is elliptical for *lanx satura* (lit. 'fulldish': *lanx* dish, *satura* enough), which is alleged to have been used for a dish containing various kinds of fruit, and for food composed of many different ingredients. Formerly often confused or associated with SATYR from the common notion (found already in some ancient grammarians) that L. *satira* was derived from the Gr. *Satyr*, in allusion to the chorus of *satyrs* which gave its name to the Greek '*satyric*' drama. The words *satire* and *satyr* were probably at one time pronounced alike, as the derivatives satiric and satiric are still; and the common use of *y* and *i* as interchangeable symbols in the 16th and 17th c. still further contributed to the confusion... A poem, or in modern use sometimes a prose composition, in which prevailing vices or follies are held up to ridicule. Sometimes, less correctly, applied to a composition in verse or prose intended to ridicule a particular person or class of persons, a lampoon. ..'The employment, in speaking or writing, of sarcasm, irony, ridicule, etc. in exposing, denouncing, deriding, or ridiculing vice, folly, indecorum, abuses, or evils of any kind". (O.E.D. 2nd ed. Vol. XIV. 1989: 500-501).

The word Satire "is derived from the Latin '*satira*', a later form '*satura*', which means medley, being elliptical for *lanx satura*, '*a full dish and a hotch potch*'. The word has no connection with '*satyr*' as was formerly often supposed. (The Oxford companion to English literature. IV. Ed. 1969: 728).

"*Quintillion* used the term to refer to the kind of poem written by 'Lucilius'- a poem in hexameters on various themes; a poem with the tone of the work of 'Lucilius' and 'Horace'. Later the term widened in its meaning to include works that were satirical in tone but not in form. At some stage, confusion came about between Greek '*satyre*' and '*satyra*', which led, to the word being written '*satyra*' and then in English, '*Satire*', Elizabethan writers, misled by the etymology, supposed that it derived from the Greek '*satyr*', woodland demon. The French Huguenot scholar, Isaac Casaubon finally cleared up the situation in 1605" as stated in (JA Cuddon. 1977: 584-585).

The Norton Anthology defines satire against the broad socio cultural praxis: "Formal verse Satire, which had been a self-conscious novelty at the beginning of the 17th century, was a well-established mode of poetry by its end. Under the molding of many hands, Satire grew subtler and more various; Satirists recognized their responsibility to divert their readers as well as to insult their antagonists. Indeed a whole new mode of sharp gentlemanly discourse grew up after the restoration; it went sometimes by the name of "raillery" sometimes "banter" and amounted to nothing more than light irony. But serious things could be said in it, about which nonetheless a gentleman might not want to show himself too earnest. Below satire, burlesque was another literary mode that the seventeenth century nurtured, with the aid of France. After the unrelieved earnestness of the puritans, derision and buffoonery delighted the popular taste, and with the advent of burlesque, we find ourselves on the very threshold of the modern novel, one vein of which reaches as far back as 'Don Quixote'". (The Norton Anthology of English literature. VI. Ed. Vol.1. 1993:1077).

- Of all the creatures that Creep, Swim, or fly,
Peopling the earth, the waters, and the sky,
From Rome to Iceland, Paris to Japan,
I really think the greatest fool is man. - *Nicolas Boileau Despreaux. (Satire 8).*
- The great English lexicographer 'Samuel Johnson' defined satire as '*a poem in which wickedness or folly is censured.*'

- Dryden claimed that the true end of satire was '*the amendment of vices*' and Defoe thought that *it was reformation*. Swift's definition of satire '*is a sort of glass where in the beholders do generally discover everybody's face but their own*'.
- Alexander Pope apostrophized satire as:
'O sacred weapon! Left for Truth's defence,
Sole dread of folly, vice, and insolence!
To all but Heav'n - directed hands deny'd,
The Muse may give thee, but the Gods must guide.
Rev'rent I touch thee!' (*Epilogue to Satires, Dialogue II. Lines. 212-216*).

1.2. Etymology

"Satyr means one of a class of woodland spirits, in form partly by human, part by bestial in Greek mythology. In Greek out of the pre-Roman period, the satyr was represented with the tail and ears of a horse, Roman sculptures assimilated it in some degree to the form of their native mythology, giving it the ears, tail and legs of a goat, and budding horns". (The Oxford companion to English literature. IV. Ed. 1969:729)

" Satyr: (minor woodland god in classical mythology). This God has a name that suggests an association with '*Satire*'; all the more as there was a type of bawdy comic play in ancient Greece called a '*satyr play*' or '*satiric drama*'. However, the God's name is simply a version of what he was called in Greek, '*Satyros*', while '*satire*' goes back through French to Latin '*satira* or '*satura*', '*mixture*', ultimately based on '*satis*', '*enough*'" (Dictionary of True Etymologies. 1988:154).

Elizabethan writers, anxious to follow the classical models but misled by a false etymology, believed that '*Satyre*' is derived from the Greek Satyr play: Satyrs being notoriously rude, unmannerly creatures, it seemed to follow that '*Satyre*' should be harsh, coarse and rough. But the classical scholar Isaac

Casaubon finally exposed the false etymology that derives satire from satyrs in the 17th century. The old tradition with an aesthetic if not etymological appropriateness has remained strong.

Many contemporary scholars accept that the origin of satire is in Rome, though a minor branch believes it emerging from Ancient Greece. The term 'satire' which derives from the Latin *Tanx satura*, meaning "full or mixed dish" originally described works involving a variety of subjects or style.

Roman (Latin) *Satura* = 'medley' or 'miscellany'. Greek word for 'Satyra' (Satyros). The odd result is that the English 'Satire' comes from the Latin *Satura*. Subsequent orthographic modifications obscured the Latin origin of the word Satire: 'Satura' becomes 'Satyra' and in England, by the 16th century, it was written 'Satyre'.

Among the most preferred modes of expression, in prose and verse, was satire. The debate whether verse or prose is a more suitable vehicle for satire is unresolved. Both have equal claims, but satirists have tended to use prose more often, probably because it is very difficult indeed to write good satire in verse.

1.3. Major elements of satire and their characteristic features

A satirical work may employ wit, humor, parody, invective, sarcasm, irony etc. "Any author, therefore, who often and powerfully uses a number of the typical weapons of satire – irony, paradox, antithesis, parody, colloquialism, anti-climax, topicality, obscenity, violence, vividness, exaggeration – is likely to be writing satire" says (Gilbert, Highet. 1962:18).

Satiric methods include irony, sarcasm, invective, innuendo, burlesque, parody, ridiculous, exaggeration, wit, humor, farce. Satire is never a direct and forthright expression of criticism or dislike – rather it uses devices such as humor,

irony, wit, persona, descriptive names, etc. Satire is almost always critical of society, but not all social criticism is by definition satirical. All satire is moral in that it makes judgments and asserts or implies a standard of value. It often contains humour, but not all humour is satiric. Be it gentle or urbane (Horatian Satire), biting or angry (Juvenalian Satire) the goal is correction.

Irony is possible through innuendo, hyperbole, sarcasm, and grim humor. A sort of grim humour marks the presence of irony. Irony may be confused with sarcasm. Irony bears a close relationship to innuendo too. Innuendo is an indirect suggestion or insinuation. In general, irony is most often achieved by either hyperbole or understatement. Irony is a mode in which the actual intent is expressed in words, which carry the opposite meaning. Irony exists not only in statements (verbal irony) but also in events and situations, for recognition of incongruity between reality and appearance, here is an example: Antony's sarcastic oration over the dead Caesar " Brutus is an honorable man", which including absurd suggestions was made with apparent sincerity. Many of the Bernard Shaw's plays are saturated with verbal irony.

Parody is a ridicule of something by exaggerated imitation or distortion of a particular work. Some times parody and burlesque more or less look alike. Burlesque is distortion of a form or genre while parody is the distortion of a particular work.

Burlesque is a satirical imitation; a dignified style is used for nonsensical distortion of a form or genre. It is a style ordinarily dignified which may be used for nonsensical matter or a nonsensical style may be used to ridicule a weighty subject. Burlesque is a form of satire or comedy characterized by ridiculous exaggeration. In particular burlesque, caricature, parody and travesty are very much alike and refer to literary or dramatic works that mimic serious works in order to achieve a humorous or satiric effect.

Wit occurs in an ability to make brilliant, imaginative or clever knowledge. Wit is generally verbal, whereas humour need not be. 'Brevity is the soul of wit' says Hamlet. Some authors believe that brevity as an indispensable quality of good satire. Dryden comments on the difficulty of indirection in the *Essay on Satire* "How easy it is to call rogue and villain, and that wittily! But how hard to make a man appear a fool, a blockhead, or a knave, without using any of those opprobrious terms".

Humour is a comical mode that is sympathetic and tolerant of human nature. There are many types of humor: puns, wordplays, riddles, jokes, satires, lampoons, sarcasm, irony, wit, black humor, comedy, slapstick, farce, burlesques, caricatures, parody and travesty. Travesty is a grotesque form of a low comedy.

Sarcasm could be harsh, cutting, personal remarks or bitter expression. Sarcasm, a caustic and bitter expression of disapproval under the guise of praise. Irony is different with usually lighter and less harsh wording.

Innuendo is an indirect suggestion or subtle suggestion that someone or something is wrong and the characters are degraded.

Farce means, laughter arising out of some actions and is of broad and often low comedy. It is the lowest form of humour, where as wit is the highest form of humour. It is an improptu interlude inserted between the parts of a more serious play. It means a form of drama with extravagant, boisterous comic action.

Exaggeration is overstatement or stretching of the truth to have humorous effect. All satire is exaggeration. All satirists exaggerate. Ex: Carroll's Alice 'Swims in a pool of her own tears'.

Caricature is an exaggerated description (features, expressions etc.) of a **character**.

Invective occurs in speech or writing, which is denunciatory, abusive or vituperative. There is no humour in invective. The fact that invective is one of the earliest forms of satire does not necessarily prove that it is the easiest. "There will be a tenuous line between abuse and invective; no mathematical formula differentiates between them". (Leonard, Feinberg.1972: 108)

Satire has no fixed rule and does not fit into any particular literary forms like Ode, Elegy, Epic, etc.,. "Satire is not limited to a particular genre or milieu, and there is no point in trying to prove that one method is best". (ibid. 1972: 100).

Invective in literature is closely associated with satire, lampoon and caricature. Many writers have employed invective for a variety of purposes, the commonest being to express, dislike, disgust, contempt and even hatred. It is often directed against a particular person (e.g. Junius on the Duke of Grafton in '*The Letters of junius*'), occasionally against a class or group; (e.g. Swift on the 'English nobility in *Gulliver's Travels*) it offers Lilliput as England; the King as George I, high heels and low heels for Tories & Whigs; an institution (e.g. William Pryme on the stage in '*Histrionastix*'). The late Tudor dramatists and pamphleteers found invective a most effective weapon.

"The word 'sarcasm' is often associated with irony. By derivation it means only cruel and biting speech of any kind. Gentle irony and wounding sarcastic irony can be used as weapons in all types of satire; an example of this kind is a prose pamphlet in English by Jonathan Swift in 1729. In its title we can see the touch of the ironist: "*A Modest proposal for preventing the children of poor people in Ireland from Being a Burden to their Parents or Country, and for Making them Beneficial to the public*". Here, to understand this as an irony the problem where Irish people are facing is to be understood first. The problem is under English

domination, the population of Ireland was starving to death." (Gilbert, Highet.1962: 57,58).

Closest kin of satire: "On one side, invective and lampoon; on the other, comedy and farce. Invective and lampoon are full of hatred, and wish only to destroy. Comedy and farce are rich with liking, and want to preserve, to appreciate, and to enjoy. The lampoonist would like his victims to die of hideous disease, or (like the enemies of Hipponax) to hang themselves". The writer of comedy or farce would be saddened by any such news. He likes people, not in spite of their peculiarities, but because of them. "Comedy always wishes to evoke laughter, or at least a smile of pure enjoyment. Farce does not care what it does provided that everybody collapses into unreasoning merriment. Close to satire on the other side we see, cavorting about and wearing gay masks and putting on funny hats and using unrespectable words and disrupting solemn ceremonies, two other siblings. These are Comedy and Farce. If it wanted to, comedy could be satire; and in nearly every satire there are some elements of Farce" says (Gilbert, Highet, 1962: 154, 155)

1.4. Satirists' view on Satire

"Satire, we must observe, is of two sorts, the comic and the serious', or as the anonymous translator of Persius puts it in 1806, there are three sorts-the gay, the serious, and a skilful combination of these two".

Quotations of Great Satirist's on Satire: -

- In the present state of the world it is difficult not to write satire - Juvenal. (*Satires*, I. L-29).
- How terrible a weapon is satire in the hand of a great genius! - Colley Cibber.
- Prepare for rhyme - I'll publish right or wrong:
Fools are my theme, let satire be my song. - Lord Byron. (*English Bards and Scotch Reviewers* (1809). By George Noel Gordon. I. Lines. 5- 6).

- Satire is a sort of glass wherein beholders do generally discover every body's face but their own, which is the chief reason for that kind reception it meets within the world. - Jonathan Swift. (*Preface of 'The Battle of the Books'*).
- If any fool is by our satire bit,
Let him hiss loud, to show you all he's hit. - Alexander Pope.
- The true end of satire, is the amendment of vices by correction. - John Dryden. (*Preface to Absalom and Achitophel*. L-57).

The Right of blaming bad Authors, is an ancient Right, pass'd into a custom, among all the Satirists, and allow'd in all ages', wrote the French Satirist Boileau in 1668. (Michael Wilding.1972: 191).

Swift says to Pope in a letter (Dt. Sep. 29th, 1725) "Distresses and dispartions but the chief end I propose to myself in all my labors is to vex the world rather than divert it". (Harold, Williams. 1965: 102).

In the entire English history its literature has divided into four broad major forms i.e. tragedy, comedy, epic and satire. Of course, there are various combinations among them. "The subject-matter in general is no guide. The subject matter of satire is multifarious. But its vocabulary and the texture of its style are difficult to mistake, and, although sometimes used in other types of literature, are most concentrated and effective in satire. Most satiric writing contains cruel and dirty words; all satiric writing contains trivial and comic words; nearly all satiric writing contains colloquial anti-literary words". Says (Highet, Gilbert. 1962:18) further he even says 'In plot, in discourse, in emotional tone, in vocabulary, in sentence-structure and pattern of phrase, the satirist tries always to produce the unexpected, to keep his hearers and his readers guessing and gasping'.

But ridicule is a powerful weapon, and Pope, in spite of **many** disadvantages (he was stunted, deformed, and as a catholic could not attend the Universities or gain a government pension), became perhaps the most feared writer in English Literature.

'Yes, I am proud-who'd not be proud, to see
Men, Not afraid of God, afraid of me../ (*Epistle to Arbuthnot*).

Having gained a substantial income through his translations of Homer, he was free to skewer the assortment of rogues, fools, and frauds with which English public life and literary life conveniently swarmed.

1.5. Historical development of Satire (In chronological order)

The history of satire begins with the early Greek poets - with Archilochus of 7th century B.C and Hipponax of 6th century B.C. In Rome, satire began with Lucilius (180-102B.C) while Varro, Horace, Petronius and Seneca practiced the other kind of satura, of whom the first composer was probably Ennius (239-169B.C). On the other hand, we do find some elements of satire in Lucilius, who exerted a considerable influence on Horace, who in turn influenced Persius-the acknowledged 'master' of Juvenal. Simplifying the complex development of the genre, we find Horace and Juvenal as the 'father' figures of two classes of satire. Horace is tolerant, urbane and an amused spectator of the human prospect; Juvenal is bitter, misanthropic and consumed with indignation.

Here is an example of the power of satire when it is directed against certain people, where as it costs their lives, as stated in Claude Rawson: "Archilochus, whose scornful iambics (according to the legend) had driven his victims, Lycambes and his daughter Neobule, to suicide, had become a notable exemplar for satirists. Like a magical curse, a satirical utterance (it was comfortingly maintained) might literally kill those against whom it was directed." (Claude Rawson. 1984:57). From such an **example of this** kind, we can

make a clear-cut distinction between good satirists and satire in the hands of some people who practiced it the other way.

Historical Development of Satire in English Literature: English Literature mirrors the development of the language and the country's historical, political and social developments with respect to poetry, prose and drama written by authors from the British Isles, primarily England, Scotland and Wales, and to a certain extent Ireland. The literary history detects little satire of any note in European literature from 1st c. A.D until near the end of 12th c. A.D, though one finds satirical elements and tones here and there in occasional works.

In medieval literature and there after it becomes quiet plentiful, in Geoffrey Chaucer's '*Canterbury Tales*', deals with social levels, attitudes, diversity of characters and ways of life. In the late 14th century, quiet sustained satire, though rough and swinging and perhaps better described as invective. This is a feature of much verse by William Dunbar and John Skelton. The form was employed in the middle ages, eg: Geoffrey Chaucer's '*Nun's priest's Tale*'. Satire flourished among the Elizabethans, as it is evident from some of Shakespeare's plays, which have many satirical touches.

Middle-English Literature (1100-1485): The mixture of Latin (from the Catholic Church) and French (from the Norman invaders), overlaid on the earlier Old English and local dialects created Middle English. This literature developed the romances (primarily adventure stories told mostly in verse). The cycle of legends about King Arthur and the Knights of the Round Table is a major example of this genre. The most complete version '*The Death of Arthur*' was written in the late 1400's by Sir Thomas Malory. The most important English author of Middle English literature was Geoffrey Chaucer (1340-1400) whose *The Canterbury Tales*, he began writing it around 1387 and the work was uncompleted at his death in 1400. It employed end rhymes and a five-beat line (iambic pentameter) that is still a main stay of English Poetry.

Folly Literature: "The title given to a variety of literature **that had** some vogue between the 15th and 17th C. Most of the works in this category are a form of satire and can be regarded as early instances of "the absurd". A way of laughing things off, so it is also known as "**Fool Literature**". An early **and** classic example is 'Brant's Narrenschiff, *'The Ship of Fools'* (1494), a travel tale reminiscent of Lucian's fantasies. Brant fills his ship with 112 different kinds of recognizable fool, but becomes so interested in showing the characters that the ship never left port; reminding us of Chaucer's Pilgrims never left the 'Tabard Inn'. It gives a picture of contemporary English life dwelling in particular on affectations of manners, customs and clothing, social evils, venal officials and corrupt courts. It provides an early collection of satirical types. Later, comedy of humours and the character sketch were to be a development of this kind of treatment of individuals and types". (Cuddon. J.A.1977: 269).

Some early examples belong to a medieval tradition coming down from William Langland's *Piers Plowman* while others, notably Wyatt's '*epistolary satires*' are related to the classical satirist's 'Horace' and 'Juvenal'.

15th century - Development of Modern English. During the 1400's changes in the language brought about modern English; for eg, by the late 1500's, people were writing and speaking in a language we can recognise today. During the reign of Queen Elizabeth I (1558-1603), England experienced a golden age of poetry and drama. William Shakespeare (1564-1616), the greatest figure of English drama, had contemporaries like Ben Jonson's '*Volpone*, 1605' and '*Bartholomew Fair*, 1614' and Christopher Marlowe (*Tamburlaine the Great*, *The Tragical History of Doctor Faustus*).

In poetry, longer narrative verse was written by William Shakespeare's '*Venus and Adonis*' and Edmund Spenser's '*The Faerie Queene*-1590-96'. Both wrote sonnet sequences (a series of sonnets on a single topic or person), also which were popular forms of verse at the time.

"An extreme example of the dangers besetting authors is provided by the history of John Stubbs, who protested against Elizabeth's projected French marriage in a pamphlet called *"The Discovery of a Gaping Gulf"* (1579). For writing this pamphlet, Stubbs had his right hand cut off with one stroke of a butcher's cleaver-after which he took up his hat with his left hand and cried, "God save the queen". Indeed, almost every writer of the period got into some sort of trouble for publishing a book. It might be prison; it might be merely a reprimand. It was dangerous to put pen to paper at that time". (Abrams, M. H. 1993:248).

16th century: From late 16th century and early 17th century we find an increasing propensity towards satirical modes and means, rather than the occasional satire of Dante, Barclay or Cervantes. Ben Jonson's *'The Alchemist'* (1610), a satirical comedy of this period, also deserves a mention. Two other plays are significant for their handling of 'humours'. *Every Man In his Humour* (1598) and *Every Man Out Of his Humour* (1599). The genres for satire were less well fixed in the 16th century than they were later, but there is a good deal of satirical verse.

An outbreak of **Satire** and Epigrams in the 1590's was thought to be dangerous and suppressed by the authorities. An epigram is a Greek 'inscription', as a rule, a short and witty statement in verse or prose, which may be complimentary, satiric or aphoristic. Coleridge defined 'In What is an Epigram?'. as:

"A dwarfish whole,

Its body brevity, and wit its soul". (Quoted from Cuddon. 1977:230)

Here is another of Coleridge's epigrams, to show that romanticism did not preclude wit: Verses '*On a volunteer singer*':

"Swans Sing before they die - 't were no bad thing

Should certain people die before they Sing! (Quoted from Cuddon. 1977:231)

Occasionally in verse an epigram takes the form of a couplet or quatrain as part of a poem, as in the example by Pope in the *"Essays on Criticism"*:

"We think our fathers fools, so wise we grow,
Our wiser sons, no doubt, will think us so".

Another of this kind in prose:

"Forty years of romance makes a woman look like a ruin and Forty years of marriage make her look like a public building". (Oscar Wilde).

One more example for epitaph:

"God made women beautiful so that men would love them; and he made them stupid so that they could love men".

(Attributed to *La Belle Otero, the 19th C. courtesan*).

Some of the cynical undercurrents in Shakespeare's *'Hamlet'* and *'Troilus and Cressida'* reflect the general disenchantment and disillusionment. "These satirical and witty statements occur not only in prose and verse writings of all ages, but they can be seen in the form of Epitaph's. Epitaph's are from Greek, which means writing or inscription on a tomb or grave; a kind of valediction, which may be solemn, complimentary or even flippant. They vary from comic to serious and had considerably influenced Roman and Renaissance writers".

A couple of examples are:

Dryden on his wife: -

'Here lies my wife: here let her lie!
Now She's at rest, and so am I'. (Quoted from Cuddon. 1977:235).

John Wilmot, Earl of Rochester's Epitaph on King Charles II: -

'Here lies a great and mighty king
Whose promise none relies on;
He never said a foolish thing,
Nor ever did a wise one'. (Quoted from Cuddon. 1977:235).

The Later Renaissance and the Common wealth (1600-1660): James I, a Stuart, ascended the throne after Elizabeth I. In 1648 the puritans under Cromwell overthrew the monarchy and established a commonwealth. The theatre continued under James, but took on a darker tone. Known as Jacobean drama, these plays often concentrated on action, violence, and the theme of revenge. John Webster's *Duchess of Malfi* (1612-14) is a prime example of Jacobean tragedy. Other playwrights included Francis Beaumont, John Fletcher (*The Maid's Tragedy*) and John Ford (*The Witch of Edmonton*). The puritans closed the theatres in 1648. John Donne was the leading 'metaphysical' poet (a school of poetry that used vivid, common speech together with complex metaphorical allusions called conceits). Others in the group included Henry Vaughan and George Herbert. The 'cavalier poets', on the other hand, concentrated on lighter verse. The works of Robert Herrick and Richard Lovelace typify them. The greatest poet of the era was John Milton, whose epic '*Paradise Lost*' (1667) was based on the Biblical story of Adam and Eve. Perhaps the most enduring, influential prose work of the era was the King James Version of (*the Bible translated in 1611*).

Restoration literature (1660-1700): After the monarchy was restored in 1660, drama returned principally in the form of Restoration Comedy, a comedy of manners that concentrated on the amorous pursuits of the upper class. Chief among the Restoration playwrights was William Congreve, whose '*The Way of the World*' (1700) is still a repertory staple. Others included William Wycherly, and Colley Cibber. Prose works of the era included John Bunyan's '*Pilgrim's Progress*' (1678). Serious drama and poetry were served by the outstanding poet John Dryden, as exemplified in his play '*All for Love*' (1678) and his satire '*Mac Flecknoe*' (1682-84).

The period between 1660 and 1700 was remarkably varied and vigorous. Dryden was the dominant figure, writing in all the important contemporary forms-occasional verse, comedy, tragedy, heroic play, ode, satire, translation and critical essay. The real distinction of restoration drama was its comedy. Eg:

William Congreve (1670-1729). Restoration writers excelled in representing -and critically evaluating-the social behavior of the fashionable upper class of the town. This sort of comedy -brilliantly wittier, cynical in its view of human nature, shows to the sensual, egoistic and predatory - and is known as-" the comedy of manners", because of its concern to bring the moral and social behaviors of its characters to the test of comic laughter. Wycherley's *'The Country Wife'*, produced in 1672-74. On the other hand some of the finest works of the period are mock- heroic individual passages as in Swift's ' *Battle of the Books*' and ' *A description of a city shower*' and Pope's ' *Rape of the lock*' and ' *The Dunciad*'.

As satire flourished its most distinguished practitioners being Pope and Swift among many effective writers. Satirists are usually conservative, using their weapons against those derivations from norms of deviations conduct than threaten to undetermined traditional and socially approved behavior. Both Pope and Swift wrote their major satires as Tories, at a time when Britain was dominated by the Whig party .The Tories resisted, but resisted futilely, the social and economic changes that were taking place as England grew from an Island kingdom into a world power and transformed it's agrarian economy into a mercantile one. They looked with gloomy forebodings on the rising tide of popular taste, on what they considered the invasion and debasement of the polite world by the barbarians from the middle classes and the idle rich and on the increase of corruption in public life. The satire of both Swift and Pope is animated by moral urgency and heightened by a tragic sense of doom. Pope saw the issue as a struggle between darkness and light; chaos and order; barbarism and civilization: a vision that is expressed in the great work, ' *The Dunciad*'. For Swift the issue was one between 'right reason' and 'madness' - not clinical insanity, of course, but blindness to anything but one's own private illusions, which is an abandonment of practical reality.

