SCHOLARLY ARTICLE

with Translation from the Indian Regional Language

Translating Pudhumaipithan—Dialects and Dialogues

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Tamizh is the oldest of the four Dravidian languages and is largely spoken in the southeastern region of India. The earliest known Tamizh Literature dates back to 150 B.C. and 250 A.D. *Ettuthogai, Pathupaattu*, *Silapathikaram,* and *Manimegalai* are some of the major literary texts. These epics and moral literature were followed by the works of Vaishnavites (Alvars), Saivites (Nayanmars), Jains and Buddhists. Later in the medieval period, *Kambaramayanam, Periyapuranam* and other texts were written. Then comes the Vijanagara period wherein a lot of philosophical and religious texts were produced like *Sivananabodam* by Meykandar.

When it comes to short stories in Tamizh Literature, it has a unique story behind them. During the 18th Century, Veeramamunivar wrote Paramartha Guru Stories which started the era of short stories. Later in the 19th century, short stories had a progressive trajectory through Veerasami Chettiar's Vinodha Rasa Manjari (1876). The contemporary writers were V. V. S. Iyer, Madhavayya, Bharathi and others (Thilakavathi 198). After these writers, the legacy was carried over by T. J. Ranganathan has expressed his perception of short stories as a genre on its own in the magazine Swathanthra Sangu. There were other similar magazines like Ananda Bodhini, Ananda Vikatan, Kalaimagal and Manikodi which added a copious amount of short stories to the existing literature (199). Some of the then prominent writers like Pudhumaipithan,

Sangu Subramanian, Si. Su. Chellappa, R. S. Ramaiyaa, P. Pichamoorthi and many others were recognised through Manikodi (200).

Then post independence, the landscape of Tamizh literature took a detour towards political and social nuances. Despite the Western influence, people like Meenakshi Sundarapillai, Ramalinga Adigalar, Maraimalai Adigalar, Gopalakrishna Bharathi, Bharathiyar, Bharathidasan and various others dedicated to different like from writing commentaries on ancient texts to producing new works (256). One such writer who continued and took short stories specifically further was Pudhumaipithan.

Virudhachalam has the pseudonym of Pudhumaipithan meaning mad after modernity (Mukund 3589). In his very short span of writing life, fourteen years, he has published over a hundred short stories, essays and fifteen poems. His writing style is a blend of colloquial and classical words. There has always been a lingering tone of satire and progressive thinking in his works. In short, Pudhumaipithan's works are ahead of time which makes him controversial.

"Pudhumai Piththan's stories were not off the beaten tracks; challenged timeworn practices; opposed tradition; tended to take sharp positions; took new initiatives in language; had an undercurrent of bitterness; had artistic excellence, not enslaved by form. The readers had to approach the stories with a certain trepidation. The critics were often overawed by the thoughts. This was the reception received by Pudhumai Piththan's stories during the period." (qtd. in Thilakavathi 202).

Pudhumaipithan has experimented with combining different forms to produce a different effect of the narrative. Blending realistic and literary imagination, he has created *Kadavulum Kandasami Pillaiyum* and *Kallanum Kizhaviyum*. The former is about Shiva visiting the earth while the latter Maruthayee disobeying Yaman. Further, Pudhumaipithan also mixes stark reality with human behaviour in stories like *Sevvai Dosham* where a post mortem conducted is narrated.

He is also the pioneer in using Tirunelveli dialect in his short stories. A major turning point in the history of Tamizh Short Stories specifically is credited to Pudhumaipithan who has written around 200 original stories and 100 translated stories (Thilakavathi 201). In *Smothered Creativity*, Pudumaipithan is talked of as a poet belonging to the Ezhuthu group wherein he and his contemporaries preferred personnel over public idioms (Jagannathan 168). While in *The Pasts in the Present*, Pudumaipithan is seen as a modern author who interrogated the romantic and realistic modes. (Satchidanandan 8). True to his name, Pudumaipithan brought novel themes to Tamizh literature ahead of his time. He introduced "modern realism in Tamizh short story writing, revolutionizing modern Tamil literature" (Mukund 3589). Such radicalism which questioned traditional wisdom was opposed by his contemporaries (Mukund 3589).

