Chapter 4

તત્તત્તવમસિ

તત્તત્તવમસિ (1998) is a SahityaAkademi Award winning novel written by Dhruv Bhatt dealing with the experiences of the protagonist in and around the river Narmada. It is an unusual novel; rather a story with different concerns. It talks about the lives of people living on the bank of Narmada, the tribes, the villagers as well as the social workers. તત્તત્તવમસિ is a novel rich in linguistic and cultural representation and hence it turns out to be a challenge for the translators to work upon it. તત્તત્તવમસિ is translated into many languages but here we will be dealing with its Hindi and English translation i.e. તત્તવમસિ (2003) (TT-1)by Dr. Ranjana Argade and That Thou Art (2008) (TT-2) by Anjani Naravane. Dr Ranjana Argade is Professor and Head, Department of Hindi, Gujarat University. She has many works to her credit but she loves to translate and design syllabi for innovative courses. Anjani Naravane was born in Satara, Maharashtra and stayed in Gujarat for forty five years, when she got a chance to get acquainted with Gujarati Literature. She has written and translated many books like Aapan Aaple Tantanav, Akoopar, Akshaypatra, Katha Gurjari etc.

Dhruv Bhatt belongs to the Anu adhunik yug of Gujarati literature and is considered to be one of the best novelists of the post 80s era. Some of his important and
noteworthy works are Akoopar, Samudrantike, Karmalok and Lovely Pan House. Most of Dhruv Bhatt’s works make the readers reach a new destination, travel and sphere and experience a different life. It is always a refreshing to read him. ⼠⺫⺫ is one such novel that takes us through the travel of Narmada and the life that surrounds her. River Narmada is a character in the novel. The protagonist is anonymous and hence he represents the youth of the country, who though born in this nation is unaware of its culture and tradition. The novel tries to show concern for the loss of our age old values and culture, our lifestyle. The concern of the novel is not preservation of religion but preservation of each and every life on this earth in its purest possible form. And therefore, perhaps, the novel revolves around the river Narmada. ⼠⺫⺫ is a text located in the language community of the tribal areas around the river Narmada. It is through language that the characters find their identity and location. So it is not just written in an Indian language but it is created by the language and rituals of the people belonging to the region where the incidents of the novel take place. Apart from this, ⼠⺫⺫ is also a spiritual search, a search for the true aim of life, and hence the dialogues are densely suggestive. Not just in English but its translation in any other Indian language would be a challenging task. We will now look at some of the examples in which there is comparison made between the ST and the TTs in order to search for the influences and creativity working in the making of the new text, i.e. translations.
1. Pg. 1 “લેખાઈ લે” ST

Pg. 15 “લે, ખાલે” TT-1

Pg. 2 “Take this. Come on, eat this.” TT-2

In the above mentioned example the ST as well as TT-1 expresses an intimacy between the speaker and the listener which is peculiar to any Indian language, but TT-2 also successfully carries the same intimacy. Meaning takes the form of cultural representation in all the three languages, expressing the peculiarity associated with their respective cultures.

2. Pg. 2-3 “એટલું એચીને ડાયરી ... એક અજાણ્યા પ્રદેશમાં.” ST

Pg. 16 “इतना पढ़कर डायरी ... एक अजाने प्रदेश में.” TT-1

Pg. 3-4 “I closed the … region” TT-2

The gender of the narrator is not specified in the ST as well as TT-2, but it is specified as female in TT-1. Such examples rise and hit the eyes as negligence on the part of the reader/translator and also the intervention of translator in the ST before s/he re-tells it in the TL.

3. Pg. 5 “આઈ વોન્ટ યુ ... ઓબ્સેવેશન” ST

Pg. 17 “I want you to … observations.” TT-1

Pg. 5 “I want you to … observation.” TT-2
The ST is already in English but the script is Gujarati. In TT-1 the sentence remains as it is but the script is English. In TT-2 the sentence is changed a bit, instead of ‘to have dialogues with them’, it is changed to ‘to converse with them’. Both carry similar meaning, but in this instance translators exercise creative freedom, where meaning transfers as a conceptual structure.

4. Pg. 5 “એચ. આર. ડી. નુ.. “ ST

Pg. 17 “H. R.D કાકામ…” TT-1

Pg. 5 “… Human Resource Development…” TT-2

In the ST the abbreviation of ‘Human Resource Development’ is given in Gujarati and in TT-1 it is in English but in TT-2 the whole term is written. Here we can make out the different perceptions the translator and the author have regarding their respective readers; also the influence of the translators’ educational and cultural belonging.

5. Pg. 6 “માનવસંસાધનવિકાસગ્રંથી પ્રગ્રામ્યિયો નું” ST

Pg. 18 “માનવવિકાસસંસાધનની પ્રગ્રામ્યીયો” TT-1

Pg. 6 “Human Resource Development” TT-2

માનવસંસાધનવિકાસ is Human Resource Development, but this order is changed in TT-1, which can be translated as Human Development Resource. In TT-1 there
are many such examples which we will be looking at that showcase more casual approach on the side of the translator rather than creativity or creative freedom or any kind of influence. The translators are expected to follow certain ethics and should take care that the ST is not damaged or misrepresented after translation. As the ST is travelling from one culture to other, translation becomes an act of great responsibility.

