



MANONMANIAM SUNDARANAR UNIVERSITY

**DIRECTORATE OF DISTANCE AND
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**M.A (English Literature)
Second Year
Translation: Theory And Practice**

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TRANSLATION:THEORYANDPRACTICE

UNIT - I – TRANSLATION AND ITS PERSPECTIVES

Language as a Medium, Referential Meaning, Connotative Meaning, Definitions of Translation, Linguistic and Cultural Distances between the Source and Target Languages, Lexical Untranslatability

UNIT - II – TRANSLATION THEORIES AND THEORISTS

Major Theories

Philological Theory, Linguistic Theory, Sociolinguistic Theory, Integrated Theory

Major Theorists

J.C. Catford, Eugene A. Nida , Peter Newmark, Sujit Mukherjee, Juliane House

UNIT - III – LEXICAL PROBLEMS AND COMPENSATORY MECHANISMS

Borrowing, Transliteration, Literal Translation, Definition, Addition, Omission, Lexical Creation,Transcreation, Substitution, Generic and Specific Names, By Using Multi-Lexical Units, Hybrid Formation or Loan Blending

UNIT - IV – SYNTACTIC AND STYLISTIC PROBLEMS AND PROCEDURES

Double Words, Repetitive Words, Ideophones, Pleonasms and Reduplications, **Active and Passive Constructions**, Gender and Number.

Imagery,Idioms, Proverbs, Non-verbal Communication, Honorific Affixes, Proper Name, **Vocatives**, Play on Words, Transformation of Sentences

UNIT - V – TRANSLATION PRACTICE

Jeyamohan : The Elephant Doctor

PerumalMurugan : Poonachi: Or the Story of a Black Goat

The Concept of Translation

Etymologically, the term 'translation' is derived from the Latin 'trans/latio' = 'across' 'carrying', that is, carrying across meaning from one language to another. Translation is a communicative activity that involves the transfer of information across linguistic boundaries. It is an act through which the content of a text is carried from the source language into the target language. The language to be translated is called the source language (SL), whereas the language to be translated into is called the target language (TL). The translator should have good knowledge of both the SL and TL besides a high linguistic sensitivity in order to transmit the writer's intention, original thoughts and opinions in the TL as precisely and faithfully as possible.

According to Catford (1995), translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (20). Susan Bassnett (2002) states that translation involves transfer of "meaning" contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar; the process involves a whole set of extra-linguistic criteria also. (21) Also, translation is a product as it provides us with different cultures and civilizations through the translated texts.

Since the last thirty years, the status of translation and the role of translators have become significant. Translation is no longer seen as a 'derivative' act or merely a transfer of content from one language to another but a complex task. Following the cultural turn in Translation Studies in the 1990s, prompted by the work of scholars such as Lefevere and Bassnett,¹ the focus of the discipline has moved from linguistic transposition to cultural transference. Until then, translation was categorized as a sub-discipline of Applied Linguistics, whereas literary translations were considered a marginal issue in the area of Comparative Literature.

Types of Translation

In his essay "On Linguistic Aspects of Translation" Roman Jakobson distinguishes three types of translation: "1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language. 2) Interlingual translation or *translation proper* is an

interpretation of verbal signs by means of some other language. 3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems" (261). According to the Jakobsonian taxonomy, one who translates "legal language" into common parlance would be performing an intralingual translation, while one who offers a commentary on an obscure artwork would be engaged in an intersemiotic translation. Neither of the two can be said to be a translator. Only the one who translates a text from one language to another is engaged in actual translation.

Susan Bassnett (2005) observes that the central problem in all types is that while messages may serve as "adequate interpretations of code units or messages", there is ordinarily no full equivalence through translation. Further, Even apparent synonymy does not yield dequivalence, and Jakobson shows how in intralingual translation often has to resort to a combination of code units in order to fully interpret the meaning of a single unit. Hence a dictionary of so-called synonyms may give perfect as a synonym for ideal or vehicle as a synonym for conveyance but in neither case can there be said to be complete equivalence, since each unit contains within itself a set of non-transferable associations and connotations.

Translation has a long history in multilingual India and is a means of communication between speakers of different languages. G. N. Devy calls the Indian

consciousness a“translating consciousness” The term ‘translation’ is often used synonymously and interchangeably with the following terms in various Indian languages-each having finer shades of difference with another.

At the first International Literature Festival held at Neemrana in 2002, at a session titled "Many languages, one literature", U R Ananthmurthy said: "I cannot live in only one language. I live in English, I live in Kannada, I live in Sanskrit, I live in so many translations..." He referred to a Kannada/Sanskrit word 'anusandhan' which means annexation, and to continuous and joyous 'anusandhan' in play between Indian languages, the play of adjusting and accommodating with each other. Gujarati poet Sitanshu Yashchandra uses the word 'Setubandhan' (building of bridges) to describe the translation process.

Translation Studies: Theory and Practice

Translation Studies has evolved in the past decades. It has become an autonomous discipline requiring independent study and research, rather than being studied as an adjunct to Linguistics or Comparative Literature. A course in Translation Studies explores the history of translation across languages and cultures, varieties of translation, methodologies and strategies, literary translation, and engages with culture, gender, marginality, ideology and power.

Translation Studies emerged as an outgrowth of the Creative Writing Workshop held in the US universities though translation did not become a part of the program until the late 1960s. Edwin Gentzler states that by 1970s and 1980s things begin to change. In his book, *Contemporary Translation Theories* (1993), he traced the beginnings of the discipline as it emerged in the West in a parallel fashion in several regions:

In the United States, a more literary approach as an outgrowth of the Creative Writing Workshop; in Germany out of more linguistic and scientific disciplines; in Russia and Eastern Europe, translation studies emerged out of Russian Formalism; in Belgium and Holland out of comparative literary and historical studies; in Israel out of cultural and systems theory; and in France out of literary stylistics, and later influenced by poststructural and semiotic paradigms. In 1970 in Slovakia, Anton Popovič published *The Nature of Translation*, the proceedings from a 1968 conference in Bratislava. In 1972 in Holland, James Holmes, an American, published his “Name and Nature of Translation Studies”, which many consider the founding document of the discipline...

Holmes advocated it as a science dividing it into ‘pure’ translation studies (encompassing descriptive studies of existing translations and general and partial translation theories) and ‘applied’ studies (covering translator training, translator aids and translation criticism among others).

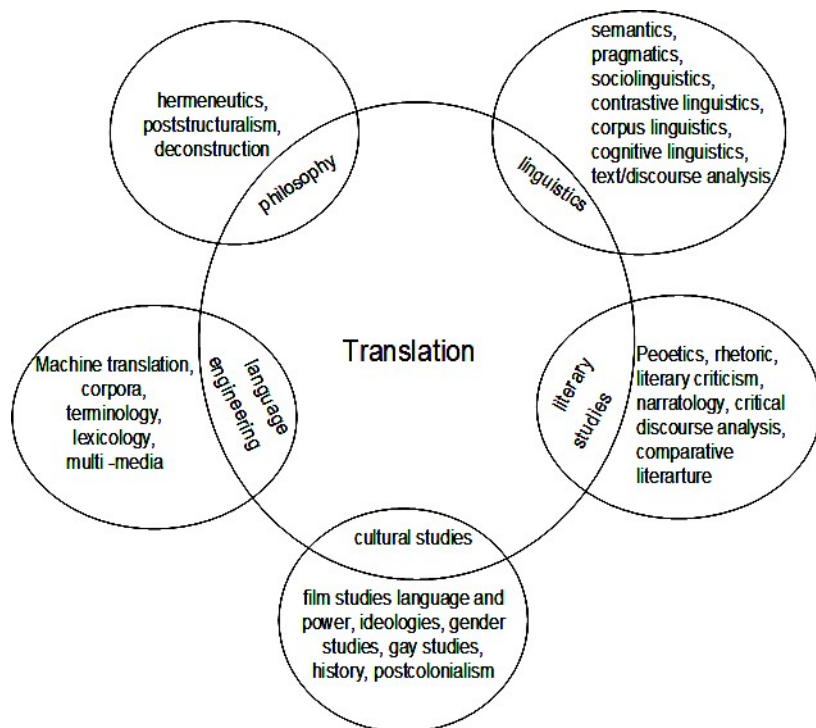
Following the lead set by Holmes, Andre Lefevere in 1978 proposed that the name ‘Translation Studies’ should be adopted for the discipline that concerns itself with ‘the problems raised by the production and description of translation’ (Lefevere, 1978: 234). By the 1980s and 90s Translation Studies became recognized as a discipline in its own right. With this recognition came various forms of institutionalization such as books, journals and associations, international conferences in large numbers and graduate programmes in Translation Studies.

Translation Studies and Other Disciplines

Holmes’s paper ‘*Translation Studies*’ evolved to such an extent that translation was clearly seen as an inter-disciplinary field. In the 1970s, and particularly during the 1980s, translation scholars began to draw heavily on theoretical frameworks and methodologies

borrowed from other disciplines. In 1988, Mary Snell-Hornby published *Translation Studies: An Integrated Approach* or later an anthology *Translation Studies: An Interdiscipline* (1994) combined literary, linguistic and cultural studies approaches, allowing for different types of approaches

depending upon the nature of the text to be translated. By 1995, Mary Snell-Hornby in her book *The Routledge Encyclopedia of Translation* talked about the richness of an “exciting new discipline, perhaps the discipline of the 1990s, bringing together scholars from a wide variety of often more traditional areas. The first move toward interdisciplinarity in translation occurred within the field during the early 1990s after two decades of tug of war between linguistics and literary studies. Translation Studies began to borrow from disciplines such as linguistics, cultural studies, philosophy, historical studies, literary studies, anthropology, psychology, cognitive science, and sociology and others (Munday 2009). It has also borrowed from various social theories (or schools of thought) such as feminist theory, critical theory, deconstructionism, postcolonial theory and social constructionism. Translation Studies has evolved to such an extent that it is “a perfect interdiscipline” (Basil & Munday 8) interfacing with a host of other disciplines. The following diagram displays the breadth of its contacts:



Map of Disciplines Interfacing with Translation Studies

‘Multidisciplinarity’ (or ‘pluridisciplinarity’) means the co-existence of disciplines which share an object of interest and investigate it from their disciplinary perspectives without integrating their insights into a common framework. With regard to translation, this co-existence of disciplines interested in the object of translation was what prevailed until the 1980s. In 2008, the 2nd edition of the *Routledge Encyclopedia* shows how far the discipline has evolved. It comments on ‘new concerns in the discipline, its growing multidisciplinarity, and its commitment to break away from its exclusively Eurocentric origins, while holding on to the achievements of the past decades’ (Baker and Saldanha xxii).

Referential Meaning

Since translation is, above all, an activity that aims at conveying meaning or meanings of a given linguistic discourse from one language to another, rather than the words or grammatical structures of the original, we should look briefly at the most significant and recent developments in the field of study of "meaning", or semantics. Our interest here lies in the shift of emphasis from referential or dictionary meaning to contextual and pragmatic meaning. Such a shift represents a significant development, particularly relevant to translation, and to a communicative register-based approach to translation.

The meaning of a given word or set of words is best understood as the contribution that word or phrase can make to the meaning or function of the whole sentence or linguistic utterance where that word or phrase occurs. The meaning of a given word is governed not only by the external object or idea that particular word is supposed to refer to, but also by the use of that particular word or phrase in a particular way, in a particular context, and to a particular effect.

The first type of meaning, i.e., the meaning of reference, is often referred to as the "referential"

meaning, the "lexical" meaning, the "conceptual" meaning, or the "denotative" meaning. It is also sometimes referred to as the "signification" of a lexical item.

There is a distinction between conceptual meaning, on the hand, and connotative, stylistic, affective, reflected, and collocative types of meaning on the other hand. Thus, we classify the last five types of meaning under one general category of associated meaning. There is a clear distinction between the logical meaning or the lexical reference of a particular word, and between the types of associated meaning. Such a distinction in the field of semantics between the lexical and the associated may remind us of the distinction between the semantic and the communicative approach as far as the literature on translation is concerned. The reason why there is a distinction, however, is that the conceptual meaning of a word is the type of meaning which could be mainly deduced in isolation from any other linguistic or even non-linguistic context, whereas the other types of meaning, whether associative or theoretical, are broadly speaking to be derived from the context of the utterance. Hence, this is relevant to translation and translation theories. It is usually easier to find the conceptual or the logical meaning of a given word, but that type of meaning is not always telling in the case of translation. However, it is often difficult to obtain even the lexical equivalent of a given item in translation, when the translation is taking place across two different languages that do not have a culture in common, such as translation from Arabic into English and vice versa. Yet, we should not indulge in a tedious and rather worthless search for the lexical equivalent, since, even if such lexical items are easy to come by, they might not be helpful in translation.

Distinction between the referential or lexical meaning of a word and the meaning it acquires

or radiates in a given context

There is a difference between the referential meaning of a word and the contextual meaning of the same word. Let us consider, for example, three lexical items which have the same physical reference in the world of non-linguistic reality, but are not simply used alternatively in free variation on each other. The words 'father', 'daddy' and 'pop' refer to the same physical object, i.e. the male parent. Yet other factors contribute to the choice of one rather than the other two in different situations. These factors may vary in accordance with the personality of the speaker or addressor, the presence or absence of the male parent in question, the feelings the addressor has towards his father as well as the degree of formality or informality between the two. In the case of translation, it is almost needless to point out the significance of such factors.

The same difference is recognized between referential and contextual types of meaning of lexical items, by the use of a different set of labels. Distinction is made between the signification of a given lexical item and its value or meaning when used in a particular context. In translation, consequently, the translator ought to translate the communicative function of the source language text, rather than its signification. A translator must, therefore, look for a target-language utterance that has an equivalent communicative function, regardless of its formal resemblance to original utterance as far as the formal structure is concerned. In other words, translation should operate or take place on the level of language use, more than usage. It has to be carried out in the way the given linguistic system is used for actual communication purposes, not on the level of the referential meaning or the formal sentence structure. Conveying textual effect of the original is the final objective to which a translator aspires, "A text is a whole entity, to be translated as a whole".

Connotative Meaning

The connotation in the text can be very difficult to translate with 100% accuracy, because of the level of interpretation involved. There are those in this world who believe that language can be

plain and simple – that you can strip away unnecessary rhetorical flourishes and be left with a straightforward group of words that can be used to plainly and clearly express ideas. Whether or not they see this as an ideal or a mistake, they believe it's possible.

These are often the same people who think that language translation should be easy – after all, once you've stripped away the flourishes all you have to do is re-state the meaning of what you've just read in a new language (preferably as simply and straightforward as possible). What they forget, of course, is the flexibility and subtlety of most languages.

Even supposedly 'simple' language is usually packed full of shadings – and if it wasn't intended that way by the author, then guess what? The reader will actually supply them.

That's one of the wonders of language – we see shades where there might not be any, but they are no less real. This is the phenomenon of 'connotation.'

Translating Connotation

The translation is work that is always filled with challenges, and not least among those challenges is connotation. Connotation is, simply put, a feeling that is imparted by word and phrase choice that the reader takes away in addition to the literal meaning of the phrase.

A quick example would be 'the night was black as pitch.' On the one hand the meaning of this sentence is very simple and clear: It's dark out. But the choice of the words 'black' and 'pitch' *connote* other things, like fear and depression (black) and thickness and confusion (pitch). Or at least, that's what I get from the phrase. Someone else may not get those feelings. That's the problem with connotation; except in very rare cases when the connotation of words or

phrases is widely accepted and shared, you're dealing with a very personal reaction. That makes coming up with a standard translation very difficult.

An Approach to Connotation

Context is always important when dealing with connotation. To be certain you've interpreted something correctly you can compare it to the text that has gone before: If it feels incongruous, it might be because you're misinterpreting the connotations of that phrase.

You can also check with other translated texts for the same phrasings and compare how they were handled to your initial reaction. After all, if dozens of professionals translated it the same way, there's at least some consensus.

In the end, though, you were hired not just because of your fluency, but because you're bringing your experience and cultural knowledge to the project – that counts for something. If you're pretty sure 'the night was black as pitch' is meant to convey an oppressive sense of dread on the reader, then you are likely right – stick to your intellectual guns.

Meaning and Definition of Translation

Meaning of Translation The English word translation has been derived from the Latin word translation, which itself comes from trans- and latum—together meaning "a carrying across" or "a bringing across. In other words, it is the business of carrying across a message/written content from one text to another, from one person to another and from one language(source language) to a different language (target language). It can happen within the same language (from one dialect to another dialect or from one form to another) or between languages. It is best seen as a communication process where the transfer of a message/written content from one language into a

new language takes place. However, poets engaged in the job of translation often think of translation as ‘interpretation’, ‘taking a view’, ‘bringing to life’, or ‘transformation’. Whatever may be its meaning, every act of translation involves the expression of sense. A translation is a text that is considered to be different from the original (the source text) but it is also a fact that the source text and the translated text are the same in terms of the sense they convey. It is often said that translation gives new clothes to a piece of writing by putting it in a different form. This interactive relationship between source and translation goes on in the hands of mature translators of prose and drama but it is the best in poetry.

Definition of Translation

Roman Jakobson, a leading linguist and noted expert in the subject of translation, defined translation as "the interpretation of verbal signs by means of some other language." Through this process of translation, texts in one language are transformed into texts in another language with the same meaning. These materials range from the isolated words in a language to the complex network of sentences of philosophical texts. Some scholars define translation as an art or craft and some others call it a science. It is called an art as all good translations are expressions of the creative urge of the translators. Likewise, it is a science because of the technical formalities and complexities involved in its process. Oxford University defines translation as ‘The process of translating words or text from one language into another.’ The Cambridge Dictionary also endorses that. This can mean the word to word rendering of the text in one language to another or replacing the equivalents of the words or phrases in one text to another. The translated text may have formal equivalence when the source text and the translated text look alike in form. It may have functional equivalence when the source text and the target text or translated text convey the same sense or perform the same function, though they have formal differences. It is often seen that the idioms and usage of the source language creep into the target language through translations which often enrich and shape the target language. Translation is the communication of the meaning of a text in a source language (SL) into a comprehensive version of target

language (TL) without causing any loss to the original message. It is often thought that if one is a bilingual s/he can be a good translator, which is not the truth. People having good communicative and writing experiences in both the languages can be good translators, which includes their being bilinguals. While translating, a translator discovers the meaning of a text behind the forms in the source language (SL) and reproduces the same meaning in the target language (TL) with the forms and structures available in the target language. The form changes but the meaning or sense or message remains the same. Nowadays we find translators using computers to translate one language into another, but human beings still play the major role in deciding the final output. While translating images/metaphors and emotive expressions in literary texts, computers cannot replace human beings. Translating is more than simply looking up a few words in a dictionary. We cannot confine translation to one or two definitions. It is elastic in nature and depends upon the person who does the translation. It differs from language to language, and from culture to culture. Hence it is not as easy as it is thought to be. While trying to be a different version of the original, it maintains its own uniqueness, an identity of its own. In the next section, we will discuss the nature of translation, responsibilities of a translator and the complexities involved in the process of translation.