Dryden and his two sons were converted to Catholicism in 1685. From his new position as a Roman Catholic, Dryden wrote ' *The Hind and The Panther*',

(1687), in which a milk-white *Hind* (The Roman Church) and a spotted *Panther* (The Anglican Church) eloquently debate theology. The Hind has the better of the argument. Dryden knows that James' Policies were failing and with them the Catholic cause in England.

More writers and readers during the Renaissance regarded satire as brutal, punitive, biting and the product of a perceived Persian (rough, obscure) and Juvenalian (severe, exalted) inheritance that lashed, whipped, or burned out man's vices. The satirist's function is medicinal and purgative; he must bite or he can be no satirist. Such satire included obscurity, ruggedness of verse, violence of tone, and shrillness of pitch in portraying a world overrun by the hordes of stupid, vicious, powerful enemies of God, the state, reason, virtue and good sense.

If Horatianism were triumphant by about 1690-1710, one would expect to find Joseph Addison in the forefront of Horace's army. Addison faces the old problem of whether Horace's or Juvenal's methods "are most agreeable to the End of Satire". The answer is clear: "Both of them, allowing for the different manner of their writing are perfect masters in their several ways; in the one shines the 'Ridicule', in the other the 'ruthless'". Shortly thereafter, Anthony Blackwall praises each satirist for his separate virtues, and Joseph Trapp, after a partisan of Juvenal, argues that bias dictates judgment, that readers "perhaps will allow both to be best in their kind", and that some prefer one kind, some the other: 'there is all the real difference between them'. It is neutrally remarked that Horace, exercis'd his censure in jest and merriment; and Juvenal wrote his satire in a more serious strain.

17th century: From around the middle of the 17th century the closed heroic couplet tends to be the favorite form of the verse satirist. The couplet was developed by Sir, John Denham and Edmund Waller and perfected, in turn by Marvell, Dryden and Pope. The major English satirist of the second half of the 17th century was

John Dryden (1631-1700), whose notable satires were *Mac Flecknoe* (1682) and *The Hind and The Panther* (1687) and his admirable translation of satires by Persius and Juvenal (1693) to which he wrote an important preface called '*Discourse Concerning the original and progress of Satire*'.

For centuries, the term 'satire' was usually applied to long poems in the manner of Horace and Juvenal. Others are Samuel Buttler's '*Hudibras*', Alexander Pope's '*The Rape of the Lock*'; James Russell Lowell's '*A fable for critics*'. However, drama also lent itself well to satirical comment upon man's vices and follies. With the rise of picaresque novel, prose fiction demonstrated its suitability as a vehicle for satire in '*Don Quixote*' by Cervantes. Among this lead, followed by novelists like Fielding etc.,

The Augustans (1700-1750): The early 18th century saw a revival of classical, mainly Roman, aesthetics with an emphasis on reason, proportion, and elegance. This was especially manifested in the poetic satires of Alexander Pope (1688-1744), most notably in '*The Rape of the Lock*' (1712), and in the prose writings of the powerful satirist Jonathan Swift (1667-1745), the author of '*Gulliver's Travels*' (1726), which seems as an attack on the political parties of that time. The novel came in this period with such writers like Henry Fielding's '*Pamela*', and '*Shamela*', Tobias Smollett, Samuel Richardson, and Daniel Defoe (1660-1731).

18th century: In the first half of 18th century there flourished two greatest satirists in the history of literature; namely Jonathan Swift and Alexander Pope. Swift excelled in prose and Pope in verse. Other notable instances of Satire in English Literature from the mid 18th century onwards were Henry Fielding's burlesque plan '*Tom Thumb*' (1730). Burlesque was a particular favored means at this time.

In France, the greatest prose satirist of the period was Voltaire. Minor verse satirists of the later 18th century were John Walcott, Allan Ramsay and Christopher Anstey.

Romantic Literature (1785-1837): Pre-romantics, principally poet William Blake, began the shift in emphasis from reason to feeling and emotion, as exemplified in his '*Songs of Innocence*' (1789) and '*Songs of Experience*' (1793) **and together in** (1794). Other pre-romantic poets of the era included Thomas Gray, William Cowper's '*The Task*' (1785), and the great Scottish poet Robert Burns.

The great romantic poets of the early 19th century were William Wordsworth and Samuel Taylor Coleridge. Their joint effort '*Lyrical Ballads*' (1798) heralded a change to elemental human emotions and a deep, personal tone. Later, the extraordinary group of George Gordon Byron, Percy Bysshe Shelley, and John Keats raised romantic poetry to heights. The novel was also well sewed by Jane Austen's '*Pride and Prejudice*' (1813), and Sir Walter Scott's '*Ivanhoe*' (1819), a clash between Saxon and Norman. The Gothic novel (horror story) was created by Horace Walpole with '*Castle of Otranto*' (1754) and was taken up by Mary Shelley's '*Frankenstein*' (1818).

19th century: In the late 18th and 19th century Burns, Jane Austin, Carroll, Byron and Oscar Wilde continued the traditions with diminishing force.

The Victorian Age in Literature (1837-1901): In 1837, Victoria was crowned Queen and inaugurated the longest reign in England (till-1901) and one of its most illustrious literary eras. The novel is the jewel in the crown of Victorian Literature. Charles Dickens created worlds of vivid, memorable characters in works like '*The Pickwick Paper*' (1836-37) and '*Oliver Twist*' (1837-39) and, later, grimmer side of Victorian life in '*Bleak House*' (1852-53) and '*Hard Times*' (1854). Major novelists of this period also included William Makepeace Thackeray's '*Vanity Fair*' (1847-48), Emile Bronte's '*Wuthering Heights*', (1847), and Charlotte Bronte (*Jane Eyre*, 1847), Later Victorian novelists include such important figures as George Eliot (pen name of Mary Ann Evans), Thomas Hardy and George Meredith. Late 19th century poets often assumed a darker, more problematic tone, as in Lord Alfred Tennyson's *In memorium*, (1850), Mathew Arnold (*Dover Beach*, 1867) and Robert Browning (*The Ring and the Book*, 1868-69). **Drama came**

back after something of a hiatus for most of the century. By 1900, Oscar Wilde (*The Importance of Being Earnest*, 1895) and George Bernard Shaw (*Man and Superman*, 1901-03; *Major Barbara*, 1905) were produced witty comedies and social trenchant dramas.

20th century: Most of the major poets who flourished at the turn of the century and during the Romantic period wrote satire occasionally, however, the major satirist of this period was undoubtedly Lord Byron, who was outstanding in his satiric mode in '*Don Juan*' (1819-24) and *The Vision of Judgment* (1822) and *English Bards and Scottish Reviewers* (1809).

During 20th century Satire has been rare. Two main reasons for this lack are it has been a period of much instability and violent change, and the other is the humor industry has grown to such an extent that the satirist can hardly make himself felt except in the caricature and cartoons. Sustained verbal satire of merit has been very unusual.

In the 20th century novelists have been the dominant practitioners, for ex. Evelyn Waugh in England and Joseph Heller in U.S.A. The English magazine '*Private Eye*' founded in 1962 is an example of the topical political satire that has always been a feature of journalism. *Punch*, is also of notable importance published at London. It was first published on July 17th 1841 and the magazine developed a reputation for satire. It was closed in 1992. The original *Punch* has published a half of irreverent humour. It brought back to life in 1996 by Mohamed al Fayed.

In the 20th century the satire tradition was continued in the works of Nathaniel West, George Orwell, W.H Auden, etc.,. Joseph Conrad (*Heart of Darkness*, 1902) wrote penetrating psychological novels while, John Galsworthy (*The Forsyte Saga*, 1906-21, a series of three works) wrote realistic novels and plays. Virginia Woolf, largely forsaking normal plot and character development,

wrote novels to describe inner reality using a technique called 'stream of consciousness' as in *To the Lighthouse*, 1927. The Irish novelist James Joyce broke new ground in writing highly stylized, literary works that utilized interior monologues and made random associations in ways not tried before, as in *Ulysses* (1922). The American born T.S. Eliot (*The Waste Land*, 1922) wrote poetry in a distinctly modern idiom. Through both World Wars until now literature in the British Isles has made major contributions to world culture. Among the significant novelists are D.H. Lawrence, Aldous Huxley's *Brave New World*. George Orwell's (*Animal Farm*, 1945), Graham Greene, and Evelyn Waugh. More recent novelists include C.P. Snow & Doris Lessing. Poets include W.H. Auden, Stephen Spender, Dylan Thomas, Philip Larkin, and Ted Hughes. Playwrights include Christopher Fry, John Osborne, Tom Stoppard and David Hare.

1.6. Typology of Satire

There are two main branches of satire: Formal and Informal. "There are, then, two main concepts of the purpose of satire, and two different types of Satirist's. One likes most people, but thinks they are rather blind and foolish. He tells the truth with a smile, so that he will not repel them but cure them of that ignorance which is their worst fault. Such is Horatian satire. This type of satire never gets terribly excited about the evils it ridicules. It is more playful and amused than violently disturbed about the follies of men and induces an urbane kind of laughter at them.

The other type, Juvenalian satire, on the contrary, is possessed of what Juvenal himself called "*a saeva ignatio*", (a savage indignation) at the sheer irrationality of man's actions; it puts them in their most ridiculous light and invites indignant, critical laughter at the irrationality of it all. This can, of course, easily push on into invective if the laughter is made too personal. It hates most people, or despises them. Juvenal believes rascality is triumphant in this world; or he says, with Swift, that though he loves individuals, he detests mankind.

Juvenalian variety of satire aims therefore not to cure, but to wound, to punish, to destroy". (Gilbert, Highet. 1962:235).

" Horatian satire is the wilder form; named for the Roman writer Horace- a member of the emperor's court who is thought to have praised the current rulers- it employs a 'gentle, sympathetic laughter' in its critique. Juvenalian satire is the harsher form; named for the Roman writer Juvenal—an anthropologist of his ruling government who many consider a 'bold enemy of oppression'—this form is 'angry and biting' and "tear(s) to the bone" with contempt and moral indignation at the corruption and evil of humans or institutions". (Weinbrot, Howard. D. 1988: 322-33.). One of the reasons for these different sorts was the varied genealogy of the two major forms: "*Horace* is jeering, and so fit for *Augustus* his times; and *Juvenal* Terrible, and so most fit for *Domitian's* desperate Age". (Weinbrot, Howard. D. 1982: 25).

The other type of satire is the Informal, often called the Varronian (after the Latin writer, Varro) or Menippean (after the Greek cynic Menippus). This type is not verse but prose and speaks in the third not first person. In, formal verse satire the events are narrated and, sometimes, acted out on the stage. The informal type includes a wider range of styles and will, essentially, harbor any form of satire that resists classification. "In the classical tradition, an important form is 'formal' or 'direct' satire, in which the writer directly addresses the reader (or the recipient of a verse letter) with satiric comment. The alternative form of 'indirect' satire usually found in plays and novels which allows us to draw our own conclusions from the actions of the characters". (Baldick, Chris. 1990:198).

Indirect satire is cast in the form of a narrative instead of direct address, in which the objects of the satire are "characters who make themselves and their opinions ridiculous by what they think, say and do, and are sometimes made even more ridiculous by the author's comments and narrative style". (Abrams, M.H. 1989:155). The same idea can be seen in one author who says that the

'Menippean Satire (also Lucian and Varronian Satire) is named after the Greek cynic Menippus of Gadara' (3rd c. B.C) who was called '*the joker about serious things*'. (Max Nanny 1985:Vol.66.No.6: 526-535).

Another Classification of Satire

Satires can be classified into three types. Such as: Monologues, Parodies and *neither monologue nor parodies*. A satire usually has one of the three main shapes:

Some satires are **Monologues**. Here, the satirist usually speaking either in his own person or behind the mask, which is scarcely intended to hide, addresses us directly. He states his view of a problem, cites examples, pillories opponents, and endeavors to impose his view upon the public. Such is Juvenal, denouncing the traffic, which makes big city life almost unlivable.

Some again are parodies. Here the satirist takes an existing work of literature, which was created with a serious purpose, or a literary form in which some reputable books and poems have been written. He then makes the work, or the form, look ridiculous, by infusing it with incongruous ideas, or exaggerating its aesthetic devices; or he makes the idea look foolish by putting them in an inappropriate form or both. Such is Pope, making Settle's ghost glorify the Dark Age.

The third type of satire contains neither monologues in which the satirist often appears personally, nor parodies in which his face wears a mask, but narratives, in which he generally does not appear at all. Some of them are **stories**, such as *Candide*. Others are **dramatic fictions**: staged satires, such as *Troilus and Cressida*. Narrative, either as a story or as a drama, seems to be the **most difficult** type of satire - easiest for the author to get wrong, hardest for the **reader** to understand and the judge. Gilbert, Highet. (1962: 12,13,14)

1.7. Aim and objective of the study

The project intends to identify the problems of translating satire - from English to Telugu and vice-versa. It is also aimed to suggest some solutions or wayouts to the new translators in translating satires.

Identification of satire, and its analysis and effective method of transferring the satire into another language are the three major components in the translation of satire, which is not discussed by any of the theoreticians.

So, a humble attempt is being made here to develop some theory in translating satire from Telugu to English and vice versa.

1.8. Methodology

Comparative and analytical methods are followed in this study. The Telugu translation of '*Arms and the Man*' of George Bernard Shaw by Korrapati. Gangadhara Rao and the English translation of Gurajada Appa Rao's "*Kanyasulkani*" by Vijayasree, C and Vijay Kumar, T. were selected and compared with their respective original texts. The methods of translating satire by these translators are evaluated and the procedures they followed in the translation are critically analyzed. A questionnaire was circulated to some important translators in and around the twin cities of Hyderabad and Secunderabad. Based on their views and the results of the evaluation, a few suggestions are made for the translation of satire.

1.9. Presentation

This thesis consists of five chapters.

The first chapter is an introduction to the basic information about satire such as definition, etymology, chronological development and its typology.

The second chapter deals with the evaluation of the Telugu translation of Bernard Shaw's *"Arms and the Man"*. The former part of this chapter evaluates and highlights the translation of satires and the latter part deals with the translation procedure followed by the translator.

The evaluation of the English translation of Gurajada Appa Rao's *"Kanyasulkam"* (1909), is the subject matter of the third chapter. The translation of satire and the translation procedures followed are highlighted here.

A few important suggestions in identifying satire and the care one must take in analyzing and translating satire from one language to another are the constituents of the fourth chapter.

All the observations and findings are listed in the concluding chapter.

CHAPTER -II

Satire in *Arms and the Man* and its translation: An Evaluation

2.0. George Bernard Shaw takes the title of his play '*Arms and the Man*' from the opening lines of Virgil's '*The Aeneid*', an epic-poem describing the adventures of Aeneas, the Trojan Prince "*of arms and the man I sing*". Virgil glorified war and the heroic feats of Aeneas on the battlefield. One of the characteristic feature of Satire is as suggested by Gilbert Highet (1962:15), "By quoting the actual words or a line of a poem of a distinguished satirist, the author gives a hint or makes it plain, without a direct statement informing the readers that he is writing a satire". The title itself indicates an ironical treatment, which leads to satiric expectations. However, Shaw's purpose in this play is to attack the romantic notion of war by presenting a more realistic depiction of war, devoid of the idea that such death and destruction speaks of nobility. Still, '*Anns and the Man*' is not an anti-war drama, but rather a satirical assault on those who would glorify the horrors of war. Shaw has aptly called '*Arms and the Man*' an anti-romantic comedy. In the play he has exposed the hollowness of the romantic notions of love and war. The term romantic, according to Shaw meant untruth. Romance refers to a kind of fiction, which does not concern itself with real life; it gives greater importance to idealization.

Quick Facts about George Bernard Shaw:

Birth: July 26th 1856.

Death: November 2nd 1950.

Irish born British Dramatist & Literary critic. Wrote more than 50 plays.

Won the Nobel Prize in Literature in the year 1925.

2.1. Shaw was a professed social reformer and Satire was the weapon he used to convert the society to his own point of view. In each successive play, he lashes at

one social evil after another. In '*Arms and the Man*' he had satirized **the** romantic ideals of life. More specially the romantic view of war and soldiering and romantic love and social snobbery. In this play his main aim was to bring a correct understanding of the true nature of love and war.

Shaw is a man of ideology and active member of The Fabian Society, a middle-class Socialist group committed to transformation of English government and society, "Which includes the establishment of equal citizenship for men and women". (Johari, J.C. 1989:674 & 5). He presents a contrast between the pros and cons of the same idea. He says that when he wants to change a person from his/her follies, first of all he wants to change the root for an idea, which a society had in particular. Shaw had ruthlessly exposed the vanities and follies of man. However, the play is a satire on the romantic notions of young peoples' idea of war and love. Often the dramatist laughs with mild nature without any corrective intention, merely for the sake of the laugh. '*Plays Pleasant*' includes *Arms and the Man* (1894), *Candida* (1894-95), *The Man of Destiny* (1896) and *You Never Can Tell* (1877).

The preface to *Plays Pleasant* was written in 1898. Towards the end of the preface Shaw says "That he can no longer be satisfied with fictitious morals and fictitious good conduct 'shedding fictitious glory on robbery, starvation, disease, crime, drink, war, cruelty, cupidity and all other commonplaces of civilization which drive men to the theatre to make foolish pretences that such things are progress, science, morals, religion, patriotism, imperial supremacy, national greatness, and all other names the news papers call them". "*Arms and the Man*, subtitled as an 'anti-romantic comedy', is a satire on the conventional idealistic views on war and marriage". (Riaz Uddin Ahmed. 1995:16).

2.2. For the convenience of the study some background about the play like: **setting, conflict, themes, plot** and act wise summary is discussed **in detail**.

2.2.1. Setting: Prince Alexander I, the regent of Bulgaria, led the Bulgarian army against the Serbs who had declared war in November 1885. The Russians helped the Bulgarian Army whereas Austrians led the Serbs. The Swiss supplied a large number of mercenaries and Captain Bluntschli is one such soldier fighting on the Serbian side. Such mercenaries had no feelings. At a crucial point Russia called back her officers and Bulgaria was left to fend for herself. In spite of such mishaps the Bulgarians were victorious in the Battle of Slivnitsa in November 1885.

Characters and their brief introduction:

Raina Petkoff: Raina, the heroine of the play, is the only child of Major Petkoff and Catherine Petkoff. She is a 'romantic' and had romantic notions of love and war.

Catherine Petkoff: Catherine Petkoff, Raina's mother, is a middle - aged affected woman, who wished to pass off as a Viennese lady. She is 'imperiously energetic' and good-looking.

Major Petkoff: Major Petkoff has acquired his position in the army more because of his wealth than his ability. In military strategy he takes help from Bluntschli, but believes that he himself has made all the plans. However, he is a good father and husband.

Sergius: Sergius is handsome, as a romantic hero ought to be, has a good position in the army and is supposed to be brave. He supposedly in love with Raina, but flirts with Louka.

Captain Bluntschli: Bluntschli is a Swiss professional soldier. He believes that it is better to be armed with chocolates than with ammunitions on the battlefield. In contrast to Sergius he is of middling stature and undistinguished appearance. He is energetic and carries himself like a soldier.

Nicola: Nicola is an old servant of the family. He displays a lot of discretion in dealing with the members of the family as well as their guests. He is fond of Louka, who disapproves of his servility.

Louka: Louka, a servant girl in the Petkoffs household, is proud and looks down on servility, she is ambitious and wishes to rise up in life. Nicola wishes to marry her but she has other plans.

2.2.2. Conflict: The major conflict in "Arms and the Man" is between opposing beliefs and ideas.

Protagonist: Raina is the Protagonist. She has romantic notions about war and love.

Antagonist: In a way, Bluntschli could be considered the antagonist. Since, he presents a realistic picture of war. Louka is the other antagonist who makes Raina and Sergius aware of the practical side of love.

Climax: Bluntschli's arrival with the coat is the climax. At that point the play gets most complicated.

Outcome: The outcome is a happy one. Raina marries Bluntschli and Louka secures Sergius. Overall, the main characters come down to the practical realities of life.

2.2.3. Themes: The play has two major themes: War and Marriage. Romantic illusion about war leads to disasters, in the same way romantic notions of love and marriage lead to un-happy marriages. A minor theme is the relationship between the upper and lower classes as represented by the Petkoffs and their two servants Nicola and Louka. Shaw upheld social equality.

Mood: Pleasant. The play was published together with the others in '*Plays Pleasant*'.

2.2.4. Plot: In a war between Bulgaria and Serbia, the Serbian soldiers are fleeing. A Serbian soldier surprises Raina, the heroine, by entering into the bedroom for shelter. The Serbian officer is a Swiss mercenary soldier fighting on the Serbian side. His name is Captain Bluntschli. Raina Petkoff had been dreaming of her fiancé Sergius about how valiantly he had led the Bulgarians to victory. Bluntschli is a soldier who prefers a supply of chocolates to bullets when he goes to the front. He gives an account to Raina about the Bulgarian victory, which according to him was a fluke as someone had forgotten to supply the Serbian army with ammunition. Her romantic notion about soldiers receives a shock when he tells her that he is afraid and unwilling to die. However, when the pursuers enter the house, she manages to hide Bluntschli successfully. Only Louka, the maidservant notices the pistol and knows that the fugitive is hiding in the room.

Four months later after the war. Major Petkoff and Sergius get a warm welcome from Mrs. Petkoff and Raina. The two men talk about a young Swiss soldier officer who had impressed them with his practical approach to the exchange of soldiers. Louka and Nicola discuss Raina's encounter with the Swiss soldier and Nicola advises her not to talk about it. Sergius is attracted to Louka and flirts with her when they are alone. The man has also heard stories about the Swiss soldier's escape and how a young girl had given him shelter. They do not know that the incident had taken place in Major Petkoff's own house. While the two men retire to the library, Captain Bluntschli arrives to return the coat that Catherine and Raina had lent him. The two women want him to go away **and** pretend not to know him when Major Petkoff **and** Sergius **greet him warmly**. The men persuade him to stay back for lunch.

After lunch, Bluntschli helps Major Petkoff and Sergius to make arrangements for the transport of troops. Major Petkoff asks for his coat and Raina is apprehensive that he may discover the photograph, which she had put in the pocket for her '*Chocolate Cream Soldier*' and challenges Bluntschli to a duel which Raina interrupts and expresses her real feelings for Bluntschli. Louka succeeds in securing Sergius for herself and Major Petkoff and his wife give their consent to Bluntschli to marry Raina.

Shaw develops an ironical contrast between the two central characters. The play begins with an account of the glorious exploits of Major Sergius Saranoff, a handsome young Bulgarian officer, in a daring cavalry raid, which turns the war in favour of the Bulgarians over the Serbs. In contrast, Captain Bluntschli, a professional soldier from Switzerland, acts like a coward. He climbs up to the balcony to escape capture, he threatens a woman with a gun, and he carries chocolates rather than cartridges because he claims that sweets are more useful on the battlefield.

In Raina Petkoff's eyes, the young romantic idealist who has bought into the stories of battlefield heroism, Saranoff is her ideal hero. However, as the play proceeds, we learn more about this raid and that despite its success, it was a suicidal gesture that should have failed. Eventually Saranoff is going to end up dead if he continues to engage in such ridiculous heroics. Meanwhile, we realize that Bluntschli has no misconceptions about the stupidity of war and that his actions have kept him alive.

"Arms and the Man" was subtitled '*A Romantic Comedy*' on its first program, and *"An Anti-Romantic Comedy"* in subsequent publications, evidently because original audiences had tended to enjoy the fun and miss the serious concerns. The play was particularly concerned with love and heroism. It was a comedy whose point of departure was not Romantic Comedy, but Romantic Drama, and particularly Military *Melodrama*". (Martin Meisel.1984:186).

As is the case with many of George Bernard Shaw's plays, "*Arms and the Man*", is a delightful comedy. The plot is rather straight forward, but does offer some unique surprises. The setting is during the Balkan wars of the 1880's. Like the area that surrounds modern-day Israel, the Balkans has always suffered from a constant history of unrest and conflict. "*Arms and the Man*" is a satire that exposes the romantic ideals that center on war, which are personified in Bluntschli, a Swiss mercenary, and Sergius, a Bulgarian officer. Raina Petkoff holds to an unrealistic view of war at first and must eventually decide between her fiancé, Sergius and Bluntschli, who hides in her bedroom when he flees from the front lines with the rest of the defeated Serbian army. The play has three acts and is introduced by Shaw's philosophy of drama.