6. Pg. 7 “માજી” ST

Pg. 18 “वृद्धा” TT-1

Pg. 7 “Maaji” TT-2

In this instance the translator of TT-2 has retained the root word which serves the purpose of orienting the text for the reader as well as decision making process of the translator; whereas in TT-1 it is translated as ‘वृद्धा’ i.e. old woman, which does not convey the warmth of the word ‘માજી’. The translator might be trying to show the distance that the protagonist tries to maintain from the old lady. But in the same paragraph the word ‘बेटा’ is retained as it is in both TTs. Even the example of ‘नानीमाल’ is the same as that of ‘बेटा’.

7. Pg. 8 “भारुं संशोधक ... ते बन्द्रेनी डियासोलनी नोंध लेतुं रखुं” ST

Pg. 20 “मेरा संशोधक ... देखता और नोट करता रहा” TT-1
Pg. 8 “My research… kept noticing the behavior of those two.” TT-2

The ST ‘नोटकरता’ can be equated with TT-2 ‘kept noticing’, but TT-1 ‘नोटकरता’ which uses an English term is an example of code-switching.

8. Pg. 7 “हे नरबदामाण…” ST

Pg. 19 “हे नमदेमाण…” TT-1

Pg. 8 “Oh Narmada Ma..” TT-2

The ST is in a dialect of the Gujarati language, therefore Narmada is written as ‘Narbada’, but in both TTs it is translated as Narmada, so that the reader can easily understand. Here the TTs are influenced by the TR and the translators’ decision making. With the help of such decisions, translation turns into a work of creativity rather than just a shift from one language to another.

9. Pg. 8 “नीचे उतरकरेम में... गई होली.” ST

Pg. 20 “निचे उतरकर ... हो गई“ TT-1

Pg. 8 “I got up … prayers.” TT-2

In this instance, TT-2 has additional information, “lowered the middles berth for test: It cannot be upper, got to be middle test berth”. This information is added in order to give the reader an idea of set up and compartments of an Indian train. Here meaning is a reference to the Indian railway trains and its settings, so as to
make the TR help visualize the scene like the ST readers can. This is how readership and one’s own interpretational preferences design the translation and the translator tries to bring the target reader closer to the ST.

10. Pg. 8 “रात्रेसुधि सति द्वारे... पारणि भय तें.” ST

Pg. 20 “रातको सोते... में समझ जाए” TT-1

Pg. 9 “My memories … in a few seconds?” TT-2

TT-2 in this instance is a completely ambiguous sentence, which is unable to convey what the ST says. In fact it seems disjointed and illogical, which in turn affects the coherence of the text.

11. Pg. 11 “रानी के राणी” ST

Pg. 22 “रानी” TT-1

Pg. 11 “Raja and Rani..” TT-2

In ST the author talks of two different pronunciations of the same word. In TT-1 the translator mentions just one of the two and in TT-2 as there is no ‘प़’ sound or no symbol to represent ‘प़’ sound in English, the translator very cleverly gives example of the most popular word along with ‘Rani’ and that is ‘Raja’. Here we find the influence of interpretive community of the translator on the work as well as exercising of creativity.
12. Pg. 14 “રાતની ગાડી વતી … કેવે હે” ST

Pg. 23 “રાતની ગાડી વતી ટિકિટ મિળી હોવે હે” TT-1

Pg. 14 “A ticket … obtained… (He was … own)” TT-2

In the ST the author authenticates the character by giving him tribal language which is replicated in TT-1, but in TT-2 it is natural that one cannot replicate it easily so the translator provides an explanation.

13. Pg. 16 “તારો ગુપ્તલો … દિન મેખલે બાદ” ST

Pg. 25 “तारो गुप्तलो … दिननिकले बाद” TT-1

Pg. 16 “Your Gupta … He will come only after the sun is up.” TT-2

The focus in this example is on the name ‘Gupta’. In the ST it is ‘Gupata’, in TT-1 it is ‘Gupto’ but in TT-2 it is the refined ‘Gupta’. This experimentation could have been possible in TT-2 as well just to give the reader an idea that the speaker belongs to a different community all together. Again such examples specify that the translation is not solely a rewriting of text but a creation in itself where the decisions taken by the translator decide what and how the ST will be put forth to the TR.

14. Pg. 18 “नमस्तेज” ST

Pg. 27 “नमस्तेजी” TT-1
Pg. 18 “Namaste ji! (A common Indian way of greeting anybody respectfully)”

TT-2

In TT-2 ‘Namaste ji’ is not transcreated into English greeting but it is retained as it is along with its explanation, pointing to the expected reader and his/her information regarding the SL culture. Here, the TR influences the making of the TT.