Linguistic and Cultural Distances between the Source and Target Languages

What is translation? Barnwell (1986) in her book “Introductory Course in Translation Principles” defines translation as “translation is re-telling, as exactly as possible, the meaning of the original message in a way that is natural in the language into which the translation is being made”. Several linguists suggest that a good translation should include the following criteria: (1) a good holding on grammar and vocabulary of the source language, the text to be translated should be well understood by the translator; (2) the translator should be proficient enough to reconstitute the source language text (SLT)

into the target language text (TLT); and (3) the translation should capture the essence and genre of the original text and should be as close as possible to the original composition Kamil (2014) has highlighted that in order to produce an acceptable translation a translator should master the source language (SL), the target language (TL) and have adequate knowledge about the text he/she is translating. If the translator is not competent enough or he does not apply proper techniques during translation, the result will be an ordinary or run-off-the-mill product without any concern for aesthetics, structures, or for criteria that defined the source

Linguistic Challenges

There are about 7000 living languages currently listed in the world, not to mention the number of dialects existing within these languages. Every single one of them is unique, with own origins, roots and structure. A funny joke in one language can lose all its meaning when translated to another, so if a joke is not translated correctly, the target reader might not actually get the sense of humour implied in the source text. Thus the entire essence of the subject in question might get lost in translation. The next linguistic challenge lies in the correct translation of idioms and proverbs. For example, “to climb on the bandwagon”, an idiom in the English language means, “to gain benefit by supporting another person’s idea”. This expression would be out of context if translated literally into another language. Another factor which complicates the understanding of languages even more is the existence of dialects. The Arabic language is the fifth most spoken language in the world and the official language of 22 countries.

Although spoken by 250 million people in Middle- Eastern and North-African countries, its speakers do not actually all speak the “same” Arabic. Each of these 22 countries has its own dialect, with different variations spoken within the country as well. For instance, it would be difficult for a person from Saudi Arabia to communicate with a Moroccan if they both

used their own dialects of Arabic. Thus, translators must be thoroughly competent in the dialects of the source language text and must have considerable knowledge and interpreting skills in order to transmit the intended message accurately, otherwise the essence of the original text will be lost in translation. It takes an advanced level of linguistic knowledge to get expressions, metaphors, jargon and slang of different dialects.

Cultural challenges

Each population has a way of communicating and expressing its own messages, as well as its own code when it comes to language, symbols, understanding, shorthand, etc. These factors generate a big potential for misunderstanding; cultural factors are therefore another important challenge translators are faced with daily. The cultural context of the country whose language the translators are interpreting has to be taken into account. In some cultures, people communicate very implicitly and you have to read between the lines, while in some others people are much more direct and explicit. This can also be a source of misunderstandings. In other words, translators must be highly competent in the both source as well as the target language.

Several cultural challenges are faced by translators when they take up the daunting task of translating folk songs, mythological dramas, folk tales etc. For instance Mandya district in Karnataka state in India is well known for patronizing dramas and artists. Mythological dramas are staged on a regular basis in villages. Folk theatre, dance and songs are an integral part of village life. During Maramma's festival, village festivals called "Jatra" are performed with great enthusiasm and gaiety during the September-October for a period of fifteen days. This festival has been observed from the days of the Harappan Civilization because the people of Harappa were called Meluhas or Malavas by themselves as well as by the Sumerians. The word Mara has become Mahara with the insertion

of 'ha' by the Indo-Europeans. According to Oppert (1998), Mara has become the Mala, Maalay, Malaya, Maala, Malwa, Malva, and finally Maalava with the harsh "l". Translators must be adept in the local language spoken in the Mandya region of Karnataka in order to translate these intricate folk tales, folk songs, plays, customs, traditions of the people of Mandya who celebrate the Maramma festival.

Translating specific content

Translators who must translate specific materials like fiction have to transcribe a whole story, context, world and environment into another language. It involves creativity to transfer cultural values and traditions and to make them understandable and adapted without altering them: the translator has to remain true to the original piece.

When translators are working on translation of cinema, right words and expressions should be chosen to fit the mood depicted in each scene and maintain certain coherence and continuity from one scene to the next. Thus, knowledge of the local culture, language, genre, situation, geographical location etc. plays a major role while translating films.

For books and literary texts, translations are about transmitting feelings, emotions and correctly interpreting words with multiple meanings, so that the fiction travels in an accurate way. Another thing to be kept in mind is that there are many words with multiple meanings in some languages. For example in the Hindi language, the word "accha" has multiple meanings, depending on the tone used by the speaker and the context in which the word is used. The translators must interpret the meaning implied in the source language correctly; otherwise the entire conversation will be lost in translation. If there is implied humour in the source language, then this humour should be transferred to the reader in the target language as well.

It is often hard to keep the writing style intact, which is another challenge translators have to deal with. The same goes for poetry: it should be handled carefully to maintain the implicit message, the writing style and the beauty of the piece. Translating fiction is therefore

subtle work and professionalshavetopayattentiontoalltheculturalfactorsinvolvedaswellasthepurposeoftheoriginal piece.

Translationisdifficultbecausealanguagereflectsitsculture,andcarriesitsrichculturalconnotations. Many difficulties in translation are due to cultural differences. Every nation has its own cultural priorities. Vocabulary of a nation's language reflects its specific culture. Zou (2016) argues thatanykindofculturalphenomenonisnotisolated,butcombineswithavarietyofculturalelements.

Cultural phenomenon always has the extensive meaning. Culture was born to be imitated andusedbyothers;includingverticaltransmission(fromgenerationtogeneration)andlateraltransfer(between region and nation).It is important that translators understand the culture of the source language.We often see the text easily, but the translation is wrong due to the lack of understanding of the sourcelanguage culture. For example, “rest room” in big stores of America or international airports is translatedinto“theroomforrest”,butnot“thetoilet”.Indifferentcultures,thesamewordscanhavedifferent cultural meanings. For example, there are the concepts of bats in both English and Chinese language. Inwestern culture, bats have an ugly, evil and bloodsucking image, and the bat-related words are mostlypejorative.However,in Chineseculture,thebatisasymbolofgoodfortune,healthandhappiness.

Cultural equivalence in translation is determined by the following four factors: type of the original text,the importance of cultural colour in the original text, the purpose of translation, the reader type of the targettext.

STRATEGIESTOBEADOPTEDBYTRANSLATORS

Keeping in mind the difficulties and challenges faced by translators, it is important that translators must adopt certain methods to produce an acceptable if not an excellent translation.

Translators should

1. Never use the method of word to word literal translation. They should adapt the translation in such a manner so as to accurately interpret the meaning of the message.
2. Thoroughly research the genre in which the source text was written before they begin the translation process.
3. Have good communication skills: to transcribe a message without altering its purpose and keep its actual meaning.
4. Adopt the methods of foreignization and domestication as proposed by Venuti (2008) in his book "The scandal of translation: Towards an ethics of differences".

Obediat and Abu Melheim (2017) have reiterated Venuti's definition that domestication includes a method of translation that results in the target text being completely devoid of foreign words thus making it seem as if the target text is written by a local writer. On the other hand foreignization preserves the visibility of the foreign writer by emphasizing the foreignness of the source language. Venuti (2008) asserts that the role of the translator should be visible so that the effort he has put should not be neglected. Thus, translation is more than just being bilingual. It is about being able to find the right words to depict the right message in another language, which is a truly rigorous work. The exchange of different languages is the exchange of different cultures. The translation of language is essentially a cultural translation; one of the purposes of translation is to establish cultural equivalence between the source language and the target language. Because of the differences between languages, there are many cultural differences between different expressions, and the method

so establishing cultural equivalence in translation are also different. According to different circumstances, "foreignization" or "domestication" methods can be adopted to solve the cultural differences in translation in order to achieve cultural equivalence. It is important that translators thoroughly understand the culture in the source language and try to establish the cultural equivalence in target language.

Lexical Untranslatability

Linguists consider the word as a crucial unit in their description of language. While doing so they mostly focus on those words that are recognized as part of the vocabulary of a language. Sometimes it is relevant to consider the words that are not part of the vocabulary. They can be referred to as non-existing words. In lexical semantics, it is customary to talk about lexical gaps instead of referring to non-existing words. The non-existing words are indications of "gaps" or "holes" in the lexicon of the language that could be filled. Lexical gaps are also known as lexical lacunae. The vocabulary of all the languages, including English and Tamil, shows lexical gaps. For example, the English noun horse as a hypernym incorporates its denotation stallion (male horse) and mare (female horse). However, there is no such hypernym in the case of cows and bulls, which subsumes both cow and bull in denotation. The absence of such a hypernym is called a lexical gap. Lyons addresses lexical gaps from a structuralist perspective. He defines lexical gaps as slots in a patterning. Wang defines lexical gaps as empty linguistic symbols and Fan defines them as empty spaces in a lexeme cluster. Rajendran defines lexical gap as a vacuum in the vocabulary structure of a language. We always encounter the lexical gaps when we try to translate one language into another or develop a bilingual or multilingual dictionary or lexical data bases like wordNet or thesaurus or ontology for the vocabulary of a language. The present work addresses, how lexical gaps constitute a thorny area for translation between English and Tamil and the strategies adopted by the translators to encounter or overcome the problem of the lexical gap. Untranslatability is a property of a text or of any utterance, in one language, for which

no equivalent text or utterance can be found in another language when translated. Terms are, however, neither exclusively translatable nor exclusively untranslatable. Rather, the difficult level of translation depends on their nature, as well as on the translator's knowledge of the languages in question. Quite often, a text or utterance that is considered to be "untranslatable" is actually a lacuna or lexical gap. That is, there is no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word, expression or turn of phrase in the target language. A translator can, however, resort to a number of translation procedures to compensate for untranslatability. Therefore, untranslatability or difficulty of translation does not always carry deep linguistic relativity implications; denotation can virtually always be translated, given enough circumlocution, although connotation may be ineffable or inefficient to convey. There is a school of thought identified with Walter Benjamin that identifies the concept of "sacred" in relation to translation and this pertains to the text that is untranslatable because its meaning and letter cannot be disassociated. It stems from the view that translation should realize the imagined perfect relationship with the original text. This theory highlights the paradoxical nature of translation wherein it—as a process—assumes the forms of necessity and impossibility at the same time. This is demonstrated in Jacques Derrida's analysis of the myth of Babel, a word which he described as a name that means confusion and also a proper name of God. Furthermore, Derrida noted that when God condemned the world to a multiplicity of tongues, he created a paradoxical need and impossibility of translation. Derrida himself has put forward his own notion of the untranslatability of the text, arguing in his early works such as *Writing and Difference* and *Margins of Philosophy* that there is an excess of untranslatable meaning in literature and these cannot be reduced to a closed system or a restricted economy "in which there is nothing that cannot be made to make sense." Brian James Baer posits that nations sometimes see untranslatability as proof of its national genius. Literature that can be easily translated may be considered as lacking originality, while translated work themselves may be regarded merely as imitations. Baer quotes Jean-Jacques Rousseau defining true genius as "the kind that creates and

makes everything out of nothing". Paraphrasing Robert Frost's remark about poetry ("Poetry is what gets lost in translation"), Baer suggests that "one could define national identity as that which is lost in translation". He further quotes Alexandra Jaffe: "When translators talk about untranslatable, they often reinforce the notion that each language has its own 'genius', an 'essence' that naturally sets it apart from all other languages and reflects something of the 'soul' of its culture or people". Quite often, a text or utterance that is considered to be "untranslatable" is considered a lacuna, or lexical gap. That is, there is no one-to-one equivalence between the word, expression or turn of phrase in the source language and another word, expression or turn of phrase in the target language. However, untranslatability is compensated by a number of translation procedures depending upon the context. From this perspective, untranslatability or difficulty of translation does not always carry deep linguistic relativity implications; denotation can virtually always be translated, given enough circumlocution, although connotation may be ineffable or inefficient to convey.

PHILOLOGICAL THEORIES: Philological theories rely upon "philology" as the study of the development of language, and the classical literary studies. They are mainly concerned with the comparison of structures in the native and foreign languages, especially the functional correspondence and the literary genres in addition to stylistics and rhetoric. George Steiner, who claims that his book *After Babel* is the "first systematic investigation of the theory and practice of translation since the eighteenth century", is perhaps the most prominent proponent of these theories. He primarily emphasizes the psychological and intellectual functioning of the mind of translator. He elucidates that meaning and understanding underlie the translation process, averring that a theory of translation is essentially a theory of semantic transfer from SL into TL. He defines his „hermeneutic approach“ as “the investigation of what it means to „understand a piece of oral speech or written text, and the attempt to diagnose the process in terms of a general model of meaning” .

LINGUISTIC THEORIES: As Eugene Nida stated, linguistic theories of translation are based on a comparison of the Linguistic structures of the STs and TTs, rather than a comparison of literary genres and stylistic features of the philological theories. Their development is due to two factors: first, the application of the rapidly expanding linguistics, the scientific study of language, to several fields such as cognitive anthropology, semiotics, pragmatics, and teaching translation/interpreting skills; and second, the emergence of Machine Translation (MT) which has provided a significant motivation for basing translation procedures on linguistic analysis as well as for a rigorous description of SL and TL. According to Nida and Taber, it is only a linguistic translation that can be considered “faithful”, because it “is one which only contains elements which can be directly derived from the ST wording, avoiding any kind of explanatory interpolation or cultural adjustment which can be justified on this basis”. Nida suggests a three-stage model of the translation process. In this model, ST surface elements (grammar, meaning, connotations) are analyzed as linguistic kernel structures that can be transferred to the TL and restructured to form TL surface elements . Pertinent to linguistic theories is Newmark’s binary classification of translation into semantic and communicative, which somehow resembles Nida’s formal and dynamic equivalence. The contribution of linguistics to translation, as As-Safi stated, is twofold: to apply the findings of linguistics to the practice of translation, and to have a linguistic theory of translation, as opposed to other theories such as the literary theory of translation .

Sociolinguistic Theories: These theories endeavour to link translation to communicative theory and information theory, with special emphasis on the receptor’s role in the translation process. They do not completely overlook language structures; instead they deal with it at a higher level in accordance with their functions in the communicative process. These structures may involve rhetorical devices or figures of speech such as simile, metaphor, irony, hyperbole, etc., in both literary and non-literary texts. These theories require the translator exhibit language competence as well as language performance. According to the sociolinguistic approach to translation, the

social context defines what is and what is not translatable and what is or what is not acceptable through selection, filtering and even censorship. According to this perspective, a translator is necessarily the product of his or her society: our own sociocultural background is present in everything we translate. This approach was developed by the School of Tel Aviv and by linguists and professors such as Annie Brisset, Even Zohar, and Gideon Toury.

Theory and practice are terms that are often set in opposition to each other, but not for very good reasons. This is a book about theory, but it is not a book that is, one might say, ‘couched in abstractions with little relevance to the real world of language use’. Who needs theory, if that’s what theory is? On the contrary, theory is about what we see and experience in the social world of language, and about how we impute meaning to actions. As language users, we are all theorists, although the discipline of sociolinguistics has particular responsibilities in fostering, through its theory, awareness of what happens at the interface between language and society, and in reviewing what we know and what we have not yet adequately explained. So this is actually a book about practice too – practices of using language and practices of interpreting language in society.

It may be useful to comment in quite general terms on ‘theory’, and then on ‘sociolinguistic theory’, the object of debate in this volume, and its historical status in the field. That will lead to an overview of the types of theory that sociolinguistics has aligned with to date, and might profitably align with in the future. This is a necessary debate in itself, especially if it is right to observe that sociolinguistics has entered a phase where ‘theory is everywhere’ and that this is radically influencing what sociolinguistics is and what it does. But we are also arguably in a phase where discussion of what counts as theory, and why it matters in so many practical regards, is still generally lacking. In other words, we need to keep revisiting some basic *metatheoretical* questions about sociolinguistics, following a line of reflexive commentary started by Figueroa over twenty years ago. Figueroa (1994) set out the different principles and assumptions that supported the

research of three of the 'founding fathers' of sociolinguistics, Labov, Gumperz, and Hymes.

LEXICAL PROBLEMS OF TRANSLATION

The study of the language is arguably the most hotly contested property in the academic realm. It becomes a tangle begetting multiple language discrepancies. That is why linguistics compares languages and explores their histories, in order to find and to account for its development and origins to give the answers to this or that language point.

Due to the semantic features of language the meanings of words, their ability to combine with other words, their usage, the "place" they hold in the lexical system of a language do not concur for the most part. All the same "ideas" expressed by words coincide in most cases, though the means of expression differ.

The principal types of lexical correspondences between two languages are as follows:

1) Complete correspondences; 2) Partial correspondences; 3) The absence of correspondences

Let's deal with them more exactly.

1) Complete lexical correspondences.

Complete correspondence of lexical units of two languages can rarely be found. As a rule they belong to the following lexical groups:

- proper names and geographical denominations:
- the months and days of the week, numerals.
- scientific and technical terms (with the exception of terminological polysemy).

2) Partial lexical correspondences.

While translating the lexical units partial correspondences mostly occur. That happens when a word in the language of the original conforms to several equivalents in the language it is translated into. The reasons of these facts are the following .

1. Most words in a language are polysemantic. That's why the selection of a word in the process of translating is determined by the context.

2. The specification of synonymous order. However, it is necessary to allow for the nature of the semantic signs which an order of synonyms is based on. Therefore, it is advisable to account for the concurring meanings of members of synonymic orders, the difference in lexical and stylistic meanings, and the ability of individual components of orders of synonyms to combine.

3. Each word affects the meaning of an object it designates. Not infrequently languages "select" different properties and signs to describe the same denotations. The way, each language creates its own "picture of the world", is known as "various principles of dividing reality into parts". Despite the difference of signs, both languages reflect one and the same phenomenon adequately and to the same extent, which must be taken into account when translating words of this kind, as equivalence is not identical to having the same meaning.

4. The differences of semantic content of the equivalent words in two languages. These words can be divided into three sub-groups:

a) Words with a differentiated (undifferentiated) meaning: e.g. In English: to swim (of a human being), to sail (of a ship), to float (of an inanimate object);

b) Words with a "broad" sense: verbs of state (to be), perception and brainwork (to see, to understand), verbs of action and speech (to go, to say).

c) "Adverbial verbs" with a composite structure which have a semantic content, expressing action and nature at the same time: e.g. the train whistled out of the station.

5. Most difficulties are encountered when translating the so called pseudo-international words. The regular correspondence of such words in spelling and sometimes in articulation coupled with the structure of word-building in both languages may lead to a false identification.

6. Each language has its own typical rules of combinability. A language has generally

established traditional combinations which do not concur with corresponding ones in another language.

Adjectives offer considerable difficulties in the process of translation. It does not always coincide with their combinability in the Ukrainian or Russian languages on account of differences in their semantic structure . Frequently one and the same adjective in English combines with a number of nouns, while in Ukrainian and Russian different adjectives are used in combinations of this kind. For this reason it is not easy to translate English adjectives which are more capable of combining than their Ukrainian and Russian equivalents.

A specific feature of the combinability of English nouns is that some of them can function as the subject of a sentence though they do not belong to a lexico-semantic category.

The habitual use of a word, which is bound up with the history of the formation and development of its lexical system. This gave shape to clichés peculiar to each language, which are used for describing particular situations

Borrowing

Borrowing is a common translation technique. It basically means that the translator makes a conscious choice to use the same word in the target text as it is found in the source text. This is usually the case when there is no equivalent term in the target language. This technique also allows the translator to put a text clearly within a particular cultural context through the register of the vocabulary it uses. Certain terms allow people belonging to communities of similar interests to transcend linguistic boundaries. Despite using different linguistic systems, they share the same reality and the same code to decipher it. Depending on where this code was created, some words will have a lot more prestige than others in a certain context.