When it comes to "satire", *Tholkappiam* the ancient Tamizh Grammar book has divided it into Semporal Angatham and Karanthamozhi Angatham (Parthasarathy 187). However, the use of Western political satire evolved in recent times and apart from Kalki, it was Pudumaipithan who contributed to this in his own way (189).

Several critics have approved of the notion of pessimism in the works of Pudhumaipithan based on analyzing his *Maha-masanam* (meaning "ultimate cremation ground", referring to Benaras) (Narayanan 103). He has reconciled life and death by looking at death through the eyes of a child in this story - which further strengthens his ironic and innovative style of writing (109). However, there is a lack of research that highlights how satire is impacted by certain dialects. Thus, the correlation of translating a text that is written largely based on a colloquial version of a dialect has to be researched.

Thus, this article focuses on the usage of a dialect in literary production to understand the implications it has over its society and also the challenges it poses when these stories are translated, using Sociolinguistics theory. Sociolinguistics as a discipline creates meanings based on the social context which results based on the interaction between the author and

interpreter (here translator). Sociolinguistics is a "branch of linguistics which studies all aspects of the relationship between language and society (Frederic 3). For an article on Translation Studies, a theory like Sociolinguistics is used because the meaning-making process is supported by textual and extratextual processes. In fact, "only a sociolinguistic approach to translation is ultimately valid" (qtd. in Frederic 7). Further, when the "Cultural Turn" happened in Translation Studies there was an emphasis given to the interrelationship between society and language. (8). Moreover, since the dialect is largely at question here, Sociolinguistics becomes beneficial.

Thus the selected short story *Paalvannam Pillai* is read through the lens of Sociolinguistics to understand how translation can take place between two languages of completely different societies, thus contributing to Translation Studies.

The first aspect is that the Tirunelveli dialect, by nature, uses archaic kinship terms like 'annachi' and 'aachi'. But owing to movies and representations, these two terms became prevalent in other dialects. Additionally in the source language's societal culture, the kinship terms are used as marks of respect or as a token of affection. "Annachi" is one such term, and there is no linguistic equivalent for the same. Using "brother" in English would not deliver the respect the character possesses and "sir" would make it a bit formal that it is needed. Since there is no lexical substitute, it becomes a Lexical Untranslatability.

The second aspect is that most of the dialects shifted from using medial C to dental S. That is Tirunelveli dialect has Voiceless palatal affricate /tʃ/ unlike other dialects. That is to say if in Coimbatore or Chennai or Madurai, if someone says "Summa irukiya", it would turn into "chumave irukeyalaa" in the Tirunelveli dialect. Another example is if someone wants to say, "I am telling you, right?", that becomes "naa solrenla" in other dialects while in the Tirunelveli dialect, it becomes "Naa Cholludhamla".

To trace it back to historical times and relate this aspect to Pudhumaipithan's stories, he is from the Pillai caste. During the Pandyan age, Pillai were the people who were associated with the royals. Hence another reason as to why the archaic nature of language prevails. Thus, the author's social identity impacts his use of language in his short stories.

Beginning with sociolinguistic variation for the translated text *Paalvannam Pillai*, the very language the author has used immediately gives the background information about the characters. The regional dialect and the way the protagonist addresses speak of his region, class and social status. "Ele" (calling out someone), "annachi" (elder person), "chollu" (tell) are some of the examples.

Following this, there is the aspect of linguistic borrowing. The author has used words of other languages like "Kumastha" meaning clerk, "thasthavejic" meaning documents (Manikodi 1934). Reading in the source language gives the impression that the story is set in the early 20s. The translator chose domestication and changed all these words to English. Throughout the text, these morphological markers served as primary indicators of linguistic diversity.