15. Pg. 20 “રામાઆતા” ST

Pg. 28 “રામાઆતા” TT-1

Pg. 19 “Ram Ata, an elderly person in the village by the name of Ram.” TT-2

Similar to the previous example, explanation of the term ‘Ata’ is given in this case as well.

16. Pg. 22 “જેિી કૃષ્ણ” ST

Pg. 29 “જેિી કૃષ્ણ” TT-1

Pg. 21 “Jesee Krishna” TT-2

The actual pronunciation of this greeting is ‘જયશ્રીકૃષ્ણ’, but most of the native speakers pronounce it the way it is given in the ST. Both the TTs have not only borrowed the greeting but also retained its pronunciation that will help the TT reader come across the ways of the SL culture. Also it may work the other way
giving the TR an idea that this term is actually spoken in the manner it is given in the TT. So the knowledge of the SL and culture helps the translator bring the ST reach the TR in a livelier manner, instead of being in a highly sophisticated way.

17. Pg. 23 “ઇહાું તો સબકુચ નમ્બરિઝ હૈ” ST

Pg. 29 “ઇહાું તો સબકુચ નમ્બરિઝ હૈ” TT-1

Pg. 21 “Everything revolves round the Narmada here.” TT-2

TT-1 does not change the metaphor used in ST, but TT-2 changes it into a statement, though similar construction would have been possible in TT-2 as well, like ‘Everything is Narmada here.’

18. Pg. 24 “પાુંચેક મીનિટમાં” ST

Pg. 30 “પાુંચેક મીનિટમાં” TT-1

Pg. 23 “In about five minutes…” TT-2

The expression ‘પાુંચેક’, ‘દિેક’ etc is very peculiar to the speakers of Gujarati language. The use of it in Hindi, taking it very positively, can be termed as an effort to Gujaratify the translation.

19. Pg. 24 “ચોકની વચ્ચે ત લિી ક્યારો. ડાબાહાથના ખૂણે ..” ST

Pg. 30 “આંગનમે બીચોબીચ તુલસી વંડાવન” TT-1
Pg. 23 “There was a Tulsivrindavan in the centre of the courtyard. Almost all Hindu households make it a point to have a tulsi plant in their house.” TT-2

In TT-1 incorrect preposition is used i.e. ‘आंगनमें’ and similarly in TT-2 ‘in the centre’. Apart from this, TT-2 provides an explanation for this custom of having Basil plant in every Indian Hindu home. TT-2 in this as well as many coming examples gives us an idea that it has made use of TT-1 for reference while translating the ST.

20. Pg. 26 “कभी मार-पीटभी करलेती थी” ST

Pg. 32 “में कभी मार-पीटभी करलेती थी” TT-1

Pg. 25 “She beat me occasionally” TT-2

In TT-1 the meaning of the sentence is completely opposite of the ST. This and such instances are many, especially in case of TT-1. This shows carelessness or casual choice making of the translator. The translation deceives the ST here.

21. Pg. 27 “पाटला-चौकी गोठवी...” ST

Pg. 32 “पाटला-चौकी सजा ...” TT-1

Pg. 26 “The turbaned servant arranged patlas and bazats.” TT-2

In this example TT-2 retains the Indian words ‘patlas’ and ‘bazat’ as there are no English equivalents to them. This and such examples help in cultural transfer that may enrich the TT reader’s experience.
22. Pg. 30 “‘जंटी!’ माजी तेने बाथमां लेता क्षण” ST

Pg. 34 “‘जंटी!’ माताजीने उसे आलिंगनमें लेते हुए कहा” TT-1

Pg. 28 “‘You have become dusty!’ Maaji scolded her as she embraced her.” TT-2

Here, a small term ‘जंटी’ is transcreated into a complete sentence in TT-2 in order to clarify the meaning. If we think of one word options for the same like ‘dirty’, ‘ugly’, ‘clumsy’ etc still some of the meaning would be lost. The meaning of ST works as the reference for the transcreation that the translator does in TT-2.

23. Pg. 32 “आदिनिरंजन … रमवारूप” ST

Pg. 36 “आदिनिरंजन … रामवारूप” TT-1

Pg. 30 “AdiNiranjan … ramvaroop” TT-2

The Sanskrit shlok is borrowed in both the TTs, as it is.

24. Pg. 37 “अमारामां आवुं बने त्यारे… पणलां सारं चे तेम कहेवाय” ST

Pg.39“हम लोगों में ऐसी मान्यता है की जब ऐसा होता है, तो कहते हैं इसके आने से अच्छे शगुन हुए हैं” TT-1

Pg. 36 “When such a thing happens, we people think it is due to the auspicious presence of the new arrival!” TT-2
The idiom ‘પગલારાછે’ is explained in both TTs in a different manner. Many a times it becomes challenging to translate things like idioms, proverbs of one language to other due to their cultural belonging and region/language specific references. In such cases either we can explain them or replace it with the nearest possible equivalent available in the TL. Here not finding any equivalent the idiom is explained in the TTs.