Numerous English words are “borrowed” into other languages; for instance software in the field of technology and funk in culture. English also borrows a lot of words from other languages. For example: abbatoire, café, passé and résumé from French; hamburger and kindergarten from

German; bandana, musk and sugar from Sanskrit. Borrowed words are often printed in italics when they are considered to be “foreign”, especially in academic work.

Borrowed words can sometimes have different semantic significations from those of the original language. A good example is the Moroccan word ‘tammara’, which is borrowed from Spanish, means in Moroccan Arabic ‘a difficult situation’, whereas in Spanish it conveys the meaning of a ‘type of a palm tree’. The same thing can be said about the word ‘flirter’, which refers in French to a sexual foreplay, while in English the term means behaving towards someone as though one were in love with but without serious intentions. Borrowing in translation is not always justified by lexical gap in the target language, but it can mainly be used as a way to preserve the local colour of the word, or be used out of fear from losing some of the semiotic aspects and cultural aspects of the word if it is translated.

Regarding borrowing, we should also add that a certain term is taken from a language, but in a natural way, which means that it will respect the rules of grammar and pronunciation of the target language. An example of Borrowing is the verb ‘mailler’, which is used in Canadian-French spoken language; here, the French suffix-er is added to the English verb ‘mail’ to conform to the French rules of verb-formation.

In conclusion, borrowing is one of the most used translation techniques. It is used mainly out of necessity, due to the fact that a certain word does not exist in the target language. We use a lot of borrowed words in the spoken language every day, without even knowing they come from another language. Most of the borrowed words come from English and they are usually technical terms

Defining Transliteration

Transliteration involves changing the script used to write words in one language to the script of another; taking the letters or characters from a word and changing them into the equivalent characters in another language. This process is concerned with the spelling and not the sound. The sound of the words is handled through yet another “trans” – transcription. When there is a word

you don't want to be changed, interpreted, or explained, but only put into the characters of another language, your translator will use their transliteration skills. This is often the case when it comes to names, addresses and other such material. When you think about Japanese words written in Latin lettering, you are thinking about transliteration.

The challenge of transliteration comes when there is not an equivalent character as often happens in Chinese or Japanese. The translator will need to approximate the character and this can lead to several translators spelling the same word in different ways.

Defining Translation

Translation is taking the meaning of a word from the source text and providing an equivalent text in the target language. Many times when you use an online translator, what you are really getting is transliteration or transcription and not a true translation. That is why the results of the "translation" often do not make sense.

It should be noted that there are levels of translation. A simple word by word translation takes text from one language and changes it into a word with an identical meaning in the other language. This is great unless there are word strings or sentences in which case a word for word translation is not sufficient. For example, the English "You're dead meat" is meant to tell somebody that they are in a lot of trouble, they are going to get hurt, or perhaps even killed. The implication is "you better watch out". The Spanish "Tues carne muerta" is a word for word translation, however, the translated message would make no sense at all in the target language. It did not consider sentence structure, grammar, cultural issues, context, or overall meaning.

To be effective, a translation must take the meaning behind the text and put it into the target language so that the intent of the message remains intact. In the dead meat example, an effective translation might be "Eres hombre muerto" or "you are a dead man".

A comprehensive translation will consider the grammar, syntax, and local culture during the conversion process so that the final document reads as if a native speaker wrote it.

Defining Transcreation

When a message does not directly translate from one language or culture to another the translator must do something to preserve the intent of the source information. This typically occurs when figurative or culturally related speech is used. Examples of difficult text include analogies, metaphors, similes, and colloquialisms. Since the job of the translator is to preserve the intent of the language, a culturally and locally relevant equivalent must be chosen to represent the source text.

In the “dead meat” example, an appropriate translation might be *¡vas a ver lo queesbueno!* which in English means “you will see what is good” or *¡te vas a enterar!* “You’ll find out”. While these do not appear to have the same meaning to an English speaker, they do to the target audience, and that is what matters. After all, target audience comprehension is the whole point of translating your text.

Literal Translation

Literal translation, direct translation or word-for-word translation, is a translation of a text done by translating each word separately, without looking at how the words are used together in a phrase or sentence. In translation theory, another term for “literal translation” is metaphrase (as opposed to paraphrase for an analogous translation). Literal translation leads to mistranslating of idioms, which is a serious problem for machine translation. The term “literal translation” often appeared in the titles of 19th-century English translations of classical, Bible and other texts.

Word-for-word translations (“cribs,” “ponies” or “trots”) are sometimes prepared for a writer who is translating a work written in a language they do not know. For example, Robert Pinsky is

reported to have used a literal translation in preparing his translation of Dante's *Inferno* (1994), as he does not know Italian.[citation needed] Similarly, Richard Pevear worked from literal translations provided by his wife, Larissa Volokhonsky, in their translations of several Russian novels.

Poetry to prose

Literal translation can also denote a translation that represents the precise meaning of the original text but does not attempt to convey its style, beauty, or poetry. There is, however, a great deal of difference between a literal translation of a poetic work and a prose translation. A literal translation of poetry may be in prose rather than verse, but also be error free. Charles Singleton's translation of *The Divine Comedy* (1975) is regarded as a prose translation.

As bad practice

"Literal" translation implies that it is probably full of errors, since the translator has made no effort to convey, for example, correct idioms or shades of meaning, but it might be also useful in seeing how words are used to convey meaning in the source language.

A literal English translation of the German word "Kindergarten" would be "children's garden," but also in (mainly US) English, the expression refers to the preschool institution. Literal translations in which individual components within words or compounds are translated to create new lexical items in the target language (a process also known as "loan translation") are called calques, e.g., "beer garden" from German "Biergarten." The literal translation of the Italian sentence, "So chequesto non vabene" ("I know that this is not good"), produces "Know(I) that this not goes(it) well," which has English words and Italian grammar.

Machine translation

Early machine translations were notorious for this type of translation as they simply employed a database of words and their translations. Later attempts utilized common phrases which resulted in better grammatical structure and capture of idioms but with many words left in the original language. For translating synthetic languages, a morphosyntactic analyzer and synthesizer is

required. The best systems today use a combination of the above technologies and apply algorithms to correct the "natural" sound of the translation. In the end though, professional translation firms that employ machine translation use it as a tool to create a rough translation that is then tweaked by a human, professional translator.

Douglas Hofstadter gave an example for the failures of a machine translation: The English sentence "In their house, everything comes in pairs. There's his car and her car, his towels and her towels, and his library and hers." is translated into French as "Dans leur maison, tout vient en paires. Il y a sa voiture et sa voiture, ses serviettes et ses serviettes, sa bibliothèque et les siennes." That does not make sense, because the literal translation of both "his" and "hers" into French is "sa" in case of singular, and "ses" in case of plural, therefore the French version is not understandable.

Often, first-generation immigrants create something of a literal translation in how they speak their parents' native language. This results in a mix of the two languages in something of a pidgin. Many such mixes have specific names, e.g. Spanglish or Germish. For example, American children of German immigrants are heard using "rockingstool" from the German word "Schaukelstuhl" instead of "rocking chair"

Addition: adding any word to an idiomatic expressions would alter its meaning, or remove its idiomatic sense. Thus, adding the adverb 'very' to the adjective 'red' in 'red herring' (very red herring) affects the figurativeness of its meaning completely.

Deletion: deleting the adjective 'sweet' and the article 'the' from the expressions 'have a sweet tooth' and 'spill the beans' would totally change their meanings. Hence, (have a tooth) and (spill beans) have no idiomatic sense.

Substitution: idioms accept no replacement of words even if those words are synonyms. For

example, 'the long and short of it' means the basic facts of a situation. The adjective 'long' cannot be substituted by another adjective, like tall, despite they have nearly the same meaning.

Changing the words order: any changing in the order of the words of an idiom leads to the destruction of the idiom's meaning. For instance, the order of the words in the expression 'the long and the short of it' cannot be changed into 'the short and the long of it'.

Changing the grammatical structure: the passive form 'some beans were spilled' has different meaning from its active form 'they spilled the beans' meaning 'they reveal a secret'. Translating idioms is one of the most difficult tasks for translators. It involves far more than the replacement of lexical and grammatical items between languages, and it may involve discarding the basic linguistic elements of the SL text. According to Baker, the first difficulty that a translator comes across, while translating idioms, is the ability to recognize and distinguish idiomatic from nonidiomatic usage. Recognition is difficult, and sometimes impossible, since many idioms can be slightly modified, while others can be discontinuously spread over a clause. As a rule, the more difficult an expression is to understand and the less sense it makes in a given context, the more likely a translator will recognize it as an idiom . From the definitions above it can be concluded that an idiomatic expression or an idiom is an expression (i.e. term or phrase) whose meaning cannot be deduced from the literal definition and the arrangement of its parts. An idiom can be in the form of phrase, clause or sentence. In addition, the source and the target cultures have a great influence on the comprehensibility as well as the translatability of idioms. Hence, better understanding and using idioms needs both knowing their historical background and familiarity with both the source and the target cultures, and having a clear idea about their different situational context.

Transcreation

Transcreation is a concept used in the field of translation studies to describe the process of adapting a message from one language to another, while maintaining its intent, style, tone, and context. A successfully transcreated message evokes the same emotions and carries the same

implications in the target language as it does in the source language. It is related to the concept of localization, which similarly involves comprehensively adapting a translated text for the target audience. Transcreation highlights the translator's creative role. Unlike many other forms of translation, transcreation also often involves adapting not only words, but video and images to the target audience.

Transcreation theory was first developed in the field of literary translation, and began to be adapted for use global marketing and advertising in the early 21st century. The transcreation approach is also heavily used today in the translation of video games and mobile apps.

The concept of transcreation emphasizes the translator's independent creative role. In the context of marketing, the professional translators engaging in transcreation are often referred to as "copywriters" or "copyeditors", or alternatively as "transcreators".

The concept of transcreation was first developed by translators in India and Brazil in the mid-20th century. In 1964, the Indian scholar Purushottama Lal wrote, regarding contemporary translations of the Sanskrit classics, that "the translator must edit, reconcile, and transmute; his job in many ways becomes largely a matter of transcreation". In the Brazilian context, the term is associated with the work of Haroldo de Campos, who compared transcreation to the giving of a blood transfusion. The term is also recognized in China. In 2010, the Chinese design and advertising publication, *Modern Advertising Magazine*, discussed the term in an article for the first time.

In popular culture, one example of the use of a strongly transcreational approach is in the United States adaptation of the Japanese anime *Doraemon*, in which characters and settings were dramatically modified to suit United States sensibilities. For example, depictions of Japanese yen notes were replaced by United States currency, and a stand selling roasted sweet potato was replaced by a food truck selling popcorn.

Similarly, the United States story of *Spider-Man* was transcreated for Indian audiences in *Spider-Man: India*, which is set in Mumbai. This transcreated *Spider-Man* features an Indian-born

Spider-Man whose “real” name is PavitrPrabhakar. Thus, rather than battling the Green Goblin in the canyons of New York City, Prabhakar, clad in a dhoti, fights the demon Rahshasa against backdrops such as the TajMahal. "Unlike traditional translations of American comics, Spider-Man India will become the first-ever 'transcreation', where we reinvent the origin of a Western property," said SharadDevarajan, the chief executive of the Gotham Entertainment Group. The goal in this case closely matched that of cross-cultural marketers: to make Spider-Man more relevant to the Indian audience, establish a deeper emotional connection with readers, and thus sell more comic books.

The concept of transcreation has also been applied to other specialized fields such as technical and legal translation. For example, the creation of new technical vocabulary by specialized Icelandic translators in the mid-20th century has been retrospectively characterized as transcreation. Accordingly, one author has defined transcreation as a "holistic" process of "re-interpretation of the original work suited to the readers/audience of the target language which requires the translator to come up with new conceptual, linguistic and cultural constructs to make up for the lack (or inadequacy) of existing ones."

As markets continue to broaden, advertisers face special challenges. To be effective, advertising must reach hearts as well as minds. Thus, the ability to transcend language and cultural boundaries is paramount to achieving an effective global marketing strategy. Not only must copy be translated correctly, but other factors must also be considered, such as culture, mores, dialects, idiom, humor, and context. Any perceived lack of respect for heritage, local values, beliefs and cultures may have a negative impact on consumers. To meet these challenges, companies that market internationally are increasingly using transcreation, whether via their advertising company or with a company specializing in transcreation.

The tasks of a transcreator include establishing an emotional connection between the audience and the message, and maximizing cultural relevance. Many factors may differ across cultural and

linguistic boundaries and must be considered, as these differences can significantly limit the effectiveness and impact of a cross-market campaign. These factors include cultural heritage, shared values, practices, and prevalent social cueing and reception thereof, including expression of emotions, gestures, body language, and facial expressions. These factors in turn influence consumers' behavior and their reactions to advertising elements such as text, tone of voice, humor, settings, casting, and tonality.

Classically, in a schema dating from the 17th century, translation has been divided into three approaches: metaphrase (word-for-word translation), paraphrase (i.e. "say in other words"), and imitation. Transcreation is thus a variation on the "imitation" or "adaptation" approach to translation. Similarly, viewed in terms of the continuum between free translation and literal translation, transcreation is considered to be "closest to 'free' on the literal – free cline."

The validity of transcreation as a distinct form of translation, however, has been questioned. While the term has been widely embraced by translation brokers seeking new business, it has been greeted with considerably more skepticism by professional translators.

Substitution

Substitution is the relation between elements such as words or phrases; "since substitution is a grammatical relation [...] the substitute may function as a noun, as a verb, or as a clause"

There are three types of substitution: nominal, verbal, and clausal.

1. **Nominal substitution** means having the substitute one and the plural ones function as the head in the nominal group, and can substitute only an item that is itself the head of a nominal group: Your phone is obsolete. You must get a new one.

2. **Verbal substitution** takes place when the verb do or does substitutes a lexical verb functioning as the head of the verbal group, and its position would be final as in: (a) Shall I make the announcement? (b) You can do now .

3. **Clausal substitution** occurs when the clausal substitute so and the negative form not operate on the entire clause, i.e., they presuppose the entire clause not just a noun or a verb:

(1) A. Are you attending the symposium? B. I think so.

C. Is it going to rain today? D. I hope not.

Ellipsis is normally an anaphoric relation like substitution. It is a relation within the text, and the presupposed item is present in the preceding text. Halliday and Hasan distinguish between three types of ellipsis: nominal, verbal, and clausal.

Lexical meaning

The other component of sentence meaning is word meaning, the individual meanings of the words in a sentence, as lexical items. The concept of word meaning is a familiar one. Dictionaries list words and in one way or another state their meanings. It is regarded as a sensible question to ask of any word in a language, "What does it mean?" This question, like many others about language, is easier to ask than to answer.

It is through lexical resources that languages maintain the flexibility their open-ended commitments demand. Every language has a vocabulary of many thousands of words, though not all are in active use, and some are known only to relatively few speakers. Perhaps the commonest delusion in considering vocabularies is the assumption that the words of different languages, or at least their nouns, verbs, and adjectives, label the same inventory of things, processes, and qualities in the world but unfortunately label them with different labels from language to language. If this were so, translation would be easier than it is; but the fact that translation, though often difficult, is possible indicates that people are talking about similar worlds of experience in their various languages.

Languages in part create the world in which humans live. Of course, many words do name existing bits and pieces of earth and heaven: stone, tree, dog, woman, star, cloud, and so on. Others, however, do not so much pick out what is there as classify it and organize one's relations with it and with each other with regard to it. A range of living creatures are mammals or are

vertebrates, because people classify them in these ways, among others, by applying selected criteria and so determining the denotation of the words mammal and vertebrate. Plants are vegetables or weeds according as groups of people classify them, and different plants are included and excluded by such classifications in different languages and different cultures.

Time and its associated vocabulary (year, month, day, hour, minute, yesterday, tomorrow, and so on) do not refer to discrete sections of reality but enable people to impose some sort of order, in agreement with others, on the processes of change observed in the world. Personal pronouns pick out the persons speaking, spoken to, and spoken about; but some languages make different distinctions in their pronouns from those made in English. For example, in Malay, *kita*, which means “we,” including the person addressed, is distinct from *kami*, a form for “we” that includes the speaker and a third person or persons but excludes the person addressed. In Japanese and in several other languages, a variety of words denoting the first and second persons indicate additionally the observed or intended social relationship of those involved.

Other word meanings are even more language- and culture-bound and, in consequence, harder to translate. Right and wrong, theft, inheritance, property, debt, sin, and crime are just a few of the words regulating one’s conduct and relations with one’s fellows in a particular culture. Translation becomes progressively harder as one moves to languages of more remote cultures, and it has been said that it requires “a unification of cultural context.” Insofar as a person’s understanding of the universe and of the relations between that person and other people is closely linked with the language used, it must be assumed, and the evidence confirms this assumption, that children progressively acquire such understanding along with their language.

The great majority of word shapes bear no direct relation to their lexical meanings. If they did, languages would be more alike. What are called onomatopoeic words have some similarity in shape through different languages: French *coucou*, English *cuckoo*, and German *Kuckuck* directly

mimic the call of the bird. English dingdong and German bim-bam share several sound features in common that partially resemble the clanging of bells. More abstractly, some direct “sound symbolism” has been seen between certain sound types and visual or tactile shapes. Most people agree that the made-up word oomboolu would better designate a round, bulbous object than a spiky one. In addition, the appropriateness of the vowel sound represented by ee in English wee and i in French petit and Italian piccolo for expressing things of small size has been traced in several languages.

All this, however, is a very small part of the vocabulary of any language. For by far the largest number of words in a spoken language, there is no direct association between sound and meaning. English horse, German Pferd, French cheval, Latin equus, and Greek hippos are all unrelated to the animal so named, except that these words are so used in the languages concerned. This is what is meant by the term arbitrary in the second definition of language quoted at the beginning of this article. Vocabulary has to be largely arbitrary, because the greater part of the world and of human experience is not directly associated with any kind of noise, or even with specific gestures or hand shapes.

The relations between sentence structure and structural meanings are also largely arbitrary and tacitly conventional. The use of loudness and stress for emphasis in spoken languages as well as certain linguistic indications of anger and excitement are akin to nonlinguistic expressions of emotion and are somewhat similar across language divisions. But actual intonations and features such as word order, word inflection, and grammatical particles, used in maintaining distinctions in structural meaning, differ markedly in different languages.

Semantic flexibility

Not only are word meanings somewhat different in different languages; they are not fixed for all time in any one language. Semantic changes take place all along (see below Linguistic change), and at any moment the semantic area covered by a word is indeterminately bordered and differs from context to context. This is a further aspect and condition of the inherent and necessary flexibility of language.

General and specific designations

People can be as precise or as imprecise as they need or wish to be. In general, words are fairly imprecise, yet for particular purposes their meanings can be tightened up, usually by bringing in more words or phrases to divide up a given field in more detail. Good contrasts generally with bad, but one can, for example, grade students as first-class, excellent, very good, good, fair, poor, and failed (or bad). In this case, good now covers a restricted and relatively low place in a field of associated terms.