2.2.5. Act-wise summary of the play

Act-I: The scene is at Bulgaria. It is Raina Petkoff's bedroom; the heroine walks on the balcony enjoying the beauty of nature. It is in the year 1885. It is a war between the Bulgarians and Serbs. Major Petkoff, Raina's father and Major Sergius, her fiancé have gone to fight against the Serbs. A Swiss soldier, Bluntschli, who was fighting with Serbian army escapes from the battlefield and enters Raina's bedroom to save himself from the Bulgarian soldiers. Raina gives him chocolates to eat because he was hungry and calls him "Chocolate Cream Soldier". A Russian officer of the Bulgarian army searches the house for the fugitive but he couldn't find him because the soldier hides behind the curtain. Raina lets her mother Catherine know about the fugitive who is sleeping on her bed. Next day the mother and the daughter send the Swiss soldier off, giving him Major Petkoff's old coat. Raina secretly puts into the pocket of the coat, her **photograph writing on the back of it "*Raina to her Chocolate Cream Soldier: a Souvenir*".**

Act-II: It starts with Major Petkoff, Raina's father and Major Sergius Saranoff, Raina's betrothed, both of them return from the war. Here in the house we can see the 'romantic love' between Sergius and Raina. Sergius calls Raina 'My

Queen' and promises higher and eternal love for her; at her back he secretly makes love with the maidservant, Louka. Later she tells him that Raina is in love with a Swiss soldier where she has decided to marry if he comes back. Sergius shows his anger. Bluntschli comes to return the coat. Petkoff welcomes the guest. Major Sergius and Major Petkoff are glad at his arrival and ask him to stay and seek help from him to send some regiments from one place to another.

Act- III: All go into the library. Bluntschli at once understands that fodder is the problem and draws a plan and solves it in a minute. Now Major Petkoff asks for his old coat. Catherine tells him it is in the closet, Petkoff says that it is not there. But suddenly Nicola, their servant brings the coat from the closet. He brings the coat from Bluntschli's bag and says that he has brought it from the closet. In this way Raina and Catherine are saved from an extremely embarrassing situation. When left alone, Captain Bluntschli and Raina talk and she accuses him of spreading the story of his stay for one night, she thinks she has been defamed. She then asks him about putting the photograph in the pocket of that coat. He says he was not aware of that photograph and did not see that till now. Then the play goes further through telegrams and letters saying that Bluntschli has got great wealth after the death of his father. Sergius meets Louka and knows that it is Captain Bluntschli whom Raina is in love with and Sergius promises to Louka that he would marry her. Raina cleverly removes the photograph from her father's pocket. As the marriage talk goes on, Raina's parents objects the marriage, as they don't know his position completely. After proving that he is a rich man and after reading out the letter he received which says that he owns a huge property, they are ready for the marriage. Bluntschli marries Raina and Sergius gets married to Louka. But even though the play ends on a happy note, Shaw calls the play an-Anti romantic comedy.

To understand the play 'Arms and the Man', its motives and representation, the following analysis by 'Scholes Robert' is useful in many ways. "Satire and Romance, rather than dramatizing the dominant patterns of

human experience, embody the essential qualities and potentialities of human nature. Romance bears witness to what humanity can be at its best, Satire to what it can be at its worst. Romance offers us an idealized vision of human potentiality, Satire a spectacle of inferior human conduct. Satire and romance are intended ultimately to produce clear-cut images of good or evil, virtue or vice, wisdom or folly; and those images may be embodied most vividly in characters that are boldly outlined rather than finely detailed. Such qualities may also be highlighted through contrast. Thus, the plots of satire and romance often bring together characters from both extremes, using their interactions to create emphatic contrasts. In defining the emphasis of any play, we can ask ourselves whether the dramatist has focused on the beautiful or the ugly, on the orderly or the chaotic, on what is best or on what is worst in the world. A play that emphasizes the beautiful and the orderly tends toward an idealized vision of the world, which is the mode we call '*romance*'. A play focusing on the ugly and chaotic tends toward a debased view of the world, and this we call '*satire*'. Both these emphasis depend for their effect upon extreme views of human nature and existence. In contrast to these extreme conditions of romance and satire, another pair of dramatic process takes place in a world neither so beautiful as that of romance nor so ugly as that of Satire-in a world more nearly like our own. Rather, than focusing on essential qualities in the world. In comedy the principal characters ordinarily begin in a state of opposition either to one another or to their world-often both. Satiric drama always expresses a critical attitude toward a particular aspect of human conduct and affairs. The satire may focus on morality, society, politics, or some other dimension of human nature and culture. Our first purpose in reading a satiric play should thus be to identify the focus of its criticism, as we can do by examining the characters themselves to see what particular types of behavior predominate among them. Once we have identified the dominant vices of the characters, we should explore the consequences of their behaviour, and we can do so by examining the incidents of the plot". (Scholes Robert.1982: 690-91).

ROMANCE—————SATIRE

(Beauty)

(Ugliness)

'The social pretensions of the characters are shown to make them incapable of loving one another or feeling genuine affection for one another. Thus in each case the plot is designed to dramatize not only the vice but also its moral or social implications. Satiric plots incorporate discovery scenes as well, and the discoveries of satire inevitably bring about the public exposure of the principal characters. These characters, by representing the virtuous potentiality of human nature, not only highlight the ugliness of surrounding them in the satiric world but also remind us in the end that humanity is not-and need not be deprived. In other words, satire offers us an intensified but not completely negative view of human imperfection" (ibid. 1982:685).

2.3. According to the convenience of the study some of the satirical sentences and phrases are identified and classified under various headings like War, Love, Society and General. Again these things have been sub-categorized with examples like heroism, soldiering, battle, romance, kissing, passionate, admiration, desire, scolding, prejudice, marriage, status, prestige, pride and manners. All these things are discussed in detail in this chapter.

2.3.1. War: "The play has two major themes: one is war, the other is marriage. These themes are inter woven, for Shaw believed that while war is evil and stupid, marriage desirable and good, both had become wrapped in romantic illusions which led to disastrous wars and also to unhappy marriages. The romantic view of war (Shaw held) is based on the idealistic notion that men fight because they are heroes and that the soldier who takes the biggest risks wins the greatest glory and is the greatest hero" (Ward, A.C.1954: 85). In general people think about heroism in terms of doing great deeds like, fighting battles, bravery and winning in wars. This idea has been exposed by Shaw in the following examples and satirizes their notions about war.

War is to be fought when absolutely necessary, but there should be no glorification of war. War is a brutal affair and one should not sing songs and praise the war. Shaw is against the horrors of war and its cruelty. This can be seen in "Arms and the Man", where he highlights the horrible death of some soldiers burnt alive in a Woodhouse.

In 'The Art and Mind of Shaw: Essays in criticism' Gibbs states that "The two principal and related subjects of satire in the play are: the glorification of war, and the so-called Higher love which is supposed both to stimulated by it. One dramatic form to which the work is related is the military adventure play, a form, which has a long history in England, going back to the love and Honor drama of the 17th century". (Gibbs, A.M.1983:8).

Heroism: In medieval tales there are accounts of tournaments; the competitions between knights for military glory. People compete with their opponents with great vigor and valor to show their skill. Killing, winning, bravery are the only things to be there in military code and warfare.

Eg.1: -*The Man*: Yes; but when the sergeant ran up as white as sheet...And there was Don Quixote flourishing like a drum major, thinking had done the cleverest thing ever known, where as he ought to be court martialled for it. Of all the fools ever let loose on a field of battle, the man must be the very maddest. He and his regiment simply committed suicide; only the pistol missed fire that's all. P.14-15.

Tr. వ్యక్తి:- సిగ్గులేకే! దాడి మీద పడుతుంటే తుపాకులు పేల్చటానికి సిద్ధపడ్డాం. అంతలో వెనుకనుంచి మా దళాధికారి పరుగెత్తికొచ్చాడు. మొహాన నెత్తురు చుక్కలేదు. మా దళంలో వున్న తూటాలన్నీ బూటకపు తూటాలట. ఒక్కటి ప్రేలదట. ప్రేలినా చావరట. అయినా అందరూ ప్రేల్చారు. వెంటనే అతని మాట నిజమని తేలింది. సరే నా దగ్గర పంచదార బిళ్ళలు తప్ప తూటాలు లేవనుకో! జెండా పుచ్చుకొని మీ సైన్యాన్ని నడుపుతున్న మహావీరుడు, చావు తప్పించుకొని వచ్చి మా మీద పడ్డాడు. తుపాకుల్ని నమ్ముకొన్న మాదగ్గర కత్తులేవీ లేవు. మా తుపాకులు తూటాలు సరిగ్గా ఉండి ఉంటే, మీ సైన్యం పురుగుల్లాగా తుపాకీ మంటలో కాలిపోయిఉండేది. సైన్యాన్ని నడిపించిన ఆ మహావీరుడు తన సైన్యాన్ని తన ప్రాణాన్నీ కూడా బలి పెట్టి వుండేవాడు. ఎటొచ్చి తూటాలు ప్రేలలేదు. అంతే భేదం. P.18.

Explanations: Raina asks Bluntschli about the leader of the cavalry charge in the battle. Raina knew that the leader was Sergius, she was under the impression that he is the bravest man. But Bluntschli calls him a coward and a fool and he describes his behavior in the battlefield. His action in attacking the Serbian army was a foolish act and more or less looked like the action of Don Quixote while attacking the windmills. In The Spanish novelist, Cervantes's *Von Quixote*, the hero, Don Quixote goes out in search of adventure. He thought that he had done something very brave and fine, but it was a criminal act, and a military court should try him out for the crime. This man is the greatest fool of all those who had gone for war. He acted like a man out of senses. It was as if he and his regiment wanted to commit suicide. This is a fine example of dramatic irony. The audience and the readers know that the leader was Sergius, the betrothed of Raina. But Bluntschli doesn't know it and speaks disparagingly about him. We are told of the heroic cavalry charge of Sergius and Raina is in raptures. But very soon Bluntschli focuses the searchlight of reason on war and soldiering. He makes Raina realize that Sergius, cavalry charge was in reality a rash and foolish act.

Some expressions like '*cleverest thing ever known*', '*court martial led for it*' were missing in the translation. Where as '*Don- Quixote*' has been translated as మహావీరుడు. Irony of situation has been missing here, the possible translation could be: చాలా తెలివైన పని చేశానన్న ఉద్దేశముతో మీ సైన్యాన్ని నడిపించిన which is very important element of satire. Where the readers won't be able to understand the foolish thing ever done in words '*Cleverest thing ever known*,' which was done by **Sergius**. '*Court martial led for it*' (not translated): 'సైన్యం నుండి బహిష్కరణ gives the impression of his deed in the battlefield that how stupid he had behaved there. Here the translator had done free translation, the translator might have thought that these expressions are not so important.

Soldiering: Soldiers, mean people who are involved in the military of any particular nation. Soldiers are brave and strong. They will have patriotic feelings and they should fight for their own country's reputation. This is the notion we all have on soldiers; here we can see how Shaw had treated them.

Eg.1: - *The Man:* Nine soldiers out of ten are born fools. P.9.

Tr. వక్రకి:- పైనికుల్లో నూటికి తొంభై మంది బుర్ర వట్టి మట్టి బుర్ర P.10

Belief of the people at that time was that all soldiers are and should be brave and great. It comes out by Raina saying a cavalry charge, etc,. Here the translator made it very effectively. We can see how Raina is shocked when *the man* insults the soldiers, where as she is fascinated about war. One more possibility of translation is పుట్టుకతో వెధవలు, even though it serves the purpose of translation.

Eg.2:- *The Man:* Well, I don't intend to get killed if I can help it. Do you understand that?. P.7.

Tr. వక్రకి:- సరే! నాకు పట్టుబడాలనీ ప్రాణాలు పోగొట్టుకోవాలనీ లేదు; అర్థమేండా! P.7.

Here 'if I can help it' has not translated, it can be as: రక్షించుకోగలిగినప్పుడు, even though it serves the purpose. Here, her idea of Soldiering, which was heroic, has been vanished when the man says that escape is the best policy in war. Raina is under the impression that soldiers should be brave and they should not even think of escaping from the war. Of course the translation was effective and apt with up to the mark sentences, but on the whole the chain of events where Shaw intentionally laughs at, was missed by the translator. Here we can see Raina's imagination about soldiers have been brought into normal level by Bluntschli's reasoning about life. It can be done as

Eg.3:- Sergius: I am no longer a soldier. Soldiering, my dear madam is the coward's art of attacking mercilessly when you are strong, and keeping out of harms way when you are weak. That is the whole secret of **successful** fighting. P.30.

Tr. శోభన్:- ఇచ్చేశాను; అందులో సైన్యంలో పనిచేయడమంతటి పెరికి పని ఇంకొకటి లేదు. మన బలం ఎక్కువ ఉన్నప్పుడు విరోధుల్ని క్రూరంగా హింసించాలి. మనం బలహీనంగా ఉన్నప్పుడు తోక ముడుచుకొని పారిపోవాలి. ఈనాటి యుద్ధ భూమిలో నీతి ఇదీ. సమానులతో సమానులు పోరాడటం మాత్రం కాదు. P.33

He is disgusted and resigns for the job, because he has won a splendid victory, but he is not promoted because he has not followed the principles of war. He explains to Catherine why he resigned from the job; he tells that the profession of a soldier is a profession for a coward and not for a man like him. According to the rules of the warfare, a soldier should not risk the lives of his regiment in fighting with the enemy. He should attack the enemy when they were weak. Here in this way Shaw satirizes the romantic notions of glory of war, and the heroism of soldiers. War may become a necessity sometimes, even though it should not be glorified. Soldiers are not heroes but ordinary people. The way in which victory can be gained, over the enemy into a position, which is most advantageous and disadvantageous to the soldiers.

Heroic: At that time people had a high opinion about soldiers and they had some specific ideas about hero's and their deeds when they went to war.

Eg.1:- The Man: (with grim good humour) All of them, dear lady, all of them, believe me. It is our duty to live as long as we can. Now if you **raise an alarm**—
P.7.

Tr. వ్యక్తి:- ఆ! తీపే; అందరిలాగే సైనికులక్కూడా ప్రాణం అంటే మహా తీపి; నువ్వు నన్ను నమ్మినాసరే! నమ్మకపోయినా సరే! మా సైనికులం అందరం ప్రాణాలున్నంతవరకూ బ్రతికటం మా విధిగా భావిస్తాం కనుక నువ్వెప్పుడు ఏంగోల చేసినా ---- P.7.

Raina has romantic ideas of war and thinks that a soldier should die in the battlefield fighting bravely. She ironically states that he is one of the cowardly soldiers who is afraid to die. Bluntschli replies that all soldiers are afraid to die, nobody wants to get killed, he further says that it is the duty of a soldier to live as long as he can. Here '*with grim good humour*' has not been translated, where it is useful as an expression, which has some other meaning where we can see the sarcastic laughter of 'the man' when he generalizes the nature of soldiers when they are in the battle field. Like that of an impression, which is intentional. వికృతమయిన / నిష్ఠురమయిన నవ్వుతో. Here we can see the over translation.

Unnecessary explanations are made here, such as: ప్రాణం అంటే మహా తీసి.

Battle: Here even he went to the extent of ridiculing her idea about soldiers by his escape from the battle field as a soldier in particular and generalises with all the soldiers.

Eg.1: - Catherine: - Such news! There has been a battle.

Raina: - Ah (*her eyes dilating*).

Catherine: - A Cavalry charge! Think of that! He defied our Russian Commanders-acted without orders-lead a charge on his own responsibility-headed it himself-was the first man to sweep through their guns. Can't you see it, Raina: our gallant splendid Bulgarians, with their swords and eyes flashing, thundering down like an avalanche and scattering the wretched Serbs and their dandified Austrian officers like Chaff. And you! You kept Sergius waiting a year before you would be betrothed to him. Oh, if you have a drop of Bulgarian blood in your veins, you will worship him when he comes back. P.2-3.

Tr. కాంతి: గందరగోళం కాదు; యుద్ధమే.

రేణు: యుద్ధమా?

కాంతి: ఏం చెప్తే ఏం తెలుస్తుంది; శత్రుసైన్యాలు బారులు తీర్చి, తుపాకులు పూన్చి, నిల్చున్నాయట! శోభనీసింగ్ అశ్వదళాన్ని అతివేగంగా ముందుకు నడిపాడట; అల్లా

నడపటానికి ఆజ్ఞలుకూడా ఏమీ లేవట; స్వంత బాధ్యత మీదే ధైర్యం చేసి అశ్వదళానికి ఆజ్ఞలు ఇచ్చాట్ట. అందరికంటే ముందుగా తనే గుర్రాన్ని పరుగెత్తించాట్ట. ఎంత వీరోచితంగా ప్రవర్తించాడో చూశావా! దూసిన కత్తుల తళతళల మీదగా శోభన్సింగ్ మన విజయపతాకంతో ముందుకు దూకిస్తుంటే! ఓ! శోభన్సింగ్ మనసైనికుడు - మనవాడు. మనకో గర్వకారణం. అతను నీకు భర్త కావటం, నీకు మరింత గర్వకారణం; మువ్వ రేపతనికి స్వయంగా విజయమంగళహారతి పట్టాలి. P.2.

Here in the above speech Catherine comes to inform Raina that her betrothed Sergius has won the battle of Slivnitsa, fought between the Serbs and the Bulgarians in 1885. Sergius is a hero of his regiment and won the battle with his performance. Enthusiastically she tells about the cavalry attack on the Serbs. He was the first man to attack the army without caring about the danger. In order to convey the message to Raina, she compares the Bulgarian horsemen to a mass of snow and ice rushing down a mountainside and carrying all before it. The Serbs have Austrian officers who are proud and conceited but they too, could do nothing to stop him. Sergius's cavalry charge is regarded both by Catherine and Raina as a heroic act. This is dramatic irony, this notion of battle is scattered when Bluntschli talks about that act of Sergius as a foolish act in the later part.

Eg.2: - *The Man*: - ..I never felt so sick in my life; though I've been in one or two very tight places. And I hadn't even a revolver cartridge: only chocolates. We'd no bayonets: nothing... P.14.

Tr. వ్యక్తి:- సరే నాదగ్గర పంచదార బిళ్ళలు తప్ప తూటాలు లేవనుకో! P.18.

Raina's ideals of the heroism of soldiers had crumbled down when she asks Bluntschli about not having bullets in the battlefield. Here, Raina gets a shock when he says that he doesn't have cartridges when he goes to the battle field by saying **that** he had chocolates, from here onwards the entire Romantic notions of War and Soldiering of Raina starts to crumble down. Here the irony of speech 'sick' and 'very tight places' are very much contradictory, when he was in tight

places (middle of the battle) he was not supposed to be sick. The translator has mentioned about chocolates and bayonets. In the above sentences only we can understand ridiculing the war place. He can do that as: ఒకటి, రెండు,

ప్రాణసంకటమైన స్థలాలలో యుద్ధం చేసినా, నా జీవితంలో అంత భయపడలేదు.

Prejudice: On several occasions in this play Sergius's individuality and his nature can be seen in the words he speaks, his arrogant behaviour and poses he gives, as a soldier he was proud of his position in the military.

Eg.1: - *Sergius:* I never apologise. P. 63.

Tr. శోభన్:- బ్రతిమాలు కోవడం మా ఇంటా వంటా లేదు. P.65.

This is over translation, possible translation could be: నేను ఎప్పుడూ క్షమాపణ

Eg.2: - *Sergius:* nothing binds me. P. 71.

Tr. శోభన్:- అన్నాను కాని మనసు మార్చుకొన్నాను. P. 75.

This is wrong translation. It can be translated as నన్ను ఏమీ నిర్బంధించలేవు, The expression '*nothing binds me*' is not translated properly. The translated version gives the meaning that he has changed his mind, which is useful in the later part of the play.

Eg.3: - *Sergius:* I never with draw. P.29.

Here one last expression was not translated, where as it can be translated it as:

Tr. శోభన్:- నేను ఎప్పటికీ నిష్క్రమించను / ఉపసంహరించుకోను.

Sergius says he was a man of hard determination, but he withdraws in the last part of the play, when he challenges Bluntschli for a fight and Louka says that '*he had beaten you in love and he will defeat you in the battle too*'. Sergius's poses

are ridiculed here. In this way Shaw has emphasized the truth about soldiers and the wars they fight.

Summary: The action evolves out of the background of war and deals with men in arms. The play opens with a tale of heroism and military alarms. Shaw shows that the glory of war and the heroism of soldiers are mere illusions. War is a ridiculous and horrible act. Life is more important than soldiering to death under the title of patriotism. It is for this reason Bluntschli runs away from the battlefield. The hero of Slivnitza appears in a comic light; the absurdity of his heroics is exposed and ridiculed. At last Bluntschli helps Raina to understand the reality about romantic illusions of war and her love towards Sergius. And through him her romantic ideals of war are demolished.

2.3.2. Love: As mentioned earlier, that this play is a Satire about the wrong notions of war and love. Raina is a romantic girl who, at the opening of the play stands at the balcony admiring the beauty of the night looking at the stars. Sergius is her lover and is supposed to marry her soon. On Sergius' return from the war after four months we get a scene of higher love in-between them, In the course of the play, we can see the heroic ideals of Raina gradually crumbling down and falling to pieces.

Romance: Bernard Shaw gives instructions to producer of the drama Arms and the Man as: " If the audience thinks it is being asked to laugh at human nature, it will not laugh. If it thinks it is being made to laugh at insincere romantic conventions, which are an insult to human nature, it will laugh very heartily. The fate of the play depends wholly on the clearness of this distinction". (Quoted from Gibbs, A. M.1983: 69).

Eg.1: - **Catherine** :- (*indignantly*) Our ideas real! What do you mean?

Raina: - Our ideas of what Sergius would do, our patriotism. Our heroic ideals. I some times used to doubt whether they were anything but dreams. Oh, what faithless little Creatures girls are! When I buckled on Sergius's sword he looked so noble: it was treason to think of disillusion or humiliation or failure. And yet-and yet-(*she sits down again suddenly*) promise me you'll never tell him. P.3.

Tr. కాంతి:- కలలు పండటమా!

రేణు:- ఆ! ఇదే! శోభన్ వీరోచిత వచనాలు దేశభక్తి, ఇదంతా నిజమా ఒట్టి ప్రగల్భాలా? అనుకునే దాన్ని; శోభన్ సింగ్ తన కరవాలాన్ని గమ్మత్తుగా మెరిపిస్తుంటే నవ్వుకునేదాన్ని; వేళాకోళం చేసేదాన్ని; కానీ ఇకెప్పుడు అలా చేయకూడదు; ఆయనతో చెప్పనని మాటయిస్తే నీకోమాట చెప్తానమ్మా! P.3.

Sometimes she thought that in reality Sergius would not be able to live up to her idea of his heroism in the battlefield. She thinks that all her ideas about his bravery are unreal and they were like a dream. Now she realized that it is the nature of the girls to doubt others. When Sergius was going to the war, she had tied his sword to his belt, and her part to think that all her ideas about his heroism would prove false. But now she realizes that she was wrong; Sergius has proved his bravery and heroism by his cavalry charge. This is very much an instance of dramatic irony. Raina realizes about her idea of Sergius's heroism is baseless. Bluntschli makes her understand that Sergius is not a hero but a fool. He doesn't know that Raina is betrothed with Sergius.

Eg.2: - Raina: {placing her hands on the shoulders as she looks up at him with admirations and worship}. My hero! My King!. P.33.

This not translated, it can be translated as:

Tr. రేణు:- (అతని భుజముల మీద చేతులుపెట్టి ఆప్యాయత, అనురాగముతో తలపైకెత్తి అతనిని చూస్తూ) నా నాయకునికివి! నా రాజువి!

Eg.3: - Sergius: My queen! (he kisses her on the/ore head) P.33.

This is not translated, it can be translated as:

Tr. శోభన్: - (ఆమె నుదిటిపై ముద్దు పెడుతూ) నా నాయకి!

There is nothing of realism in it. It is all acting and posing. They search for the divine in each other. As a matter of fact, their love is not real love. It is based on unreality. Just we can see the way he praises her lover by kissing on her forehead, later he kisses the maidservant and marries her. We can see the wrong notion of love over here. Without love in the heart, he poses as her (Raina) lover, and flirts with the other girl (Louka).

Passionate: In the name of love, lovers praise each other after a long gap between them. They exchange their feeling on one another. This can be seen in the following example.

Eg.1: - Raina: And you have never been absent from my thoughts for a moment. P.33.

This is not translated, it can be translated as:

Tr. రేణు:- నువ్వు ఒక్క క్షణముకూడా నా ఆలోచనల నుండి దూరం కాలేదు.

When they call each other 'King' and 'Queen'. Raina says that he has never been absent from her thoughts. Their love is pure love, that love is contrasted with the ordinary physical attraction. When she thinks of him, she feels that she can never think of a wicked thought. This is an exaggerated statement about love and affection. We can understand the irony of it, where as we are aware that the girl is in love with Bluntschli. The statement looks **ridiculous** from the reader's point of view.

Admiration:

Eg.1: - Sergius: I think we two have found the higher love. P.33.

This is not translated it can be translated as:

Tr. శోభన్: - మన మిద్దరము అత్యుత్తమమైన ప్రేమని పొందినాము.

By this time the readers will know that she is in love with the Swiss soldier, we can see the de bunking of the ideas of love and higher love in terms of the contrasting idea of a normal love. This is an exaggerated statement about love, whereas in the later part of the play Shaw ridicules their idea of love and romance through their actions, which change their positions.

Eg.2: - *Sergius*: My lady and my Saint! (*He clasps her reverently*) P.33.

This is not translated, it can be as:

Tr. శోభన్: - (గౌరవభావంతోకొగిలించుకుని) నాప్రియురాలా, నా ఆరాధ్యదేవతా!

Here we can see Sergius is bluffing that she is the only person whom he loves forever. Whereas in reality that's not his real intention. It is important to translate it as satire because the idea of exchange of love will vanish between Raina and Sergius in the later parts of the play.

Eg3: - *Raina*: (*returning his embrace*) My lord and my - P.33.