25. Pg. 39 “कीकोवैद” ST

Pg. 41 “कीकावैद” TT-1

Pg. 38 “Keekovaid (Vaid or Vaidya means an Ayurvedic doctor, Keeko is the name of this Vaid)” TT-2

In TT-1 the name of the Vaid is changed to ‘Keeka’ from ‘Keeko’. We may term it as the intervention of the translator. In TT-2 the translator gives explanation of the term ‘Vaid’.

26. Pg. 41 “स्थान”, “योरेस्ट” ST

Pg. 42 “डाये”, “चोर” TT-1

Pg. 40 “Dayas the village chiefs” “Chorantas attendants” TT-2

TT-2 explains the terms along with the root word, which is an example of code-mixing.
The whole idea of ‘અક્કો’ is missed in TT-1, which a very region specific vehicle and important as a part of the culture that the novel tries to portray. Although such minute details would be noticed by only those who can read both, ST as well as TT. This can just be termed as cultural loss for the TR and exercising of creative freedom by the translator.

The word ‘धौल’ is not a part of Hindi vocabulary. It is again an instance of influence of Gujarati on the translator. With the use of the source culture knowledge available with her, the interpretation results into replacement.

In TT-1 Chandramashi is turned into Chandramami. This is one more instance of the casual approach of the translator. Switching of relationships can be very damaging as far as Indian ethos is considered.
30. Pg. 52 “अब तुम मते समझेगा?” ST

Pg. 49 “अब तू मन्ने समझेगा” TT-1

Pg. 51 “Will you explain what you mean?” TT-2

In this example the ST and TT-1 are the same but TT-2 is unable to capture and translate the proper meaning. ST is a rhetoric question that doesn’t require any answer; rather it is a taunt to the person it is addressed. TT-2 converts it into a question that seeks answer and also changes the meaning of the statement. After looking at many instances where Narwane has shown great art in translating the text this comes as a bit of disappointment.

31. Pg. 53. “जो सामें पेलो ... कहेजे” ST

Pg. 50 “देख, सामने वह... गलत था” TT-1

Pg. 51 “Look, can you ... you get!” TT-2

In this instance more than meaning, the essence of ST is lost in TT-2. The ST not only stresses on the idea that in India one can easily get followers for any new sect but also that nobody stops anyone to start a new sect. TT-2 does not contain both the ideas which are equally important in the context of the discussion of which this sentence is a part. This is an issue related to interpretation and decision about the meaning to be transferred to the TT.
32. Pg. 54 “बिहारी, एक ... धर्म पर नहीं” ST

Pg. 50 “बिहारी, एक ... धर्म पर नहीं” TT-1

Pg. 52 “All of us in this … Dharma (religion).” TT-2

In TT-2 the terms Brahman, Adhyatma and Dharma are borrowed and explained. Here the translator of TT-2 gives the first meaning of ‘Dharma’. In the upcoming examples few more meanings of ‘Dharma’ will be given in TT-2. This also suggests the interpretations that are possible of the text that are provided by the reader-translator to the TT reader with the help of such explanation and meanings.

33. Pg. 56 “तात्तकालिक” ST

Pg. 52 “तात्तकालिक” TT-1

Pg. 54 “immediately” TT-2

Here we can see the influence of SL on TT-1. Otherwise in Hindi the expression is ‘तत्काल’ and not ‘तात्तकालिक’. Apart from that Argade belongs to Gujarat and so it can also be termed as the influence of her interpretive community.

34. Pg. 63 “ओरी छोरी ... रहा हूँ” ST

Pg. 56 “ओरी, छोरी, ...रहा हूँ” TT-1

Pg. 60 “Ori, Chhori, jararukhja ..hun. (Hey girl, wait a little … you)” TT-2
The ST is written with English script in TT-2, yet with a bit of change in words like ‘rukja’ instead of ‘rukna’. This might be done to retain regional flavor or specificity of the character.

35. Pg. 63 “เจ ฮัลลิเอ” ST

Pg. 56 “जी चलिए” TT-1

Pg. 60 “Jee, chaliye. Please come.” TT-2

Along with ST, its equivalent in English comes just after it, serving dual purpose i.e. translation and explanation. With the help of such instances, the translators bring the ST closer to the TR.

36. Pg. 66 “रकाबी” ST

Pg. 58 “रकाबी” TT-1

Pg. 63 “saucer” TT-2

In Hindi there is no equivalent for ‘रकाबी’. Hence in TT-1 it is borrowed. This can be taken as an example of influence of interpretive community in choice making and choosing to borrow. So there is an addition of a new word to the vocabulary of the TR and the knowledge that the translator has of the SL comes as a rescue to help decide upon the strategy to be used in such cases.
In TT-2 the term ‘Odhni’ is explained along with the word, as part of the text. All such examples where terms are explained make the TT reader come close to SL and help him/her understand SL culture.

TT-2 employs the technique of coining of a new phrase/term which describes the whole concept of carrying load full of anything on head. Here comes to play the creativity of the translator and the influence of her interpretive community.