Tamizh employs honorific and respectful linguistic nuances, such as words ending in "ar" instead of "an," which convey a sense of respect based on age or status. For instance, "Vandhaar" is used for addressing elders, while "Vandhaan" is for younger individuals. However, in this story, the use of "ar" for "Paalvannam Pillai" is employed satirically to highlight his lameness (1934). When translating into English, this satirical tone is often lost, as the English language lacks such suffixes for denoting respect. If the translator resorted to using "Mister" when referring to Paalvannam Pillai, it would not sit well with the context. At least in Southern India, one's second name is not used when addressing them. Further, the aspect of carrying a family name is a Western concept while in India, it is largely a caste name that is

carried to the next generations. There is another significant aspect for the translator to not use "Mr. Pillai".

Tamizh uses "Aeval Sorkal," a linguistic concept missing in English, to simplify addressing people by shortening their names, like "Raman" to "Rama." Words like "Aelei" and "Oye" are used in the short story for addressing individuals. In Tirunelveli slang, "Enna" becomes "ennaley" (1934), adding a regional flavour that's challenging to convey in English.

In Tamil Nadu, naming conventions are deeply rooted in culture. In rural areas, names are often based on a child's appearance or are inspired by Guardian Deities. Directly translating these names into English might sound awkward. For instance, "Paalvannam Pillai" means "a son who is milk-coloured," and this name serves as an analogy to the core theme of milk in the story (Vihonava 41). The name also creates an assonance, "Paalvannam Pillai," in Tamizh, which may not carry over when translated into English. Hence, the author chooses "Foreignisation," retaining the name as given in the original text.

Similar linguistic challenges arise in describing food and accessories. "Neerkanji" (1934) refers to porridge, but in English, "porridge" often implies richness and taste, while Neerkanji is simpler. The same issue applies to the reference to the wife's ornaments, "Kadaa" (1934). English lacks a direct equivalent for these ornaments, and using "bracelet" might introduce an inappropriate sense of fanciness that doesn't match the context. These are instances of Lexical Untranslatability (Vihonava 48).

An interesting aspect of the chosen short story is the dialect with which it is written. Most of the Tamizh contemporaries of Pudhumaipithan employed Chennai or Madurai dialects. But Pudhumaipithan has used the Tirunelveli dialect which was not so common then. It is challenging to establish a dialect in the translation. To state an example, "Enna" means "what" but in Tirunelveli slang, it becomes "ennaley". In such scenarios, the essence of the geographical area is not carried out.

Additionally, there were two instances where there was an issue owing to the Stylistic Level - Proverb. Since proverbs are culturally bound, it is context-specific. In English, "bull" is a symbol of endurance but in Tamizh, it alters based on context. Thus, translating proverbs was not possible since the incidents referred to in the proverbs are based in Tamil Nadu. So this becomes an example of Cultural Untranslatability as there is no relevant situational feature.

Tamizh language has neither passive voice nor active voice. Owing to the description provided by the author, it may sound like a passive voice. Since active voice is largely preferred in English, it was necessary to change the voices. The translator had to break one Tamizh sentence into three to four English sentences to make it meaningful. Further, Tamizh extensively makes use of adjectives. Translating it into English would sound like it is bombarded with adjectives which might bring down the attention span of readers. It may also sound redundant. Even when there are equivalent words in the target language (English), there was a second thought of choosing them as they carried a different connotation.

Moving on to Structural Shift, Tamizhuses SOV sentence pattern while English uses OVS. Thus, applying the theory of Formal Equivalence is not possible in this context. When Formal equivalence is used, the grammar and structure of the source language should also be retained in the target language. This is not possible because they are from two different language families. The source and the target languages have different syntactic structures, grammar and word order. So, challenging for the translator to preserve the essence of the story and to maintain the original flow.

Additionally, there were a few topic sentences that did not align with the previous paragraphs' last line so there was a sense of abruption when it was read. But because of this style of writing of the author, it was easier to make sense of where the author is getting to. However, when it was translated to English the gap was too much. It almost sounded like each paragraph was from a different story. Thus the translator had to take the liberty of adding a

sentence or two before the paragraph that did not directly connect with the previous one. The translator tried not to alter the meaning but obviously, the style of the source text was not completely carried to the target language.