This is not translated. But it can be translated as:

Tr. రేణు:- (తిరిగి కొగిలించుకుంటూ) నా ప్రేయా. నా...

We can see the extremes of sharing love and affection; this has been shifted to some other person in the later part of the play. It is very important to translate it when we talk about satire, because the idea of exchange of love will vanish between them in the later parts of the play, when Sergius holds Louka and is making love with her behind the bushes.

Eg.4:- *Raina*: I trust you. I love you. You will never disappoint me, Sergius. (Louka is heard singing within the house. They quickly release each other). P.33.

This is not translated. But can be as:

Tr. నేను నిన్ను నమ్ముతున్నాను, నేను ప్రేమిస్తున్నాను. నన్ను ఎప్పటికీ నిరాశ పరచవుగా సెర్జియస్. (అంతలో లొక పాట వినిపిస్తుంది. వాళ్ళు కొగిలినుండి విడిపోతారు).

Desire:

Eg.1: - *Sergius*: Be quick. If you are away five minutes. It will seem five hours. (Raina thus—). P.33.

Tr. శోభన్:- త్వరగా రా! నువ్వు లేకపోతే నాకేమీ తోచదు. p.37.

The translation is not so effective; here he can translate it as:

నువ్వు ఐదు నిమిషాలు లేకపోతే ఐదు గంటలలాగా ఉంటుంది.

We can see the exaggeration in this statement, which is not true from both the sides. One of the satiric qualities is exaggeration; as soon as she turns her back Sergius starts romancing with the maidservant, Louka.

Eg.2: - *Sergius*:- Louka: do you know what the higher love is?. P.34.

Tr. శోభన్:- లలితా! పవిత్రమైన ప్రేమ అంటే ఏమిదో తెలుసా నీకు? p. 37.

This is exact translation and it is effective. Here the sense has been translated well. In the earlier speeches Sergius talks about love and higher love with Raina, here in this speech we can see his false pretension about love when he questions about love to Louka, here the folly of a man has been brought out. Here in the above sentences the translation is acceptable, but the appraisal of each other about love has not been translated. Without talking about that it is impossible to draw the attention about ridiculing the characters and their intentions.

Romance:

Eg.1: - *Sergius*: (letting go her hand and slipping his arm dexterously round her waist) do you consider my figure handsome, louka? P.34.

This is not translated; the possible translation could be as:

Tr. శోభన్:- (నేర్పుగా తన చేతితో నడుము పట్టుకుంటూ) లోకా, నువ్వు నారూపాన్ని అందమైనది అని అనుకుంటున్నావా!

We can see the complexity of the character, many-sided faces of Sergius is revealed through his deeds. His complex personality has been shaped out of opposites, and hence the apparent contradiction in his conduct. This sentence was not translated; the translator might have thought that this information is unnecessary; G.B. Shaw wants to project the idea of ridiculing the romantic notions of love in these words. When we talk about satirizing the character through the intentions where another wants to ridicule; that sense has to be taken care in the translation. In the last expression '*handsome*', he says to Louka, whereas in the earlier example (speeches) between Raina and Sergius, his behaviour looks ridiculous.

Scolding: Though they pretend to be in love, in real life there is some misunderstanding. Shaw satirically pointed out this type of marriage life.

Eg.1: - Louka: then stand back where we cant be seen. Have you no common sense? P.34.

Tr. లలిత'- అయ్యయ్యో! ఎవరన్నా చూస్తే ఏమనుకుంటారు. కాస్త ప్రపంచ జ్ఞానమన్నా లేకుండా - బహుశః; P.38.

Here, her mentality of betrayal and hiding intelligently can be seen. She too likes to flirt with him. Regarding translation '*Common Sense*' means ఇంగిత జ్ఞానము. It has been wrongly translated as: ప్రపంచ జ్ఞానము it reveals her acceptance for whatever he wants to do to her and her intelligence by saying that lets hide, at this point of time also she knows that Raina and Sergius is going to get married, here both of their follies can be seen.

Eg.2: -Sergius: (Again putting his arm round her). You are provoking little witch, louka. If you were in love with me, would you spy out of windows on me?. P.35.

Tr. శోభన్: - ఎట్లా వెళ్ళనివ్వను? నిన్ను చూస్తుంటే; వెళ్ళనివ్వ బుద్ధి పుట్టడంలేదు. (నవ్వి) లలితా! నువ్వు నన్ను ప్రేమిస్తుంటే - మేడ కిటికీలో పొంచి కూర్చుని నేనేం చేస్తున్నానో కనిపెడుతూ ఉంటావా! P.38.

Here, through his usage of language we can understand his behaviour with women. The expression 'little witch' has not been translated. It can be translated as: మంత్రగత్తె / మోహపరచు.

The character's nature has been highlighted here, whereas Louka is a servant and Sergius is engaged with Raina, at that time society will not accept the flirting with servants and marrying them

Eg.3: - *Sergius*: Devil! Devil!. P.35.

Louka: Ha ! ha! I expect one of the six of you is very like me, sir, though I am only Miss Raina's maid. (*She goes back to her work at the table, taking no further notice of him*). P.35.

This is not translated. The translator might have thought it is unnecessary information or he might not have seen the play as a satire on the romantic notions of love and war. It can be translated as:

Tr. శోభన్: - దెయ్యం! దెయ్యం!

లలిత: హా, హా! నీలాంటి వాళ్ళు ఆరుగురిలో ఒకరు నాలాంటి వారు; అయినా గాని నేను మాత్రము అమ్మ (రైనా) గారి పనిమనిషినే (తన పని చేసుకుంటూ అతనిని పట్టించుకోకుండా వెళ్ళిపోతూ).

Here when he calls her as Devil, she sarcastically says that one among the six of you is also like me (Devil). She mentions that he has some other forms of behavior; we can see her insulting him indirectly. We can see his inconsistency by calling Louka like that. This expression in tone is harsh and the usage is an insult, he calls her that because she rejects to tell him whom Raina is in love with other than him (Sergius).

Eg4: - Sergius: (*Speaking to him self*) which of the six is the real man? That's the question that torments me. One of them is a hero, another of buffoon, another a humbug, another perhaps a bit of a black guard. (*He pauses, and looks furtively at Louka as he adds, with deep bitterness*) and one, at least, is a coward: Jealous, like all cowards. (*He goes to the table*). Louka. P.35.

This is not translated, possible translation could be:

Tr. శోభన్: - (తనలో తాను మాట్లాడుకుంటూ) ఆ ఆరుగురిలో ఎవరు నిజమైన మనిషి? ఆ ఒక్క ప్రశ్న నన్ను బాధ పెడుతుంది. ఒకరు నాయకుడు, మరొకడు హాస్యగాడు, మరొకడు వంచకుడు, - (ఆగి దొంగవాడుగా లొకాని చూస్తూ, మరల తీవ్రముగా) మరొకడు పిరికి పంద! అందరి పిరికివాల్లలాగా అసూయపడే వాడు. (బల్ల దగ్గరకు వెళ్ళి) లొకా.

The words are spoken by Sergius himself, he tries to understand his own self. He has six faces, opposite and self-contradictory, that is why he behaves differently at different occasions. Some times he behaves like a hero, some times like a buffoon, a hypocrite and a scoundrel. Sergius flirts with Louka who provokes him. When she insults Raina and comments about their higher love, he tries to understand his self. Here we can see the mockery of his character by himself, whereas he degrades his other shades of man inside him, he insults himself and left with a dilemma as to which one is the real Sergius. Here, Louka's speech is witty and Sergius's is little bit humorous. Even though she talks about six Sergius' he gives explanation for the remaining five impressions, which were comical, any of the shade of Sergius is not manly and gentle. This complete soliloquy is not translated.

Eg5: - Sergius: Damnation! how dare you?. P.36.

Tr. శోభన్:- గొప్ప పని చేశావు! P.39.

Here we can see Sergius getting angry from the tone of his speech with **Louka, the** translation is not apt. In the translation it means 'you have done a great

thing'. Source language version does not mean that. We can see the scorn words of Sergius where he intentionally insults Louka by scolding her. It can be translated as:

శోభన్:- నువ్వు నాశనమైపోను! ఎంత ధైర్యమే నీకు?

Relationship and Marriage: Relationships should be pure and marriage is bondage between two persons. The idea of valuable relationships are vanished here, we can see that in the characters speeches. Even though after betrothal they are ready to break that bondage and act according to their instincts. As A. C. Ward. states " The realities of love and marriage became one of the most frequent themes in Shaw's plays throughout the remainder of his long life. Shaw thought of marriage as a means of satisfying the personal desires of individual men and women, nor as a means of strengthening family ties, but as the means of bringing to birth a new and better generation. Though no one can predict with certainty the consequences of any marriage, Shaw never swerved from the conviction that marriage is a solemn contract, not a frivolous domestic excursion. In "Arms and the Man" he often, elsewhere he laughed at this and other solemnities". (1954:88).

Eg1:- Louka: (Retreating) oh, I mean no harm: youve no right to take up my words like that. The mistress knows all about it. And I tell you that if that gentleman even comes here again, Miss Raina will marry him, whether he likes it or not. I know the difference between the sort of manner you and she put on before one another and the real manner. P.36.

Tr. లలిత:- నేచేసిన పనిలో గొప్పాలేదు తప్పులేదు. నేను బయట పెడుతున్న రహస్యమేమీలేదు. ఇందులో! అమ్మగారికీ సంగతి అంతా తెలుసు. ఆ రేణుకా ప్రియడు ఏనాడు ఇక్కడ ప్రత్యక్షమయితే, ఆనాడు వివాహమాడటానికి రేణుక సిద్ధంగా ఉంది. ఆ వివాహం, అతనికే ఇష్టం లేకపోయినాసరే, మీరూ రేణుకా మాట్లాడుతున్నప్పుడు కనిపించే ప్రేమాభినయానకీ, నిజమైన ప్రేమకీ భేదం నాకుతెలుసు. P.39.

Here, Louka says sarcastically about the behaviour of Raina and Sergius when she mentions the manner of their behaviour with each other and what they really are, it's a satire on their behavior and manners. The ironic expression in this sentence is translated well. In this paragraph we can see that the translator has translated sentence by sentence. Louka knows about the flattering of their love and mentions here in an ironical way about their real nature and what they exactly doing, even though it is transcreation into the TL, the sense and purpose has well been transformed. Whereas, irony means that the literal expression is quite opposite to the figurative expression. We can see the oppositeness in their behavior and in their words they expressed about love and higher love.

Ex2: - *Raina: (with cool impertinence), oh, I know sergius is your pet. I sometimes wish you could marry him instead of me. You would just suit him you would pet him, and spoil him, and mother him to perfection. P.39.*

Tr. రేణుక:- ఏమవుతుంది? ఏమీ అవదు. పెళ్ళి చేసుకోనంటాడు. అంటే రక్షించినవాడవుతాడు. నీకు ఆ శోభన్ అంటే పంచప్రాణాలూ! నీకు పంచప్రాణాలు కనక నన్ను అలాగే చూసుకోమంటావ్? ఆ పని మాత్రం నేను చేయలేను. ఈ పంచదార బిళ్ళల పైనికుడి సంగతి తొందరగా తెలిస్తే బాగుండును. తొందరగా తెలియనే తెలుస్తుందలే! P.42.

When Catherine warns Raina about the cancellation of the engagement with Sergius, if at all he comes to know about the stay of the Swiss soldier in her bedroom. Raina replies to her mother indifferently and in an insulting manner. She even says that it is her mother who likes him, not herself. She wishes that Catherine should marry Sergius instead of her. She is more suited to a man like Sergius, so she would treat him affectionately and take care of him like a pet animal. Raina's words reveal her character as well as her state of mind. In the above speech Raina's state of mind and heart are revealed through her words to her mother. We can see the author ridicule the hollowness of romantic love, her mentality and her approach towards marriage; her mother has also been insulted and defamed. Regarding the translation, so many expressions in the SL were missing. It serves as humorous in the source language (SL) but that effect is not

carried out in target language (TL). This is over translation; the translator has inserted so many unnecessary expressions. Where as it can be translated as:

రేణుక:- (కొంచెం దురుసుగా) ఓహ్, నాకు తెలుసు, సెర్జియస్ నీకు ప్రీతి పాత్రమైన వాడని, నాకు కొన్ని కొన్ని సార్లు అనిపిస్తుంటుంది. నా బదులు నీవు ఆతనిని పెళ్ళి చేసుకుంటే బాగుంటుందని, నువ్వు సరిగ్గా సరిపోతావ్ ఆతనికి. తల్లిలాగా పరిపూర్ణంగా చూసుకోవచ్చు, గారాబం చేయవచ్చు, పాడు చేయవచ్చు.

Summary: As we know that Raina is betrothed to Sergius in a way of a 'Byronic hero', who has gone to war like knights of the Middle Ages. On his return home, we get the above scenes of higher romantic love with Raina calling him 'hero', 'king', and his (Sergius) addressing her as 'Queen' and 'Saint'. Through Bluntschli she realized the facts about Sergius' real heroism in the battlefield and the false pretensions of love towards each other when Louka mentions about their wrong assumptions on each other regarding respect of love and marriage towards the end.

2.3.3. Society

In any society people feel proud and rich because of money, gold etc.,. In this play the idea of richness has been depicted in a humorous way. Whereas nowadays nobody cares for riches by having small, simple and lesser valuable things, prestige and social status has been ridiculed by cutting them down from their normal level. Social snobbery too comes within the lash of Shaw. The Petkoffs are proud of their social status, where we may not be proud of such things. Shaw has satirized such false notions of superiority, and tried to curb them by laughing at them. Here we can see the situations farcical and humorous. Humour grows 'satiric' when there is moral indignation and a desire to reform and correct. We can group them under various headings like Status, Prestige, Pride and Manners.

"On the doctoral front, he (G.B. Shaw) was perhaps of all the leading Fabians, the most determined to carry British Socialism beyond its reliance on

liberal principles, especially those relating to the cause of national self-determination. His importance with that cause was evident in several contexts, *for example* in the ridicule he heaped on the cultural pretensions of the backward Bulgarians" in "Arms and the Man". (Gareth. Griffith.1993:65).

Status:

Eg1:- Catherine: you are barbarian at heart still, paul, I hope you behaved yourself before all those Russian officers. P. 26.

This is not translated it can be translated as:

Tr. కాంతి: నువ్వు చాలా మోటు వాడివి పాల్, ఆ రష్యన్ ఆఫీసర్ల ముందు నువ్వు సరిగ్గానే ప్రవర్తించావా లేదా.

Here we can see Catherine deflating Petkoff about his behaviour, where as he has been treated below the normal level by his own wife.

Eg2:- Petkoff: I did my best. I took care to tell them know that we have a library. P.26.

This is not translated; the possible translation could be as:

Tr. నేను చేయగలిగింది చేశాను. మనకి ఒక పుస్తక భాండాగారము ఉందని వాళ్ళకి తెలిసేలా జాగ్రత్తలు తీసుకున్నాల్సి.

Here we can see the indirect mentioning of richness or class. Catherine is under the impression that such things would bring some reputation in the society. Shaw laughs at the Bulgarian people's nature of richness. Laughing with others is humour and laughing at them grows satirical. Here Petkoff also behaves like a hypocrite, hypocrisy can be seen in the mentioning indirectly about having a library, which means prestige for them.

Prestige:

Eg1: - Catherine: Ah, but you did not tell them that we have an electric bell in it?
I have had one put up. P.26.

Not translated, possible translation could be:

Tr. ఆ! కానీ మనకి ఒక ఎలక్ట్రిక్ బెల్ ఉందని మాత్రం చెప్పలేదు? నేను ఒకటి పెట్టించాను.

This is humorous because Catherine feels having an electric bell is one of the status symbol for her, where as the readers would understand her intention about false prestige.

Eg2: - Petkoff: What's an electric bell?. P.26.

Not translated. But it can be translated as:

Tr. ఎలక్ట్రిక్ బెల్ అంటే ఏమిటి?

Eg3: - Catherine: you touch a button something tinkles in the kitchen? And them Nicola comes in. P.26.

Not translated. It can be translated as:

Tr. స్విచ్ నొక్కితే వంట గదిలో గంట మ్రోగుతుంది. అప్పుడు పనివాడు, నికోలా వస్తాడు.

Here, her description of electric bell is humorous, indirectly her prestige of richness is exposed here, later her idea has been ridiculed about civilized people's behavior.

Pride:

Eg.1: - Petkoff: why not shout for him?. P.26.

Not translated. It can be translated as:

Tr. నోటితో పిలువవచ్చుగా అతడిని!

Fig.2: - *Catherine*: Civilized people never shout for their servants. I've learnt that while you were away. P.26.

Not translated. It can be translated as:

Tr. నాగరీకులు వారి పనివాళ్ళ కోసం అరవరని నీవు లేనప్పుడు నేను ఆ విషయం నేర్చుకున్నాను.

Cultured people and their habits are being laughed at here, she says that at this age, she has learned that when her husband is away just for four months in a war, the readers are aware of her age, which is ridicule about their hypocrisy.

Manners:

Fig.1: - Petkoff: well, I'll tell you something I've learnt too civilized people don't hang out their washing to dry where visitors can see it; so you better have at that (*indicating the clothes on the bushes*) put somewhere else.

Catherine: Oh, that's absurd, Paul; I don't believe really refined people notice such things. P. 27.

This is not translated; the possible translation could be as:

Tr. సరే, నేనూ ఒక విషయము తెలుసుకున్నాను. అదేమిదో చెప్పనా, ఇంటికి వచ్చే వాళ్ళకు కనబడేలాగా నాగరీకులు ఉలికిన బట్టలను అలా ఆరబెట్టరు. కాబట్టి నువ్వు (పొదల మీదున్న బట్టలను చూపిస్తూ) వాటిని మరెక్కడన్నాపెట్టు.

These dialogues are satirical on the backwardness of Bulgaria and such other countries. Catherine tells the major that in his absence she has installed an electric bell in the house. Catherine explains to him that the device is for calling servants. Such passages gave an offence to the Bulgarians at that time. Here, Petkoff pretends to be civilized when he says about drying the clothes, where as he doesn't know what an electric bell is, here simple things don't mean

civilization. Shaw deflates their narrow mentality about manners. All this conversation has not been translated into the TL. Despite all their social pride nowadays nobody feels proud of having electric bells and manners of hiding the washed clothes etc., at that time of the composition GBS ridicules at the Bulgarian peoples mentality. The translator might have thought that these simple things are unnecessary to translate.

Eg: - *Bluntschli: ... (To Louka) Gracious young lady, the best wished of a good Republican! (He kisses her hand, to Raina's great disgust, and returns to his seat).* P.71.

This is not translated; the possible translation could be as:

Tr. (లలిత) స్వేచ్ఛాజీవికి గౌరవ వందనము (రైనా చేతిని ముద్దు పెట్టి వెళ్ళి కూర్చుంటాడు).

Here the sudden expression of Bluntschli, which was created by Shaw can be seen where women are not liberated. Here we can see the maidservant coming out of the conservative society and finds freedom in her thought. The depiction of classless society is seen over here, if at all we know that Shaw is a socialist, where as Shaw saw the society where women are not liberated. As much a creature of day as Louka, and Louka does actually move up and becomes a lady. Here we can understand George Bernard Shaw's Fabian ideology.

Eg:- Louka: I have done Raina no harm. P.71.

Not translated. The possible translation could be as:

Tr. లలిత:- నేను రైనాకేమీ హాని చేయలేదు.

Here we can see the folly of Louka as a person, she knows that Raina is going to marry Sergius, still she flirts with Sergius and neglects Nicola. Whom, she promises to marry but rejects just because he is a servant.

Eg:- Louka: I have right to call her Raina; she calls me Louka... P.71.

Tr. లలిత:- నాకు ఆమెని పేరు పెట్టి పిలిచే హక్కు ఉంది. ఆమె కూడా నన్ను పేరు పెట్టి పిలుస్తుంది కాబట్టి.

All the examples are not translated. Here G.B. Shaw looks like a socialist. He expects change in the society slowly. He didn't see any class difference between people. He wants to show that Louka rises from the level of maidservant to the aristocratic class by marrying Sergius and behaves like a liberator by saying '*I have a right to call her by name*'. The translator might have missed this understanding of Shaw's expectations or he might have felt that these things are unnecessary to translate.

Summary: Raina takes the plain Bluntschli as her husband, whose common sense and six hotels in Switzerland will give her stability and comfort. The last part of the play is mostly light hearted fun, though amidst all the fun there are several shrewd hits at some sorts of social snobbery: the snobbery of the Petkoff's who think themselves better than their neighbours because they have a library and an electric bell. Shaw also believed that it is mean and foolish to act as though the possession of wealth, or any other material advantage, is a sign of personal superiority. People might not any longer think it is impressive to have an electric bell in the house.

2.3.4. General

Eg.1: - Catherine: Oh, my usual sore throats; that's all. P.26.

Not translated. It can be translated as:

Tr. మామూలుగా ఉండే పాత గొంతు నొప్పి, అంతే

Eg.2: - *Petkoff: (with conviction)* That comes from washing your neck every day. I've often told you so. P.26.

No translation. It can be translated as:

Tr. అది రోజూ నీగొంతు కడుగు కొనుట వలన వచ్చినది. నీకు చాలా సార్లు చెప్పానుగా.

Eg.3: - *Catherine: Nonsense*, Paul, P.26.

No translation. It can be translated as:

Tr. అర్థంలేకుండా మాట్లాడకు పాల్.

Eg.4: - *Petkoff: (over his coffee and cigarette)* I don't believe in going too far with these modern customs. All this washing cant be good for the health: its not natural. There was an Englishman at Philippopolis who used to wet himself all over with cold water every morning when he got up. Disgusting! It all comes from the English: their climate makes them so dirty that they have to be perpetually washing themselves. Look at my father. He never had a bath in his life; and he lived to be ninety-eight. The healthiest man in Bulgaria. I dont mind a good wash once a week to keep up my position but once a day is carrying the thing to a ridiculous extreme. P. 26.

This is not translated; the possible translation could be as:

Tr. (కాఫీ త్రాగుతూ, సిగరెట్ వేలిగిస్తూ) ఈ ఆధునిక సాంప్రదాయాల్ని నేను నమ్మను. ఈ కడుగుడు ఆరోగ్యానికి అంత మంచిదికాదు. అది సహజమైనది కాదు. ఫిలిప్పోపోలీస్ లో ఒక ఇంగ్లీషు వాడు రోజూ ప్రొద్దున్నే చన్నీళ్ళతో స్నానం చేసేవాడు. ఏవగింపు! ఇదంతా ఇంగ్లీషువాడితో వచ్చింది. వాళ్ళ ప్రకృతి వాళ్ళని మురికిగా చేస్తుంది కాబట్టి వాళ్ళకి స్నానం అవసరం. మా నాన్నని చూడు తొంభై ఎనిమిది సంవత్సరములు బ్రతికాడు, జీవితంలో ఒక్కసారి కూడా స్నానం చేయలేదు. బల్గేరియా మొత్తం మీద ఆరోగ్యవంతుడు. నా స్థాయికి వారానికి ఒక్కసారి సరిపోతుంది. కానీ రోజూ స్నానం హాస్యాస్పదంగా అనిపిస్తుంది.

When he enquires about the health of Catherine, she says that she is suffering from a throat problem. Major Petkoff reminds her habit of taking bath every day is not good for health. He says that it all came from the English

mannerisms of taking bath every day (daily), which became a bad habit of Bulgarians. He gives an example of his father not taking bath for years, and he's the healthiest man at Bulgaria, this looks ridiculous about the nature of Bulgarians backwardness. Here Shaw has represented the Bulgarians as uncivilized and dirty. Such type of passages gave great offence to the Bulgarians. Here we can see Shaw laughing and ridiculing at the customs and nature of the Bulgarian people. If we accept the fact that ridiculing is a form of Satire the above passage is to be considered as Satire, we don't have the translation of it in TL. He might have had the problem with translating *Philippopolis* and *Englishman* and washing will be ridiculous for discussion. Possible translation could be as suggested above.

Eg.5:- *Sergius*: - (releasing her in despair) Damnation! Oh, damnation! mockery! mockery everywhere! everything I think is mocked by everything I do. (He strikes himself frantically on the breast). Coward! Liar! Fool! Shall I kill myself like a man, or live and pretend to laugh at myself?. P.61.

This passage is no doubt a Satire, where Sergius' deeds are being laughed at by Louka's speech and he insults himself. We get the impression of Sergius' heroic deeds in the first act of speeches given by Raina. Here he behaves in a different way. This has not been translated into the TL. It could be translated as:

Tr. (తనని విదిలించుకొని) ఛీ! అబ్బ ఛీ, ఛీ! ఎగతాళి! ప్రతిచోటా వెక్కిరింత! నేను ఆలోచించే ప్రతీదీ నేను చేసే ప్రతీదాంతో ఎగతాళి అయిపోయింది (అతను తన గుండెల మీద కొట్టుకుంటూ) పిరికిపంద! అబద్ధాలు చెప్పే వాణ్ణా! వెధవ! మనిషి లాగా నన్ను నేను చంపుకోనా లేక బ్రతికి నన్ను చూచి నేనే నవ్వుకోనా!

Eg.6: - *Sergius*: (cynically) Raina: Our romance is shattered. Life's a farce. P.64.

Not translated. It can be translated as:

Tr. (నీచముగా) రైనా:- మన ప్రేమ నశించిపోయింది. జీవితం నటన/నవ్వులపాటు అయిపోయింది.