This is one more instance of casual way of the translator. Here the character of Rambali, who is a female, is changed into a male in TT-1. Such mistakes change
the meaning of the text and create a flaw in the understanding of the text for the reader.

40. Pg. 88 “रात्रे मे सुपरीथा ... ते जोळश” ST

Pg. 73 “रातको मैं ... भंग न हो” TT-1

Pg. 85 “At night I brought … every day.” TT-2

In this sentence the protagonist is talking about his intention to read Mahabharat every day, and not breaking this routine, as far as possible. But in TT-2 the whole idea of ‘niyam bhang’ is left out. Here comes the question of carrying over of the ST to target readers according to wish and will of the reader/translator.

41. Pg. 100 “माज्येहे पळेरजपूर्वव्र ... निवाहिली जच्चेयो” ST

Pg. 81 “अत्यंतधैयम ... निभायाभी” TT-1

Pg. 95 “Maaji listened … thefts.” TT-2

In TT-2 some of the details regarding Zoorka are missed out, which are thematically important as it is a people’s novel. The novel deals with the lives of different kinds of people and hence the description of each and every character is an addition to the thematic elements of the texts.

42. Pg. 102 “घेम न करवं तेच धर्म छे” ST

Pg.82 “एसा न करना ही धर्म है” TT-1
TT-2 is an example if code-mixing, where dharma and ethics are written together; it also gives one more meaning/interpretation of the term ‘dharma’.

Pg. 82 “संस्कृनतके ताने-बानेको बारीकीिे समझ्नौ” TT-1

Pg. 98 “understand the finer details of the vertical and horizontal threads of this culture” TT-2

‘ताना-वाणा’ is actually the weaving pattern of threads in a cloth. So in TT-2 this term is very nicely translated as ‘the vertical and horizontal threads’ and it serves the purpose of explaining that the sentence is talking about the intricate structure of any culture.

Pg. 83 “परकम्मावासी” TT-1

Pg. 99 “Parakammavasi” TT-2

‘Parakammavasi’ is a traveler who has undertaken the task of travelling and circumambulating the river Narmada. Unlike all the previous examples of TT-2 where the translator explains the new terms in the text itself, here this term is not explained, when actually the need is very much obvious. Parikrama of Narmada,
i.e. circumambulating Narmada is an important concept discussed along with its philosophical, religious and ideological dimensions in the novel. And hence explaining of this term would have led to much more clarity.

45. Pg.109 “પુણય કમાનેખી… ધામિક અણણી હોઈ” ST

Pg.87 “પુણયકમાનેખી… ધામિક ગીનતી” TT-1

Pg. 105 “The desire to … religious.” TT-2

The phrase ‘धામિકગણતી’ is considering something as religious, and it is simply replaced in TT-1 as ‘ধামিকগীনতা’, which is not absolutely wrong, but there is a possibility of a better expression.

46. Pg. 114 “મિઠાઈ” ST

Pg. 90 “मकई” TT-1

Pg. 109 “corn” TT-2

The Hindi equivalent of ‘मकई’ is मक्का. The translator had just to replace it. Dr. Ranjana Argade has been a part of Gujarati culture for a long-long time. And this and other such example shows the influence of her interpretive community on her decision making as reader and translator.
47. Pg. 115 “सराध” “प्रयाग” ST

Pg. 91 “सराध” “प्रयाग” TT-1

Pg. 110 “Shraddha (making… ancestors)” “Prayag (Prayag is … past)” TT-2

As is with many of the examples, even in this example the words ‘Shraddha’ and ‘Prayag’ are explained in TT-2. The way their pronunciations are retained in TT-1, same could have been done in TT-2 as explanations are already given, for more creative input.

48. Pg. 116 “जेवर्षिमाणिनेचारधाम... पोसावे?” ST

Pg. 91 “जिस वर्ष व्यक्तिको चारधाम... होगा?” TT-1

Pg. 111 “If a man wants … year?” TT-2

In TT-2 the ‘chardhams’ are mentioned to explain the concept and destinations of the pilgrimages to the TT-2 reader. Here the consciousness about the TR comes into play for designing of the text.

49. Pg. 122 “छायाज्योतिषी” ST

Pg. 96 “छायाज्योतिषी” TT-1

Pg. 118 “shadow astrologer… sunlight)” TT-2
Along with its literal equivalent the term ‘छायाजोतर्षी’ is explained as well with all the required details in TT-2.

50. Pg. 131 “तेल्हा पोतानी ऊपरीमानी मध लाखने मले घराडुं” ST

Pg. 101 “उसने अपनी झोपडी में से शहद लाकर हमें चखाया” TT-1

Pg. 125 “In the end … hut and offered it to us to sample.” TT-2

The idea of ‘वानवर्षु’ is to give something to taste. Whereas sampling something is a different thing. TT-2 converts tasting into sampling. This happens due to the issue related to interpretation as reader and working on it as translator.