Colour words get their meanings from their mutual contrasts. The field of visually discriminable hues is very large and goes far beyond the resources of any vocabulary as it is normally used. Children learn the central or basic colour words of their language fairly early and at the same time; such terms as red and green are normally learned before subdivisions such as crimson and scarlet or chartreuse. It is well known that languages make their primary divisions of the spectrum of colours in different places; Japanese *aoi* covers many of the hues referred to in English by green and blue, while blue covers much of the range of the two Russian words *goluboy* and *siny*. While the actual colour vocabularies of languages differ, however, research by Brent Berlin and Paul Kay in the 1960s sought to show that “there exist universally

for humans eleven basic perceptual color categories” that serve as reference points for the colour words of a language, whatever number may be regularly employed at any time. The claim remains controversial.

Ordinarily, considerable areas of indeterminate designation in colour vocabulary and in other fields are tolerated; between red and purple and between purple and blue, there are hues that one would hesitate to assign firmly to one or the other and on which there would be considerable personal disagreement. When greater precision than normal is required—as, for example, in listing paint or textile colours—all kinds of additional terms can be brought into service to supplement the usual vocabulary: off-white, light cream, lemon, blush pink, and so on.

The vocabulary of kinship terms varies from language to language, reflecting cultural differences. English distinguishes the nearer kinsfolk by sex: mother, father; sister, brother; aunt, uncle; and others. Other languages, such as Malay, make a lexical distinction of age the primary one, with separate words for elder brother or sister and younger brother or sister. Still other languages—for example, some American Indian ones—use different words for the sister of a man and for the sister of a woman. But beyond this any language can be as precise as the situation demands in kin designation. When it is necessary, English speakers can specify elder sister and female cousin, and within the overall category it is possible to distinguish first and second cousins and cousins once removed, distinctions that it is ordinarily pedantic to make.

Neologisms

Every living language can readily be adapted to meet changes occurring in the life and culture of its speakers, and the main weight of such changes falls on vocabulary. Grammatical and phonological structures are relatively stable and change noticeably over centuries rather than decades (see below Linguistic change), but vocabularies can change very quickly both in word

stock and in word meanings. Among the drivers of this sort of change, technology is among the most significant.

Every language can alter its vocabulary very easily, which means that every user can without effort adopt new words, accept or invent new meanings for existing words, and, of course, cease to use some words or cease to use them in certain meanings. Dictionaries identify some words and some meanings as “obsolete” or “obsolescent” to indicate this process. No two speakers share precisely the same vocabulary of words readily used and readily understood, though they may speak the same dialect. They will, however, naturally have the great majority of words in their vocabularies in common.

Languages have various resources for effecting changes in vocabulary. Meanings of existing words may change. With the virtual disappearance of falconry as a sport in England, lure has lost its original meaning of a bunch of feathers on a string by which hawks were recalled to their handler and is used now mainly in its metaphorical sense of enticement. Words such as computer and jet acquired new ranges of meaning in the mid-20th century.

All languages have the means of creating new words to bear new meanings. These can be new creations; chortle, which entered into general use in the 20th century, was a jocular creation of the English writer and mathematician Lewis Carroll (creator of Alice in Wonderland), and gas was formed in the 17th century by the Belgian chemist and physician Jan Baptista van Helmont as a technical term in chemistry, loosely modeled on the Greek chaos (“formless void”). Mostly, though, languages follow definite patterns in their innovations. Words can be made up without limit from existing words or from parts of words; the sources of railroad and aircraft are obvious. The controversy over the relations between church and state in the 19th and early 20th centuries gave rise to a chain of new words as the debate proceeded: disestablishmentarian, antidisestablishmentarian, antidisestablishmentarianism.

Usually, the bits and pieces of words used in this way are those found in other such combinations, but this is not always so. The term permafrost (terrain that is perennially frozen) contains a bit of permanent probably not hitherto found in any other word.

A particular source of technical neologisms in European languages has been the words and word elements of Latin and Greek. This is part of the cultural history of western Europe, in so many ways the continuation of Greco-Roman civilization. Microbiology and dolichocephalic are words well formed according to the rules of Greek as they would be taken over into English, but no records survive of mikrobiologia and dolichokephalikos ever having been used in Ancient Greek. The same is true of Latinate creations such as reinvestment and longiverbosity. The long tradition of looking to Latin and, since the Renaissance, to Greek also as the languages of European civilization keeps alive the continuing formation of learned and scientific vocabulary in English and other European languages from these sources (late 20th-century coinages using the Greek prefix cyber- provide an example). The dependence on the classical languages in Europe is matched by a similar use of Sanskrit words for certain parts of learned vocabulary in some modern Indian languages (Sanskrit being the classical language of India). Such phenomena are examples of loanwords, one of the readiest sources for vocabulary extension.

Loanwords are words taken into a language from another language (the term borrowing is used for the process). Most obviously, this occurs when new things come into individuals' experiences as the result of contacts with users of other languages. This is part of the history of every language, except for one used by an impossibly isolated community. Tea from Chinese, coffee from Arabic, and tomato, potato, and tobacco from American Indian languages are familiar examples of loanwords designating new products that have been added to the vocabulary of English. In more abstract areas, several modern languages of India and Pakistan contain many words that relate to government, industry, and current

technology taken in from English. This is the result of British rule in these countries up to independence and the worldwide use of English as a language of international science since then.

In general, loanwords are rapidly and completely assimilated to the prevailing grammatical and phonological patterns of the borrowing language. The German word Kindergarten, literally “children’s garden,” was borrowed into English in the middle of the 19th century to designate an informal school for young children. It is now regularly pronounced as an English word, and the plural is kindergartens (not Kindergärten, as in German). Occasionally, however, some loanwords retain marks of their foreign origin; examples include Latin plurals such as cacti and narcissi (as contrasted with native patterns such as cactuses and narcissuses).

Languages differ in their acceptance of loanwords. An alternative way of extending vocabulary to cope with new products is to create a descriptive compound from within one’s own language. English aircraft and aeroplane are, respectively, examples of a native compound and a Greek loan creation for the same thing. English potato is a loan; French pomme de terre (literally, “apple of the earth”) is a descriptive compound. Chinese is particularly resistant to loans; aircraft, railway, and telephone are translated by newly formed compounds meaning literally fly machine, fire vehicle, and lightning (electricity) language. Some countries try to resist loans, believing that they reduce a language’s identity or “purity,” and introduce laws aimed at stopping the influx and form committees to provide native translations. Language change, however, is never restrained by such efforts; even in countries that have followed a legal road (such as France), loanwords continue to flow into everyday speech. It can be argued that loans add to a language’s richness and flexibility: English itself has received loans from more than 350 languages.

Language and conceptualization

The ability to communicate and the ability to conceptualize are very closely linked, and the typical child learns both these skills together at the same time. This is not to say that thinking is

no more than subvocal speech, as some behaviourists have proposed; most people can think pictorially and in simple diagrams, some to a greater degree than others, and one has the experience of responding rationally to external stimuli without intervening verbalization. But, as 18th-century thinkers saw, human rationality developed and still goes hand in hand with the use of language, and a good deal of the flexibility of languages has been exploited in humans' progressive understanding and conceptualizing of the world they live in and of their relations with others. Different cultures and different periods have seen this process differently developed. The anthropological linguist Edward Sapir put it well: "The 'real world' is to a large extent unconsciously built up on the language habits of the group."

Much of this lies in the irrecoverable prehistory of languages. The idea that there are still some primitive, almost "fossil," languages, embodying a very low level of conceptualization, is a vain one. All that can be said is that languages are different and that, in part, the world is seen differently through the eyes of speakers or users of different languages. But, in some cases, part of the lexical adaptation of a language to developing thought patterns can be followed through.

Ancient Greece saw a wholly unique growth and flowering of civilization in the 1st millennium BCE, which has put virtually the entire civilized world in its debt ever since. In Greek, along with the emergence of certain abstract concepts and ways of thinking, one can follow some of the changes of word meanings and the coining of new words that accompanied this. As an example, the word *dikē* originally meant "way" or "manner," and thereafter it acquired the meaning of the "right way of doing something," "the right way of behaving," and finally "abstract right." Its derivative *dikaïosynē*, traditionally translated "justice," became the subject of philosophical debate and analysis by the Greek philosophers and covered almost the whole range of moral obligation involved in the relations of one person with others in society. Similar debate and refinement of key terms in the various branches of thought covered by Greek philosophy can be followed through; indeed, the term philosophy is directly taken from Greek *philosophia*, a

compound formed not later than the 5th century BCE from philo- (compare philein, “to love”) and sophia (“wisdom”) to refer to abstract speculation and debate of a fundamental nature about the world and humans’ place in it.

An examination of the lexical structure of languages throws some light on the relations between various aspects of human conceptualization. Spatial relations and their expression seem to lie very deep in the content of vocabulary. Words referring to time are drawn metaphorically from spatial words with great frequency: a long/short time, the near future, far ahead/separated in time. Although time is a continuum, people readily divide it up into bits and record it rather as they do materials extended in space: five years, three months, six seconds. This last use of vocabulary may be a particular trait of European languages and some others. An American Indian language is reported not to do this nearly so readily; it uses cardinal numbers only for discrete, countable objects. A separate class of words aligns the vocabulary of sequential time with that of intensity, so repetition of the same activity again and again (to a European) is rather the intensification of a single activity. Certain differences in cultural attitudes and world outlook are said to accompany this kind of linguistic difference.

Spatial terms are also freely used in the expression of other, more abstract relationships: higher temperature, higher quality, lower expectations, summit of a career, far removed from any sensible course of action, a distant relationship, close friends, over and above what had been said. It has been theorized that the linguistic forms most closely associated semantically with the expression of relations—case inflections in languages exhibiting this category—are originally and basically spatial in meaning. This “localist” theory, as it has been called, has been debated since the beginning of the 19th century and probably cannot be accepted as it stands, but the fact that it can be proposed and argued shows the dominant position that spatial relations hold in the conceptualization and verbalization of relations in other realms of thought.

It has been maintained that the human brain has a preference for binary oppositions, or polarities. If this is so, it will help explain the numerous pairs of related antonyms that are found: good, bad; hot, cold; high, low; right, wrong; dark, light; and so on. For finer discriminations, these terms can be put into more narrowly specified fields containing more than two terms taken together, but their most general use is in binary contrasts. Here, however, one term seems to represent the fundamental semantic category in question. In asking about size, one asks How big is it?; about weight, How heavy is it?; and about evaluation, How good is it? It is possible to ask how small, how light, or how bad something is, but such questions presuppose that the thing in mind has already been graded on the small side, on the light side, or on the bad side.

Style

The capacity for conceptualization possessed and developed by languages is by no means the only purpose language serves. A person's speech, supplemented by facial expression and gesture when speaker and hearer are mutually in sight, indicates and is intended to indicate a great deal more than factual information, inquiries, and requests. Similarly, sign languages incorporate facial expressions and body language to add meaning and nuance. The fact that some of these other functions are performed by parts of a language usually mastered later by foreign learners gives rise to misinterpretation and often makes foreign speakers appear rude or insensitive when they are, in actuality, simply deploying fewer resources in the language.

Calque / Loan Translation: What Is It?

In linguistics, a calque (or loan translation) can be defined as a word-for-word translation from one language into another. For example, when you take a phrase in French and then literally translate root-for-root or word-for-word into English, that's a calque.

In English we see many examples of common phrases that are calques translated from other languages. For example; Beer Garden is a calque of the German *Biergarten*, and Adam's Apple is a calque of the French *pomme d'Adam*. In both these examples, English phrases are derived from a direct literal translation of the original. Calque is a loanword from a French noun – it's derived from the verb *calquer*, meaning to copy, to trace.

Loan Translation

Loan translation is just another term for calque. When used as a verb, to calque means to borrow a phrase or word from another language whilst translating its components in order to create a new lexeme in the target language. It's a class of loan in which words or phrases are borrowed from another language, with each of the elements of the phrase being translated. Basically, it's respecting the syntactical structures of the target language.

Calque contributes to the richness of a target language by avoiding the direct use of foreign words. Calque is a construction, unlike a loan which is a phonetic and morphologic adaptation

There are four different types of calque –

1. Structural or Syntactic Calque

This is the product of an erroneous connection between the elements of a phrase or a sentence: it introduces a new construction into the language.

2. Typographic Calque

This occurs when typographical conventions that exist only in the source language are transferred to the new language. The English language's use of capital letters has been creeping into the Spanish language, as well as the use of certain quotation marks and italics for emphasis.

3. Orthographic Calque

This generally appears in the transliteration of the names of places, people and ethnicities. Writing and spelling conventions of the source language that make very little sense in the target language are copied without much consideration. For personal names of people in different languages, the rupture comes when two languages use different alphabets, so with just a few exceptions, when the alphabets are the same the names are written the same. The exceptions include the names of Saints and Popes, nobility and Royal families, and historic figures and classic authors where their name has a traditional translation.

4. Paronymous Calque or Loan Word

This is where we have an incorrect correspondence between two words with similar etymologies or forms but they've evolved differently in their respective languages, so-much-so that they now have different meanings. Sometimes it happens because we have two words that are etymologically related in English but have a slight difference in meaning, so the irrelevant one is used.

English transliterations usually rely on the source language to give us a starting point when the alphabets are different, and an example of this is the Hanyu Pinyin system for Mandarin Chinese. But there will always be disputed spellings in other languages, and perhaps the most obvious one

today is 'Mohammed' – there are of course issues that still arise in other languages – such as Farsi and Russian

Ideophone is a word class evoking ideas in sound imitation or onomatopoeia to express action, manner of property. Ideophone is the least common syntactic category cross-linguistically occurring mostly in African, Australian and Amerindian languages, and sporadically elsewhere. It is globally the only known word class exotic to English. Ideophones resemble interjections but are unclassifiable as such owing to their special phonetic or derivational characteristics, and based on their syntactic function within the sentence. They may include sounds that deviate from the language's phonological system, imitating—often in a repetitive manner—sounds of movement, animal noises, bodily sounds, noises made by tools or machines, and the like.

While English does have ideophonic or onomatopoeic expressions, it does not contain a proper class of ideophones because any English onomatopoeic word can be included in one of the classical categories. For example, *la-di-da* functions as an adjective while others, such as *zigzag*, may function as a verb, adverb or adjective, depending on the clausal context. In the sentence 'The rabbit **zigzagged** across the meadow', the verb *zigzag* takes the past *-ed* verb ending. In contrast, the reconstructed example *"The rabbit *zigzag zigzag* across the meadow" emulates an ideophone but is not idiomatic to English.

Dictionaries of languages like Japanese, Korean, Xhosa, Yoruba, and Zulu list thousands of ideophones. Sometimes ideophones are called *phonosemantic* to indicate that it is not a grammatical word class in the traditional sense of the word (like verb or noun), but rather a lexical class based on the special relationship between form and meaning exhibited by ideophones. In the discipline of linguistics, ideophones have sometimes been overlooked or treated as a subgroup of interjections.

The word ideophone was coined in 1935 by Clement MartynDoke, who defined it in his *Bantu Linguistic Terminology* as follows.

A vivid representation of an idea in sound.A word, often onomatopoeic, which describes a predicate, qualificative or adverb in respect to manner, color, sound, smell, action, state or intensity.

Ideophones evoke sensory events. A well known instance of ideophones are onomatopoeic words—words that imitate the sound (of the event) they refer to. Some ideophones may be derived from onomatopoeic notions. In many languages, however, ideophones do not solely represent sound. For instance, in Gbaya, *kpuk* 'a rap on the door' may be onomatopoeic, but other ideophones depict motion and visual scenes: *loboto-loboto* 'large animals plodding through mud', *kilán-kilán* 'in a zigzagging motion', *pɛdɛŋ-pɛdɛŋ* 'razor sharp'.

Ideophones are often characterized as iconic or sound-symbolic words, meaning that there can be a resemblance between their form and their meaning. For instance, in West-African languages, voiced consonants and low tone in ideophones are often connected to largeness and heaviness, whereas voiceless consonants and high tones tend to relate to smallness and lightness.Reduplication figures quite prominently in ideophones, often conveying a sense of repetition or plurality present in the evoked event.The iconicity of ideophones is shown by the fact that people can guess the meanings of ideophones from various languages at a level above chance.However, the form of ideophones does not completely relate to their meaning; as conventionalized words, they contain arbitrary, language-specific phonemes just like other parts of the vocabulary.

Most often, *pleonasm* is understood to mean a word or phrase which is useless, clichéd, or repetitive, but a pleonasm can also be simply an unremarkable use of idiom. It can aid in achieving a specific linguistic effect, be it social, poetic or literary. Pleonasm sometimes serves

the same function as rhetorical repetition—it can be used to reinforce an idea, contention or question, rendering writing clearer and easier to understand. Pleonasm can serve as a redundancy check; if a word is unknown, misunderstood, misheard, or if the medium of communication is poor—a wireless telephone connection or sloppy handwriting—pleonastic phrases can help ensure that the meaning is communicated even if some of the words are lost.

Some pleonastic phrases are part of a language's idiom, like "tuna fish" and "safe haven" in American English. They are so common that their use is unremarkable and often even unnoticeable for native speakers, although in many cases the redundancy can be dropped with no loss of meaning.

When expressing possibility, English speakers often use potentially pleonastic expressions such as *It might be possible* or *perhaps it's possible*, where both terms (verb *might* or adverb *perhaps* along with the adjective *possible*) have the same meaning under certain constructions. Many speakers of English use such expressions for possibility in general, such that most instances of such expressions by those speakers are in fact pleonastic. Others, however, use this expression only to indicate a distinction between ontological possibility and epistemic possibility, as in "Both the ontological possibility of X under current conditions and the ontological impossibility of X under current conditions are epistemically possible" (in logical terms, "I am not aware of any facts inconsistent with the truth of proposition X, but I am likewise not aware of any facts inconsistent with the truth of the negation of X"). The habitual use of the double construction to indicate possibility *per se* is far less widespread among speakers of most other languages (except in Spanish; see examples); rather, almost all speakers of those languages use one term in a single expression:

In a satellite-framed language like English, verb phrases containing particles that denote direction of motion are so frequent that even when such a particle is pleonastic, it seems natural to include it (e.g. "enter into").

Some pleonastic phrases, when used in professional or scholarly writing, may reflect a standardized usage that has evolved or a meaning familiar to specialists but not necessarily to those outside that discipline. Such examples as "null and void", "terms and conditions", "each and every" are legal doublets that are part of legally operative language that is often drafted into legal documents. A classic example of such usage was that by the Lord Chancellor at the time (1864), Lord Westbury, in the English case of *ex parte Gorely*, when he described a phrase in an Act as "redundant and pleonastic". Although this type of usage may be favored in certain contexts, it may also be disfavored when used gratuitously to portray false erudition, obfuscate, or otherwise introduce verbiage. This is especially so in disciplines where imprecision may introduce ambiguities (such as the natural sciences).

Of the aforementioned phrases, "terms and conditions" may not be pleonastic in some legal systems, as they refer not to a set provisions forming part of a contract, but rather to the specific terms conditioning the effect of the contract or a contractual provision to a future event. In these cases, terms and conditions imply respectively the certainty or uncertainty of said event (e.g., in Brazilian law, a testament has the initial term for coming into force the death of the testator, while a health insurance has the condition of the insured suffering a or one of a set of certain injuries from a or one of a set of certain causes).

Stylistic preference

In addition, pleonasms can serve purposes external to meaning. For example, a speaker who is too terse is often interpreted as lacking ease or grace, because, in oral and sign language, sentences are spontaneously created without the benefit of editing. The restriction on the ability to plan often creates much redundancy. In written language, removing words not strictly necessary

sometimes makes writing seem stilted or awkward, especially if the words are cut from an idiomatic expression.