The diglossic system, with its numerous sub-registers and varieties, is not an obsolete relic of the past; rather, it offers a functional framework. This was established through the translated works. Certain aspects of spoken Tamizh, dialects, or other linguistic variations unsuitable for written representation were challenging during the translation. Some were not depicted due to conventions, while others are more widely used within the written system. This optionality in presenting features of spoken Tamizh is not viewed as inconsistent or incorrect but rather as an integral aspect of how spoken language behaves in written form. Having this notion as the base, the chosen short stories were translated into English predominantly incorporating Domestication.

The article ties together translation and sociology on the basis of dialects. This interdisciplinary approach leads to analysing a variety of issues ranging from existing dialects in a particular society to dialects becoming an aspect of stories. Hence the challenges and opportunities a source text could pose to targeted text through the translation of its dialect would also expand the language's literature. The research also delves deeper into the study of dialects which aids in understanding the socio-cultural and economic identity that an individual can attain through the use of language. Additionally, since Pudhumaipithan wrote in Tirunelveli dialect and succeeded as well, the language itself became an aspect that a certain group of people could identify better with. It has also taken the pedestal away from the mainstream dialects and kept a colloquial one in its place. The in-depth examination would also help one situate a dialect genealogically. The scope of the paper can further be exceeded to how Pudhumaipithan has in turn domesticated the stories he has translated from the French authors and if at all that had any influence on him bringing Tirunelveli dialect into his original

works. In this way, the challenge so far existing while researching on the works of Pudhumaipithan is plagiarism and that can be easily countered.

The research has delved into the incorporation of the Tirunelveli dialect by Pudhumaipithan in Tamizh literature, analysing how it enhances the sociocultural context of his short stories and presents challenges in translation, through Sociolinguistics. Each of the challenges faced while translating the text employs unique linguistic choices influenced by distinct reading experiences, circumstances, and contexts. The Tamizh language, with its diverse variations, provides a vast spectrum of linguistic options and combinations for the translator to craft her own distinctive writing style. This was established through the translated works. It enabled the translator to infuse her translation, aligning with her individual aesthetic, stylistic preferences, and creative goals. The scope of the article can further be exceeded by how Pudhumaipithan has in turn domesticated the stories he has translated from the French authors and if at all that had any influence on him bringing Tirunelveli dialect into his original works. In this way, the challenge so far existing while researching the works of Pudhumaipithan is plagiarism and that can be easily countered.

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About the Scholar/Translator

Abiraami P S has earned her BA in English (Hons) and MA in English and Cultural Studies from Christ (Deemed to be University), Bangalore. Her postgraduate diploma in Writings from India and a diploma in Bharatanatyam. Her areas of interest include Decoloniality, Folklore, Cultural Studies and Dance Movement Therapy. She has presented her papers at four national and two international level conferences. Her literary debut is titled *Of Thoughts and its Tapestries*, a book of poetic verses. Compiling and contributing to *Echoes and Shadows*, an anthology of historical fiction is her second work. Outside academia, she has been an NCC cadet who was commended by a Deputy Director General for her contribution and has won several district and state-level Bharatanatyam contests. She is also an actor associated with Bangalore Little Theatre.

Paalvannam Pillai

Paalvannam Pillai is a clerk in the collector's office. His life has always been filled with files and folders accompanied by fear and pressure. However, it resulted in him earning 35 rupees eventually. Thus fear and humility became the very essence of his life, but he is not someone who is easily threatened.

Opinions of Paalvannam Pillai are one of a kind. The Zoology book says that animals have four limbs, especially rabbits. However, according to Paalvannam Pillai, this fascinating creature has only three limbs. Now mental resilience and strong will are some of the qualities that suit military personnel and Kshatriyas[1]. These qualities are treasured when such professionals possess them. But because it took recourse in Paalvannam Pillai, a mere clerk, people would judge him as someone who is stupidly adamant.