51. Pg. 131 “तुम मध उतारवा जय त्या अभने ओह बाबत साथे तुझ जवाना” ST

Pg. 102 “पर एक शर्त है… लेजाना” TT-1

Pg. 125 “When you go to collect honey next you must take us with you, at least me.” TT-2

TT-2 implies a completely different meaning from the ST. The TT in a way deceives the ST.

52. Pg. 132 “मधमाखीने पशु संसाधन ना ग्राशी. ये अस्तित्व छें.” ST

Pg. 102 “मनुष्यको संसाधन मत समझना| वह एक जिन्दा अस्तित्व है” TT-1

Pg. 126 “Do not consider even bees as a resource. It is a life, an existence.” TT-2
In TT-1 the ‘bees’ are replaced by ‘human beings’. There is a complete change in meaning, context and reference. This is one more example of casual way of translator while translating the ST.

53. Pg. 135 “अईिन आग लगाउं दिसीखे काटुं तो” ST

Pg. 104 “अईिन आग लगाउं किसी को काटूं तो” TT-1

Pg. 129 “I will burn you, if you bite somebody.” TT-2

TT-2 is completely opposite in meaning from the ST; another example of flaw in interpreting the text.

54. Pg. 136 “मकरसंक्रांतने तहेवार आवतो हैती. अमे बधा मामी साथे तेमने गाम जवानला हैती” ST

Pg. 107 “मकरसंक्रांति का त्यौहार निकट था... थे’” TT-1

Pg. 133 “The festival of … her.” TT-2

TT-2, like many examples we have already seen, is an explanation and translation of the festival of Makarsankrant. It points towards the text being TL and TR oriented.
55. Pg. 140 “NaaniMaa said as she dried her hands with the end of her pallu and slipped her feet into her chappals.” TT-2

In TT-1 sari is converted into ‘dhoti’ for no apparent reason. Even culture-wise dhoti is something that is worn by men and not women. It comes as a shock from a translator who has been with Gujarati culture for her life-time. Even the act of slipping feet into the chappals is reversed.

56. Pg. 142 “आवेदन परिवर्तन” ST

The expression used in TT-1 is a Gujaratified version, otherwise in Hindi it would be ‘अगलेसाल’. This is an example of influence of interpretive community on the reader/translator and the end product.

57. Pg. 146 “गलस्तो” ST

55. Pg. 140 “नानीमा साड़लाा छत्री हाथ केरा करता बोल्या अने पंगभुमां पह नाख्यो” ST

56. Pg. 142 “आवेदन परिवर्तन” ST

57. Pg. 146 “गलस्तो” ST
Pg. 140 “galsanta” TT-2

‘galsanta’ is a kind of pool that Bittubanga build in jungle to enjoy during rains. This word is their coining to express the concept. This whole concept is explained in the text itself as a part of the narration, but in both the TTs there is just borrowing and no explanation.

58. Pg. 146 “પેલા બનને સો ઉપિથા આપજો” ST

Pg. 112 “उन दोनोंको दोसी रुपए देना” TT-1

Pg. 140 “You can give them two hundred rupees.” TT-2

ST here is a bit ambiguous. And hence in both the TTs the interpretation of the ST is same. This also makes one feel that TT-2 has been interpreted with the help of TT-1.

59. Pg. 148 “હા, અજાધનં પ્રથમ... જણતા નથી” ST

Pg. 113 “हाँ, अष्ठाक्षर पहले ...जानता” TT-1

Pg. 143 “But yes! When … Kalidasa)” TT-2

In TT-2 the allusion to Kalidasa’s Meghdoot is mentioned in detail to capture its essence and transfer it to the TT reader. This is enriching of not just the TT but also the TR.
60. Pg. 150 “तमारी अने त्युसीनी ... तो?” ST

Pg. 114 “आपके और लूसी ... ले, तो?” TT-1

Pg. 143 “I don’t know … the lead.” TT-2

In ST Supriya asks the protagonist if he allows Lucy to take lead that would be natural and easy for him, but TT-2 changes the type of question and that ultimately leads to change in meaning.

61. Pg. 150 “जवाबमां तेनी आंखो हसी” ST

Pg. 114 “जवाबमें उसकी आँखें देखी” TT-1

Pg. 143 “In response, her eyes smiled.” TT-2

TT-1 again changes the expression from smiling to looking and changes meaning as well.

62. Pg. 151 “थोंमांसांमो अमारो ... बांधो छे” ST

Pg. 115 “चौमासे में ... बांधा हे” TT-1

Pg. 145 “Our galsanta had been tied to a huge nearby large tree, so that … season.” TT-2

TT-2 uses a very rare and unusually long expression/adjective for the tree and that is ‘a huge nearby large’. There is no mention of any kind of quality of the
tree except it being near to the lake. So this example states that the translator can even add to the information that is given in the ST, and such addition can be enriching.

63. Pg. 153 “धर्म” ST

Pg. 116 “धर्म” TT-1

Pg. 146 “‘dharma’ her way of life” TT-2

Continuing with the practice that TT-2 has started to give as many meanings of the word ‘Dharma’, this is an addition to that list.