On the other hand, as is the case with any literary or rhetorical effect, excessive use of pleonasm weakens writing and speech; words distract from the content. Writers desirous of obfuscating a certain thought or a purpose often obscure their meaning by means of excess verbiage. William Strunk Jr. advocated concision in *The Elements of Style* (1918):

Vigorous writing is concise. A sentence should contain no unnecessary words, a paragraph no unnecessary sentences, for the same reason that a drawing should have no unnecessary lines and a machine no unnecessary parts. This requires not that the writer make all his sentences short, or that he avoid all detail and treat his subjects only in outline, but that every word tell.

Reduplication

Reduplication is a word-formation process in which meaning is expressed by repeating all or part of a word. The study of reduplication has generated a great deal of interest in terms of understanding a number of properties associated with the word-formation process. As with morphology in general, two considerations that arise in reduplication are related to form and meaning. As for form, the term “reduplicant” has been widely used to refer to the repeated portion of a word, while “base” is used to refer to the portion of the word that provides the source material for repetition. There are three key issues regarding reduplicative form for which theories of reduplication aim to account: segmental identity effects between base and reduplicant, the shape of reduplicants, and factors to consider in identifying the base of reduplication. The definitive feature of reduplication—that it involves copying a portion of the word—has generated a large variety of mechanisms to account for how repetition takes place. Because there are other phenomena in languages that involve the repetition of linguistic elements, there has also been research in how to determine whether or not a repetition is reduplication. In terms of the meaning,

several recurrent meanings arise in reduplication, often related to “plurality” and “repetition.” This has led to research that explores issues related to iconicity in language. Related to research on meaning is a growing body of work investigating diachronic considerations in reduplication. Another growing area of research on reduplication relates to linguistic genesis by examining reduplication in Creoles, signed languages, and first-language acquisition. One area that lags behind others regards psycholinguistic studies of how speakers represent reduplication in their mental lexicons.

English words formed by duplicating or repeating certain sounds are called reduplications. It's a morphological process in linguistics where the root word or a part of it is repeated, perhaps with a slight change, to form a new word. You must be familiar with many of them such as okey-dokey, pitter-patter, hanky-panky or the most common bye-bye.

Some of these reduplications are very old, such as riff-raff, which has been in use since the 15th century, and willy-nilly, used since the 10th or 11th century as part of Old English. Bling-bling, hip-hop and boob-tube are examples of recent reduplications.

Many nonsensical words were coined in times of national confidence or lack of conflict, when the language itself expressed the playful, tension-free nature of the people. After the First World War, many such words were seen such as heebie-jeebies, bee's knees etc.

Other than for the sake of wordplay, there doesn't seem to be any particular reason for their formation. Usually, the words forming the reduplications do not have a meaning of their own; one word might have a proper meaning, while the pairing word is added for emphasis or added affect.

Gender Issues

Grammatical Gender: Grammatical gender refers to gender assigned to nouns. Some languages do this and others do not. Two main problems arise when translating between these two systems:

- The source language uses a gender-specific article or pronoun, but the target language does not have such. There are times when the gendered use of “you” may be grammatical only, but there may be other times when it is important that the “you” refers to a boy or girl given the context of the text. Since English does not have a gender-specific word for you, the translator must address this issue.
- The source language does not have a gender-specific article or pronoun, but the target language does. While English may just say sun or girl, putting an “el” before sol or a “la” before fille is not an issue when translating into Spanish or French. The issue arises when the gender is not specified in the source language and it could change the context in the target language. Consider “I do”; no gender is associated with the pronoun “I” in many languages not only must the pronoun be gender specific, but the verb form of “do” must be conjugated based on gender as well.

Semantic Gender: Semantic gender refers to the male and female nouns as distinguished by biology. While this seems self-explanatory, there are issues that have arisen. For example, a cat in English is only addressed as “he” or “she” if the gender is known, otherwise, the cat is referred to as an “it”. This option does not exist in many languages. Making things more difficult, several cultures are trying to do away with gender altogether and are coming up with transgender pronouns such as “zie, zim, zir, zis, and zieself” instead of “she/he, him/her, his/her, his/hers, himself/herself”. Since not even the queer community can agree on their choice of gender-neutral pronoun, translators could run into some interesting dilemmas in the years to come.

Social Gender: Social gender refers to the biological gender that is assumed based upon a noun use and the society in which it was used. The distinction between sex, gender, and roles are not as clear as they once were, yet, in a linguistic sense, the lines have not been adjusted. For instance, the English word “secretary” once implied that the position was held by a male, this is no longer the case. In other cultures, the word “cook” or “maid” will have a distinctive gender assignment, culturally.

Many social-gender roles have deep historic and cultural roots, and, though they are often highly stereotyped, the contextual issues associated with translation cannot be overstated. Complicating matters, the cultures, context, and ideology behind the gender assignment change making the translation all the more difficult.

When choosing a translator, ensure they have the cultural and linguistic expertise in both the source and target language to deal with the gender issues that are an important part of the translating culture.

Imagery

Literary text can be measured by images: “Imagery is a universally central dimension in poetic meaning production” .An image can be understood as typification of life’s phenomena and reproduction of them in specific for each writer and text forms. Perceiving, interpreting and acquisition of life go through images. But such idea of an image can be applied mostly to epic or dramatic text. As for lyrics typification is not the word that can be used as lyrics is not narrative art but expressive one. In general it has no plot; its task is to express psychological state of the author.

In the case of lyrics we cannot speak about the author picturing with images. The image is born in the mind of the reader when they perceive the text. There is no specific place for an image in the text. It unfolds gradually, and in most cases one lyrical text has one comprehensive image, one “picture” that remains in reader’s mind. It can consist of a number of smaller ones but they are integral parts of the whole arising from the poetic text. “Yet the image is the constant in all poetry, and every poem is itself an image”.

An image in lyrics nears a symbol. As Averintsev writes, “a symbol is an image in the aspect of its sign character”; “it is a sign, provided with all harmony and sustainable polysemy of an image” .Let us give the definition of the term “image” and its structure.

Image and imagery

“Image” is a very complicated term, difficult to define. In literary criticism an image is often seen

as a metaphor. According to the Encyclopedia Britannica, poetic imagery is “the sensory and figurative language used in poetry” . A poet constructs relations between two objects and transfers the qualities of one object onto another one. In this interpretation imagery equals figurative language, or stylistic devices common in the literary text, such as tropes and figures of speech. An image is usually seen as a combination of two words: “Poetic image is established by correlating two words (signs) having a distinct semantic relation between themselves with an analogous relation, so when the reader/listener receives the poetic image, one or more referents occur in the mind of each individual, according to their “subjective perceptions” .

In our opinion, an image does not occur in the text, it is mental category. It is a kind of picture that a reader develops due to the written text and that the author has in mind when creating the poetic text. In this case image is, from one side, the result of word combination in tropes, and from the other an image is the basis for the tropes to be created. Images can have symbolic or metaphorical sense, but not necessarily . There is another point of view. “The mental image is that produced by the poetic words and phrases, whereas, the verbal image consists of the words that produce the image in the mind of the reader” . We do not classify images as suggested in the previous citation, and consider words as representatives of an image in the poetic text.

The term “imagery” in the article is used in the meaning of the set of separate or interrelated images in one poetic text or in the context of the whole works of a specific author.

Proverbs

There is no doubt that as translators we face constant challenges while doing our job. An example would be, while translating literary works we may come across more than one cultural obstacle for which we must have an answer to. Amongst these cultural obstacles, we find proverbs to be quite the challenge.

Through proverbs, cultures can express social, economic, and also political characteristics and while some have been invented long before our time, they may still be considered up to date and we might still apply them in our daily conversations.

However, when it comes to translating such idioms, the task can be more complex than just a literal translation. Finding an equivalent in the languages you're translating into is not always the case, and replacing by something that sounds natural, that flows and additionally conveys the same message will not be an easy task to accomplish.

There are countries that in fact share common cultural similarities and thus have the equivalent from one language to the other. But when this is not the case and translators must find a creative but rather culturally relevant way of conveying the same, this is where the translating skills become handy along with the cultural knowledge of the languages that as translator we believe we know so well.

Non-Verbal Communications

These non-verbal communications might include emotional expressions, personal distance, visual and/or physical contact, periods of silence, and voice volume and tone. Certainly, communication via body language is quite easy to understand when dealing with people who speak the same language, have similar personal characteristics, and who come from the same culture. However, there are huge differences between our everyday gestures and those of someone from another geographic area that's linguistically and/or culturally distinct from our own.

Dangers for Interpreters

In the case of interpreters, for example, it is very important for them to take into account these characteristics when performing their work, as the body language of each person can vary according to their language or where they live. From an interpreters point of view, they must be experienced enough to pay attention to the spoken words and also the body language being displayed. This is vitally important for interpreters in meetings and conferences, but it's even more important for interpreters who are required to perform simultaneous or consecutive interpretations whilst standing/sitting next to the speaker. Misinterpreting a gesture could easily create misunderstandings that result in the audience not comprehending an intended message.

Different Countries – Different Body Language

Most people within groups who share the same culture make gestures unconsciously, and these are quickly understood by others. However, problems arise when a gesture may mean something totally different, even the complete opposite, in a different part of the world. Let's have a look at an example. In Bulgaria, to say 'no' one moves their head up and down, which is the exact opposite in Western cultures. And 'yes' is indicated by moving your head from side to side. And Bulgaria isn't the only country where we see this 'opposite' system: it's also used in Pakistan, parts of India, and Turkey. Another example: in some Muslim countries you are only allowed to use your right hand to give and receive money, and to eat. Both body language and gestures play important roles in our interaction with other people; and it's something we should keep in mind when conversing with someone of a different culture or background or when travelling abroad.

Below let us see just a few translations of body language and gestures

1. Feet:

When feet are crossed at the ankles, the translation is 'feeling at ease'. However, when feet are pointed towards the door, the translation is 'I'm out of here'! Foot tapping translates as 'anxiety, or a desire to leave'; whilst foot shuffling suggests 'being bored with the current situation'.

2. Hands and Arms:

When someone brushes their hair back with their fingers they are either 'preening' if they like you; or they have a conflict with what you're saying'. Crossed arms translates to either 'discomfort with their appearance'; or 'shut off to social influences'. Alternatively, arms behind the back show 'openness to what's being discussed'.

3. Eyes:

When a person continually pushes their glasses back onto their nose, and if it's accompanied by a slight frown, it indicates 'disagreement'. It may also indicate that their glasses are too big!

And when someone's eyes are moving to the sides it translates as either lying, or nervousness. Some people suggest that looking to the left indicates 'attempting to remember facts' and eyes moving to the right indicate 'lying'. When someone is looking down at the floor, it translates to shyness, trying to hide something emotional, or being upset.

4. Head:

An overly tilted head is a 'sign of sympathy'; while tilting the head and smiling can indicate 'playfulness or flirtation'. A lowered head indicates 'something to hide'; but if it's lowered after a

compliment it translates as 'shyness'. And a cocked head indicates 'confusion', or alternatively they're challenging you.

5. Actions:

When someone moves closer to you it translates to 'warm thoughts about that person'; however when someone moves too close into another's personal space it can translate as 'hostility and/or an attempt to dominate. Straight posture with shoulders back indicates 'leadership and power.

Proper names

One of the most problematic elements that translators grapple with in the translation of literary works is proper names. The contention is whether or not proper names should be translated. Proper names are the raw materials the writer uses to mould credible characters and provide the reader with both overt and implied information. Proper names in literary texts are therefore central elements that a translator has to handle with prudence. For instance, proper names in a work of literature raise problems in translation from one language to another, in that a name may have a meaning in one culture but become meaningless in another. These may be further complicated by the fact that names may suggest information about gender, age, race, origin, particularised meaning, and linguistic and cultural productivity. However, quite often proper names are superficially considered in translation presumably because they are untranslatable and ought not to be translated. But, when we consider some of the proper names in translated works, this is not the case. Some scholars maintain that proper names have meaning; they therefore need to be translated, but strategically.

WHY THE TRANSLATION OF HUMOR IS SO DIFFICULT

Humor touches many areas of our lives. From entertainment to advertisements to business relationships. Because movies, products, video games, and educational tools can have a global reach, the translation of humor is often necessary.

Humor presents a challenge as it is often tied to very niche cultural and linguistic contexts. Some humor is universal, but some is very culturally dependent. This can leave translators with the task of translating humor that is impossible to translate without risking reducing the intended meaning of a joke.

THE TOP CHALLENGES

Word play is one of the main challenges that translators face, as many jokes rely on it, yet word play can be lost upon translation into a different language. As mentioned earlier, puns present a particular challenge. Puns use words that sound or are spelt similar, but may have different meanings to humorous effect. For example, the below pun is funny to native English speakers, but would be lost in translation as the word “knights” is being replaced for the word “nights”. In another language, these two words may not have a similar enough spelling or sound to make this joke work.

Q: Why was King Arthur’s army too tired to fight?

A: It had too many sleepless knights.

There are four types of puns that can cause difficulties in the translation of humor.

- Homonymy: identical sounds and spelling
- Homophony: identical sounds and different spellings

- Homography: different sounds and identical spelling
- Paronymy: slightly different spelling and sound

Puns are not the only roadblocks translators may encounter. Allusion, verbal irony, subtle uses of humor, and cultural references can all fall flat after being translated. Cultural references can cause particular difficulty as pop culture figures, books, movies, or everyday phenomena may be misunderstood by a foreign audience, making a direct translation not the most advantageous path forward.

HOW TRANSLATORS OVERCOME THESE CHALLENGES

For translators tasked with translating humorous text, there are steps they can take to get the job done well and keep the laughs coming. When it comes to jokes that have a cultural divide, a translator may invent jokes that cater to the new target-culture. This can be more effective than simply translating the original joke. Similarly in cases of word play humor, a translator may have to rewrite the wordplay in a way that works in the target language. To successfully translate a joke, it is more important to capture the essence of the original joke than to directly translate it.

The translation of humor is not a quick and simple task. It can require multiple drafts and countless edits to nail the intended tone and effect of the original jokes. However, it is the role of the translator to bridge differences between cultures and languages. With the proper skill set and work ethic, translators can get their job done and elicit a laugh or two in the process.

The Elephant
-Jeyamohan B

Doctor (Short Story)

Dr.K was in his house. Outside his house, under a huge Teak tree, a Kumky elephant named Selva was standing. With its boat shaped huge tusks it was scratching the barks of the tree. As it saw me it raised its ears and sniffed me raising its trunks a little and wished me a Good morning with a muffled sound and then proceeded to flapping its ears.

I was surprised by seeing the Doctor there at that time. He told me to come in hearing my footsteps. "How are you here at this time?" he asked. I said, "That should be my question. How come you are here?" "I had a surgery on a Kumky. Raman is his name. He had a big blister in his thighs. He is an aged fellow. I have been acquainted with him for thirty years. Very patient and also has a good sense of humor! He will last for another ten years," he said.

The Doctor asked if I wanted tea as I sat down. "I will make it myself," I said. "Then make it only for yourself," he said. I was feeling pretty excited as I was making my tea. My hands were shaking and I thought I would drop the cup. Looking at my excitement, he asked, "Have you fallen in love or what?" "No, Sir," I said. "Have you observed that the description of Nature would be correct in Sangamliterature[1]? But Kabilar is an exception. Look at this," he said and quoted a line by Kabilar.

"What is its meaning?" I asked. "It says that the elephant which gets scared by the spark of light falling from the burning torch of the Kuravan[2] who is guarding the produce of the jungle would also get similarly scared by the stars in the sky". I was delighted by the comparison. He continued, "Not only the elephant but all the animals possess intelligence in such things. If you point a toy gun at a monkey for the second time, it will recognize it. An elephant would recognize the change if you recorded the voice of another and made it listen to it." He paused, and looking at me he said, "What is going on? You are not listening."

"Nothing," I said. "No, you are acting strange. Come on, what is the problem?" He asked. He insisted on letting him know. I hadn't kept anything away from him. I started telling him how I had this thought two years before: that he should get a 'Padhmashri' award. I had collected all the information about him and sent it to the Cultural Ministry. His name hadn't appeared in the list that time. No one had given any importance to it.

The next time, I had started 'lobbying'. I had three friends who were working for English journals. I had a few others working in the Central government. For one year I kept working on it. I used all my friends. I found many avenues for it once I started looking into it. The various avenues of bureaucracy were familiar to me as the various avenues in a forest were to Dr.K and I could hence take my case to its destination.

In fact, it was Dr.K's personality that helped me more than anything. I could easily grab the attention of anyone who could lend his ears and could also touch his heart by portraying Dr.K's personality. I could convince him that it was an opportunity to realize that he still had a human heart to involve in a fine deed of his life to recognize someone as Dr.K. I made him feel that he proved himself as a good human being in considering his case. Quite a few officials were moved by him and started speaking high of him. A few of them told me that they revered a person as him.

Now there was only a few more hours left for the announcement to be made public. "I want to be with you at that time, Sir," I said. He didn't offer me a smile and brush it aside as was his habit of response to a complement. Nor did he look indifferent to it and continued doing his work. With an exasperated look, he took a book. I looked at him eagerly. He stared at me. I was taken aback by the anger in his eyes. I told him faintly, "You didn't say anything about it." I saw that he was hesitating to say what he felt and I persisted on telling me.

“I didn’t know that you had so much of interest in the power game. I had different expectations about you,” he said. He stopped me when I was about to say something. “I am not arguing. I am not good at it. Leave it...” he continued in an angry tone I had hardly heard from him. After thinking for a while, he said, “Look, I must have seen around fifty officers in this forest. Everyone would leave the forest in a while. They would move to the city for some reason. They would only mentally get away from it as they physically left. The forest then is only a set of data for them.”

“I have thought a lot about it. There is only one reason. There is no power game in a forest. A man can enjoy the sensation of power in two different ways. He can use it on those who are below him. Or he can become ambitious and keep aiming for more of it those above him possess. Both have their titillations for him. But there is no way for either in this forest. It is only written in a paper that you have this forest under your power. But in reality, you are under its command. Look at him outside the door. Do you think Selva is under your command? He is the king in this forest. The six foot tusk in his trunk is his scepter. If he is getting along with human beings it means that this King has good regards for them and loves them ...”

“There is no way upwards in your career for you here. When you are here you would always feel that those in your rank are going ahead elsewhere. Hence, you keep running. Running away from the responsibility you have towards the forest. I thought you would be different. Well ...” he appeared unsteady for a while as he walked. He continued angrily, “What was its name? Brahmarshree?”. I told him that the name of the award was Padmarshree. “Okay”, he continued, “What do I do with that in this forest? Can I tell Selva that he has to be respectful with me since I am a Brahmarshree?”

“You can do something for this forest only when you understand it. And if you want to understand it, you have to live in it. And if you want to live in it, you have to give up the lust for power, fame, money etc and etc that govern your world and live like the monkeys and elephants here. These should be your kith and kin. Go and have a look outside. Look at Selva, do you think you can have a relative as him? If you knew its noble mind and its boundless love, you would know who mattered more to you. If you had felt it was an honor to be acquainted with that elephant, would you have ever thought that a piece of paper written by some idiots was greater than that?”

I saw that burning face after a long time. He was burning with indignation as he did when he read Byron’s poem for the first time to me. I could hear him roaring, Man, vain insect!that sounded like the loud trumpeting sound of a big Tusker. I was burning with shame. I left suddenly when Dr.K came behind me asking me to stop. Seeing me hesitating he said, “I am sorry.”