Paalvannam Pillai is as delicate as a cow in the office, but a Hitler in the house. He was angry that day. Though he doesn't possess a moustache like Hitler, one can see his lips quiver. The upper lip quivered even stronger in anger. He quarrelled with his fellow clerk at the office. Pillai said Mexico is in South America. But his friend said the Geography book says otherwise. Paalvannam Pillai rushed home to prove his point right.

When it comes to home, Paalvannam Pillai and his wife have no belief in family planning. The consequence is a newborn every year, without fail. Four kids in the family and the fifth one is on its way. One cannot expect such a family to win prizes at "baby shows". Sagartharmini, wife of Paalvannam Pillai is tired because of hard work and labour. The credit

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[1] *Dharma-Shastra* is an ancient text which grouped the society into four varnas (castes), and Kshatriyas in one of them. Their duty is that of the soldiers, to protect the society during wartime.

for her patience goes to her being sore and tired. If the mother is tired, wouldn't it impact the children's health?

Her youngest kid is weak. Mother's dull health has degraded the level of nutrients in the toddler's food too. Tonics from hospitals and milk borrowed from the milkman are the only things that provide children with nutrients. That month, the price of milk increased by 4 rupees, as it always increases every month.

In this tough situation, a strategy strikes the mind of Paalvannam Pillai's wife. It is no astounding strategy but why not buy a cow that satiates the need for milk for her children?

A person who is bestowed with god's grace and a scientist who just found the truth cannot keep themselves quiet. Notoriously, they boast about it to everyone they see. Paalvannam Pillai's wife went through the same phase.

As Pillai walked back home, he brooded over the Geography book he used back at school. He was wondering whether the book was on the shelf or the wooden box on the first floor.

He stepped into the house asking, "Ela[2]! Where is the room key?" and climbed the stairs to the first floor.

His wife took the key and followed him. She was trying so hard to bottle up her strategy of buying a cow from him. But Pillai was so invested in the Mexico issue that he did not pay heed to anything else.

"What are you searching for?", she asked.

"A book. Where is the key"?

"Here it is. I have something to tell you though. The milk we buy for these kids costs a lot. What if we buy a cow for a reasonable rate?" said she.

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[2] Calling out to someone in Tirunelveli dialect of Tamil

"No way are we buying a cow. My kids can drink kanji[3] and survive," he said. How would he not be pissed if Mexico is in North America?

The milk issue was not put to a full stop then. His wife was wearing two kaapus[4] in her hands. She could not suppress her love for her kids so she sold those kaapus to buy a cow and calf in return.

Two days later, when Paalvannam Pillai returned home and was washing his hands, he heard the cow mooing.

"Ela?" called out Paalvannam Pillai.

His wife with a smiling face but scared deep down walked out.

"Where did the cow come from? Who bought it?" asked Paalvannam Pillai.

"Annachi[5] from the first floor bought it. We can milk up to one liter every day" answered his wife.

"Hmm" said Paalvannam Pillai.

Preparing coffee from cow's milk, she sought for her husband. He was nowhere to be found.

Since then he has been drinking neither coffee nor buttermilk.

The wife is saddened by what is happening around her. On one side, she has to manage her children, on the other side, her husband behaves like a child. Her fate made her struggle under the name of her family descendants.

Fifteen days went by.

What to do with the cow?

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[3] Congee (excess water used in boiling rice turning it into a cruel)

[4] amulets

[5] a term used to address elderly males of Merchant community in Tirunelveli, Tamil Nadu

It was around 8 pm that day. Paalvannam Pillai and Subbu Konar[6] entered the house.

"Have a look at the cow. I will give it for 25 rupees," he said.

"Saami[7]! This cow could fetch 60 rupees" said Subbukonar.

"Only twenty. I will give it for 30 for your sake. What? You have to take this cow now itself!".

"Saami, at night? I will take it early morning tomorrow" said Subbukonar.

"Hmm, now?"

The cow is untied from its place.