64. Pg. 155 “કેટલાંક તેની કરોકની માળખી તૂટી ગયો હતો” ST

Pg. 118 “શાયદ ઉસીની રીઢા મનકા ટૂટ ગયા હતા” TT-1

Pg. 148 “Perhaps the vertebra of his spinal cord had cracked.” TT-2

The TT-1 expression ‘રીઢા કા મનકા’ is actually ‘રીઢા કી હડ્ડી’ in Hindi. The use of word ‘મનકા’ would make the TT reader ask for an explanation. This again is the influence of interpretive community of the reader/translator, Dr. Argade.

65. Pg. 156“अश्वमेधपुण्या नर्मदा” ST

Pg. 118 “अश्वमेधपुण्य नर्मदा” TT-1

Pg. 149 “AshwamedhaPunya Narmada” TT-2
In both TTs there is no explanation for the word ‘અશ્વમેધપ ન્યા’. In TT-2 the glossary does not contain any explanation for this term. There are many places in the TTs where some concepts and ideas are explained. Explaining of this would have enriched the text as well as the TR’s experience of it.

66. Pg. 161 “आश्चर्य! श्रीनिवासने अंग्रेजमां कहूं” ST

Pg. 121 “‘आश्चर्य’श्रीनिवासने अंग्रेजीमें कहा” TT-1

Pg. 153 “‘Amazing!’ Shreenivasan said in English” TT-2

The statement ‘Shreenivasan said in English’ serves the purpose of clarifying that rest of the dialogue is not in English.

67. Pg. 159 “क्षत्रिय कंपावती वाघानी गर्जना” ST

Pg. 120 “कलेजा कंपावेलाली बाघकी गर्जना” TT-1

Pg. 152 “roar of a tiger” TT-2

ST and TT-1 focus on the quality of the tiger’s roar being terrifying and deadly but TT-2 does not carry that adjective with the roar of the tiger. This is due to the interpretation that the translator derives from the ST and also the amount of importance she gave to the details mentioned in it.
68. Pg. 162 “अश्चक्त, तदन अश्चक्त. श्रीनिवासने अंग्रेजीमां कह्णु” ST

Pg. 122 “असंभव, एकदम असंभव. श्रीनिवासने अंग्रेजीमें कहां” TT-1

Pg. 155 “‘Impossible! Absolutely impossible’ Shreenivasan said in English” TT-2

Similar to example 66, TT-2 serves the purpose of clarifying that the character of Shreenivasan uses English frequently in his conversations.

69. Pg. 163 “मां ओगई आने बचुले गए जंगलमां” ST

Pg. 123 “माँ ओगई आने बचुले गए जंगलमां” TT-1

Pg. 155 “the mother got caught here and her little ones remained in the jungle.” TT-2

In TT-2 the meaning has changed a bit. As the lines in the ST are in a tribal dialect it might have been difficult for the translator to come to know what is said. Here belonging to a different interpretive community creates a gap in understanding the text, but still a consultation with the author would have helped in the process.

70. Pg. 164 “अदिवासी” ST

Pg. 124 “आदिवासी” TT-1

Pg. 157 “Adiwas” TT-2
‘આક્રદવાિી’ could have been easily translated into ‘tribes’, but TT-2 retains the root word for the target reader. In this way the TT becomes a rich source of language and cultural learning for the TR.

71. Pg. 166 “અનલ, કૃશાનુ, ... રહ્યો છે” ST

Pg. 125 “અનલ, કૃષાનુ, ...રહીછે” TT-1

Pg. 159 “Anal or active fire, … names.” TT-2

Different names of Fire are given in this excerpt from the ST. All of them are explained in TT-2. Such examples are simply a way of enriching the target reader regarding the SL culture. In this way translation serves the major purpose of cultural give and take.

72. Pg. 169 “નીંઆવે તાપ આંઇ”“ની મારી મુક્ત તાપ ટેબાટા”“યુખાજ ની લિખીલા હોવે છે” ST

Pg. 127 “નિ આવે તાપ આંઇ”“નિ મારામુક્ત તાપ દેવતા”“ચૂહાજ નિ નિખલા હોવે છે?” TT-1

Pg. 162 “The fire will not come here.” “The Fire God will not kill us.” “But the rats have not yet come out?” TT-2
It can be noticed that how belonging to similar culture can help in borrowing ST to TT-1 and it easily fits into the text. But the same thing becomes difficult in TT-2 as English does not contain Indian culture that easily.

73. Pg. 171 “हिजरत. चार अक्षरों...नहीं” ST

Pg. 128 “हिजरत. चार अक्षरों ... सकेगा” TT-1

Pg. 164 “Leaving one’s home … in his heart.” TT-2

The idea of ‘हिजरत’ is missed in TT-2. Though the explanation is all about the same kind of practice but the cultural concept of ‘हिजरत’ could have been easily transferred to the target reader. Here again the issue of interpretation and choice making comes into action.