I became emotional. With my heads bent, I said, “I didn’t think so, Doctor. I just wanted people to know you. Till I came here I didn’t have any idea that a life blessed as this existed. I never knew that I would be seeing a new world. Please believe me. I promise you that I will never pollute the memories of all these years of my life with you by doing anything that will tarnish your name”.

“I didn’t know till I met you, nor was I taught in my school and college, that a life different from what is perceived as a successful one by my generation existed. To make money, to establish a status, to succeed in school only to end up going abroad, were my drives. Those who ended up in America and made good money alone were symbols of success for me. There are thousands like

me growing up in India. It is a generation without any ideals. A generation that knew not what sacrifice meant. A generation that didn't even know that the finest sources of happiness existed right under its feet..."

"The person who throws a beer bottle in the jungle is also the same person who is grown up in this society. He works in the software and the multinational industry. He earns one lakh rupees a month. He speaks English incoherently. He thinks he is a born genius. It is beyond our control that our country is in his hands. I wanted at least a ten percent of such people to know that a life and a world wonderful as this existed."

"We haven't had a cursed generation as our children's in India. The people who shape their minds are those who never had any mind in them. They are those who have succeeded in life through hook or crook. An entire generation is running after them today. I wanted to show that there still existed a possibility of an idealistic life. That there still exists a condition for a Gandhiji to live among us. It would be a wonderful thing even if ten people were impressed by it."

"I am not so dumb to think that I can honor you with a silly award. But as a student paying his master, I wanted to do something from my part. I wanted to show you that I and my generation recognized you. Anand helped me. I am sorry if what I did was not appropriate." The more I spoke, the more my mind cleared. Dr.K was surprised at my eloquence. He said, "Enough of it, Shakespeare. I am going out now. Do you want to come with me?" Those words were sufficient for me. My mind lightened as a tree became lightened after it shook off the snow that covered it. We took Selva to the elephant camp. We saw that he was also having the urge to go there by the way he quickly responded. When we reached the camp there were quite a few trumpets to welcome him.

"He is a real Tusker, a Casanova," said the doctor. I smiled at him. As he entered there were forty eight trunks that rose up and welcomed him. He got into his work after embracing them all. He was creating his reports examining each one of them. I wrote the notes as he dictated them. And as always, there was a featuring of Shelley, Kambar, Paranar[3] and witty anecdotes from the American Nature Study Society in between. We washed our hands a little later and ate Roti rolls. Mine had chicken inside it. The doctor was a vegetarian.

I had forgotten the radio till that evening. At four-thirty Selvaraj came in search of me and said, "There have been a lot of phone calls for you from Delhi, Sir. I told them to call you here at the Doctor's house." I drove to the Doctor's house and called Anand through his phone. The first thing he said as he picked the phone was, "I am very sorry. I don't know how to say this." Though I knew on my way there that I had expected this, I still felt terribly upset. Unable to stand, I sat on the chair. "The minister had added some other name yesterday itself. To hide it and pacify me, he had spoken so nicely yesterday. He is cunning as a fox. I am still unable to believe it. They are giving that award to even cinema actors who have nothing to do with it! I am very sorry, let's try it next time too..."

"It is okay, what can you do?" I said. "That old sly fox..." he continued. I cut it short saying, "Foxes don't do such things. Bye now..." and cut the phone. I sat for a while holding my head on my hands. The Doctor would be least bothered by it. I need not even inform that to him. But as I was driving back to him, I was fully occupied by it. What did I expect from them? Why am I so

disturbed? Hadn't I known their true colors?

But I had expected something else. I thought that such great ideals would touch the innate sense of goodness in man. Gandhiji acquired his strength through that. All great ideals depend on it. Did I try to test it in my conditions? Did I vainly imagine that its roots would still be alive today?

I stopped on my way at a valley and got on my feet. The greenery was soothing. The small flies that were buzzing around reflected sparks of light. My eyes were flooded with that greenery. Moisture creates vegetation... Life signifies moisture... My thoughts were running wild. They only pierced open the mental controls that held me. I burst into tears standing in that valley. I was crying as if I wanted to get rid of the entire feeling of emptiness in my mind through my tears.

After many moments when I became self-conscious of the state of silence that my mind had transcended into releasing myself thus, I drove back. I was feeling very tired as if I had run many kilometers. I went straight to the doctor who was measuring the size of a baby elephant. The moment he saw me, he knew it. "What, has the balloon burst?" he asked. Smiling, he continued, "Shall we continue with our work?"

His presence lightened me. We had work to do till it became dark. We then returned together in our jeep. All our way, Dr.K was speaking about a new research paper on the elephant he was working on. The elephant needed to be domesticated at one phase of the history of human life. Man needed it for carrying and moving heavy loads. Without the elephant, the magnificent Temple of Tanjore wouldn't have been possible. But man doesn't need elephants anymore. Ours is the time of mechanical cranes that are much stronger than the elephant. In our time the elephant is needed only for decoration and religious ceremonies. And as specimens in the Zoos.

"They should be banned from being kept in the Temples. They are not the place for an elephant to live. It should always be seeing greenery. In our past, they were treated for carrying the Kings. Today they are brought up fed with rice! They are treated as beggars begging for money. What nonsense! The vile creature that man is, he should be ashamed to offer alms to a mighty being as that! There is no other animal that is humiliated as the elephant brought up in the Temples. This should be banned."

"There will be a lot of resistance to it in the name of Religion. But there was resistance to so many other things a hundred years before that are not anymore in practice today. We should let the elephant free. He is the king of the forest. To treat him as a porter and a beggar is an insult for mankind. Our people won't understand such things. What do they know about a forest? They come to a forest only for boozing and prostitution. I should bring up this issue in European journals. Our people listen to them when they take it. Even today the Europeans are their masters!"

Right after arriving at his house, he gave me his big thesis to me and said, "Read this. Even today morning I was working on it." It was seventy pages of type-written matter. I started reading it. He had gathered a lot of information of his experiences over several years. He had listed the information of the physical and mental health conditions of two hundred elephants that were brought up in various Temples in India. The major issue was corruption in their maintenance

expenses. They were fed less than necessary. Their food mostly consisted of the remains of the devotees' food.

It was late in the night. "Are you leaving? Why don't you stay for the night? You look tired," he said. Since I have had the habit of staying with him in the night, I had my own bed and a blanket. I continued reading his thesis, sleeping in my bed. Dr.K prepared dinner in half an hour. We ate silently. The wind was howling outside. "I don't think they would accept to a ban right away. This is a democratic country. Our courts would stand in between. It can only proceed slowly. But why not give it a start? It should be settled sometime..." he said.

"I have a plan till then. Once a year all the Temple elephants would be taken to a nearby forest and kept there for a month. They would recover quickly in a month's time inside a forest. The elephant is a wild animal. It yearns for the forest always. It would become cheerful the moment it saw the woods and water bodies. Did you see that part of the report? The Temple elephants are always tense. Most of them have severe diabetes. Hence they never recover from the wounds in their legs."

Dr.K had that alternate plan ready. He was about to submit it to the Government. He had charted out the maintenance expenses of bringing them to the forests and then taking them back to their respective Temples. As always, it was an exhaustive report that had accurate details. "I gave a report once to the Paris Zoo. I used that as a proto-type for this one," he said. I couldn't help feeling one more time how much he deserved that award. It would have taken him up further. His words would have acquired more importance.

I slept at 10 PM itself. As I slept, my self-pity and the emptiness in my mind occupied me again. I was afraid if I would start weeping again. My mind was wandering as I kept my eyes shut. Before they extended as thoughts, I fell asleep as I was tired. When I woke up there was light in the room. Dr.K was putting on his sweater. I woke up and asked him what the matter was. "I hear some sound outside. I smell elephants too," he said. "Do you think that there is an elephant herd outside?" I asked. "They won't come on this side without any reason," he said as he took his torch and was about to leave. I woke up, put on my sweater and followed him. We put on our boots and got into the woods. There was a spotless darkness that hung like a screen before us. We then noticed a few stains in it that gathered together and formed the boundaries of the forest and also the dark sky above. Behind them the dark woods loomed.

Dr.K had noticed the elephant already. "A baby," he said. "Must be two years old." "Where?" I asked. At the spot he pointed in the dark, I found a baby elephant in a few moments. Its small white tusks became visible. It should be my height. I could even see its flapping ears now. "It wouldn't come alone at its age. Let's go and see" he said. We didn't want to use the flash light since its light would make invisible the surroundings. Hence we went in the dark. In a few moments even the blades of the grass became visible to us.

The baby elephant faintly trumpeted as it tried to sniff at him. "Easy, Easy" said the Doctor as it came slowly forward. It appeared as if it was limping. "I think it is injured," I said. "Yes," said the Doctor. The baby elephant stopped again and trumpeted that sounded like the mooing of a Jersey cow. It staggered as it started moving forward. Dr.K told me to stop and went forward closer to it. The baby elephant welcomed him swinging its trunk and shaking his head quickly. When he

touched its tusk it placed its trunk on his shoulder, which slid on him as a heavy snake.

The Doctor called me to come closer to him. He calmed down the baby elephant patting it repeatedly. With its small trunk it tried a few times to pull further from his shoulder and sniff me. I took a step backward. He said "I have to put him to sleep. He won't understand it. Please bring my medical kit." I ran to his house and brought him his kit.

Dr.K gave an injection in its mouth. In the typical manner of baby elephants it started swinging its trunk between its forelegs and to its front for a while and then shook its body. It also tried to sniff me a few times shaking its head sideways. Slowly its movements stopped. It slid on its sides slowly and lay down with its stretched legs. Its rapid breath through its nostrils touched my cheeks.

"Light please," the Doctor asked. It was what we thought. A beer bottle again. This time its lower end was pushing out of its legs. Since the baby was not heavy yet and since it had happened only very recently, the bottle hadn't gone deep inside. The doctor pulled it out. The blood soaked his hands. He rubbed his hands all over the sides and said "I don't think there is any more inside." But still he was rubbing softly his hand all over the flesh to check if he had missed anything. "Well, he is almost clean. He is lucky," he said and bandaged the leg with cotton soaked in medicine.

"He will wake up in an hour and will return to Mudhumalai in the morning," he said. "What, go to Mudhumalai?" I asked. "Yes, he has come from there. You have seen him too," he said. I was surprised. "Yes, do you remember that incident at Mudhumalai one and half years before when we removed a similar beer bottle off an elephant's leg? He was the one standing under the huge Morindacoreia tree. He was tiny then, had the size of a baby bull." "How did you know?" I asked. "Can't you now recognize a man you saw there?" he replied. The Doctor wiped his hands with the cotton and put them all in the paper bag. "He came all the way? It is amazing," I said. I have known that elephants had a sharp sense of direction. They can track the direction for even three hundred kilometers. They don't forget even minute details. But I didn't understand how they tracked the way from Mudhumalai. They might have memorized our scent in that forest. Or else they might have come here previously.

But I was surprised that a baby came all the way. The doctor peered at the dark forest after we stepped on the porch of his house. Some movements were showing up in the darkness before us. We could discern a big herd of elephants in the dark. It was the one that we had seen at Mudhumalai. I was about to switch on the flash light. "No," said the Doctor. I could recognize the elephant we treated there through its slanted manner of walking. They were all standing in a semicircle with their ears flapping.

"They will take him with them, let's go," he said. When we turned, suddenly we heard the loud trumpet of twenty elephants together. A pleasant sensation ran upon my spine. I stood there speechless moved to tears. They all raised their trunks and repeatedly trumpeted. It was as if the heavens had opened wide and the skies were singing the Lord's glory that pervaded the entire universe with his blessing.

“Let’s go inside,” the Doctor said.

அவரது வீட்டில் டாக்டர் கே. அவரது வீட்டிற்கு வெளியே, ஒரு பெரிய தேக்கு மரத்தின் கீழ், செல்வா என்ற கும்கி யானை நின்று கொண்டிருந்தது. அதன் படகு வடிவிலான பெரிய தந்தங்களால் மரத்தின் பட்டைகளைக் கீறிக் கொண்டிருந்தது. அது என்னைப் பார்த்ததும் காதுகளை உயர்த்தி முகர்ந்து தன் தும்பிக்கைகளை கொஞ்சம் கொஞ்சமாக உயர்த்தி எனக்கு ஒரு குட் மார்னிங் வாழ்த்துக்களை கூறி, அதன் பிறகு காதுகளை தட்டியது.

அப்போது அங்கு டாக்டரைப் பார்த்தது எனக்கு ஆச்சரியமாக இருந்தது. என் காலடி சத்தம் கேட்டு உள்ளே வரச் சொன்னார். "இந்த நேரத்தில் எப்படி இருக்கிறீர்கள்?" அவர் கேட்டார். நான், "அதுதான் என் கேள்வியாக இருக்க வேண்டும். நீ எப்படி இங்கு வந்தாய்?" "எனக்கு கும்கியில் அறுவை சிகிச்சை செய்யப்பட்டது. ராமன் என்பது அவன் பெயர். அவன் தொடைகளில் ஒரு பெரிய கொப்புளம் இருந்தது. அவர் ஒரு வயதான தோழர். முப்பது வருடங்களாக அவருடன் எனக்குப் பழக்கம். மிகவும் பொறுமை மற்றும் நல்ல நகைச்சுவை உணர்வும் உடையவர்! அவர் இன்னும் பத்து வருடங்கள் இருப்பார்," என்றார்.

நான் அமர்ந்ததும் எனக்கு டீ வேண்டுமா என்று டாக்டர் கேட்டார். "நானே அதை உருவாக்குவேன்," நான் சொன்னேன். "அப்படியானால் உங்களுக்காக மட்டும் செய்யுங்கள்" என்று அவர் கூறினார். நான் தேநீர் தயாரிக்கும் போது மிகவும் உற்சாகமாக உணர்ந்தேன். என் கைகள் நடுங்கின, நான் கோப்பையை கைவிட நினைத்தேன். என் உற்சாகத்தைப் பார்த்து, "நீங்கள் காதலித்தீர்களா அல்லது என்ன?" என்று கேட்டார். "இல்லை சார்," என்றேன். "சங்க இலக்கியங்களில்[1] இயற்கையின் விளக்கம் சரியாக இருக்கும் என்பதை நீங்கள் கவனித்தீர்களா? ஆனால் கபிலர் விதிவிலக்கு. இதைப் பார்" என்று கபிலரின் ஒரு வரியை மேற்கோள் காட்டினார்.

"அதன் அர்த்தம் என்ன?" நான் கேட்டேன். "காடுகளின் விளைச்சலைக் காக்கும் குறவன்[2] எரியும் ஜோதியிலிருந்து விழும் ஒளியின் தீப்பொறியைக் கண்டு அஞ்சும் யானையும் வானத்தில் உள்ள நட்சத்திரங்களைக் கண்டு பயப்படும் என்று அது கூறுகிறது. ஒப்பிட்டுப் பார்த்து மகிழ்ந்தேன். அவர் தொடர்ந்தார், "யானைக்கு மட்டுமல்ல எல்லா

விலங்குகளுக்கும் இதுபோன்ற விஷயங்களில் புத்திசாலித்தனம் உள்ளது. இரண்டாவது முறையாக குரங்கின் மீது பொம்மை துப்பாக்கியை சுட்டால், அது அதை அடையாளம் கண்டு கொள்ளும். நீங்கள் மற்றொருவரின் குரலைப் பதிவுசெய்து அதைக் கேட்கச் செய்தால் யானை மாற்றத்தை அடையாளம் காணும். அவர் இடைநிறுத்தி, என்னைப் பார்த்து, “என்ன நடக்கிறது? நீங்கள் கேட்கவில்லை.”

"ஒன்றுமில்லை," நான் சொன்னேன். “இல்லை, நீங்கள் விசித்திரமாக நடந்து கொள்கிறீர்கள். வா, என்ன பிரச்சனை?” அவர் கேட்டார். தெரியப்படுத்த வேண்டும் என்று வலியுறுத்தினார். நான் அவரிடமிருந்து எதையும் ஒதுக்கவில்லை. இரண்டு வருடங்களுக்கு முன்பு எனக்கு எப்படி இந்த எண்ணம் வந்தது: அவருக்கு ‘பத்மஸ்ரீ’ விருது கிடைக்க வேண்டும் என்று நான் அவரிடம் சொல்ல ஆரம்பித்தேன். அவரைப் பற்றிய அனைத்து தகவல்களையும் சேகரித்து கலாசார அமைச்சுக்கு அனுப்பியிருந்தேன். அப்போது அவர் பெயர் பட்டியலில் இடம் பெறவில்லை. அதற்கு யாரும் முக்கியத்துவம் கொடுக்கவில்லை. அடுத்த முறை, நான் 'லாபி' செய்ய ஆரம்பித்திருந்தேன். ஆங்கில இதழில் பணிபுரியும் மூன்று நண்பர்கள் எனக்கு இருந்தனர். என்னிடம் இன்னும் சிலர் மத்திய அரசில் பணிபுரிந்தனர். ஒரு வருடம் நான் அதில் வேலை செய்து கொண்டிருந்தேன். நான் எனது நண்பர்கள் அனைவரையும் பயன்படுத்தினேன். நான் அதைப் பார்க்க ஆரம்பித்தவுடன் அதற்கான பல வழிகளைக் கண்டேன். ஒரு காட்டில் உள்ள பல்வேறு வழிகள் Dr.Kக்கு இருந்ததால், அதிகாரத்துவத்தின் பல்வேறு வழிகள் எனக்கு நன்கு தெரிந்திருந்தன, எனவே எனது வழக்கை அதன் இலக்குக்கு கொண்டு செல்ல முடிந்தது.

உண்மையில், Dr.Kஇன் ஆளுமைதான் எனக்கு எல்லாவற்றையும் விட அதிகமாக உதவியது. Dr.Kயின் ஆளுமையை சித்தரிப்பதன் மூலம் அவரது காதுகளைக் கொடுக்கக்கூடிய மற்றும் அவரது இதயத்தைத் தொடக்கூடிய எவருடைய கவனத்தையும் என்னால் எளிதில் ஈர்க்க முடியும். ஒருவரை டாக்டர் கே என்று அடையாளம் காணும் அவரது வாழ்க்கையின் சிறந்த செயலில் ஈடுபட அவருக்கு இன்னும் மனித இதயம் இருக்கிறது என்பதை உணர இது ஒரு வாய்ப்பு என்று என்னால் அவரை நம்ப வைக்க முடிந்தது. அவரது வழக்கைக் கருத்தில் கொண்டு அவர் தன்னை ஒரு நல்ல மனிதர் என்று நிரூபித்ததை நான் அவருக்கு உணர்த்தினேன். சில அதிகாரிகள் அவரைக் கண்டு

நெகிழ்ந்து அவரைப் பற்றி உயர்வாகப் பேசத் தொடங்கினர். அவர்களில் சிலர் ஒரு நபரை அவரைப் போலவே மதிக்கிறார்கள் என்று என்னிடம் சொன்னார்கள்.