The wife stopped them saying, "The cow had cost 70 rupees. It gave our kids milk".

"Let my kids grow up drinking kanji", said Paalvannam Pillai.

When Subbu Konar took the cow and her calf away, the eldest of the sons sat upright and started crying, "Amma[8], they are taking my calf away".

"Shut up, you corpse" said Paalvannam Pillai.

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[6] Konar refers to the pastoral community in Tamilnadu

[7] "saami" literally means "God", however it is used to address people of higher class/caste.

[8] mother

Sangudevanin Dharmam[9]

Muththaachi granny who makes murukku[10] is very popular amongst children. She did not get rich by selling murukku or through the wealth of her brother. She is just a sister of Kuseran who is also suffering in poverty. The only happy news in Muththaachi's life is her son getting married.

The evil practices of Hindu society put the marginalised into endless suffering. One such practice is the early marriage of girl children. They may see her as a widow but not as an unmarried girl. The marginalized group can not have it against the powerful ones. All these realities are something Muththaachi can never comprehend. However, she managed to get the approval of Maadasamy's daughter. The wedding is tomorrow morning.

It is around 5:30 pm. Muththaachi granny was resting in the verandah of Goldsmith Thangavelu. Her hair was grey and age lines across her face. Her earrings were so large that her earlobe was stretched. The crushed dull white saree denotes her widowhood and that she is not affluent enough to buy new ones.

The betel leaf she had in her hand went inside her mouth along with the tobacco she took from her pouch. She dusted her hand on the surface of the verandah. "Goldsmith, what happened? Can you finish up the work quickly? Looks like you will take the entire night".

"Hey. Don't be worried. Your work will be done before the sun sets", saying so he continued to weld the gold chain he had in his hand. It was the toil of three months of Muththaachi granny to get the gold chain - realising it was happening, she let out a sigh.

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[9] doctrine

[10] murukku is a deep fried snack made of rice flour and black gram flour.

After a while, with a smile on her face, she said, "I have to go inform the musicians. Tell me the route. Also there is lots of work that I have to take care of".

"Your work will be over in a day. Ask Subbuyar". Also, I have been wanting to ask you. Isn't this the marriage in your household after a long time? How much is the expense, huh?" enquired the goldsmith.

"What do you expect from this poor woman? It would be around two hundred only".

"Well, how much is the jewellery? " the goldsmith continued.

"It is all the savings of my husband only. Two rings, one pair of earrings, some money. Now how long will it take for you to finish"? She asked once more.

"You are seeing it yourself. Am I not working? I am focussed on the work so I will finish it quickly as well. Also, do you remember Annachi[11]? He finished his work of collecting money and returned home late at night. He has saved up to 2000 pounds. But you know what happened? You know who stole all of it? Annachi was heartbroken. Things have changed a lot. One must be careful.

"Who was it? Is he here in the village?"

"It's him. Sangudevan. It's because of his sense of security that we are all suffering ".

"Hmm. Only the goddess Perachi should save me and my family. What, is it done now?"

"Wait, wait. One minute. The last work is pending. Let me just finish that." After getting that done, he folded it into a paper and handed it over to her. She got it and kept it in her pouch. Then she gave him a rupee and got up to leave.

When he started bargaining, the granny thought it would be too late to stand and talk to him. So she handed him what he wanted and started walking after making sure that the jewel was safe in her pouch.

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[11] males of the merchant community in Tirunelveli, Tamil Nadu are addressed so

No matter how much one tries to walk fast, the body can help only to an extent. It is even harder for someone who is old like Muththaachi granny. She tried her best. Usually, she is not someone to be scared of ghosts. She is also not someone to be scared of thieves. But today was different. For every step she took, she checked if the jewel was intact in her pouch. She had a fear of Sangu Devan. She doesn't want to encounter him. She almost saw the shadow of him in every tree she passed by. She was very careful in each step of hers and kept her eyes wide for surveillance.