Here, farce means laughter arising in a situation. But farce is one among so many forms of Satire. Sometimes satirist behaves like a cynic. A cynic is a person who is not satisfied with the people whom he lives with. He says Romance is shattered, he is responsible for the collapse of their romance also and further he says life becomes laughter.

Eg.7: - *Catherine: (loftily Polite)* I doubt, Sir, Whether you quite realize either my daughter's position or that of major Sergius Saranoff, whose place you propose to take. The Petkoffs and the Saranoffs are known as the richest and most important families in the country. Our position is almost historical: we can go back for twenty years. P.73.

This is not translated. The possible translation can be as:

Tr. నాకు అనుమానము సార్. మా కూతురు అంతస్తుని మీరు గుర్తించారో లేదో. కాబోయే అల్లుడి స్థానం మీరు తీసుకుంటున్నారు కాబట్టి, మా వాళ్ళు ఈ దేశంలోనే చాలా మంది ధనికుల్లో ఒకరు. మా అంతస్తుకి చాలా చరిత్ర ఉంది. ఇరవై సంవత్సరాల వెనక్కి వెలితే.

Already the reader or spectator, if it is a staged, is aware of their impression about status by mentioning the library and electric bell and she says about the family history where we are aware of Petkoffs father not taking bath for 98 years and Catherine mentioning about status, which is a false prestige, the idea of prestige has been ridiculed here by comparing them with the petty things.

Summary: At the end of the play when Captain Bluntschli is ready to marry Raina, her parents objects for the marriage as he doesn't have any higher position and riches to provide a comfortable life to her daughter. In order to prove that he is a rich man he reads out his letters, which shows that he is a rich man with good property. In this process Bluntschli's interaction about riches by comparing with tablespoons, forks, and tablecloths and horses and their carriages is comic, where as Shaw ridicules the idea of richness where the Bulgarians, especially in the characters of Shaw's composition is revealed. Thus the last part is funny and

ends up in a note of Sergius's comments, which is satiric: 'What a man. Is he a man/ Thinking that he is like a machine for his work.'

It is not only the characters and sentiments in "Arms and the Man" that have puzzled people. "Shaw's choice of setting has, if anything, been even more completely misunderstood. Shaw had no real knowledge of and no real interest in, and modern critics have generally followed him in looking on Shaw's Bulgaria as a kind of light-operatic prevision of Granstark and Ruritania". (Louis Compton & George Allen, 1971:16).

But those Bulgarian students who rioted in Vienna during the performance of the play, though no more sophisticated than the Irish audiences who regarded Synge's 'Play boy of the Western World' as a slur on the national honour, were nevertheless nearer the mark. Shaw admitted that he had worked out the basic idea of the play before he picked his war and country, but he has testified to his later concern for authentic detail. Indeed, Shaw's picture of Bulgarian realities does not differ markedly from 'Edward Dickey's' analysis in 'The Peasant State', a study published in 1894. Which likens the level of Bulgarian culture, quite un-romantically, to that of western Illinois in the same period. (ibid. 1971:16).

But we will not understand Shaw's play unless we grasp the fact that his programme heading, "Bulgaria, 1885", was charged with very strong and definite emotional overtones for English audiences. Nor were these the connotations of a romantic fairyland. First, the English mind had been inflamed by Gladstone's evangelical, anti-Mohammedan account of Turkish atrocities in his 'Bulgarian Horrors' of 1879. Gladstone's preoccupation of the electorate with 'the eastern question' in the early eighties, Shaw deprecated strongly as distracting attention from pressing social problems at home. Secondly, the Serbo- Bulgarian war of 1885 had been highly gratifying to English popular sentiment. King Milan of **Serbia**, jealous of Bulgaria's recent acquisition of Turkish territory, had

peremptorily invaded the country, and been roundly beaten by Prince Alexander at Slivnitza just two weeks later. On this account it served morally a whole satisfactory war, with the aggressor punished and the underdog nation triumphant. Audiences in 1894 must have been as much surprised by **Shaw's** Satire as audiences of today, if the Ethiopians had beaten Mussolini in 1935 and some one had then written a play making fun of the Ethiopians.

2.4. Translation Procedures followed by the translator:

The translator neglects so many, satirical phrases and sentences. We are discussing the procedures followed by the translator for the parts where he has translated.

1. Over Translation.
2. Under Translation.
3. Wrong Translation.
4. Addition.
5. Deletion.

Related to mention above what translation procedures followed by the translator in translating the satirical dialogues related to the above topics. The translations of such satirical dialogues are evaluated and the procedures are viewed under the following topics. Over Translation, Under Translation, Wrong Translation, Addition and Deletion. Though the translator uses such procedures for effective translation, there are quite few lapses in their translation. The major lapses are:

2.4.1. Over Translation: Some times the translator gives extra explanation or details in the translation than required. Sometimes it may lead to divert the attention or do injustice to the author. He doesn't add any points, he elaborates some points unnecessarily.

The main reasons for the over translation are:

- Translator's failure to understand the real intention of the original text/author.
- He thinks that unless the extra information is not given, T.L readers can't understand. So he emphasizes the idea.
- Translator's under estimation of the T.L reader's knowledge.

Eg.1: - *The Man*: Nine soldiers out of ten are born fools. P.9.

Tr. వ్యక్తి:- పైనికుల్లో నూటికి తొంభై మంది బుర్ర వట్టి మట్టి బుర్ర P.10

As we have discussed under the heading over translation; the translator thought that extra information is necessary to get the effect in the Translation, so that the target language readers can understand or to emphasize the idea in the S. L.

Eg.2: - *Servius*: I never apologise. P.63.

Tr. శోభన్:- బ్రతిమాలుకోవడం మా ఇంటా వంటా లేదు. P.65.

Here in this case also we can observe the extra information given in the target language. Actually he can do it as నేను ఎప్పుడూ కమాపణ అడగలేదు. In one way it is interpreted either way round.

2.4.2. Under Translation: This is not deletion, for the translator is not giving the complete sense. Sometimes the translator fails to bring the same effect of the original text in their translations. By such act some important point or the stress is lost. The translator sometimes dilutes the main point and fails to convey the intention of the original author in his translation.

The main reasons for such under translations are:

- The translator's failure to understand the real intention of the original author.

- Translator's incapability or inability to reproduce the same effect in the translation.
- Ambiguity in the original text.
- Translators over estimation about the T.L readers etc.,

Eg.1: - *Sergius*: - If you are away five minutes, it will seem five hours. p.33.

Tr. శోభన్: - నువ్వు లేకపోతే నాకేమీ తోచదు. p. 37.

As we have discussed under the heading under translation, the translator is unable to reproduce the same effect in the translation. This can be translated as:

శోభన్: - నువ్వు ఐదు నిమిషాలు లేకపోతే ఐదు గంటలలాగా ఉంటుంది.

Eg.2: - *The Man*:.. Don Quixote...p. 14.

వ్యక్తి:- .. మహావీరుడు,.. . P.18.

It has some other sense in Literature. Which needs an explanation discussed earlier. It clearly shows the ambiguity in the source text.

2.4.3. Wrong Translation: Unable to grasp the intention of the original author, some times translator translates without understanding the text or meaning. Some times translator translates them wrongly with a different sense, such procedure here used as wrong translation.

The main reasons for such wrong translations are:

- Ignorance.
- Absence of notions in the T.L.
- Confusion of the original text.
- Out of negligence.

Eg.1: - *The Man*: ..bornfools . P.9.

Tr. వ్యక్తి:- బుర్ర వట్టి మట్టి బుర్ర. P.10.

This can be translated as: పుట్టుకతో వెదవలు. The translated version gives the meaning 'block head'. This clearly states the translator might have failed to understand the real intention of the original author.

Eg.2: - *Louka*: - .. .no common sense?. p 34.

Tr. లలిత:- .. ప్రపంచ జ్ఞానమన్నాలేకుండా... p 38.

The exact translation could be: ఇంగిత జానము. The S.T doesn't mean 'world knowledge'. This can be differentiated with 'commonsense'. Here we can see the ignorance of the translator.

Eg.3:- *Sergius*: Nothing binds me. P.71.

Tr. శోభన్:- అన్నాను, కాని మనసు మార్చుకొన్నాను. P.75.

This is not what exactly the source language means. One of the possible translation could be: శోభన్:- నన్ను ఏవీ నిర్బంధించలేవు.

Eg.4: - *Sergius*: Damnation! How dare you?_. p.36

Tr. శోభన్:- గొప్ప పని చేశావు. p.39

This is wrong translation, the possible translation could be: శోభన్: నువ్వు నాశనమైపోను! ఎంత ధైర్యమే నీకు?

2.4.4. Addition: In general, addition means adding something extra to the already existing matter. Some times in the translations, additions are made to **the** original matter for the following reasons.

The main reasons for the addition in translations are:

- To make the reader understand the subject matter or the concept very clearly.
- To remove the ambiguity that prevailed in the original text.

- To give more emphasis to the statement or to a point.
- To make clear the concept or a new idea, etc,
- One of the reasons may be lack of talent to say in brief.

Eg.1: - Raina: (with cool impertinence), oh, I know Sergius is your pet. I sometimes wish you could marry him instead of me. You would just suit him, you would pet him, and spoil him, and mother him to perfection. P.39.

Tr. రేణుక:- ఏమవుతుంది? ఏమీ అవదు. పెళ్ళి చేసుకోనంటాడు. అంటే రక్షించిన వాడవుతాడు. నీకు ఆ శోభన్ అంటే పంచప్రాణాలు! నీకు పంచప్రాణాలు కనుక నన్ను అలాగే చూసుకోమంటావ్? ఆ పని మాత్రం నేను చేయలేను. ఈ పంచదార బిళ్ళల సైనికుడి సంగతి తొందరగా తెలిస్తే బాగుండును. తొందరగా తెలియనే తెలుస్తుందలే. P.42.

The translator has added extra information, even though the S.T message is not conveyed in the translation. As we have mentioned about the procedure under the heading, addition it is to be assumed that the translator is not talented to say it in brief.

Eg.2: - The Man: (with grim good humour) All of them, believe me. It is our duty to live as long as we can. Now if you raise an alarm —. P.7.

Tr. వ్యక్తి:- ఆ! తీపే. అందరిలాగే సైనికులక్కూడా ప్రాణం అంటే మహాతీపి. నువ్వు నన్ను నమ్మినా సరే నమ్మకపోయినా సరే! నన్ను నమ్మినాసరే నమ్మకపోయినా సరే. —. P.7.

In the original 'believe me' has translated as: నన్ను నమ్మినాసరే నమ్మకపోయినా సరే. He wants to give more emphasis to the statement, so that the target language readers can understand it.

2.4.5. Deletion or Omission: Deletion means leaving out or removing one or a few words or points or sentences from the original text.

The main reasons for this deletion are:

- To avoid the unnecessary and irrelevant matter to T.L readers.
- To avoid the well-known facts.

- The translator's ignorance, negligence or inability.
- To avoid repetition.

The deletion observed in the 'Arms and the Man'. In this play, deletions are observed in 31 places.

Eg.1: - The Man: well, I don't intended to get killed if I can help it. Do you understand that?. p.7.

The possible translation could be as: రక్షించుకోగలిగినప్పుడు. We can see the translators' negligence in not translating this.

Eg.1: - The Man: (with grim good humour) all of them.. .an alarm. P.7.

This can be translated as: వికృతమైన / నిష్ఠురమయిన నవ్వుతో

Eg.3: - The Man: ..Cleverest thing ever known.. .court martialled for it.. .p.14 .

All these expressions are deleted in the translation. The possible translation could be as:

చాలా తెలివైన పని చేశానన్న ఉద్దేశముతో.. సెన్యం నుండి బహిష్కరణ..

Eg.4: - The Man: I never felt so sick in my life; though Ive been in one or two very tight places.....nothing. p.14.

This is also deleted in the translation. This can be translated as:

ఒకటి, రెండు ప్రాణ సంకటమైన స్థలాలలో యుద్ధం చేసినా, నా జీవితంలో అంత భయపడలేదు.

This is nothing but translator's ignorance about translating satire.

Eg.5:- Sergius: I never with draw. P.29

This is also neglected. The possible translation could be:

నేను ఎప్పుడీ నిష్క్రమించను / వెనక్కి తీసుకోను / ఉపసంహరించుకోను.

Eg.6: - Raina: (placing her hands on the shoulders as she looks up at him with admirations and worship). My hero! My king!. .p.33

This is not translated. It could be translated as:

(అతని భుజములమీద చేతులు పెట్టి ఆప్యాయత, అనురాగములతో తల వైకెత్తి అతనిని చూస్తూ).

నా నాయకునివి! నారాజువి!

Eg.7:- Sergius:My queen! (He kisses her on the fore head). .p.33

This is also deleted. The possible translation could be:

(ఆమె నుదిటిపై ముద్దు పెడుతూ) నా నాయకి!

Eg.8: - Raina: And you have never been absent from my thoughts for a moment. p.33.

This is also deleted it can be translated as:

నా ఆలోచనలలో నుండి నీవు ఒక్క క్షణము కూడా దూరంగా లేవు.

g.9: - Sergius: I think we two have found the higher love. p. 33.

This is also deleted. The possible translation could be:

Eg.10: -Sergius:My lady and my saint (he clasps her reverently).p. 33.

This is deleted, the possible translation could be:

(గౌరవభావంతో కౌగిలించుకుంటూ) నా ప్రేయసీ, నా ఆరాధ్యదేవతా!

Eg.11: -Raina:(returning to his embrace) My lord and my ... p.33.

This is also deleted. This could be translated as:

(తిరిగి కౌగిలించుకుంటూ) నా ప్రేయసీ. నా ...

Eg.11: -Raina: I trust you. I love you. You will never disappoint me, Sergius (louka is heard singing within the house. They quickly release each other). p.33.

This is also deleted it can be translated as:

నేను నిన్ను నమ్ముతున్నాను. నిన్ను ప్రేమిస్తున్నాను. నన్ను ఎప్పటికీ నిరాశ పరచవుగా సెర్జియస్ (అంతలో లలిత పాట వినిపిస్తుంది. వాళ్ళు కౌగిలినుండి విడిపోతారు).

Eg.13: -Sergius: (letting go her hand and slipping his arm dexterously round her waist)
do you consider my figure handsome, louka?. p. 34.

This is also deleted. It could be translated as:

(నేర్పుగా తన చేతితో నడుము పట్టుకుంటూ) లలితా, నువ్వు నా రూపాన్ని అందమైనది అని అనుకుంటున్నావా!

Eg.14: -Louka: ..then stand back where we cant be seen... p. 34.

లలితా:- అయ్యయ్యా! ఎవరన్నా చూస్తే ఏమనుకుంటారు.

This can be translated as: వెనక్కి నుంచో.

Eg.15: -Sergius: (Again putting his arm around her). You are provoking little witch.

Louka. If you were in love with me, would you spy out of windows on me?.

P.35.

శోభన్:- ఎట్లా వెళ్ళనివ్వను. నిన్ను చూస్తుంటే వెళ్ళనివ్వ బుద్ధి పుట్టడం లేదు. (నవ్వి) లలితా! నువ్వు నన్ను ప్రేమిస్తుంటే - మేడ కిటికీలో పొంచి కూర్చుని నేనేం చేస్తున్నావో కనిపెడుతుంటావా! p.38

In the above expression some parts are deleted. Those parts can be translated as:

(తన చేతితో నడుము పట్టుకుంటూ). నువ్వు మోహపరచు మంత్రగత్తెవి.

Eg.16: -Sergius: Devil! Devil!. P.35.

This can be translated as: దెయ్యం! దెయ్యం!

Eg.17: -Louka: Ha! Ha! I expect one of the six of you is very like me sir, though I am only Miss Rainas maid. (she goes back to her work at the table, taking no further notice of him). P.35.

This is deleted in the translation. Possible translation could be:

లలిత హ, హ! నీ లాంటి వాళ్ళు ఆరుగురిలో ఒకరు నాలాంటి వాడు. నేను మాత్రము అమ్మగారి పనిమనిషినే (అతనిని పట్టించుకోకుండా బల్ల దగ్గరికి వెళ్ళిపోతూ, తన పని చూసుకుంటూ).

Eg.18: -Sergius: (*speaking to himself*) which of the six is the real man? That's the question that torments me. One of them is a hero, another of buffoon, another a humbug, another perhaps a bit of a black guard. (He pauses, and looks furtively at louka as he adds, with deep bitterness) and one, at least is a coward: jealous, like all cowards. (He goes to the table). Louka. P.35.

This is completely deleted; the possible translation could be as:

(తనలో తాను మాట్లాడుకుంటూ) ఆ ఆరుగురిలో ఎవరు నిజమైన మనిషి? ఆ ఒక్క ప్రశ్న నన్ను బాధ పెడుతుంది. ఒకరు నాయకుడు, మరొకడు హాస్యగాడు, మరొకడు వంచకుడు, - (ఆగి దొంగవాడుగా లొకాని చూస్తూ, మరల తీవ్రముగా) మరొకడు పిరికి పంద! అందరి పిరికివల్లలాగా అసూయపడే వాడు. (బల్ల దగ్గరకు వెళ్ళి) లలిత.

The reason for deleting this passage could be, the translator might have thought that it is unnecessary.

Eg.19: -Catherine: You are barbarian at heart still, paul, I hope you behaved yourself before all those Russian officers. P.26.

This is deleted in translation, this could be translated as:

నువ్వు చాలా మోటు వాడివి పాల్, ఆ రష్యన్ ఆఫీసర్ల ముందు నువ్వు సరిగ్గానే ప్రవర్తించావా లేదా.

The reason for deleting this passage could be, the translator might have thought that it is unnecessary.

Eg.20: -Petkoff: I did my best. I took care to tell them know that we have a library. P.26.

This is also neglected in translating. It can be translated as:

నేను చేయగలిగింది చేశాను. మనకి ఒక పుస్తక భాండాగారము ఉందని వాళ్ళకి తెలిసేలా జాగ్రత్తలు తీసుకున్నాల్.

The reason for deleting this passage could be, the translator might have thought that it is unnecessary.

Eg.21: -Catherine: Ah, but you did not tell them that we have an electric bell in it? I have had one put up. P.26.

Petkoff: Whats an electric bell? P.26.

This is also neglected. The possible translation could be:

ఆ! కానీ మనకి ఒక ఎలక్ట్రిక్ బెల్ ఉందని మాత్రం చెప్పలేదు? నేను ఒకటి పెట్టించాను. ఎలక్ట్రిక్ బెల్... అంటే ఏమిటి?

The reason for deleting these sentences could be, the translator might have thought that they are irrelevant.

Eg.22: -Catherine: You touch a button something tinkles in the kitchen? And then Nicola comes in. p.26.

This is not translated. It can be translated as:

స్విచ్ నొక్కితే వంట గదిలో గంట మ్రోగుతుంది. అప్పుడు పనివాడు, వస్తాడు.

The reason for deleting this sentence might be the translator might have thought it is unnecessary.

Eg.23: -Petkoff: why not shout for him?

Catherine: Civilized people never shout for their servants, I've learnt that while you were away. P.26.

This is not translated. It can be translated as:

నోటితో పిలువవచ్చుగా అతడిని!

నాగరీకులు వారి పనివాళ్ళ కోసం అరవరని నీవు లేనప్పుడు నేను ఆ విషయం నేర్చుకున్నాను.

The reason for deleting this sentence might be the translator might have thought it is unnecessary.

Eg.24:-Petkoff: Well Ill tell you something Ive learnt too , civilized people don't hand out their washing to dry where visitors can see it; so you better have at that (indicating the clothes on the bushes) put some where else. P.27.

The reason for deleting this sentence might be the translator might have thought it is unnecessary.

Eg.25: -Louka: I have done Raina no harm. P.71.

నేను లలిత కేమీ హాని చేయలేదు.

This is also neglected. The possible translation could be:

Eg.26: -Louka: I have right to call her Raina; she calls me louka. P.71.

నాకు ఆమెని పెరు పెట్టి పిలిచే హక్కు ఉంది. ఆమె కూడా నన్ను పెరు పెట్టి పిలుస్తుంది కాబట్టి.

The translator might have thought it is unnecessary.

Eg.27: -Catherine: Oh, my usual sore throats; that's all.

Petkoff: (with conviction) that comes from washing your neck every day. Ive often told you so.

Catherine: Nonsense, Paul. P.26.

This is also neglected. The possible translation could be:

మామూలుగా ఉండే పాత గొంతు నొప్పి. అంతే

అది రోజూ నీగొంతు కడుగు కొనుట వలన వచ్చినది. నీకు చాలా సార్లు చెప్పానుగా.

అర్థంలేకుండా మాట్లాడకు పోల్.

The translator might have thought these are unnecessary for discussion.

Eg.28: -Petkoff: (over his coffee and cigarette) I don't believe in going too far with these modern customs. All this washing cant be good for the health: its not natural. There was an English man at philippopolis who used to meet him all over with cold water every morning when he got up. Disgusting! It all comes from the English: their climate makes them so dirty that they have to be perpetually washing themselves. Look at my father, he never had a bath in his life; and he lived to be ninety-eight. The healthiest man in Bulgaria. I don't mind a good wash once a week to keep up my position but once a day is carrying the thing to a ridiculous extreme. P.26.

The complete paragraph is not translated. It can be translated as:

(కాఫీ త్రాగుతూ, సిగరెట్ వెలిగిస్తూ) ఈ ఆధునిక సాంప్రదాయాల్ని నేను నమ్మను. ఈ కడుగుడు ఆరోగ్యానికి అంత మంచిదికాదు. అది సహజమైనది కాదు. ఫిలిప్పోస్ పోలీస్ లో ఒక ఇంగ్లీషు వాడు రోజూ ప్రొద్దున్నే చన్నీళ్ళతో స్నానం చేసేవాడు. ఏవగింపు! ఇదంతా ఇంగ్లీషువాడితో వచ్చింది. వాళ్ళ ప్రకృతి వాళ్ళని మురికిగా చేస్తుంది కాబట్టి వాళ్ళకి స్నానం అవసరం. మా నాన్నని చూడు తొంభై ఎనిమిది సంవత్సరములు బ్రతికాడు, జీవితంలో ఒక్కసారి కూడా స్నానం చేయలేదు. బల్గేరియా మొత్తం మీద ఆరోగ్యవంతుడు. నా స్థాయికి వారానికి ఒక్కసారి సరిపోతుంది. కానీ రోజూ స్నానం హాస్యాస్పదంగా అనిపిస్తుంది.

The reason for deleting this paragraph might be the translators' inability or negligence.

Eg.29: -Sergius: (releasing her in despair) Damnation! Oh damnation! Mockery! Mockery everywhere! Everything I think is mocked by everything I do. (He strikes frantically on the breast). Coward! Liar! Fool! Shall I kill myself? p.61.

The complete paragraph is not translated. It can be translated as:

(తనని విడిచిపెట్టాను) ఛీ! అబ్బ ఛీ, ఛీ! ఎగతాళి! ప్రతిచోటా వెక్కిరింత! నేను ఆలోచించే ప్రతీదీ నేను చేసే ప్రతీదాంతో ఎగతాళి అయిపోయింది (అతను తన గుండెల మీద కొట్టుకుంటూ) పిరికిపంద! అబద్ధాలు చెప్పే వాణ్ణా! వెధవ! మనిషి లాగా నన్ను నేను చంపుకోనా లేక బ్రతికి నన్ను చూచి నేనే నవ్వుకోనా!

The reason for deleting this paragraph might be the translators' inability or negligence.

Eg.30: -Sergius: (cynically) Raina: Our romance is shattered. Life's a farce. p. 64.

This is also deleted it can be translated as:

(నీచముగా) రేణు: మన ప్రేమ నశించిపోయింది. జీవితం నవ్వలపాలు అయిపోయింది.

The translator might have thought these are unnecessary for discussion.

Eg.31: -Catherine: (*loftily polite*) I doubt Sir, whether you quite realize either my daughter's position or that of Major Sergius Saranoff, whose place you propose to take. The Petkoffs and the Saranoffs are known as the richest and most important families in the country. Our position is almost historical: we can go back for twenty years. p.73.

The complete passage is not translated. It can be translated as:

నాకు అనుమానము సార్. మా కూతురు అంతస్తుని మీరు గుర్తించారో లేదో. కాబోయే అల్లుడి స్థానం మీరు తీసుకుంటున్నారు కాబట్టి, మా వాళ్ళు ఈ దేశంలోనే చాలా మంది ధనికుల్లో ఒకరు. మా అంతస్తుకి చాలా చరిత్ర ఉంది. ఇరవై సంవత్సరాల వెనక్కి వెళితే.

The translator might have thought these are unnecessary for discussion.

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.

3. **Prahasanam**: - Its intention is social reform.

Ex. Writings of Kandukuri Veeresalingam Pantulu, Chilakamarthi Lakshmi Narasimham.

'ప్రాచీన సాహిత్యంలోని 'ప్రహసనం' కూడా దశవిధ రూపకాలలో ఒకటి. పి.ఎస్.ఆర్. అప్పారావు ఇలా పేర్కొన్నారు: '-- పాశ్చాత్యుల 'ఫార్సు' లక్షణములును, భారతీయుల ప్రహసన లక్షణములును ఇంచుమించుగా సరిపోవును. కాగా, ప్రాచ్య, పాశ్చాత్యుల మతములలో ప్రహసనమందు సాహిత్యపు విలువ తక్కువ. అది ముఖ్యముగా వినోద ప్రధానము. అందు విరుద్ధభావముల, విరుద్ధ సన్నివేశముల కూర్పు చేత హాస్యము

జనించుచుండును. ఇందు ప్రధానముగా కుత్సితలు, కృత్రిమదాంభిక జీవనులు, తెలిసిన మూఢులు హాస్య భోజనులగుదురు. వారు అట్లు పరిహసింపబడుటలో తక్కిన వారికి ఒక హెచ్చరిక అంతర్దీనమైయుండును', (Dwa. Na. Sastry. 1998: 678-679).