இப்போது அறிவிப்பு வெளிவர இன்னும் சில மணி நேரங்களே உள்ளன. “அந்த நேரத்தில் நான் உங்களுடன் இருக்க விரும்புகிறேன், ஐயா,” என்றேன். அவர் எனக்கு ஒரு புன்னகையை வழங்கவில்லை மற்றும் அதை ஒதுக்கித் துலக்கவில்லை, ஏனெனில் ஒரு நிரப்புதலுக்கு பதிலளிக்கும் அவரது பழக்கம் இருந்தது. அதையும் அலட்சியமாகப் பார்க்காமல் தன் வேலையைத் தொடர்ந்தான். எரிச்சலுடன் ஒரு புத்தகத்தை எடுத்தான். நான் அவரை ஆவலுடன் பார்த்தேன். அவர் என்னை முறைத்தார். அவன் கண்களில் இருந்த கோபத்தால் நான் திடுக்கிட்டேன். நான் அவரிடம், “நீங்கள் அதைப் பற்றி எதுவும் சொல்லவில்லை” என்று அவரிடம் சொன்னேன். அவர் உணர்ந்ததைச் சொல்லத் தயங்குவதைப் பார்த்தேன், நான் என்னிடம் தொடர்ந்து சொன்னேன்.

“பவர் கேமில் உங்களுக்கு இவ்வளவு ஆர்வம் இருப்பது எனக்குத் தெரியாது. உன்னைப் பற்றி எனக்கு வித்தியாசமான எதிர்பார்ப்புகள் இருந்தன,” என்றார். நான் ஏதோ சொல்ல முற்பட்ட போது என்னைத் தடுத்து நிறுத்தினார். “நான் வாதிடவில்லை. நான் அதில் நல்லவன் அல்ல. அதை விடு...” என்று கோபமான தொனியில் அவர் தொடர்ந்தார். சிறிது நேரம் யோசித்துவிட்டு, “பாருங்கள், இந்தக் காட்டில் சுமார் ஐம்பது அதிகாரிகளைப் பார்த்திருப்பேன். சிறிது நேரத்தில் அனைவரும் காட்டை விட்டு வெளியேறுவார்கள். ஏதோ ஒரு காரணத்திற்காக ஊருக்குச் செல்வார்கள். அவர்கள் உடல் ரீதியாக வெளியேறும்போது மனதளவில் மட்டுமே அதிலிருந்து விலகிவிடுவார்கள். காடு என்பது அவர்களுக்கு ஒரு தரவுத் தொகுப்பு மட்டுமே.”

“நான் அதைப் பற்றி நிறைய யோசித்தேன். காரணம் ஒன்றே ஒன்றுதான். ஒரு காட்டில் சக்தி விளையாட்டு இல்லை. ஒரு மனிதன் சக்தியின் உணர்வை இரண்டு விதங்களில் அனுபவிக்க முடியும். அவருக்குக் கீழே இருப்பவர்கள் மீது அவர் அதைப் பயன்படுத்தலாம். அல்லது அவர் லட்சியமாக மாறலாம் மற்றும் அவருக்கு மேலே உள்ளவர்கள் அதை அதிகமாக நோக்கமாகக் கொண்டிருக்கலாம். இருவரும் அவரவர் மீது தங்கள் தலையெழுத்தை வைத்துள்ளனர். ஆனால் இந்தக் காட்டில் இரண்டுக்கும் வழியில்லை.

இந்த காடு உங்கள் அதிகாரத்தில் உள்ளது என்று ஒரு பேப்பரில் மட்டுமே எழுதப்பட்டுள்ளது. ஆனால் உண்மையில், நீங்கள் அதன் கட்டளையின் கீழ் இருக்கிறீர்கள். கதவுக்கு வெளியே அவனைப் பார். செல்வா உங்கள் கட்டளையின் கீழ் இருப்பதாக நினைக்கிறீர்களா? இவனே இந்தக் காட்டில் அரசன். அவரது தும்பிக்கையில் உள்ள ஆறு அடி தந்தம் அவரது செங்கோல். அவர் மனிதர்களுடன் பழகுகிறார் என்றால், இந்த மன்னருக்கு அவர்கள் மீது நல்ல மரியாதையும் அன்பும் இருக்கிறது என்று அர்த்தம். “இங்கே உனக்காக உன் தொழிலில் மேல்நோக்கிச் செல்ல வழி இல்லை. நீங்கள் இங்கு இருக்கும்போது, உங்கள் தரவரிசையில் இருப்பவர்கள் வேறு எங்கோ முன்னேறிச் செல்வதாக நீங்கள் எப்போதும் உணர்வீர்கள். எனவே, நீங்கள் ஓடிக்கொண்டே இருங்கள். காடுகளின் மீது உங்களுக்கு இருக்கும் பொறுப்பை விட்டு ஓடுகிறது. நீங்கள் வித்தியாசமாக இருப்பீர்கள் என்று நினைத்தேன். சரி...” என்று நடந்துகொண்டே சிறிது நேரம் நிலையில்லாமல் தோன்றினார். அவர் கோபத்துடன் தொடர்ந்தார், “அதன் பெயர் என்ன? பிரம்மஹி?”. அந்த விருதின் பெயர் பத்மஹி என்று சொன்னேன். “சரி”, அவர் தொடர்ந்தார், “இந்த காட்டில் நான் அதை என்ன செய்வது? நான் பிரம்மஹியாக இருப்பதால் செல்வாவிடம் மரியாதையாக இருக்க வேண்டும் என்று சொல்லலாமா?”

“உனக்கு புரிந்தால்தான் இந்தக் காட்டிற்கு ஏதாவது செய்ய முடியும். நீங்கள் அதைப் புரிந்து கொள்ள விரும்பினால், நீங்கள் அதில் வாழ வேண்டும். நீங்கள் அதில் வாழ விரும்பினால், உங்கள் உலகத்தை ஆளும் அதிகாரம், புகழ், பணம் போன்றவற்றின் மோகத்தை விட்டுவிட்டு இங்குள்ள குரங்குகள் மற்றும் யானைகளைப் போல வாழ வேண்டும். இவர்கள் உங்கள் உறவினர்களாக இருக்க வேண்டும். வெளியே போய் பாருங்கள். செல்வாவைப் பார், அவனாக உனக்கு ஒரு உறவினர் இருக்க முடியும் என்று நினைக்கிறீர்களா? அதன் உன்னத மனதையும் அதன் எல்லையற்ற அன்பையும் நீங்கள் அறிந்திருந்தால், உங்களுக்கு யார் முக்கியம் என்பதை நீங்கள் அறிவீர்கள். அந்த யானையுடன் பழகுவதை ஒரு மரியாதையாக நீங்கள் உணர்ந்திருந்தால், சில முட்டாள்கள் எழுதிய ஒரு துண்டு அதை விட பெரியது என்று நீங்கள் நினைத்திருக்கிறீர்களா?

நீண்ட நாட்களுக்குப் பிறகு அந்த எரியும் முகத்தைப் பார்த்தேன். பைரனின் கவிதையை எனக்கு முதன்முதலில் வாசித்தபோது அவர் கோபத்தில் எரிந்தார். மனிதனே, வீண் பூச்சி

என்று அவன் உறுமுவதை என்னால் கேட்க முடிந்தது, அது ஒரு பெரிய யானையின் உரத்த எக்காள சத்தம் போல் ஒலித்தது. நான் வெட்கத்தால் எரிந்து கொண்டிருந்தேன். என்னை நிறுத்தச் சொல்லி பின்னால் Dr.Kவந்ததும் நான் சட்டென்று கிளம்பினேன். நான் தயங்குவதைப் பார்த்து, “மன்னிக்கவும்” என்றார்.

நான் உணர்ச்சிவசப்பட்டேன். தலையை குனிந்து கொண்டு, “நான் அப்படி நினைக்கவில்லை டாக்டர். மக்கள் உங்களைத் தெரிந்து கொள்ள வேண்டும் என்று நான் விரும்பினேன். நான் இங்கு வரும் வரை இப்படி ஒரு ஆசீர்வாதமான வாழ்க்கை இருப்பதாக எனக்கு எந்த எண்ணமும் இல்லை. நான் ஒரு புதிய உலகத்தைப் பார்ப்பேன் என்று எனக்குத் தெரியாது. தயவு செய்து என்னை நம்பு. உன் பெயருக்குக் களங்கம் விளைவிக்கும் எதையும் செய்து உன்னுடன் இருந்த இத்தனை வருடங்களின் நினைவுகளை நான் ஒருபோதும் மாசுபடுத்த மாட்டேன் என்று உறுதியளிக்கிறேன்”.

“எனது தலைமுறையினரால் வெற்றிகரமான வாழ்க்கையாகக் கருதப்படும் வாழ்க்கையிலிருந்து வேறுபட்டது என்று நான் உன்னைச் சந்திக்கும் வரை அல்லது என் பள்ளி மற்றும் கல்லூரியில் எனக்குக் கற்பிக்கப்படவில்லை. பணம் சம்பாதிப்பது, அந்தஸ்தை ஏற்படுத்துவது, படிப்பில் வெற்றி பெறுவது, வெளிநாடு செல்வது மட்டுமே எனது உந்துதலாக இருந்தது. அமெரிக்காவில் முடித்துவிட்டு நல்ல பணம் சம்பாதித்தவர்கள் மட்டும் எனக்கு வெற்றியின் சின்னங்கள். இந்தியாவில் என்னைப் போல் ஆயிரக்கணக்கானோர் வளர்கிறார்கள். எந்த இலட்சியமும் இல்லாத தலைமுறை அது. தியாகம் என்றால் என்னவென்று தெரியாத தலைமுறை. மகிழ்ச்சியின் மிகச்சிறந்த ஆதாரங்கள் தன் காலடியில் இருப்பதைக் கூட அறியாத ஒரு தலைமுறை...”

“காட்டில் பீர் பாட்டிலை வீசுவனும் இந்த சமுதாயத்தில் வளர்ந்தவன்தான். அவர் மென்பொருள் மற்றும் பன்னாட்டுத் துறையில் பணிபுரிகிறார். மாதம் ஒரு லட்சம் ரூபாய் சம்பாதிக்கிறார். அவர் ஆங்கிலம் பொருத்தமில்லாமல் பேசுவார். அவர் தன்னை ஒரு பிறவி மேதை என்று நினைக்கிறார். அவர் கையில் நம் நாடு இருப்பது நம் கட்டுப்பாட்டிற்கு அப்பாற்பட்டது. அப்படிப்பட்டவர்களில் குறைந்தது பத்து சதவிகிதத்தினராவது ஒரு அற்புதமான வாழ்க்கையும் உலகமும் இருப்பதை அறிந்து கொள்ள வேண்டும் என்று நான் விரும்பினேன்.

“இந்தியாவில் எங்கள் குழந்தைகளாக சபிக்கப்பட்ட தலைமுறை இல்லை. தங்கள் மனதை வடிவமைக்கும் நபர்கள், அவர்களிடம் ஒருபோதும் மனம் இல்லாதவர்கள். அவர்கள் கொக்கி அல்லது வளைவு மூலம் வாழ்க்கையில் வெற்றி பெற்றவர்கள். ஒரு முழு தலைமுறையும் இன்று அவர்களைத் தொடர்ந்து ஓடுகிறது. ஒரு இலட்சிய வாழ்க்கைக்கான சாத்தியம் இன்னும் உள்ளது என்பதை நான் காட்ட விரும்பினேன். ஒரு காந்தியடிகள் நம்மிடையே வாழ்வதற்கான நிபந்தனை இன்னும் இருக்கிறது. பத்து பேரைக் கவர்ந்தாலும் அது ஒரு அற்புதமான விஷயமாக இருக்கும்.

"உன்னை ஒரு முட்டாள்தனமான விருதைக் கொடுத்து கௌரவிக்க முடியும் என்று நினைக்கும் அளவுக்கு நான் முட்டாள் இல்லை. ஆனால் ஒரு மாணவன் தன் மாஸ்டருக்கு சம்பளம் கொடுக்கும்போது, என் பங்கில் இருந்து ஏதாவது செய்ய விரும்பினேன். நானும் என் தலைமுறையும் உங்களை அடையாளம் கண்டுகொண்டோம் என்பதை உங்களுக்குக் காட்ட விரும்பினேன். ஆனந்த் எனக்கு உதவினார். நான் செய்தது ஏற்புடையதாக இல்லாவிட்டால் மன்னிக்கவும்." நான் எவ்வளவு அதிகமாக பேசுகிறேனோ, அவ்வளவு அதிகமாக என் மனம் தெளிவடைந்தது. என் பேச்சுத்திறனைக் கண்டு டாக்டர் கே ஆச்சரியப்பட்டார். அவர், “போதும், ஷேக்ஸ்பியர். நான் இப்போது வெளியே செல்கிறேன். நீங்கள் என்னுடன் வர விரும்புகிறீர்களா?” அந்த வார்த்தைகள் எனக்கு போதுமானதாக இருந்தது. அதை மூடியிருந்த பனியை உலுக்கிய பின் ஒரு மரம் இலகுவானது போல என் மனம் லேசானது. செல்வாவை யானை முகாமுக்கு அழைத்துச் சென்றோம். அவர் விரைவாகப் பதிலளித்த விதத்தில் அவருக்கும் அங்கு செல்ல வேண்டும் என்ற ஆவல் இருந்ததைக் கண்டோம். நாங்கள் முகாமை அடைந்தபோது அவரை வரவேற்க சில எக்காளங்கள் இருந்தன.

"அவர் ஒரு உண்மையான டஸ்கர், ஒரு காஸநோவா" என்று மருத்துவர் கூறினார். நான் அவரைப் பார்த்து சிரித்தேன். அவர் உள்ளே நுழைந்ததும் நாற்பத்தெட்டு தும்பிக்கைகள் எழுந்து அவரை வரவேற்றன. அனைவரையும் அரவணைத்துக்கொண்டு தன் வேலையில் இறங்கினான். ஒவ்வொன்றையும் ஆராய்ந்து தனது அறிக்கைகளை உருவாக்கிக் கொண்டிருந்தார். அவர் கட்டளையிட்டபடி நான் குறிப்புகளை எழுதினேன். எப்பொழுதும் போல், ஷெல்லி, கம்பர், பரணர்[3] மற்றும் அமெரிக்க இயற்கை ஆய்வு சங்கத்தின்

நகைச்சுவையான நிகழ்வுகள் ஆகியவை இருந்தன. சிறிது நேரம் கழித்து கைகளை கழுவி ரொட்டி உருண்டைகளை சாப்பிட்டோம். என்னுடையது உள்ளே கோழி இருந்தது. மருத்துவர் சைவ உணவு உண்பவர்.அன்று மாலை வரை வானொலியை மறந்திருந்தேன். நாலரை மணிக்கு செல்வராஜ் என்னைத் தேடி வந்து, “டெல்லியிலிருந்து உங்களுக்கு நிறைய போன்கள் வந்திருக்கிறது சார். டாக்டரின் வீட்டிற்கு உங்களை அழைக்கச் சொன்னேன். நான் டாக்டரின் வீட்டிற்கு காரில் சென்று ஆனந்தை தொலைபேசியில் அழைத்தேன். போனை எடுத்தவுடன் முதலில் சொன்னது, “நான் மிகவும் வருந்துகிறேன். இதை எப்படி சொல்வது என்று எனக்குத் தெரியவில்லை.” நான் இதை எதிர்பார்த்தேன் என்று அங்கு செல்லும் வழியில் நான் அறிந்திருந்தாலும், நான் இன்னும் மிகவும் வருத்தமாக உணர்ந்தேன். நிற்க முடியாமல் நாற்காலியில் அமர்ந்தேன். “அமைச்சர் நேற்று வேறு சில பெயரைச் சேர்த்திருந்தார். அதை மறைத்து என்னை சமாதானப்படுத்த, நேற்று மிக அருமையாக பேசியிருந்தார். அவர் ஒரு நரியைப் போல தந்திரமானவர். என்னால் இன்னும் நம்ப முடியவில்லை. சம்பந்தமே இல்லாத சினிமா நடிகர்களுக்குக் கூட அந்த விருதைக் கொடுக்கிறார்கள்! நான் மிகவும் வருந்துகிறேன், அடுத்த முறையும் முயற்சிப்போம்...”

"பரவாயில்லை, நீங்கள் என்ன செய்ய முடியும்?" நான் சொன்னேன். "அந்த பழைய தந்திர நரி..." அவர் தொடர்ந்தார். நான் அதைச் சுருக்கிச் சொன்னேன், “நரிகள் இதுபோன்ற செயல்களைச் செய்யாது. பை நவ்...” என்று சொல்லிவிட்டு போனை கட் செய்தான். தலையை கைகளில் வைத்துக்கொண்டு சிறிது நேரம் அமர்ந்திருந்தேன். மருத்துவர் குறைந்தபட்சம் அதைக் கண்டு கவலைப்படுவார். அதை நான் அவருக்குத் தெரிவிக்க வேண்டியதில்லை. ஆனால் நான் அவரிடம் திரும்பிச் செல்லும்போது, நான் அதை முழுமையாக ஆக்கிரமித்தேன். அவர்களிடம் நான் என்ன எதிர்பார்த்தேன்? நான் ஏன் இவ்வளவு கலங்குகிறேன்? அவர்களின் உண்மையான நிறத்தை நான் அறிந்திருக்கவில்லையா?

ஆனால் நான் எதிர்பார்த்தது வேறு. இத்தகைய சிறந்த இலட்சியங்கள் மனிதனின் உள்ளார்ந்த நல் உணர்வைத் தொடும் என்று நினைத்தேன். அதன் மூலம் காந்திஜி தனது வலிமையைப் பெற்றார். அனைத்து பெரிய இலட்சியங்களும் அதை சார்ந்துள்ளது. எனது

நிலைமைகளில் நான் அதை சோதிக்க முயற்சித்தேன்? அதன் வேர்கள் இன்றும் உயிருடன் இருக்கும் என்று நான் வீண் கற்பனை செய்தேனா?

நான் ஒரு பள்ளத்தாக்கில் என் வழியில் நின்று என் காலில் ஏறினேன். பசுமையாக இருந்தது. சுற்றி சலசலத்துக்கொண்டிருந்த சிறிய ஈக்கள் ஒளியின் தீப்பொறிகளைப் பிரதிபலித்தன. அந்த பசுமையால் என் கண்கள் வழிந்தன. ஈரப்பதம் தாவரங்களை உருவாக்குகிறது... வாழ்க்கை ஈரப்பதத்தை குறிக்கிறது... என் எண்ணங்கள் காட்டுத்தனமாக ஓடிக்கொண்டிருந்தன. அவர்கள் என்னை வைத்திருந்த மனக் கட்டுப்பாடுகளை மட்டுமே துளைத்தனர். அந்த பள்ளத்தாக்கில் நின்று கண்ணீர் விட்டு அழுதேன். மனதின் முழு வெறுமை உணர்வையும் கண்ணீரால் போக்க வேண்டும் என அழுது கொண்டிருந்தேன். பல நொடிகளுக்குப் பிறகு, என் மனம் இப்படி என்னை விடுவித்துக் கொண்ட மெளன நிலையைப் பற்றி நான் சுயநினைவு பெற்றபோது, நான் திரும்பிச் சென்றேன். பல கிலோமீட்டர்கள் ஓடியது போல் மிகவும் சோர்வாக உணர்ந்தேன். நேராக குட்டி யானையின் அளவை அளந்து கொண்டிருந்த மருத்துவரிடம் சென்றேன். என்னைப் பார்த்தவுடனேயே அவருக்குத் தெரியும். "என்ன, பலூன் வெடித்துவிட்டதா?" அவர் கேட்டார். சிரித்துக் கொண்டே தொடர்ந்தார், "நம் வேலையைத் தொடரலாமா?"