A few feet in front of her she saw a shadow. "Sangu Devan!", she said out loud as she couldn't control herself. There was no response. She waited for a while. She prayed to Lord Mungildevan to protect her from this thief. She thought it might be someone like her who is just passing by. After a few seconds, the shadow walked into the road. She kept praying to Lord Mungildevan as she walked in front.

"Who is that calling out there?" said a loud male voice.

"Please wait. I am coming" replied.

As she walked closer, she noticed the turban on his head, the half-folded dhoti, broad shoulders and a bag stuck in his armpit - as every detail got exposed, she was relieved. She was assured that she could reach home safely.

"Ele, oldie. What work have you got in this pitch-dark night?" questioned the stranger.

"How do you expect me to walk quicker? I am walking as fast as I can. There are lots of works to be completed. Is it too late already?" she asked as he followed him.

"It is not that late either. Where have you been?" asked the companion.

"Does it matter where I am heading to? I just wanted to sample some rice from our farm. That's what".

"Which caste do you belong to?"

"We belong to Vellar. You?"

"I am Devamaru".

"Devamara? What is this? Are there people like this also? Someone from your caste is looting all around the village. Can you stay silent on this? Should you not do something about it?"

"Look at the guts of the granny, " he said and started laughing. Then he continued, "Well isn't that the occupation of the caste? Yes, it is Kali Yuga[12] as you are saying, he belongs to Kottayan and I belong to Muthangi. Also, why are you so anxious?" teased the stranger.

"Yeah, yeah. As if I am carrying lakhs in my hand" teased back granny.

"Oh yeah? Stop lying. You have something in your bag, then there is fear on the way" laughed the stranger.

"What harm in telling you? My son is getting married tomorrow. So I am just carrying the newly made chain for his wedding tomorrow. There is lots of work to be taken care of at home. That is why the hurry" replied her.

He looked closely at her and asked, "How many children do you have? How old are they?" without moving his sight from her.

"Just one son".

"Okay"

They kept silent for a while. The stranger looks at the granny for a while and then gets lost in his own thoughts.

After a while, the granny said, "Oh, I can see the temple. I can go from here".

"Hey granny, hold on. There is something to tell. Here, keep it. You are poor, right. Name your first grandson after me.

"May God bless you. What is your name?"

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[12] Kali Yuga is the last of the four ages which is cyclical, according to Puranas.

"Sangudevan"

The money fell from the granny's hands. "No, no. I can't. Please let me go" pleaded Granny.

"Come on, granny. Just take it", saying so he kept it in her hands. The granny started walking as she constantly turned back to look at him. Eventually, he disappeared into the darkness.

Sangudevan sat on a rock there for a while. "Hmm, true. Granny was scared indeed. Is it one or two hundred? This is so fun. That granny..." muttering so he stood up and walked into the one-way path.

About the Author

Virudhachalam, a Tamil author and a scriptwriter is famously known by the name Pudhumaipithan (someone who has a craze for modernity). Considered to be the pioneer in using the Tirunelveli dialect of Tamil language in literature. His writing style is a combination of colloquial and classical words. Largely wrote short stories and social satires which were criticised owing to his progressive thinking and ahead-of-time conventions. His literary career embarked with *Manikodi*, a weekly magazine. Having published his first short story "Aatrangarai Pillaiyar" (Lord Ganesha on the River Bank) in *Manikodi*, he eventually joined as a staff writer. The magazine was named after the Manikodi Movement he was a part of. His short stories were published in *Kalaimagal*, *Jothi*, *Sudantira Chanku*, *Oozhiyan* and *Thamizh Mani* and *Dina Mani.* Some famous works are *Kadavulum Kandhasamy Pillaiyum*, *Oru Naal Kazhindhadhu*, *Manidha Yandhiram*, *Kaanchanai* and *Ponnagaram*. Pudhumaipithan brought different conventions and notions into Tamil literature which is usually credited with the influences of Guy de Maupassant's works and others. He has translated 50 works of over 30 authors, written over 100 short stories, 15 poems, and a few essays and plays. The Government of Tamilnadu nationalised his works in 2002.