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.

“అధిక్షేపం (సెటైర్): విషయాలపట్ల విమర్శనాత్మక దృష్టిని కలిగి వ్యంగ్య హాస్యధోరణిలో చిత్రిస్తూ, వ్యాఖ్యానిస్తూ, పరిష్కార మార్గాన్ని సూచిస్తూ సాగే సాహిత్యప్రక్రియ.

వ్యక్తులకూ, సంస్థలకూ, సమాజానికి సంబంధించిన లోపాలనూ, వైఫల్యాలనూ ఎత్తి చూపుతుంటాయి ఈ రచనలు. ఒక్కోసారి అధిక్షేపం అనేది ఆ మొత్తం రచనలో ఒక భాగంగా అక్కడక్కడ హాస్యం కోసం సృష్టించినదై వుండవచ్చు. అంటే పూర్తిగా అధిక్షేప రచనగానే ఉండాలన్న అవసరం లేదు.

అధిక్షేపం రెండు రకాలుగా ఉంటుంది. ఒకటి, రచయిత నేరుగా పాఠకుడిని ఉద్దేశించిన తన వ్యంగ్య వ్యాఖ్యానాలను వ్యక్తపరుస్తాడు. దీన్ని ప్రత్యక్ష అధిక్షేపంగా పిలుస్తారు.

రెండవది, రచయిత తన చెప్పదలచుకొన్న, చేయదలచుకొన్న వ్యాఖ్యానాలను దృష్టిలో ఉంచుకొని పాత్రలనూ, సంఘటనలనూ సృష్టించి చెప్తాడు. వాటి ద్వారా పాఠకుడు విషయాన్ని గ్రహించి రచయిత ఉద్దేశ్యాన్ని గ్రహించడమూ, తనూ ఒక నిర్ణయానికి రావడమూ ఉంటుంది. దీన్ని పరోక్ష అధిక్షేపం అంటారు.

అధిక్షేపం, చెప్పే విధానాన్నీ, శైలినీ బట్టి సరదాగానూ ఉండొచ్చు, గంభీరంగానూ ఉండొచ్చు. సున్నితంగా విషయాన్నీ విమర్శిస్తూ, నవ్వించేలా ఉండేది సరదాగా సాగే అధిక్షేపం అయితే; ఘాటుగా, కోపంగా, మనసును గాయపర్చే పద్ధతిలో కటువుగా ఉండేది గంభీరంగా సాగే అధిక్షేపం. బలహీనతల్ని సానుభూతితో చిత్రించేది ఒకటైతే, తప్పుల్నీ, లోపాల్నీ ఎత్తి చూపుతూ సరిదిద్దే ప్రయత్నంలో రాసేది మరొకటి.

అధిక్షేపం రచనల ద్వారా కొన్ని లక్ష్యాలను సాధించవచ్చు, కొన్ని ప్రయోజనాలని ఊహించవచ్చు. 1. దుర్మార్గాన్నీ ఖండించడం, 2. చెడును సంస్కరించడం, 3. ప్రమాణాలనూ, ఆదర్శాలనూ, సత్యాన్నీ రక్షించడం, 4. చెడుకి వ్యతిరేకంగా నిరసన, 5. కపటత్వం, అహంకారం, దురాశా వంటి మానసిక విపరీతాలకు జవాబుగా - ఇలా. ఈ కాలంలో అధిక్షేప రచనలు ఎక్కువగా వచనంలోనే కనిపించినా, అది పద్యంలో కూడా ఉండవచ్చు”. (Nalini,S.S. 1999:6).

“సమకాలిక సాంఘిక రాజకీయ వ్యవస్థలో కలిగే మార్పులు, ప్రజలనుభవించిన అసంతృప్తి, వ్యక్తుల నైతిక పతనము; మున్నగునవి అధిక్షేప రచనలకు దోహదమొసగినవి”. (Nagaiah, G. 1996:571).

ఎత్తిపొడుపు, ఐరనీ, సెటైర్, లేక అధిక్షేపము అనబడే ఈ మూడు హాస్యప్రక్రియలు ఒకదానికొకటి సన్నిహితంగా ఉంటవి. ఏదైనా ఒక రచనను తీసుకుని అవి యే రకము హాస్య ప్రక్రియయో నిర్ణయించడము కొంచెము కష్టం.

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

Among the Telugu poets, Nannayya used the words '*Akshepa*' and '*Adhikshepa*' in '*Aranyaparvam*', Pradhamaaswam. Lines: 228. (1970:338).

Tikkana used the sense of '*Vyangya*' for '*Nadhikshepintci*' in '*Sanjaya Rayabharam*', '*Virata Shantiparvam*', Dwithiyaaswam. Lines: 84. (1972:109).

Yerranna used the word '*Adhikshepam*' in '*Ani Adhikshepinchina Gauthamundu*' in '*Aranyaparvam*', Chathurdhankam. Lines: 200. (1970:464).

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... '*Adhikshepamu*' 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. Jalsutram Rukmininatha Sastri (*Jarukh 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 '*Vridhavidyaanam*', 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)

Gurajada 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.
3. 1892 'Kanyasulkam' first edition, August 13th, staged.
4. 1906 'Kondubhattiyam'.
5. 1907 'Neelagiri paatalu'.
6. 1909 'Kanyasulkam' second edition.
7. 1910 'Mutyalasaramulu', 'Kasulu'.
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, Venkamma* 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 humorous,

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 humourous 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 enquires 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, *sishtya* and Karatakasastry 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, Karatakasastry and Siddhanti (Atchannamama). Meenakshi promises to Karatakasastry 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, havaladar 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 Agniotravadhanlu, 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, Agniotravadhanlu 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 Agniotravadhanlu 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 humorous when Madhuravani threatens *Sishya* about the necklace.

Scene 6: - This act is at Madhuravani's house. Karatakasastry and *sishtya* 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 Karatakasastry not to spoil the *sishtya*.

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 humourous 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 parameter 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:

రామప్పంతులు:- బొడ్డేరు ముక్కలు రెండు నేర్చుకోగానే ఉద్యోగాలే! p.31

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

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.

అగ్నిహోత్రావధాన్లు:- --- మనకి యింగిలీషు చదువు అచ్చిరాదని పోరిపోరి చేబితే విన్నావు కావు. మాపెద్దన్న దిబ్బావుధాన్లు కొడుకుని యింగిలీషు చదువుకు పార్వతీపురం పంపించేసరికి పూజ్యంవచ్చి మూడ్రోజుల్లో కొట్టేసింది. బుచ్చబిబ్బ కొడుక్కి యింగిలీషు చెప్పిద్దావను కంటూండగానే చచ్చినంత ఖాయలా చేసింది. p.36

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 Agnihotravadhanlu 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.

అగ్నిహోత్రావధాన్లు:- ఒక దమ్మిడి యివ్వను. వీళ్ళిద్దరూ కూడి ఆ రూపాయలు పంచుకునినీటట్టు కనపడుతుంది. నేను వేదం యనబైరెండు పన్నాలూ ఒహ దమ్మిడి పుస్తకాల ఖర్చు లేకుండా చదువుకున్నాను. ఇదంతా బోపి వ్యవహారంలా కనపడుతుంది. p.38

Tr. Agnihotravadhanlu: - I will not give you a paisa. It looks like you are going to split the amount between the two of you. I learnt all the fifty-two chapters of the Veda without spending a paisa on books. All this looks like a fishy affair.p-20.

He is mentioning about the education. English education is a costly affair to pursue. In the source language 82 *pnnnns* 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.

వెంకమ్మ:- మా అబ్బాయి మీరు ఒక్క పర్వాయం యింగిలీషు మాట్లాడండి బాబు.

గిరీశం:- అలగేనమ్మా. My dear Venkatesam-

Twinkle! Twinkle! little star,

How I wonder what you are!

వెంకటేశం:- There is a white man in the tent.

గిరీశం:- The boy stood on the burning deck whence all but he had fled.

వెంకటేశం:- Upon the same base and on the same side of it the sides of a trepezium are equal to one another.

గిరీశం:- Of man's first disobedience and the fruit of that mango tree, sing, Venkatesa, my very good boy.

వెంకటేశం:- Nouns ending in f or fe change their f or fe into ves

అగ్నిహోత్రావధాన్లు:- యీ ఆడుతూన్న మాటలకి అర్థం యేమి పండి?

గిరీశం:-యీ శలవుల్లో యే ప్రకారం చదవాలా అదంతా మాట్లాడుతున్నావండి. P.39

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 *f* or *fe* change their *f* or *fe* 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 Agnihotravadhanlu asks about the meaning of their conversation.

3.1.1.2. Negligence of mother tongue:

Is observed in the following examples:

కరటక శాస్త్రీ:- అబ్బీ నక తెనుగు పద్యం చదవరా?

వెంకటేశం:- పొగచుట్టకు సతిమోవికి -

కరటక శాస్త్రీ:- చబాప్ !

గిరీశం:- డామిట్! డౌంట్రీడ్ దట్ (మెల్లగా)
‘నలదమయంతులిద్దరు’ చదువ్. P.39

Karataka sastrulu: -My dear boy; recite a Telugu poem.

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

Karataka sastrulu: - Shabash! Girisam: - Damn it! Don't read that (softly) Read
“Naladamayantuliddaru).P.22-23.

By listening to their conversation, Karatakasastry 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 Karatakasastry 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.

శిష్యుడు:- ఆరైల్ల కోమాటు పొస్తకం పట్టుకుంటే కొత్త స్లోకాలు పాత స్లోకాలు ఒక్కలాగ్గానపడతాయి. యిప్పుడు కొత్తశ్లోకం కనుక్కోమ్మంటే నా శక్యవా? సిద్ధాంతి నెవణ్ణయినా ప్రశ్నడిగి కనుక్కోవాలి! P.42

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.

శిష్యుడు:- --- పుస్తకం విప్పి యేళ్లోకం కనపడితే ఆ స్థోకం చదువుతాను.

‘మృగాః ప్రియాళుద్రుమ మంజరీణాం’

యిదేదో చదివిన జ్ఞాపకం లీలగా వుంది. లేళ్లు పరిగెత్తాయని కాదూ! యేం గొప్పమాట చెప్పాడోయి కవి! లేళ్లు పరిగెత్తితే యవడిక్కావాలి, పరిగెత్తకపోతే యవడిక్కావాలి? కుక్కలు పరిగెత్తుతున్నాయ్ కావా, నక్కలు పరిగెత్తుతున్నాయ్ కావా? పనికొచ్చేముక్క ఒక్కటి యీ పుస్తకంలో లేదు. P.42

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.

శిష్యుడు:- “ప్రియాముఖం కింపురుషశ్చుచుంబ”

ముద్దెట్టు కున్నాడటోయి ముండాకొడుకు. ముక్కట్టుకున్నాడు కాదూ? P.42

Tr. Mahesam: - “Priyahmukham 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.

శిష్యుడు:- “వణ ప్రకషే సతి కర్ణికారం!

ధుమోతినీగం ధతయాస్మచేతః”!!

యిది కూడా చదివినట్లే వుందోయి. ఆపువ్వెద్దో కవికిష్టం లేదట. యిష్టం లేకపోతే ములిగిపోయింది కాబోలు? మాగురువుగారికి దొండకాయ కూర యిష్టం లేదు, గురువుగారి పెళ్లాం పెరట్లో దొండపాదుందని రోజూ ఆ కూర వండుతుంది. బతికున్నవాళ్ల యిష్టవేయిలా రేయేడుస్తూంటే చచ్చిన వాడి యిష్టా యిష్టాల్లో యేం పని? యీచదువిక్కడితో చాలించి గిరీశం గారి దగ్గర నాలుగింగిలీషు ముక్కలు నేర్చుకుంటాను. p. 42-43.

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:

శిష్యుడు:- అలా ప్రమాణం చెయ్యండి!

కరటక శాస్త్రీ: యిదిగో యీ పుస్తకం పట్టుకు ప్రమాణం చేస్తున్నాను.

శిష్యుడు:-యీ పుస్తకం మీద నాకు నమ్మకం పోయింది. మరో గట్టి ప్రమాణం చెయ్యండి.

గిరీశం గారిని అడిగి ఒక యింగిలీషు పుస్తకం పట్టుకురానా? P.44

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.

గిరీశం:- -- ఇంట్రిడక్షన్ రెండు సెంటెన్సులు యింకా చెప్పనేలేదు నాలుగు యింగ్లీషు మాటలు దొల్లాయోయ్. దాంతో నీ తండ్రి కళ్లెట్ట జేసి “యీ వెధవ యింగ్లీషు చదువునించి బ్రాహ్మణ్యం చెడిపోతూంది: దేవభాషలాగ భోజనాల దగ్గర కూడా ఆ మాటలే కూస్తారు; -- P.44

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.

Agnihotravadhanlu 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.

గిరీశం:- -- మన శాస్త్రాల్లో మాటలు మనం మరిచిపోయినావు . ఆ మాటలె తెల్లవాళ్లు దొంగతనంగా పట్టుకుపోయి, శాస్త్రం చెప్పినట్టల్లా ఆచరించి మన రాజ్యం లాగుకున్నారు మన పుస్తకాల్లో మర్యం కనుక్కుని దొర్లు బాగుపడుతున్నారు, మన పుస్తకాలు బూజెక్కించి మనం చెడుతున్నాం.

అగ్నిహోత్రావధాన్లు:- మీకు చాలా తెలుసు. యీ తెల్లవాళ్లు చేసే విద్యలన్నీ మన గ్రంథాల్లోంచి యెత్తుకెళ్లినవే -- P.75

Tr. Girisam: - we have forgotten the wisdom of our Shastras, and the whites have stolen that very wisdom and by doing everything according to the Shastras, they have snatched the state from us. - The whites are benefiting by discovering the secrets of our books, and we are losing out by consigning them to cobwebs. P-82.

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.

రామప్పంతులు:- నేనే చిన్నతనంలో యింగిలీషు చదివివుంటే జడ్జీల యదట ఫెళ్ ఫెల లాడించుదును ...

మధురవాణి:- మాటలు నేర్చిన శునకాన్ని వేటకి పంపితే ఉసుకోమంటే ఉసుకోమందిట. p.77

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:

గిరీశం:- దాని నిజం యేమిటంటే - పూట కూళ్లమ్మ ముచ్చటగా తప్పటడుగులు వేశే రోజుల్లో ఒక కుసుప్పి ముసలాడికి కట్ట నిశ్చయించారు. పుస్తై కట్టబోతుంటేనో కట్టిన ఉత్తర క్షణంలోన్నా ఆ ముసలాడు పెళ్లి పీటల మీదే గుటుక్కుమన్నాడు. అప్పుడు పెళ్లి అయినట్టా కానట్టా అని మీమాంస అయింది. .. పురోహితుడు వాళ్ల దగ్గర లంచం పుచ్చుకుని పుస్తై కట్టలేదని సాక్ష్యవి చ్చాడు. దాంతో కేసు పోయింది. మరి దాన్నెవరూ పెళ్లాడారు కారు. p.33

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, no body 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.

గిరీశం:- --- యింత చదువూ చదువుకుని నీ తండ్రి కుదిర్చిన యేవీయరగని చిన్న పిల్లకా వున్నై కడతావ్? మాంచి యెఱ్ఱగా బుఱ్ఱగా వున్న యంగ్విడోని నువ్ పెళ్లాడకపోతే ఐ ముడ్డి యషేష్టాపూ! p.42

Tr. Girisam: - As for real marriage, after all this education, will you tie the marital knot 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.

గిరీశం:-కుంచం నిలువుగా కొలవడానికి విల్లెనప్పుడు, తిరిగేశైనా కొలిస్తే నాలుగ్గింజలు నిలుస్తాయి. బాగా ఆలోచిస్తే యిన్నెంటు మారియేజి కూడుననే తోస్తూంది.

వెంకటేశం:- యిన్నాళ్లూ కూడదని చెప్పేవారే నాతోటి?

గిరీశం:- ఒపినియన్ను అప్పుడప్పుడు ఛేంజి చేస్తూంటేనే గాని పొలిటిషను కానేరడు. నాకు తోచిన కొత్త ఆధ్యమెంటు విన్నావా? యిన్నెంటు మారేజీలు అయితేనే గాని, యంగ్ విడోజ్ వుండరు. యంగ్ విడోజ్ వుంటేనే గాని, విడో మారియేజ్ రిఫారమ్కి అవకాశం వుండదు గదా? సివిలిజేషన్కుల్లా నిగ్గు విడో మారియేజ్ అయినప్పుడు, యిన్నెంట్ మారేజీల్లేకపోతే, సివిలిజేషన్ హాల్టవుతుంది! మరి ముందు అడుగు పెట్టలేదు. గనక తప్పకుండా యిన్నెంటు మారేజి చెయ్యవలసిందే. యిది పహా కొత్త డిస్కవరీ; నెంబర్ టూ, చిన్నపల్లల్ని మసలాళ్లకిచ్చి పెళ్లి చెయ్యడం కూడా మంచిదే అని నేను వాదిస్తాను. P.46

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:

గిరీశం:- ఆ ముసలాళ్లు చస్తే కష్టం సుఖం యరగని పసిపిల్లలు వెధవలు అవుతారు. ఉప్పు, పులుసూ తినడం చాత యేమీ యరగని పసిపిల్లలు పూర్న యవ్వనం వచ్చిన తరవాత మనసుపట్టలేకపోతే వాళ్లదా తప్పు? “వెధవ వివాహం కూడదూ, గిదవ వివాహం కూడదూ” అని ఓర్వలేని మాటలు చెబుతూ, డబ్బు కాసించి, ముసలి పెళ్లిళ్లు చేసే మూర్ఖుల్లా తప్పు? వూరుకుంటారేం? 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.

హెడ్డు:- డబ్బు యిచ్చిన వాడికీ, పెళ్లి ఆడిన వాడికీ లేని చింత మనకేల మావా? కాక, యీ రోజుల్లో బ్రాహ్మణ్యం యెక్కడుంది? యెక్కడ చూశినా పిల్లల్ని ముసలాళ్లకి అమ్ముకోడాలు రండా గర్భాలే కదా? p.123

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 brahminism 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:

గిరీశం:- -- -- నీ మొగుడు నిన్ను పెళ్లాడి ఎంత సుఖపెట్టాడో, మా అన్న నీ చెల్లెల్ని పెళ్లాడి, అంతే సుఖపెడతాడు.... మా అన్న మీ చెల్లెల్ని పెళ్లి అనే మీష పెట్టి, కొంటున్నాడు. వాడింట యిది జీతంలేని బాపనక్కలాగ పనీపాటూ చేస్తుందని - వాడి ఆశ.
p.102

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

కరటకశాస్త్రి:- ---- బుచ్చమ్మనమ్మిన పదిహేను వందల రూపాయితేంజేశావ్?
గిరీశం:- సెల్లింగ్ ర్లస్! డామిట్!

అగ్నిహోత్రావధాన్లు:- ప్రతీ గాడిదె కొడుకూ అమ్మావమ్మా వంచూంఛాడు. కూరగాయల్లోయ్ అమ్మడానికీ? ఆ రూపాయలు పుచ్చుకోకపోతే మొగుడు చచ్చాడు గదా, దాని గతి యావైయుండును? P.38

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.

కరటకశాస్త్రి:- పు! అంత అదృష్టవా అండీ! అట్లాంటి పిల్లే నాకు వుంటే, మూడునాలుగువేలకమ్ముకుని రుణాలూ పణాలూ లేకుండా కాలక్షేపం చేసివుండును. దీన్నయినా నాలుగు దిక్కులా అమ్మజూపితే రెండు మూడు వేలు యిదివరకే చేతులో పడివుండునండి.... p.62

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.

లుబ్ధావధాన్లు:- ----ఇంత డబ్బుండిన్నీ, డబ్బుకి లోభపడి ఒక్కగా వొక్క కూతుర్ని ముసలివాడికి అమ్మాను. p.143

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.

గిరీశం:- మీ యింట్లోనే ఒక అన్నార్పనేట్ బ్యూటీఫుల్ యంగ్ విడో వుందబోయ్! యేమి దురవస్థ! మై హార్ట్ మెల్ట్స్. నేనే తండ్రినైతే యాపిల్లకి విడో మారియేజ్ చేసి శాశ్వతవైఁన కీర్తి సంపాదిస్తును. p.42

గిరీశం:- లుబ్ధావుఁధాన్లు ముసలాడు, బంగారప్పిచ్చి కానున్ను. రెండేళ్లకో మూడేళ్లకో అమాంతంగా బాల్చీ తన్నేస్తాడు. అనగా “కిక్స్ ది బకెట్”? దాంతో నీచెల్లెలు రిచ్చి విడో అవుతుంది. నువ్వు పెద్దవాడివైన తరువాత దానికి విడో మారియేజి చేసి శాశ్వతమైన కీర్తి అతి సులభంగా సంపాదించవచ్చును. యేవఁ ఁటాప్! p.47

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.

గిరీశం:- “టు మారి యె విడో, ఆర్ నాట్ టు మారీ, దటిజ్ ది క్వశ్చన్!” P-63.

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.

గిరీశం:- --- ప్రపంచమందుండే వస్తువులన్నిటిలోకీ ముఖ్యమయినవి విధవలు. దాని విషయమై పెద్ద లెక్కరు యివ్వవచ్చును. మనదేశములో ఒక దురాచారము వున్నది. మొగవాడికి పెళ్లాము చచ్చిపోతే తిరిగి పెళ్లాడుతాడు. ఆడదానికి మొగుడు చచ్చిపోతే యంత యవ్వనములోనున్నా, యెంత సొగసుగానున్నా, మరివకడిని పెళ్లాడవల్లలేదు, ఇది అన్యాయమంటావా, కాదంటావా?

వెంకటేశం:- తప్పకుండా అన్యాయమే - P-66.

Tr. 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? In spite 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.

బుచ్చమ్మ:- యేమండీ గిరీశం గారూ, వేధవలు పెళ్లాడడం పాపం కాదూ?

గిరీశం:- ఆహా మీ సత్యకాలం చుస్తే నాకు విచారంగా నున్నది. వెధవలు పెండ్లావసరినదని పరాశర స్మృతిలో స్పష్టంగా నున్నది. వేదంలో కూడా నున్నది. రాజమహేంద్రవరములో యిదంతా పండితులు సిద్ధాంతం చేసినారు. పూర్వకాలంలో వెధవలు పెండ్లాడేవారు,

వెంకటేశం! నల చరిత్రలో దమయంతి రెండో పెళ్లి సాటించిన పద్యం చదువు.

వెంకటేశం:- నాకు రాదు.

గిరీశం:-ఇంత ముఖ్యమయిన పద్యం మరచిపోవడం యంత తప్పు! నోటుబుక్కు తీసి రాసుకో - “దమయంతి రెండో పెళ్లికి, ధరనుండే రాజులెల్ల దడదడ వచ్చిరి” --- చూశావా! లోకంలో వుండే రాజులంతా వెధవని పెళ్లాడడానికి వచ్చారట (బుచ్చమ్మ వైపు జూచి) చూశారా? శాస్త్రాన్ని వప్పుకోవడమే కాకుండా మీది మిక్కిలి వెధవలు పెళ్లాడకుండా వుండిపోతే దోషమని కూడా చెప్పుతూ వున్నాయి. యిందువిషయమై శంకరాచార్యుల వారు పత్రిక కూడా యిచ్చియున్నారు. P.66

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 *Naladamayanti'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 '*Bhogamvallu*' 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 *Madhuravani* 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:

గిరీశం:- అయ్యామ్ డ్రెడ్ఫుల్లీ యిన్ లవ్ విత్ హర్. దీన్ని చూసిన దగ్గర్నించీ టౌను లవ్ సూ, డాన్సింగర్లు సూ, మీద పరమాసహ్యం పుట్టింది. పోజిటివ్ యబహరెన్స్. వాళ్ల పెంకె మాటలూ, పెడర్థాలు, దొంగవేషాలూ, డామిడ్! అంతా యిన్నిన్నిరిటీయే గదా? p.63

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.

బుచ్చమ్మ:- రేమిటా తప్పతోవ?

గిరీశం:-జూరూ బురదాగట్లూ, గతకలూ వున్నతోవ యలూ వుంటుందో యిప్పుడు మనవాళ్ల ఆచారాలు అలావున్నాయి; ... ఒకటి విధవా వివాహం, రెండు నాచ్చి క్వెస్టన్, అనగా సానివాళ్లని హతవా ర్చడమున్నూ యారెండే రాజమార్గాలు. P.70

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.

గిరీశం:- --- నేను ఏంటీ నాచ్చి! సానిడి తాకితే, పరమ అపవిత్రంగా తలుస్తాను. పియర్సు సబ్బురాసి కడిగితేగాని యీచేతికి కల్మశం పోదు. p.103

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.

మీనాక్షి:- పవిత్రం అంటే, మీదీ, నాదే!

రామప్పంతులు:- అదేం అలా అంటున్నావు?

మీనాక్షి:- నేను వేదవ ముండనీ, మీరు సరసులున్నూ, మనకంటే మరి పవిత్రం అయిన వారు యవరుంటారు? P.130

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.

