



Translation as a means of understanding expression of culture with special reference to

T. S. Pillai's novel *Chemmeen*

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Abstract:

The word "translation" comes from its origin, which implies that meaning is bodily taken from one culture, transferred over a border, expressed across a linguistic divide, and then placed unchanged on the other side. The primary difficulty encountered by translators is achieving the same meaning while preserving the nuanced grammatical structure and distinctive cultural characteristics of the source language. According to Susan Basnett and Andrew Lefevre, because a work has a place in two cultures, translation is always a doubly contextualized action.

The present research paper aims to evaluate the novel "Chemmeen," written by Malayalam literary heavyweight Thakazhi Sivasankar Pillai, winner of the Sahitya Academy award, from a variety of translation perspectives. Word for word, literal, truthful, semantic, adaptable, free, communicative, and idiomatic are the foundations of this work. The romantic tragic comic novel uses myths, riddles, traditional motifs, and colloquialisms as benchmarks to depict the lives of the fisherman folk and the polemic. The goal of the proposed study is to demonstrate the value of translation and how it helps us "read between the lines" in the subject of comparative literature. Even while the medium of communication in translation is the same, it drastically changes in relation to settings when it becomes necessary for precision, elaboration, addition of facts for the clarity of facts, etc. in a target language from the source language.

Keyword: translation, culture, Malayalam culture,



Introduction:

The act of translating inherently involves the concept of loss, since it is assumed that there can never be perfect equivalency between two languages and that meaning is lost in the cracks between different cultural contexts. Novel written in Malayalam by Thakazhi Shivashankar Pillai. V.K. Narayana Menon translated Chemmeen into English. Chemmeen is examined in this essay as a translation in a globalised society. The novel, which had its original language in Malayalam, achieved remarkable popularity in translation. The essay examines the challenges, nuances, and uncertainties faced by translators in preserving the original author's purpose without making any changes. It describes the tactics used by the translator to turn the artistic creation into a "bestseller," as well as the colonial, imperial, and post-colonial influences on them. The translator's justification of cutting out certain crucial portions and—more significantly—the departure the translated book makes from the source seem to be rooted in the relative strengths of the two languages. Published in 1956, "Chemmeen," also known as "Shrimp," was the first Malayalam book to receive the Sahitya Akademi Award. It was favourably received in Malayalam and translated into several languages spoken both overseas and in India. Kamil Selabil translated a book from a foreign language into Czech, which was the first translation. Chemmeen's publisher in Kerala, D. C. Kizhakkemuri, states that the book sold 44,000 copies of its Malayalam version up to its 19th edition and 57,000 copies of its Czech edition. In the Preface to the First Edition of Chemmeen, DC warns us that "you must not forget that the number of Czech speakers is not even half the number of Malayalis." The intersemiotic adaptation for the big screen proved to be just as effective. For every translator, capturing dialect subtleties in English translation is a significant problem.

Plot of the story:

The plot revolves around the love triangle between Karuthamma and Pareekutty Palani, which is juxtaposed with the legend of Kadamma, the "goddess of the sea," who is both the preserver and the destroyer. She is kind to fishermen who live morally pure lives; even in the roughest of seas, she watches out for the fishermen whose wives don't cheat and prays for their safe return when they're at sea. The woman's moral integrity is crucial not just to the man's existence but



also to the community's life. Because local legend describes a chaste lady who saves her spouse from certain death, the land—or, in this case, the seashore—is associated with the woman's body. Its removed from language and cultural constraints, the connection between Karthamma and Pareekutty is essentially a love story, like to Romeo and Laila-Manju, Farhad-Shirin, or Heer-Ranjha in the East. The well-known tale of the star-crossed lovers who meet their demise transcends both cultural and geographic boundaries. In his analysis of literary universals, Patrick Colm Hogan emphasises this idea by stating that "every tradition tells tales of conflict in two areas – love and political power". He notes: "It's possible that a certain take on the comedic love narrative is the most often adopted cross-cultural form of the love storyline.

Chemmeen sticks to this 'established' formula for sad love stories. Rather than being rounded people, the main characters of Karuthamma and Pareekutty are types. Pareekutty is the archetypal lover. lover who is residing in his love's fantasy world. Palani is the complete opposite of Peekkutty; he is a staunch realist who stands in stark contrast to Peekkutty's idealistic fantasizer and lover, who uses lots of words but is eloquent when it comes to love. Thus, Karuthamma finds herself torn between the idealised man-woman bond in marriage and passionate love.