அவருடைய இருப்பு என்னை இலகுவாக்கியது. இருட்டும் வரை எங்களுக்கு வேலை இருந்தது. பிறகு எங்கள் ஜீப்பில் ஒன்றாகத் திரும்பினோம். நாங்கள் செல்லும் வழியில், டாக்டர் கே தான் பணிபுரியும் யானை பற்றிய புதிய ஆய்வுக் கட்டுரையைப் பற்றி பேசிக்கொண்டிருந்தார். மனித வாழ்க்கை வரலாற்றின் ஒரு கட்டத்தில் யானையை வளர்ப்பது அவசியம். கனமான சுமைகளைச் சுமந்து செல்ல மனிதனுக்குத் தேவைப்பட்டது. யானை இல்லாவிட்டால் தஞ்சையின் பிரம்மாண்டமான கோவில் சாத்தியமில்லை. ஆனால் மனிதனுக்கு யானைகள் தேவையில்லை. யானையை விட பலம் வாய்ந்த இயந்திர கொக்குகளின் காலம் நம்முடையது. நம் காலத்தில் யானை அலங்காரம் மற்றும் மத விழாக்களுக்கு மட்டுமே தேவை. மற்றும் உயிரியல் பூங்காவில் உள்ள மாதிரிகள்.

"அவர்களை கோவில்களில் வைக்க தடை விதிக்க வேண்டும். அவை யானை வாழும் இடமல்ல. அது எப்போதும் பசுமையாக இருக்க வேண்டும். நமது கடந்த காலத்தில், அவர்கள் அரசர்களை சுமந்து செல்வதற்காக நடத்தப்பட்டனர். இன்று சோறு ஊட்டி வளர்க்கிறார்கள்! அவர்கள் பணத்தை பிச்சை எடுக்கும் பிச்சைக்காரர்களாக நடத்துகிறார்கள். என்ன முட்டாள்தனம்! மனிதன் என்ற கேடுகெட்ட உயிரினம், ஒரு வலிமைமிக்க மனிதனுக்குத் தர்மம் செய்ய வெட்கப்பட வேண்டும்! கோவில்களில் வளர்க்கப்படும் யானைக்கு நிகரான அவமானம் வேறெதுவும் இல்லை. இதை தடை செய்ய வேண்டும்" என்றார்.

"மதத்தின் பெயரால் அதற்கு நிறைய எதிர்ப்புகள் இருக்கும். ஆனால் இன்று நடைமுறையில் இல்லாத நூறு ஆண்டுகளுக்கு முன்பே பல விஷயங்களுக்கு எதிர்ப்பு இருந்தது. யானையை விடுவிக்க வேண்டும். அவன் காட்டின் அரசன். அவரை ஒரு போர்ட்டர் மற்றும் பிச்சைக்காரன் போல் நடத்துவது மனித குலத்தை அவமதிக்கும் செயலாகும். நம் மக்கள் இதைப் புரிந்து கொள்ள மாட்டார்கள். காடுகளைப் பற்றி அவர்களுக்கு என்ன தெரியும்? அவர்கள் மது அருந்துவதற்கும் விபச்சாரத்திற்காகவும் மட்டுமே காட்டிற்கு வருகிறார்கள். நான் இந்த பிரச்சினையை ஐரோப்பிய பத்திரிகைகளில் கொண்டு வர வேண்டும். அதை எடுக்கும்போது நம் மக்கள் கேட்கிறார்கள். இன்றும் ஐரோப்பியர்களே அவர்களுக்கு எஜமானர்கள்!"

அவரது வீட்டிற்கு வந்த உடனேயே, அவர் தனது பெரிய ஆய்வறிக்கையை என்னிடம் கொடுத்து, "இதைப் படியுங்கள். இன்று காலை கூட நான் அதில் வேலை செய்து கொண்டிருந்தேன். அது எழுபது பக்கங்களில் டைப் எழுதப்பட்ட விஷயமாக இருந்தது. அதைப் படிக்க ஆரம்பித்தேன். பல வருடங்களாக அவர் தனது அனுபவங்களைச் சேகரித்து வைத்திருந்தார். இந்தியாவில் உள்ள பல்வேறு கோவில்களில் வளர்க்கப்படும் இருநூறு யானைகளின் உடல் மற்றும் மனநலம் குறித்த தகவல்களை பட்டியலிட்டிருந்தார். இவற்றின் பராமரிப்புச் செலவுகளில் ஏற்பட்ட ஊழல்தான் முக்கியப் பிரச்சினை. அவர்களுக்கு தேவையானதை விட குறைவாகவே உணவளிக்கப்பட்டது. அவர்களின் உணவு பெரும்பாலும் பக்தர்களின் உணவின் எச்சங்களைக் கொண்டிருந்தது.

இரவு வெகுநேரமாகியிருந்தது. "நீ புறப்படுகிறாயா? நீங்கள் ஏன் இரவு தங்கக்கூடாது? நீங்கள் சோர்வாக இருக்கிறீர்கள், "என்று அவர் கூறினார். இரவில் அவருடன் தங்கும் பழக்கம் எனக்கு இருந்ததால் எனக்கு சொந்தமாக படுக்கையும் போர்வையும் இருந்தது. நான் படுக்கையில் உறங்கி, அவரது ஆய்வறிக்கையை தொடர்ந்து வாசித்தேன். அரை மணி நேரத்தில் இரவு உணவை தயார் செய்தார் Dr.K. அமைதியாக சாப்பிட்டோம். வெளியே காற்று அடித்துக் கொண்டிருந்தது. "அவர்கள் உடனடியாக தடையை ஏற்றுக்கொள்வார்கள் என்று நான் நினைக்கவில்லை. இது ஜனநாயக நாடு. எங்கள் நீதிமன்றங்கள் இடையில் நிற்கும். மெதுவாகத்தான் தொடர முடியும். ஆனால் அதை ஏன் தொடங்கக்கூடாது? எப்போதாவது தீர்த்து வைக்க வேண்டும்..." என்றார்.

"அதுவரை என்னிடம் ஒரு திட்டம் இருக்கிறது. ஆண்டுக்கு ஒருமுறை கோயில் யானைகள் அனைத்தும் அருகில் உள்ள காட்டிற்கு அழைத்துச் செல்லப்பட்டு ஒரு மாதம் வரை பராமரிக்கப்படும். காடுகளுக்குள் ஒரு மாத காலத்திற்குள் அவர்கள் விரைவில் குணமடைவார்கள். யானை ஒரு காட்டு விலங்கு. அது எப்போதும் காடுகளுக்காக ஏங்குகிறது. காடுகளையும் நீர்நிலைகளையும் பார்க்கும் போதே அது மகிழ்ச்சியாக இருக்கும். அந்த அறிக்கையின் பகுதியைப் பார்த்தீர்களா? கோவில் யானைகள் எப்போதும் பதற்றமாக இருக்கும். அவர்களில் பெரும்பாலோர் கடுமையான நீரிழிவு நோயால் பாதிக்கப்பட்டுள்ளனர். எனவே அவர்கள் தங்கள் கால்களில் ஏற்பட்ட காயங்களிலிருந்து ஒருபோதும் மீள மாட்டார்கள்.

டாக்டர் கே அந்த மாற்றுத் திட்டத்தைத் தயாராக வைத்திருந்தார். அரசிடம் சமர்ப்பிக்க இருந்தார். அவற்றைக் காடுகளுக்குக் கொண்டு வந்து அந்தந்த கோயில்களுக்கு அழைத்துச் செல்வதற்கான பராமரிப்புச் செலவுகளை அவர் பட்டியலிட்டிருந்தார். எப்போதும் போல, இது துல்லியமான விவரங்களைக் கொண்ட ஒரு முழுமையான அறிக்கை. "நான் பாரிஸ் மிருகக்காட்சிசாலையில் ஒரு முறை அறிக்கை கொடுத்தேன். நான் இதை ஒரு முன்மாதிரியாகப் பயன்படுத்தினேன், "என்று அவர் கூறினார். அவர் அந்த விருதுக்கு எவ்வளவு தகுதியானவர் என்பதை என்னால் இன்னொரு முறை உணர முடியவில்லை. அது அவரை மேலும் மேலே கொண்டு சென்றிருக்கும். அவருடைய வார்த்தைகள் அதிக முக்கியத்துவம் பெற்றிருக்கும்.

இரவு 10 மணிக்கே தூங்கினேன். நான் தூங்கும்போது, என் சுயபச்சாதாபமும், என் மனதில் உள்ள வெறுமையும் என்னை மீண்டும் ஆக்கிரமித்தன. நான் மீண்டும் அழ ஆரம்பித்துவிடுவேனோ என்று பயமாக இருந்தது. கண்களை மூடியபடி என் மனம் அலைபாய்ந்து கொண்டிருந்தது. அவை எண்ணங்களாக நீட்டுவதற்கு முன், நான் சோர்வாக தூங்கிவிட்டேன். நான் கண்விழித்தபோது அறையில் வெளிச்சம். Dr.Kதன் ஸ்வெட்டரைப் போட்டுக் கொண்டிருந்தார். நான் எழுந்து என்ன விஷயம் என்று கேட்டேன். “வெளியே ஏதோ சத்தம் கேட்கிறது. எனக்கும் யானை வாசனை” என்றார். “வெளியில் யானைக்கூட்டம் இருப்பதாக நினைக்கிறீர்களா?” நான் கேட்டேன். “காரணமில்லாமல் இந்தப் பக்கம் வரமாட்டார்கள்” என்று தன் டார்ச்சை எடுத்துக்கொண்டு கிளம்பப் போகிறான். நான் எழுந்து, என் ஸ்வெட்டரை அணிந்துகொண்டு அவரைப் பின்தொடர்ந்தேன். நாங்கள் காலணிகளை அணிந்து கொண்டு காட்டுக்குள் சென்றோம். கறையற்ற இருள் எங்களுக்கு முன்னால் ஒரு திரை போல தொங்கிக் கொண்டிருந்தது. அதிலுள்ள சில கறைகள் ஒன்று திரண்டு காடுகளின் எல்லைகளை உருவாக்கியது மற்றும் மேலே இருண்ட வானத்தையும் நாங்கள் கவனித்தோம். அவர்களுக்குப் பின்னால் இருண்ட காடுகள் தறித்தன.

யானையை டாக்டர் கே ஏற்கனவே கவனித்திருந்தார். “ஒரு குழந்தை,” என்று அவர் கூறினார். “இரண்டு வயது இருக்க வேண்டும்.” “எங்கே?” நான் கேட்டேன். இருட்டில் அவர் சுட்டிக்காட்டிய இடத்தில், சில நிமிடங்களில் ஒரு குட்டி யானையைக் கண்டேன். அதன் சிறிய வெள்ளை தந்தங்கள் தெரிந்தன. அது என் உயரமாக இருக்க வேண்டும். அதன் காதுகள் படபடப்பதை இப்போது கூட என்னால் பார்க்க முடிந்தது. “அது அதன் வயதில் தனியாக வராது. போய் பார்க்கலாம்” என்றார். ஃபிளாஷ் லைட்டைப் பயன்படுத்த நாங்கள் விரும்பவில்லை, ஏனெனில் அதன் ஒளி சுற்றுப்புறங்களைக் கண்ணுக்குத் தெரியாததாக்கும். அதனால் இருட்டில் சென்றோம். சில கணங்களில் புல்லின் கத்திகள் கூட எங்களுக்குத் தெரிந்தன.

குட்டி யானை அவரை மோப்பம் பிடிக்க முயன்றபோது மயக்கமாக எக்காளம் ஊதியது. “ஈஸி, ஈஸி” என்று டாக்டர் மெதுவாக முன்னால் வந்தார். நொண்டியடிப்பது போல் தோன்றியது. “அது காயம் என்று நான் நினைக்கிறேன்,” நான் சொன்னேன். “ஆம்,”

என்றார் டாக்டர். குட்டி யானை மீண்டும் நின்று, ஜெர்சி பசுவின் முழக்கம் போல எக்காளம் ஊதியது. முன்னோக்கி நகரத் தொடங்கியதும் தள்ளாடியது. Dr.K.என்னை நிறுத்தச் சொல்லிவிட்டு அதன் அருகே முன்னோக்கிச் சென்றார். குட்டி யானை தும்பிக்கையை ஆட்டி தலையை அசைத்து வரவேற்றது. அவன் அதன் தந்தத்தைத் தொட்டதும் அது தன் தும்பிக்கையைத் தோளில் வைத்தது, அது கனமான பாம்பாக அவன் மீது படர்ந்தது.

டாக்டர் என்னை அருகில் வரும்படி அழைத்தார். குட்டி யானையை பலமுறை தட்டி அமைதிப்படுத்தினார். அதன் சிறிய தும்பிக்கையால் அது அவனது தோளிலிருந்து மேலும் இழுத்து என்னை மோப்பம் பிடிக்க சில முறை முயன்றது. நான் ஒரு அடி பின்னோக்கி வைத்தேன். அவன் “நான் அவனை தூங்க வைக்க வேண்டும். அவர் அதை புரிந்து கொள்ள மாட்டார். தயவு செய்து எனது மருத்துவப் பெட்டியைக் கொண்டு வாருங்கள். நான் அவன் வீட்டிற்கு ஓடி வந்து அவனுடைய கிட் கொண்டு வந்தேன்.

அதன் வாயில் ஒரு ஊசி போட்டார் Dr.K. குட்டி யானைகளின் வழக்கமான முறையில், அது அதன் முன்னங்கால்களுக்கு இடையில் மற்றும் அதன் முன் சிறிது நேரம் தும்பிக்கையை ஆடத் தொடங்கியது, பின்னர் அதன் உடலை அசைத்தது. அதுவும் சில முறை தலையை பக்கவாட்டில் ஆட்டி என்னை மோப்பம் பிடிக்க முயன்றது. மெதுவாக அதன் அசைவுகள் நின்றது. அது மெதுவாக பக்கவாட்டில் சறுக்கி கால்களை நீட்டி படுத்துக் கொண்டது. அதன் நாசி வழியாக வேகமான மூச்சு என் கன்னங்களைத் தொட்டது.

"லைட் ப்ளீஸ்" என்று டாக்டர் கேட்டார். நாங்கள் நினைத்ததுதான். மீண்டும் ஒரு பீர் பாட்டில். இந்த முறை அதன் கீழ் முனை அதன் கால்களை வெளியே தள்ளியது. குழந்தை இன்னும் கனமாகவில்லை என்பதாலும், அது சமீபத்தில் நடந்ததாலும், பாட்டில் ஆழமாக உள்ளே செல்லவில்லை. டாக்டர் அதை வெளியே எடுத்தார். இரத்தம் அவன் கைகளை நனைத்தது. அவன் கைகளை எல்லாப் பக்கங்களிலும் தடவிவிட்டு, "இனி உள்ளே எதுவும் இருப்பதாக நான் நினைக்கவில்லை." ஆனாலும், அவர் எதையாவது தவறவிட்டாரா என்று பார்க்க, சதை முழுவதும் கையை மெதுவாகத் தேய்த்துக் கொண்டிருந்தார். “சரி, அவர் கிட்டத்தட்ட சுத்தமாக இருக்கிறார். அவன் அதிர்ஷ்டசாலி” என்று சொல்லிவிட்டு மருந்தில் நனைத்த பஞ்சைக் கொண்டு காலில் கட்டினான்.

“ஒரு மணி நேரத்தில் எழுந்து விடுவார், காலையில் முதுமலைக்குத் திரும்புவார்,” என்றார். “என்ன, முதுமலைக்கு போனா?” நான் கேட்டேன். “ஆம், அவன் அங்கிருந்து வந்திருக்கிறான். நீங்களும் அவரைப் பார்த்திருக்கிறீர்கள்” என்றார். நான் வியந்தேன். “ஆம், ஒன்றரை வருடங்களுக்கு முன்பு முதுமலையில் யானையின் காலில் இருந்து இதேபோன்ற பீர் பாட்டிலை அகற்றிய சம்பவம் உங்களுக்கு நினைவிருக்கிறதா? பெரிய மொரிண்டா கொரியா மரத்தடியில் நின்று கொண்டிருந்தவர். அப்போது அவர் சிறியவராக இருந்தார், ஒரு குட்டி காளையின் அளவு இருந்தார். “உனக்கு எப்படி தெரியும்?” நான் கேட்டேன். “நீங்கள் அங்கு பார்த்த ஒரு மனிதனை இப்போது உங்களால் அடையாளம் காண முடியவில்லையா?” அவர் பதிலளித்தார். டாக்டர் பருத்தியால் கைகளைத் துடைத்து காகிதப் பையில் வைத்தார். “அவன் வழியெல்லாம் வந்தானா? ஆச்சரியமாக இருக்கிறது,” என்றேன். யானைகளுக்கு கூர்மையான திசை உணர்வு இருந்தது என்பதை நான் அறிவேன். அவர்களால் முன்னூறு கிலோமீட்டர் வரை கூட திசையை கண்காணிக்க முடியும். நிமிட விவரங்களைக் கூட அவர்கள் மறக்க மாட்டார்கள். ஆனால் அவர்கள் முதுமலையிலிருந்து எப்படி வழியைக் கண்டுபிடித்தார்கள் என்று எனக்குப் புரியவில்லை. அந்தக் காட்டில் நம் வாசனையை மனப்பாடம் செய்திருக்கலாம். இல்லையேல் முன்னரே இங்கு வந்திருக்கலாம்.

ஆனால் வழியெங்கும் ஒரு குழந்தை வந்தது எனக்கு ஆச்சரியமாக இருந்தது. நாங்கள் அவரது வீட்டின் வராந்தாவில் காலடி எடுத்து வைத்த பிறகு மருத்துவர் இருண்ட காட்டை எட்டிப் பார்த்தார். சில அசைவுகள் எங்களுக்கு முன் இருளில் தோன்றின. இருட்டில் ஒரு பெரிய யானைக் கூட்டத்தை நம்மால் பார்க்க முடிந்தது. முதுமலையில் நாங்கள் பார்த்தது அது. நான் பிளாஷ் லைட்டை ஆன் செய்ய இருந்தேன். “இல்லை,” என்றார் டாக்டர். நாங்கள் அங்கு சிகிச்சை அளித்த யானையை அதன் சாய்வான நடையின் மூலம் என்னால் அடையாளம் காண முடிந்தது. அவர்கள் அனைவரும் காதுகளை மடக்கி அரை வட்டத்தில் நின்று கொண்டிருந்தனர்.

“அவரைத் தங்களுடன் அழைத்துச் செல்வார்கள், போகலாம்” என்றார். நாங்கள் திரும்பியபோது, திடீரென்று இருபது யானைகள் ஒன்று சேர்ந்த உரத்த எக்காளம்

கேட்டது. ஒரு இனிமையான உணர்வு என் முதுகுத்தண்டில் ஓடியது. நான் ஒன்றும் பேசாமல் நின்று கொண்டிருந்தேன். அவர்கள் அனைவரும் தங்கள் தண்டுகளை உயர்த்தி மீண்டும் மீண்டும் எக்காளம் ஊதினர். வானங்கள் அகலமாகத் திறந்தது போலவும், வானங்கள் அவருடைய ஆசீர்வாதத்தால் பிரபஞ்சம் முழுவதும் வியாபித்திருக்கும் இறைவனின் மகிமையைப் பாடுவது போலவும் இருந்தது.

"உள்ளே போகலாம்" என்றார் டாக்டர்.