మధురవాణి:- సౌజన్యారావు పంతులుగారిది యేరకం? గిరిశం గారిది యేరకం?
కరటకశాస్త్రి:- యేమి సాపత్యం తెచ్చావు? కుక్కకి గంగి గోవుకూ యెంతవారో, వాడికీ ఆయనకు అంత వార. సౌజన్యారావు పంతులుగారు కర్మణా, మనసా, వాచా, యాంటీ నాచి. "వేశ్య" అనే మాట, యేమరి ఆయన యదట పలికితినట్టాయనా, "అసందర్భం!" అంటారు. ఆయన లాంటి అచ్చాకీలు అరుదు. మిగిలిన వారు యధాశక్తి యాంటీ నాచులు. భౌజా భౌజంతా, మాటల్లో మహా వీరులే. అందులో గిరిశం అగ్రగణ్యుడు. కొందరు బంట్లు పొగలు యాంటీ నాచి, రాత్రి ప్రోనాచి, కొందరు వున్న వూళ్ళో యాంటీ నాచి, పరాయి వూళ్ళో ప్రోనాచి, కొందరు శరీరదార్ధ్యం వున్నంతకాలం ప్రోనాచి, శరీరం చెడ్డ తరవాత యాంటీ నాచి, కొందరు బతికివున్నంత కాలం ప్రోనాచి, చచ్చిపోయిన తరవాత యాంటీ నాచి, కొందరు అదృష్టవంతులు చచ్చిన తరవాత కూడా ప్రోనాచే. అనగా యజ్ఞం చేసి పరలోకంలో భోగాలకి టిక్కెట్లు కొనుక్కుంటారు. నాబోటి అల్పప్రజ్ఞకలవాళ్ళు, లభ్యం కానప్పుడల్లా యాంటీ నాచే. P.148

Tr. Madhuravani: - Of what type is Saujanya Rao Pantulugaru? And how about Girisamgaru?

Karataka Sastrulu: - What a comparison? One is a cur and the other a milch cow. Saujanya Rao is anti-naught 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-naught when it is convenient. Most members of the anti-naught brigade are heroes in words alone, and Girisam is foremost among them. Some of them are anti-naught in the morning, pro-naught in the night. Some are anti-naught in the hometown, and pro-naught outside it. Some are pro-naught as long as they are fit and anti-naught once they get old. Some are pro-naught as long as they are alive and anti-naught 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-naught 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.

గిరీశం:- --- స్త్రీ సుఖముల యెడల నాకు విముఖత లావంతి. అందుచేతనే మా వాళ్లంతా నాకు నెపోలియన్ ఆఫ్ అంటీ నాచ్ అని పేరు పెట్టారు. p. 172

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.

కొత్తమనిషి:- తమరు యాంటీ నాచ్ అనుకుంటాను.

సౌజన్యారావు:- ఔను.

కొత్తమనిషి:- (చిరునవ్వు నవ్వుతూ) గిరీశం గారూ యాంటీనాచ్ కదా అండి?

సౌజన్యారావు:- మీకు తెలియదా? ఆయన యాంటీనాచికి గురువు. P.175

Tr. Stranger: - I suppose you are anti-nautch.

Saujanya rao pantulu: Yes.

Stranger: - (smiling) Is Girisamgaru also anti-nautch?

Saujanya rao 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.

కొత్తమనిషి:- వేశ్యలను పాటకు పిలవకపోతే వాళ్లు బతకడం యెలాగండి?

సౌజన్యారావు:- పెళ్లి చేసుకుంటే సరి.

కొత్తమనిషి:- గిరీశం గారిలాంటి వారిని అనా తమ అభిప్రాయం. P.175

Tr. Stranger: - If prostitutes are not invited to perform, what about their livelihood?

Saujanyaarao 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 Saujanyaarao 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.

అగ్నిహోత్రావధాన్లు:- --- మా కరటక శాస్త్రులుని పంపిస్తే యవడో చపట వకీల్ని కుదిర్చాడు. వాడెప్పుడూ డబ్బు తెమ్మని రాయడవే గాని కేసుభోగటా యేవీ రాయడు -- రావావుధాన్లు మీద మండడి గోడ విషయమై మనం తెచ్చిన దావా, లంచం పుచ్చుకుని మునసబు అన్యాయంగా కొటేశాడు. జడ్జీ కోర్టులో అప్పీలు చేశాం; మా వకీలు అవతల పార్టీ దగ్గర కతికి మన కేసు ధంసం చేశాడు. p.49

Tr. Agnihotravadhanlu: — I 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.

రామప్పంతులు:- ఆహా! యెంధన రేఖా! సంతానయోగ్యత బాగావుంది.

మధురవాణి: మీరు చేపట్టినరువాత, అందుకు లోపం వుంటుందా? (సీరా బుడ్డిలోని సీరా రామప్పంతులు ముఖంమీద పోసి ఛజ్జున వెళ్ళిపోవును). P-62.

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.

పూజారి:- పంచాంగం మార్చడానికి యవడి శక్యం బాబూ?

రామప్పంతులు:- పంచాంగానికేం యీ వెధవ పల్లెటూర్లో? సిద్ధాంతి ఆడింది ఆటా, పాడింది పాటా, p. 94

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.

నాయుడు:- ఇంగ్లీషు సరదా తీరిందా? p.161

Tr. Naidu: - Has your fascination for an English vakil wanted? P-228.

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

గిరీశం:- కేసుల మొహం నాకూ తెలియదు, నిజం మొహం పోలీసువాళ్ళకీ తెలియదు. అబద్ధ సాక్షుల వల్ల తప్పించుకోవడం కన్న, జైల్లో కూబోడవే ఉత్తమం. ధన ప్రాణాలు రొండ్ పోయినా మనిషి అన్నవాడు అసత్యం ఆడకూడదు - ఆడించకూడదు. p.167.

గిరీశం:- నేను మట్టుకు నిజం కోసం సమయం వొస్తే సంతోషముతో ప్రాణం యిచ్చేస్తాను. --- గనక అవసరం కలిగినప్పుడు తమకూ బెణుకూ, లేకుండా, అబద్ధం ఆదవలసిందే- ప్రస్తుతాశంలో, అసిరిగాడి చేత అబద్ధం ఆడించడం నాదీ పూచీ...p.168

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.

సౌజన్యరావు:- ఒక్క అసత్యంతో కుదరలేదు. సాధారణంగా వకాల్లీలో దురాచారాలు చాలా వున్నాయి. అంటినాన్ లాగనే, అంటే వకీల్ అని వక మూవ్మెంట్ మనదేశంలో స్థార్డు చెయ్యడపు అవశ్యకత కలిగేటట్టు కనబడుతుంది. --- p.171

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.

ಮೆನಾಕ್ಷಿ:- ಯಿದರನ್ನಿ ಓ ಸೆನಾರ್ ಪೆಡಿತೆ ದೆಯ್ಯಪ್ಪಿಲಲ್ನಿ ಪೆಡತಾರೆಮಾ? p.H9

Tr. Meenakshi: - It both are trapped in the same bottle, they might breed child - devils? P160.

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.

బైరాగి:- వెట్టి! వెట్టి! నిజవే విటి, అబద్ధవే విటి! మేంసిద్ధులం అబద్ధం నిజం చేస్తాం, నిజం అబద్ధం చేస్తాం-లోకవే(పెద్ద అబద్ధం, పదండి(నిష్కృమించురు).. P.126

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.

హెడ్డు: అలా రక్షించు గురూ ఆ కుర్రాడు - అనగా - ఆ చిన్నది - యిప్పుడు యెక్కడుందో కనుక్కోగలరూ, గురూ?

బైరాగి: అదీ అంజనంలోనే కనబడుతుంది. P.157

హెడ్డు: ఈ రాత్రి మళ్ళీ అంజనం వేసి వూరు పేరు చెప్పాస్తానన్నారు.

గిరీశం:- యివిడెన్న ఆక్టలో అంజనాలూ, పిశాచాలూ, పాక్షాణికి పనికొస్తాయిటయ్యా? P.166

Tr. Head Constable: - Please do that and save me sir, could you also look up the whereabouts 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.

హెడ్డు: ఆయనకి వాయు వేగం వుంది. p.166

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.

అసిరి: అదేటి బాబు, ఆరు నాకగుపడుతున్నారు.

గవరయ్య: సిద్ధులూ, పిశాచాలూ, మాలాంటి మాంత్రికులికి కనపడతారు, వాడిలాంటి మూఢభక్తులకు కనపడతారు, పాపం పుణ్యం యరగని పసిపిల్లలికి కనపడతారు. ఇతరులకు కనపడరు. P.169

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.

గవరయ్య:- నువ్వు రెండు యింగిలీషు ముక్కలు చదువుకుని నాస్తికుడివి కాగానే, మహాత్మాలు పోతాయనుకున్నావా యేమిటి? p.169.

కిరస్తానప భ్రష్టులు చేరినచోట మాంత్రికులూ, సిద్ధులూ, వుండజనదు -

- నమ్మి చెడిన వారు లేరు!

నమ్మక చెడిపోతే పోయేరు!!

(గిరీశంతో) యినసిపికటరు గారు నీకంటే యెక్కువ యింగిలీషు చదువుకున్నా ఆయనకి మన శాస్త్రాల్లో నమ్మకాలు పోలేదు. p.170.

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

గిరీశం:- ఆహా - నీ ఆబోరు ఒహాటీ, నా ఆబోరు ఒహాటీనా? (బంబ్రోతు నిష్క్రమించును) ఇన్నాళ్లకి జంఘుప్పొస వినియోగంలోకి వచ్చింది. ధియాసొఫిస్టును చెప్పినట్లు మన ఓల్డు కస్టముస్ అన్నిటికీ యేదో ఒహా ప్రయోజనం అలోచించే మనవాళ్లు యార్పరిచారు. ఆత్మానుభవం అయితేనేగాని తత్వం బోధపడదు. p.30.

Tr. 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.

కరటకశాస్త్రీ:- జాతకం వుంది గదా యేంసాధనం?

రామప్పంతులు: కాకితవైతే అగ్గిపుల్లతో పైసల్! తాటాకైతే నీళ్ళపొయ్యి! కొత్త జాతకం బనాయించడం అయిదునిమిషాలు పని. మాసిద్దాంతి మట్టుకు నాలుక్కాలాలు చల్లగా వుండాలి. నాదగ్గర పాత తాటాకులు అలేఖాలు అటకనిండా వున్నాయి. ముప్పైయేళ్లనాటి కాకితాలున్నాయి. రకరకాలు సిరాలున్నాయి. ఒకనూళ్లు పాయిలు నాకు ఫీజాకింద యిచ్చి ఖర్చులు పెట్టుకోండి గ్రంథం నడిపిస్తాను. p.81.

Tr. 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 leaf; paper, ink and how they made new horoscopes are being laughed at. The author laughs at how they forge the horoscope of the people.

వెంకమ్మ:- --- బయల్లేరేటప్పడు పిల్లి యెదురుగుండా వచ్చింది. p.139

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:

మధురవాణి:- యేమోసం!

రామప్పంతులు:- లోక్యం, లోక్యవంసు.

మధురవాణి:- రెండింటికీ యేవీదో భేదం.

రామప్పంతులు:- నమ్మించోట చేస్తే మోసం, నమ్మించోట చేస్తే లోక్యమూను.

మధురవాణి:- తాను చేస్తే లోక్యం, మరోడు చేస్తే మోసం అనరాదా? అబద్ధానికి అర్థవేవీదో? P. 53

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 confident 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 something its cheating. She asks the meaning of a 'lie'.

గిరీశం:- యలా జెయడం? లోకవం యేవీదో గంజిగుంట అనుకున్నారా? యేషియా, యూరోప్, ఆఫ్రికా, అమెరికా, ఆస్ట్రేలియా అని, ఐదు ఖండాలు, అందులో అమెరికాలో మనుష్యులు బుట్టి కిందికీ కాళ్లుపైకీ పెట్టినడుస్తారు ... యిన్నిదేశాలకీ వెళ్లి అక్కడి వాళ్లలకల్లా ఉపకారం చేస్తేగదా లోకోపకారం అవుతుంది. --- p. 71

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.

మధురవాణి:- సౌజన్యారావు పంతులుగారిది యేరకం? గిరీశం గారిది యేరకం?
కరటకశాస్త్రి:- యేమి సాపత్యం తెచ్చావు? కుక్కకి గంగిగోవుకూ యెంతవారో, వాడికి
ఆయనకు అంతవార. p.148

Tr. Madhuravani: - Of what type is Saujanya Rao 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.,

కరటకశాస్త్రి:- చాపలు యీదడానికి, పిట్టలు యె గరడానికి, యేం కారణమో అదే కారణం.
మధురవాణి:- మీరెందుకు, కొంచెం యీదడం, యెగరడం నేర్చుకోకూడదు? P.148

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.

లుభావధాన్లు:- --- దాన్ని గానీ పెళ్లి మాత్రం ఆడలేదు గద?
గిరీశం:- నేనంత తెలివితక్కువ పని చేస్తాననుకున్నావా, అన్నయ్య

Tr. Lubdhavdhanlu: - --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. How they change their colour can be understood.

సౌజన్యారావు:- --- నెపోలియన్ ఆఫ్ యంటీ నావ్ గారూ! యీమెను మీరు యెరుగుదురా? p. 181

Tr. Saujanya Rao Pantulu: - Mr. Napoleon of anti-naught, do you happen to know her? P-262.

Ironically he calls Girisam as a really anti-naught, 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: -మధురవాణి:- ఆ వయ్యారం చూస్తే మీ పతివ్రతలా కనిపిస్తోంది. (మధురవాణి వాకిట్లోకి వెళ్ళును) 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: - గిరీశం:- కుంచం నిలువుగా ---- కూడుననే తోస్తుంది. 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: - గిరీశం:- --- నీ మొగుడు నిన్ను పెళ్లాడి ఎంత సుఖపెట్టాడో, మా అన్న నీ చెల్లెల్ని పెళ్లాడి, అంతే సుఖపెడతాడు. 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: -మీనాక్షి:- పవిత్రం అంటే, మీదీ, నాదే? 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:

Eg.1:-అగ్నిహోత్రావధాన్లు:- మానా? మానులా ఉంచానంభావూ? గూబ్బగలగొడతాను.P. 37

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

Here మానులా 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:-రామప్పంతులు:- సిద్ధాంతి ఆడింది ఆట, పాడింది పాట. 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.

3.2.3. Wrong translation

Here is an example:

Eg.1:-రామప్పంతులు:- బొట్లేరు ముక్కలు రెండు నేర్చుకోగానే ఉద్యోగాలే! p.31

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

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:-అగ్నిహోత్రావధాన్లు:- --- మనకి యింగిలీషు చదువు అచ్చిరాదని p.36

Tr. Agnihotravadhanlu: - You never listened to me when I said these English schools do no good to us. P-17.

యంగిలీషు చదువు 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: పోలిసెట్టి: నీ యిషప చేత్...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: అగ్నిహోత్రావధాన్లు:-.. ఎనభైరెండు పన్నాలు... P. 38

Tr. Agnihotravadhanlu:-.. fifty-two chapters.. .p.20

Here the Vedas he mentions are 82. In the translation it is 52 chapters. We can see the translators misunderstanding of the ఎనభైరెండు పన్నాలు.

Eg.5: అగ్నిహోత్రావధాన్లు:- .. దోపీ వ్యవహారంలా... . 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: - శిష్యుడు:-..ముద్దెట్టు కున్నాడబోయి ముండాకొడుకు.ముక్కట్టుకున్నాడు కాదూ?.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: - సిద్ధాంతి:-.. పేరి రామశాస్త్రులు గారు, ఆయన పేరుతో మీకేం పనుంది. 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: -రామప్పంతులు:-.. పట్టాభిరామస్వామి ... P.97

Tr. Ramappantulu:- .. shri Ramappantulu. P. 124.

The word పట్టాభిరామస్వామి 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: - శిష్యుడు:-.. యిప్పుడు కొత్త స్టోకం కనుక్కొమ్మంటే నా శక్యంవా?... p. 42.

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

It could be translate 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: అగ్నిహోత్రావధాన్లు:-.. పద్యాలకి అర్థం చెప్పరూ?. p.39

Tr. Agnihotravadhanlu: - Don't they explain the meanings of poems in school?. P.23

Girisam: - No, sir, not at this stage. 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: గిరీశం :- .. యింత చదువు చదువుకున్న... 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: రామప్పంతులు:-. ఓర్వాయనా p.35.

It is deleted in the translation. The translator might have thought that such expressions are unnecessary.

Eg.2: గిరీశం:- గీగర్చి p.39.

This reciprocal word or echoing word is not to found in the translation.

Eg.3: గిరీశం:- యెఱ్ఱగా బుఱ్ఱగా p.42

One reciprocal word is not translated. Where as యెఱ్ఱగా is translated as 'fair' బుఱ్ఱగా Is deleted. It can be done as 'good looking'. The translators might have thought that it is not necessary.

Cultural specific term 'కన్యాదానం' P.146.

This is not translated in the target language. The translators might have faced problem in finding the equivalent in the target language.

Eg.4: -నాయుడు:- (లేచి) యీ అర్జి వల్లకాట్లో రామనాథాయ వ్యవహారం లాగుంది. ఇంగ్లీషు వకీళ్లు దాఖలు చేసే కాకితాలు యీ రీతినే వుంటాయండి. P.160

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?..

Chapter IV

Translation of Satire: Some suggestions

4.0. Satirical works plays an important role in the historical study of any culture or society. The flaws, reactions, rectification sought and transformation took place in a society need to be studied in order to understand the gradual changes, which took place in a community or a society.

Similarly, several literary satirical works have been produced and gained popularity. Such works are sought by other language people.

In spite of all these facts translators in general are hesitate to translate the satirical works as they are of difficult task. Even several satirical works such as the works of George Bernard Shaw, Jonathan Swift and poems of Alexander Pope, T.S. Eliot etc., are translated in many languages; most of them are translated in a lighter way by neglecting the satirical flavour. They concentrate only on the story or translation.

4.1. Translation is a complex and difficult task. Especially, while translating a literary work, a translator encounters many problems, such as; cultural terms, similes, metaphors, idiomatic expressions, meter, rhythm, proper names etc.,. There are several translation theoreticians who come to our rescue by discussing such problems and by giving some solutions to solve these problems. But unfortunately, many of these theoreticians with a few exceptions, have failed to touch the problem of translating satire.

4.1.1. But a few theoreticians talked about some way of translating **dramas/plays**, which can be applicable to the translation of satire.

For example, while insisting the necessity of kinship in-between the author **and** the translator. Roscommon says:

"Each poet with a different talent writes,
One praises, one instructs, another bites.
Horace could ne'er aspire to epic bays,
Nor lofty Maro stoop to lyric lays.

This then, is his advice to the would-be translator:

Examine how your humour is inclined,
And which the ruling passion of your mind;
Then, seek a poet, who your way does bend,
And choose an author as you choose a friend.
United by this sympathetic bond,
You grow familiar, intimate, and fond;
You're thoughts, your words, your styles, your souls agree,
No longer his interpreter but he."

(Quoted from Flora Ross Amos. 1973:159)

4.1.2. As Bassnett Mc. Guire comments on an English staging of an Italian play: "The result of this type of translation is to create a massive ideological shift: the frame tells British audiences that the play is primarily about 'comic figures', and so when Dario Fo's *"Accidental Death of an Anarchist"* was performed in English it had become a farce about the absurdities of Italians and their forces of authority, rather than being a savage satire on the corruption of the police and system of power". (Quoted from Gunilla, Anderman. 1998:73).

4.1.3. "The basis of dialect humour is speech variation in a community. Wherever such variation exists there is a potential for dialect humour, a phenomenon in which one or more specific speech varieties become the target of fun and/or ridicule. Dialect Humour becomes '*accent humour*' when the target speech variety is caricatured through exaggerated imitation, especially of easily

noticeable features such as tone, inflection, or choice of words. It should be noted that the objects of accent humour are not always speakers from a region remote from the cultural and political center or of the lowest socio economic class. They could very well be the elites who speak the standard variety". (Apte, M. L. 2001: 319-320).

4.1.4. Alexander Pope, who himself is a satirical writer and a translator who translated classical Greek plays into English, also suggests certain way out's about translating a drama, out of which some are applicable to translating satire:

It is certain "no literal translation can be just to an excellent original in a superior language: but it is a great mistake to imagine (as many have done) that a rash paraphrase can make amends for this general defect; which is no less in danger to lose the spirit of an ancient, by deviating into the modern manners of expression.

Continuing, however he urges an unusual degree of faithfulness: The translator must not think of improving upon his author. "I will venture to say", he declares, "There have not been more men misled in former times by a servile, dull adherence to the letter, than have been deluded in ours by a chimerical insolent hope of raising and improving their author. 'It's a great secret in writing to know when to be plain, and when poetical and figurative; and it is what Homer will teach us, if we will but follow modestly in his footsteps, Where his diction is bold and lofty, let us raise ours as high as we can; but

Where his is plain and humble, we ought not to be deterred from imitating him by the fear of incurring the censure of a mere English Critic.

The translator ought to endeavor to 'copy him in all the variations of his style, and the different modulations of his numbers; to preserve, in the more

active or descriptive parts'. A warmth and elevation; in the more sedate or narrative, a plainness and solemnity.

In the speeches a fullness and perspicuity;

In the sentences a shortness and gravity.

Not to neglect even the little figures and turns on the words.

Nor sometimes the very cast of the periods.

Neither to omit nor confound any rites and customs of antiquity".

(Quoted from Flora Ross Amos.1973:171).

4.1.5. Another theoretician, Jean le Rond d' Alembert, talks about translation and critics role of understanding the translations as: "To correct an author's blemishes is counted in favour of ordinary critics; it is the duty of those who criticize translations. Small wonder, therefore, that good criticism is even more rare than good original work in this mode of writing as in all others. And why should it not be? Satire is so easy! And the average reader at least a trifle witty. In the realm of literature satire ensures that you will be read. Whether you will also gain your reader's respect in another matter". (Quoted from Lefevere, Andre. 1992:116).

4.2. Except these hints, any other translation theoretician has not given many suggestions in translating satire. A satire, which is an integral part of literature, was neglected in theoretizing translation methods maybe because of the following characteristic features of Satire.

4.2.1. Many literary devices/techniques/strategies, such as Irony, Parody, Humour, Burlesque, etc, are involved in a satirical work. It makes the identification and analysis of satire more complicated. Each such literary devices are part and parcel of satire, but individually they have their own special characteristic features.

4.2.2. There will be so many overlapping among these literary devices, which leads to more confusion to understand the intention of the author

4.2.3. Satire is socio-culture specific. Generally, they are written in order to rectify the flaws of an individual or a society. In doing so, the author quotes or makes use of some happenings or examples or some citations from the particular literature, culture and history. Only the people of that society can identify and enjoy the satirical tone or the elements in such writings. There is no guarantee or need that the very such flaws exist in the T.L society. Even though they exist, the sufferings of those flaws may not be the same in T.L society. If they do not exist, then the citations, examples related to S.L people may not be relevant or known to the T.L people.

4.2.4. In Satires, not only the content, but also the form is very important. "In a broad sense 'contrast' is present in all comedy, all irony, all satire. To get a laugh, the contrast should be sudden". (Leonard, Feinberg. 1972: 124).

Satire is one of the important devices in the hands of many poets and creative writers. One can find satirical works or some satirical elements in many literary works in almost all the languages. Hence, for a translator, especially for a literary translator, the knowledge of translating satire is necessary. He needs some guidance or theory in order to bring out the satirical content in his translation. In English Literature the main focus in many works written in 17th and 18th centuries are satirical, which is considered as the Golden age of Satires. Several masterpieces have been written by Alexander Pope, John Dry den, Jonathan Swift etc,. So, when a translator wants to translate such masterpieces into his/her own language, they must be aware of the translation procedure for Satire.

4.3. Phases of Translation of Satires

A Questionnaire has been circulated to a few practicing translators living in the twin cities of Hyderabad and Secunderabad. (*See Appendix- I*) Based on the views expressed by them for the questions asked, the following suggestions are made.

The literary translator must have hints, or suggestion regarding the three phases of translating a Satire, namely:

1. Identification of Satire, or satirical elements.
2. Analysis of satire, in order to understand the intention of the author.
3. Translation of Satire.

4.3.1. Identification of Satire: Understanding a satire is not an easy task, because of its subtlety. Every society has its own flaws and follies. They vary from time to time. One vice may not be vice in another century in the same language society. Some people may not consider some of the flaws as flaws in the same society as views change from person to person.

Satire can be easily identified if it is uttered, in speech, through the help of tone, the facial expression of the speaker and the manner and time of its expression. There will be a clue (tone) to identify the satirical element present in the speech. But identifying a satirical comment from a printed text, written in the earlier period is certainly a problem.

The commentaries and criticism written on such literary works may help the translator to understand and identify the intention of the original author and the purpose and way of its writing. For example, some critics of the work *"Arms and the Man"* say that Bluntschli is the mouthpiece of George Bernard Shaw. So by knowing this, a translator can carefully analyze each and every dialogue of Bluntschli and identify the satire. Hence, the translators of a satirical work need to read carefully not only the original text, but also its criticism. The

critical analysis of such work may give hints about the presence of satire in the dialogue of some characters and highlight the intention of the authors and the details of the flaws, which are criticized. For example C.R. Reddy's comments helps one in identifying satirical elements in *Kanyasulkam* of Gurajada Appa Rao.