Translation as a self-conscious activity:

Translation as a self-conscious activity was not too well developed in 1962 when translation was working. Or maybe like A.J. Thomas claims , By making the translation eminently readable and fast, Narayana Menon succeeded in it - at the expense of the narrative wonder of the original \through erasures, suppressions and distortions. Thomas points out that Menon mercilessly alienated the original for the attention of Western readers, and the commercial success of the translated version shows the profit of the translator. The interventions of the translator, however, seem to belong to the domain of culture ethos. As Thomas illustrates, Menon edited sections that he felt would not be relevant to a culturally foreign readership; He rarely misses a sentence because it is too colloquial \for praise in a foreign language.



This strengthens my argument that an element whose dynamics we need to study understand in Chemmeen, forces us to forget the problems of language and translation, encouraging us to look at factors external to the Latin language. to explain what or what is the translatability of any text and its appeal despite its apparent untranslatability.

Structurally, the book is very simple. Maybe it's because Takaji's communication style and training are so simple. The main characters are Karuthamma and Pareekutty, childhood friends and now lovers. They belong to two different communities. He belonged to the Marackan community (Hindu fishermen) and she to the Muslim community, and intermarriage was strictly forbidden. However, they are connected to each other with a love that is not meant to stay in marriage. The story is more difficult because he is a Kochumuthalali, owner of a beach house, than from a poor fishing family. Karuthamma's parents hear about the growing love between their daughter and the young and beautiful Pareekutty, but as they lend her father money to buy a new boat and fishing net, they see that He blinked for a moment. Karuthamma's father, Chembankunju, becomes rich with Pareekutty's money, while Pareekutty goes into debt. Karuthamma was a silent witness to his downfall.

The world of Malayalam literature was shocked by the sophistication of the ruling class. It published a language known to the world outside India as Malayalam and its literature. Along with him, P.Keshava Dev, Vaikom Muhammed Basheer, S.K.Pottekkat and P.C.Kuttikrishnan formed the pentagram that created a powerful language system known as Malayalam Renaissance literature. "Yoknaptawpha" by William Faulkner or R.K. Like Narayan's 'Malgudi', Thakazhi's region is Kuttanad and 36 of his stories are based on Kuttanad and its possibilities. Being a member of a farmer's family, he understood the life of farmers and promoted the spirit of wanting to expose them to the flesh and blood. Hailing from Thakazhi village in Kuttanad Thaluk, his area is a complex world of darkness and hardship of cool workers, waiters and middle-class people of Kuttanad district. This is an amazing geographical location on the banks of river Pamba that epitomizes the natural beauty of Kerala. Chemmeen is the story of star-crossed lover set in a rural fishing village in Kerala's



Alappuzha district. The plot of the novel is a myth among the fishing community of the coastal region of the southern Indian state of Kerala.

The myth of purity:

If a fisherwoman cheats and marries her husband while he is at sea, she will be devoured by the sea goddess (Kadalamma means mother sea). That of Kadalamma to protect the men in the rough sea, the women on the beaches are pure and impure. Chemmeen represents the aspirations, struggles and sorrows of the life of fishermen in Kerala. The story represents the customs of the fishing villages and ensures that we live in harmony and peace when we adhere to certain customs and traditions. When these traditional rules are broken and violated, disputes and disputes arise. The story describes the tragedies that happen to people who violate these practices. The language used is unknown even to most Malayalams. What makes Pillai's book a cross-translation novel is the pure language of stories and stories that transcend language and cultural differences. The simplicity of the structure makes it a circular story with symbols that are easy to communicate to readers in different cultural settings.

The power of the chaste woman is a recurring theme in many other myths, such as Penelope waiting at home for her husband Odysseus while he is away. In India, there is the story of Satyavan -Savitri. Here, Savitri's loyalty to her husband compels Yama to do the unthinkable: bring back Satyavan from the land of the dead. The righteous wrath of Kannaki reduced the great Pandya capital to ashes and dust. Sati's sacrifice symbolizes the destruction of her father Daksha at the hands of her husband Siva.

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