Some characters in some plays are antagonists and protagonists. In order to identify the satirical elements of such texts, the translator must understand the conflict between them. In this regard, the translator should read certain works to understand the social set up of the SL people. The historical events, life style of that particular society or period. It will help the translator, to understand the seriousness of such flaws and the reason behind their existence, the superstitious nature of the people and the reformer's trials to eradicate them, which are necessary to translate effectively. For example in the satirical work of G. B. Shaw, "Arms and the Man", Bluntschli and Louka are the antagonists and Raina and Catherine are protagonists.

At this point of time it is necessary to distinguish between the plays, what quality or qualities permit us to look at a poem or a story, and call it a satire; to examine another, and declare that it has some satirical episodes, but is not wholly or mainly a satire. However, there are a number of reliable tests. If some, or most of the following apply to a book, it is likely to be a satirical work.

"First, a generic definition or declaration given by the author or some character of the text. For example: Juvenal looks at corrupt Rome and says: 'It is difficult not to write Satire' and he further adds 'Hundreds of poets are writing epics and dramas and elegies; Satire is my field'.

Secondly, a pedigree. For example When Erasmus says that his "Praise of Folly" is justified by "The Battle of Frogs and Mice", he is proclaiming that one line of its descent comes from the classical satirists.

Third, the choice of the theme and method used by earlier satirists. For example "The first Satire of Boileau, is a monologue spoken by a beggar poet, who is leaving Paris forever, since he cannot live and prosper, where without being or becoming corrupt. This main theme, and many of its subordinate developments are adapted from the third satire of Juvenal. Boileau announces himself as a satirist of the hard bitter Juvenalian School.

Fourth, by quoting the actual words or a line of a poem of a distinguished satirist, the author gives a hint or makes it plain, without a direct statement informing the readers that he is writing a satire. For example 'Peacock' opens his four novels with quotations from satirist "Samuel Butler". Byron begins his *"English Bards and Scotch Reviewers"* with the adaptations of the first sentence of Juvenal's first poem". (Gilbert, Highet. 1962:15-16).

4.3.2. Analysis of Satire:

After identifying satirical elements of a poem or a text, the translator must analyze them in order to understand the intention/ idea behind their use. The translator thus must try to clearly understand two things, *what* the author says and *how* he says. The flaws that are ridiculed and the way of criticizing such flaws are necessary to the translator to facilitate him to transfer them effectively into the T.L text.

Satire may be direct or indirect. Sometimes the follies may not be clearly traceable or visible, that could be an idea also, as in the case of G.B. Shaw, as he is a man of ideas and we can understand him giving importance to the debate for such ideas may not be exposed in a couple of sentences, the complete text may be written with that intention, *'Arms and the Man'* is an apt example for this variety. Shaw ridicules the concept of heroism and love among young people.

Hence, the translator of such satirical works must read the text several times thoroughly to understand the satirical elements. The main purpose in reading a satirical play is to understand the emphasis with a critical attitude towards a particular aspect of human conduct; we can examine whether the playwright (dramatist) has focused on the beautiful or the ugly. One can do that by examining the characters themselves to see what particular type of behaviour predominate among them. Once we identify the dominant vices of the characters, we can understand the consequences of their behaviour and examine through the gradual development and portrayal of some characters in a particular play.

The context plays an important role in understanding the sense of the satire. Sometimes, the nearby contexts are enough. But many times the translator needs to concentrate on the whole text or distant and longer contexts. A Satirical comment may be the reason or reflection of a comment of a character found in the earlier chapter. For example, in '*Arms and the Man*', mentioning of 'Byronism' and attending the Ernani's *Opera's*, *which* are symbols of status according to Raina, one major character. *Don Quixote* in '*Arms and the Man*', mentioning of dress in 'Vietnamese' style can be understood by the readers when Mrs. Catherine Petkoff, she pretends that dressing itself brings her some social status when she talks about her status in the IIIrd Act as 'one has to go back to twenty years to understand their family background'. Benjamin Franklin's 'Poor Richards,' Utilitarian philosophy in '*Kanyasulkam*'.

So, the translator must keep the whole text in mind and all the dialogues, incidents and actions of the characters in mind in order to understand the reaction and comments, which are satirical.

The translator of a satirical translation must be a good analyst. He must analyze each and every dialogue of certain identified characters, **which** serve as

mouthpiece of the author in order to understand **the satirical** comments of **the author and the** reasons behind such utterances.

He must be a dramatist. He must have the power of viewing or imagining the facial expressions of such character while attaining satirical comments, which will help the translator to identify and analyze them easily.

The translator must identify the flaws targeted for attack by the author and list them. The dialogues that deal with these topics must be keenly observed. This will help to trace out the satirical comments on such flaws.

4.3.3. Translation of Satire: The intention of the translator who ventures to translate a satirical work is not merely to convey the general ideas or the story of that selected text. But to show the various social events of a particular period, different flaws found in an individual or a society and the ways the original author ridicules them and tries to rectify them. The translator is interested to show these happenings and the trials of its rectifications to the T.L people.

Hence, a translator is not supposed to change the names of the characters, places of the incident, which takes place in the original text. He must try to retain by transliterating them in his translations, so as to inform the T.L people about the social and historical happenings in the S.L society. In most of the satirical and metaphorical works, the titles, sub-titles and proper names plays an important role. They metaphorically indicate the nature of the text, or the characters. For example, one of the main characters in William Congreve's play *"The Way of the World"* is by name Mrs. Wishfort. The name itself clearly expresses the character's greediness. 'Malaprop' in Sheridan's play *'The Rivals'*. Malapropism means misuse of words and show off of intelligence. So **the translator should** retain the names and the significance and the true nature of the characters depicted in their name should be explained in the footnotes, rather than translating or changing them in the T.L text.

If the translator wants to change the names because of certain reasons, then he must select a name that also depicts the same characteristic behind the name. For example Hercules may be replaceable in Indian context with *Bhagiratha*, since both trials are similar.

Similarly, historical facts, happenings, cultural events should not be changed. The readers of such translation read them not simply to know the story, but to understand the society or way of lifestyle of the SL people. For example: some characters are named with their profession like '*Pootakulamma*', in *Kanyasulkam*.

Intention of a satirical author is more important as well as the sentences/form he uses in his text. Generally the goal of a satirical work is to correct the society or an individual for its/his follies and flaws. So, a translator of such works must be aware of the social setup, historical facts, mythological texts, common beliefs of the SL people and understand the flaws prevailed in the society. He must also trace out the way they are criticized by the original author. The translator should retain the examples and citations and the way of expression in his translation. For example, significance of 'Don Quixote' in the first act of '*Arms and the Man*'.

A translator of satire must be a dramatist; as he has the power of viewing (imagining) the facial expressions of such characters while attaining satirical comments. So that, he can identify and translate the satire effectively.

Some satires may be direct and some are indirect. When a translator wants to select a satirical work for his translation, he must be aware of the historical facts and the social setup of the period of its writing. He must know the nature of the original author. When it comes to the intention of the folly may be **expressed/presented** directly or indirectly, some times the follies may not be

clearly visible, that could be an idea also. The idea should be taken into consideration while translating.

Satirical element incorporated in the name should be mentioned in the footnote. From time to time, wherever necessary the translator should give historical facts, superstitious beliefs in the footnote. For example: Bluntschli is a bluntly speaking character and Karatakasastry of Kanyasulkam is named because of his cunning acts. 'karata' is the name of the fox in 'Mitrabalam' from "Panchatantra", a collection of moral stories. Lubdhavadhanlu, the name itself gives a hint that he is greedy.

Many times the satirical tone may not be expressed clearly or may not be understood by the modern readers. They may appear like non-satirical sentences. So, the translator should explain the satirical aspect of the dialogues. And should explain why it is a satire and how it is expressed in the footnote in order to facilitate the target language readers to enjoy the work. For example: 'Twinkle, twinkle little star', it seems a nursery rhyme, it is important to understand one of the characters hypocrisy and nullifying the things.

Before the publication of the translated text the translator should read the whole translation in order to ascertain that the satirical elements or tone are effectively brought in or not. If necessary he can give this translation to some evaluators in order to conform it.

Generally the evaluators suggest some suggestions to improve the quality of the translation, the translator should not hesitate to incorporate them to bring the effect. For example: Sri Pennepalli Gopalakrishna, has written a critical evaluation on the English Translation of Kanyasulkam by Vijayasree, C. and Vijay Kumar, T. in Andhra Jyothi, a Telugu Daily, dated 11th August 2003, **under the title:** *'The defects of translating Kanyasulkam'*, which can be used for improvement. After the publication, if critics point out any flaws in the

translation (as above said news paper article) he should take it impartially and change his translation wherever necessary to rectify his translation, and modify the consequent additions.

As far as possible, satirical translation is concerned, it is better to avoid over translation, under translation, addition and deletion unless it is necessary. Mis-translation should be totally avoided. The translator should also be a critic. He must evaluate his own translation, especially his satirical parts, to see the message is conveyed effectively in the translation or not.

He must raise a doubt to himself whether the T.L people will understand the satirical effect or not. Whether, (s) he did justice to the original author/text or not. Whether, the target people will understand the source language society and their lifestyle or not. If some of the social flaws discussed in the translation are still prevailing (existing) in the target society, in some form or the other, the translator should rectify them and try to change the society.

There are some satires, which criticizes the follies common to all. Which are easy to translate in any language because all those weaknesses are universal. But the satires that are peculiar to a particular society or an individual are difficult to translate. So in order to bring the effect or to do justice to the original text or to the author's idea, the translator must strive hard.

Chapter V

CONCLUSIONS

5.0 Many Theoreticians have identified many translation problems including satires, but none have discussed about translating Satire as such in detail except some translators as well as satirists like Dryden and Alexander Pope. The reasons for the lack of theories in translating satires are multifaceted. The word satire has so many devices involved, such as parody, irony, burlesque etc, which are hidden to get the satiric effect might be one of the major reasons. The satiric subjects are unlimited, there are very few issues, which are untouched by the Satirists from so many centuries. Further, not only the content but also form is equally important in satires. Most of the satires, except a few general ones are socio-cultural, religious and political specific, which need careful analysis and different way outs to translate them according to the situation.

5.1 Comparative and analytical methods are followed in this study. For the evaluation of existing satirical works and their translations, two works have been selected.

5.1.1. The Telugu translation of George Bernard Shaw's "*Anns and the Man*", under the title "*Mara Manishi*" by Korrapati Gangadhara Rao is evaluated and the following observations are noted.

- a) It is a free translation. The translator has taken full liberty in changing the story, incidents and other aspects.
- b) He has failed to identify and understand most of the satirical elements in the original text. So the satirical effect is missing in the translation.
- c) Without retaining the satirical flavour in the proper names, he has changed them into native names without any satirical flavour. For example the name of the character Bluntschli (who speaks very bluntly) has been changed with the native name *Sobhan*.

- d) He left many passages untranslated. The reasons may be the difficulty in bringing the satirical element in T.L text or failed to identify the significance of the satirical passages.
- e) He didn't explain the satirical elements either in the footnote or in glossary.
- f) He has not explained anywhere in the T.L text about the purpose of his translation or the significance of the original text which are generally expected in a translated text, which gives some clues in understanding the translated version of any text.

Regarding the translation procedure followed by the translator, the following observations are made.

- a) There are several additions in the translation, maybe to be clear.
- b) Similarly there are some deletions in the translation, may be they appear unnecessary to the translator.
- c) Some wrong translations are observed.

5.1.2. The English translation of "*Kanyasulkam*" (1909) of Gurajada Appa Rao. By C. Vijayasree and T. Vijaya Kumar with the same title "*Kanyasulkam*", was also selected for the study and evaluated, the following observations are made.

- a) Overall the translation is a true translation. The translators faithfully tried to follow the original text.
- b) He transliterated the proper names and retained the originality, but he failed to give the significance of the names, for example, *Soujanya Rao* (a person with good qualities), and *Lubdhavadhanlu* (a person with greediness), *Madhuravani* (lady with melodious voice) in the footnote.
- c) Foreword and Afterword, given by the translator in the T.L text are really helpful in understanding the importance of the S.L version.
- d) Footnotes are given for a couple of sentences, which refers to the Sanskrit's versions.

- e) As observed, there are a few mistakes in the translation; this may be **due** to carelessness of the translators. For example, *Sri Ramachandra swami* (lord *Sri Rama*) is translated as *Ramappantulu swami*.

Regarding the translation procedure followed by the translators, the following are observed

- a) Additions and deletions are comparatively lesser in number, may be he followed the original text very closely.
- b) A few wrong translations are found. For example: 82 *pannas* (of Vedas) is translated as 54 chapters.

5.2. Very few theoreticians talked about the translation of satire and its problems. The following may be the reason for the lapse.

5.2.1. Many literary devices/techniques/strategies, such as Irony, Parody, Humour, Burlesque, etc, are involved in a satirical work. It makes the identification and analysis of satire more complicated. Each such literary devices are part and parcel of satire, but individually they have their own special characteristic features.

5.2.2. There will be so many overlapping among these literary devices, which leads to more confusion to understand the intention of the author

5.2.3. Satire is socio-culture specific. Generally, they are written in order to rectify the flaws of an individual or a society. In doing so, the author quotes or makes use of some happenings or examples or some citations from the particular literature, culture and history. Only the people of that society can identify and enjoy the satirical tone or the elements in such writings. There is no guarantee or need that the very such flaws exist in the T.L society. Even they exists, the sufferings of those flaws may not be the same in T.L society. If they do not exist,

then the citations, examples related to S.L people may not be relevant or known to the T.L people.

5.2.4. In **Satires**, not only the content, but also the form is very important. "In a broad sense 'contrast' is present in all comedy, all irony, all satire. To get a laugh, the contrast should be sudden". (Leonard, Feinberg. 1972: 124).

5.3. Regarding the translation of satire a humble trial is made to suggest few suggestions regarding the identification, analysis and translation of satire, and considering some of the suggestions made in the given questionnaire, by the practicing translators living in the twin cities of Hyderabad and Secunderabad.

5.3.1. Identification of Satire

- a) By using a line of a sentence of any of the satirical work written earlier as the title of the work.
- b) The commentaries and criticism written on such literary works may help the translator to identify the satirical element.
- c) The critical analysis of the translator of such work may give hints about the presence of satire in the dialogue of some characters and highlight the intention of the authors and the details of the flaws, which are criticized.
- d) Some times, the author himself declares that his work is satirical.
- e) Some characters are protagonists and antagonists for any debate; the close observation of these characters speeches gives a hint of the satirical elements.
- f) Some times, a character serves as a mouthpiece of the original author, generally in a satirical work who, mocks at some of the flaws of an individual or a society. Careful analysis of **that particular** character throws **light on satirical element**.

5.3.2. Analysis of Satire

- a) Satire may be direct or indirect, sometimes the follies may not be clearly traceable or visible, that could be an idea also; we can understand the author giving importance to the debate for such ideas may not be exposed in a couple of sentences, the complete text may be written with that intention.
- b) After identifying satirical elements of a poem or a text, the translator must analyze them in order to understand the intention/idea behind their use. The translator thus must try to clearly understand two things, *what* the author says and *how* he says in SL text.
- c) The context plays an important role in understanding the sense of the satire. Some times, the nearby contexts are enough. But many times the translator needs to concentrate on the whole text or distant and longer contexts.
- d) All the dialogues, incidents and actions of the characters in a text must be understood in order to understand the reaction and satirical comments of the other characters.
- e) Each and every dialogue of certain identified characters should be analyzed carefully, which serve as mouthpiece of the SL author in order to understand the satirical comments of the author and the reasons behind such utterances.
- f) The translator must identify the flaws targeted for attack by the author and list them. He must be a dramatist, and should have the power of viewing or imagining the facial expressions of such characters while making satirical comments.

5.3.3. Translation of Satire

- a) The translator who ventures to translate a satirical work effectively is not merely conveying the general ideas or the story of that particular text. His intention is to show various social events of a particular period, different

flaws found in an individual or a society and the ways the original author ridicules them and tries to rectify them.

- b) He is not supposed to drastically change the names of the characters, places of the incidents, which takes place in the original text. He must try to retain them in his translations, so as to inform the T.L people about the social and historical happenings in the S.L society.
- c) If the translator wants to change the names because of certain reasons, then he must select a name that also depicts the same characteristic features behind that name.
- d) Historical facts, happenings, cultural events should not be changed. The readers of such translation read them not simply to know the story of the original text, but to understand the society and the life style of the S.L people.
- e) Intention of a satirical author is more important than the sentences and the form he uses in his text. Generally the aim of a satirist is to correct the society or an individual from the follies and flaws. The translator must trace out the way they have been criticized by the original author.
- f) When a translator wants to select a satirical work for translation, he should be aware of the historical facts and the social setup of that particular period of its composition. He must know the nature of the original author.
- g) Satirical element, which was hidden in the names of the character, should be mentioned in the footnote. Wherever necessary the translator should mention the historical facts, superstitious beliefs in the footnote, so that to avoid some confusion for the readers who enjoy the piece of translated work.
- h) Sometimes the satirical tone may not be expressed or clearly stated and may not be understood by the modern readers. They may appear like non-satirical sentences. So, the translator should explain the satirical aspect of the dialogues. And should explain why/how the satire is

expressed in the footnotes in order to facilitate the target language readers to appreciate the work.

- i) Before publication of the translated text, the translator should read the whole translation in order to ascertain that the satirical elements are translated effectively and if the tone is reflected or not. If necessary, he can give his translation to some evaluators in order to confirm it.
- j) When some of the social flaws discussed in the original text, are still prevailing (existing) in the target society, in some form or the other; the translator should rectify them and try to change the society.
- k) The translation of satire is concerned it is better to avoid over translation, under translation, addition and deletion unless he feels necessary. When it comes to satire, mis-translation should be totally avoided.

A Questionnaire has been circulated within the twin cities of Hyderabad and Secunderabad (*see Appendix-I*). Based on the views expressed by the translators in their questionnaire, the above-mentioned suggestions are made.

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Padma Sree. G. 1995. Translation of Middles-An Analysis. An unpublished M.Phil, Dissertation, submitted to CALTS, University of Hyderabad, Hyderabad.

APPENDIX -1

QUESTIONNAIRE

APPENDIX - I

Questionnaire for collection of data for Ph.D., Research from the individuals working in the area of Translation,

Topic: **"PROBLEMS OF TRANSLATING SATIRE FROM ENGLISH TO TELUGU AND VICE VERSA: A STUDY".**

Information provided will be used for research purpose only, a strict confidentiality will be maintained.

Durga Srinivasa Rao. T
Research Scholar,
Centre for A.L.T.S.
School of Humanities,
University of Hyderabad.

Date:

Place:

1. Identify a Satirical work of your choice before you answer my questionnaire?
2. Does the work you have chosen employ a variety of literary devices to achieve it's satirical intention? What are these?
3. As a translator what care do you take while translating satirical work?
4. What suggestions do you give for translating satire?

5. Please suggest your opinions in translating **the** following (in detail) in **a** satirical work?

(Can be changed or cannot be changed: give some reasons):

a. Titles and sub-Titles:

b. Proper Nouns (Names of Characters, places, culture specific terms):

c. Historical Facts:

d. Language Used:

6. If the satirical work is Socio, cultural, Religious and political specific, **what** would be your suggestions to the upcoming translator?

Some of the meanings for certain literary devices/strategies used in satire are given for your immediate reference.

Satire: - OED, 1.1. a. States "A poem. Or in modern use some times a prose composition, in which prevailing vices or follies are held up to ridicule. Sometimes, less correctly, applied to a composition in verse or prose intended to ridicule a particular person or class of persons, a lampoon. 1. b. "A satirical utterance; a speech or saying in ridicule of some person or thing. 2. b. The employment, in speaking or writing, of sarcasm, irony, ridicule, etc, in exposing, denouncing, deriding, or ridiculing vice, folly, indecorum, abuses, or evils of any kind.

Wit: - 1. Intelligence; quick understanding. 2. a. the unexpected, quick, and humorous combining or contrasting of ideas or expressions. 2. b. the power of giving intellectual pleasure by this. 3. a. person possessing such a power, especially, a cleverly humorous person.

Humour:- OED, 2b states that "In ancient and mediaeval physiology, one of the four chief fluids (cardinal humours) of the body (blood, phlegm, choler and melancholy), by the relative proportions of which a person's physical and mental qualities and disposition were held to be determined. 7.a. the quality of action, speech or writing, which excites amusement; oddity, jocularly, facetiousness, comicality, fun. 7.b. "The faculty of perceiving what is ludicrous or amusing, or of expressing it in speech, writing, or other composition: jocose imagination or treatment of a subject.

Irony:- OED, 1. "A figure of speech in which the intended meaning is the opposite of that expressed by the words used; usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt. 2. "A condition of affairs or events of a character opposite to what was, or might naturally be, expected; a contradictory outcome of events as if in mockery of the promise and fitness of things.

Lampoon:- OED. 1. A virulent or scurrilous satire upon an individual. 2. " To make the subject of a lampoon: to abuse or satirize virulently in writing.

Farce:- 1.a. OED "a dramatic work (usually short) which has for its sole object to excite laughter 2. Something as ridiculous as a theatrical farce; a proceeding that is ludicrously futile or insincere, a hollow pretence, a mockery.

APPENDIX - II

STATUE OF SATIRE



The Image of Satire

From the edition of Grimmelshausen's
Simplicissimus

APPENDIX - III

GEORGE BERNARD SHAW'S SPEECH

IL 22, 1938

WHY I DISLIKE WAR

Broadcast Talk by George Bernard Shaw

In the course of a recent talk on "Why I Dislike War," broadcast in the Empire programme from Daven-try, Mr. George Bernard Shaw said:

What about this danger of war which is making us all shake in our shoes at present?

I have visions of streets heaped with mangled corpses in which children wander crying for their parents and babies gasp and strangle in the clutches of dead mothers. That is what war means nowadays, and it may hap-pen to-morrow. The worst of it is that it doesn't matter two straws to Nature, the mother of us all, how dreadfully we misbehave ourselves in this way, or in what hideous agonies we die.

Nature Will Make Good

Nature can produce children enough to make good any extremity of slaugh-ter of which we are capable. Mother Nature will replace the dead, she is doing so every day. To Nature the life of an empire is no more than the life of a swarm of bees and a thousand years are of less account than half an hour to you and me.

Now the moral of that is that we must not depend on any sort of divine providence to put a stop to war. Con-sequently, if we want the war to stop we must all become conscientious objectors.

I dislike war not only for its dangers and inconveniences, but because of the loss of so many young men, any of whom may be a Newton or an Einstein, a Beethoven, a Michaelangelo, a Shakespeare, or even a Shaw. Or he may be what is of much more immediate importance, a good baker or a good weaver, or builder. In 1914, I was as sorry for the young Germans who lay slain or mutilated in No Man's Land as for the British lads who lay beside them, so I got no emotional satisfac-tion out of the War. It was to me a sheer waste of life.

Not Much Use

I am not forgetting the gratification that war gives to the instinct of pug-nacity and admiration of courage that are so strong in women.

In England on the outbreak of war civilised young women rush about handing white feathers to all young men who are not in uniform. This, like other survivals from savagery, is quite natural, but our women must remember that courage and pugnacity are not much use against machine-guns and poison gas.

The pacifist movement against war takes as its charter the ancient docu-ments called the Sermon on the Mount. The Sermon is a very moving exhorta-tion and it gives you one first-rate tip, which is, to do good to those who des-pitefully use you and persecute you.

But such a command as "Love one another," as I see it, is a stupid refusal to accept the facts of human nature. If you tell me to be perfect as my Father in Heaven is perfect, I can only say that I wish I could.

The lesson we have to learn is that our dislike for certain persons, or even for the whole human race, does not give us any right to injure our fellow creatures, however odious they may be. As I see it, the social rule must be live and let live, and as people who break this rule persistently must be liquidat-ed, the pacifists and non-resisters must draw a line accordingly.

Another Great War

It has become a commonplace to say that another great war would destroy civilisation. Well, that will depend on what sort of war it will be. If it is to be like the 1914 war, a war of nations, it will certainly not make an end of civilisation. It may conceivably knock the British Empire to bits and leave England as primitive as she was when Julius Caesar landed in Kent.

But anyhow, there will be two refuges left for civilisation. No nation-al attack can seriously hurt the two great federated republics of North America and Soviet Russia. They are too big, the distances are too great. But what could destroy them is civil war, wars like the wars of religion in the seventeenth century, and this is exactly the sort of war that is threatening us to-day.

Foolish people in easy circumstances flatter themselves that there is no such thing as the class war in the British Empire, where we are all far too respect-able and too well protected by our parliamentary system to have any vulgar unpleasantness of that sort. They deceive themselves. We are up to the neck in the class war.

What is it that is wrong with our present way of doing things? It is not that we cannot produce enough goods. Our machines turn out as much work in an hour as ten thousand hand-workers used to.

'As I See It'

But it is not enough for a country to produce goods, it must distribute them as well, and this is where our system breaks down hopelessly.

As I see it this is not a thing to be argued about or to take sides about. It is stupid and wicked on the face of it and it will smash us and our civilisation if we do not resolutely reform it. Yet we do nothing but keep up a perpetual ballyhoo about Bolshevism, Fascism, Communism, Liberty, Dicta-tors, Democracy and all the rest of it.

The very first lesson of the new his-tory dug up for us by Professor Flinders Petrie during my lifetime is that no civilisation, however splendid, illus-trious and like our own, can stand up against the social resentments and class conflicts which follow a silly mass distribution of wealth, labour and lei-sure, and it is the one history lesson that is never taught in our schools, thus confirming the saying of the German philosopher Hegel—we learn from history that men never learn anything from history.

Think it over.