74. Pg. 174 “सतृष्ट त्रिवृत पड़ता अनराधार वर्साहें अभिने शांत करया” ST

Pg. 128 “लगातार तिन दिनोंकी लगातार बरसातने आगको शांत किया” TT-1

Pg. 166 “It rained non-stop for three days, extinguishing the fire.” TT-2

For want of appropriate/better expression TT-1 uses the word ‘लगातार’ twice in the same line.
TT-2 explains the term ‘Annapurna’ in the form of an introduction.

‘कुबेरबागान’ is explained in TT-2 hence the reference to Lord Kuber and his riches becomes clear.

The ‘ढेबरां’ are converted into ‘पराठे’ in TT-1. There is a cultural shift that the text undergoes so that almost similar concept can take the place of the original one; a good example of creative freedom.
78. Pg. 182 “मैं हूँ बंदा तेरे, मैं हूँ... अच्छा?” ST

Pg. 135 “मैं हूँ बंदा... जाएगी?” TT-1

Pg. 175 “Main hunbanda... Mind?” TT-2

In TT-2 the verse is borrowed and then its ‘loose’ translation is given. The word ‘loose’ is used by the translator herself in the explanation that she gives for the verse.

79. Pg. 183 “पुरस्कार” ST

Pg. 136 “पुरस्कार” TT-1

Pg. 176 “an envelope containing cash” TT-2

TT-2 is too direct in the way it translates the ST. It could have been translated into ‘reimbursement’ instead of ‘cash’.

80. Pg. 183 “बंदगीमेरेघरसे... उपकारें” ST

Pg. 136 “बंदगीमेरेघरसे कहाँ... उपकारहै” TT-1

Pg. 176 “The Sufi saints going ... great souls.” TT-2

In TT-1 all the quoted lines are retained, even in TT-2. But in TT-2 there is an explanation in TL.
81. Pg. 185 “ચટાઈ” ST

Pg. 137 “चटाई” TT-1

Pg. 178 “woven grass mat” TT-2

‘ચટાઈ’ is explained in TT-2 with the help of material that is used in making it.

This would lead to understanding of the culture in all its aspects.

82. Pg. 187 “आखरे शुं पामचै छ ए आ लोको?” ST

Pg. 139 “आखिरकार क्या पाना चाहते हैं ये लोग?” TT-1

Pg. 180 “what do these people want to achieve? To perceive?” TT-2

‘पामचै’ is translated into achieving and perceiving. It is again an issue of interpretation. The reader/translator decides what the TT would be.

83. Pg. 188 “मोहनथाल अन्ते करसार” ST

Pg. 139 “मोहनथाल और नमकीन” TT-1

Pg. 181 “sweet Mohantal and salty Pharsan” TT-2
In TT-1 ‘मोहान्थाल’ is explained in notes as ‘बेसनकीबर्फी’ and in TT-2 the taste of each dish is added before its name as an adjective to qualify the noun to the target reader; a very good instance of code-mixing and creativity for cultural transfer.

84. Pg. 195 “ओक्सिजननो ... गायबो चोटिअङ” ST

Pg. 144 “ऑक्सीजनका विपुल ... चाहिए” TT-1

Pg. 187 “Among the very … sacred tree.” TT-2

TT-1 does not really translate the message in the ST properly/completely. It seems unfinished; something written in hurry.

85. Pg. 199 “धुमक, थीमरीना विक्कार, दूर दूर बागरता ढोल...” ST

Pg. 147 “उल्लु ....दूर-दूरतक बजते ढोल..” TT-1

Pg. 192 “The strangely tragic cries of the owls and similar birds, the beat of drums..” TT-2

In TT-1 ‘थीमरी’ is simply left out without translation, instead ellipsis are kept and in TT-2 it is translated as ‘similar birds’. The question is why both the translators did not try for an equivalent of the word?
86. Pg. 200 “हाँ... नबु लंबतय से” ST

Pg. 147 “हाँ, थोड़ा सोचो... रहीहै?” TT-1

Pg. 193 “Yes ... something new?” TT-2

Again in TT-1 it seems haste has acted on the work as the dialogue is reduced and altered.

87. Pg. 213 “दंतकथा” ST

Pg. 156 “दंतकथा” TT-1

Pg. 205 “It is all like a fairy tale” TT-2

‘Fairy tale’ is known as ‘परीकथा’ and ‘दंतकथा’ is a ‘legend’. Here the decision making of the translator decides that it will be fairy tale in the TT and not legend. Translation is not all about equivalence, but also about creativity and freedom to make choices.

88. Pg. 214 “कर्फुंगी” ST

Pg. 157 “कर्फुंगी” TT-1

Pg. 206 “The Phirangis” TT-2

In order to transfer the fact that the foreigners are termed as ‘Phirangis’ by the ST characters, TT-2 retains the original word.
With the help of above analysis many aspects of literary translation can be studied. The comparative analysis brings to light examples that justify the idea that reader/translator is influenced by his/her interpretive community and it works on his decision or choice making process, like the influence of education, social existence and community, familiarity with source culture, which is a part of the translators’ life, source language, etc. All these make themselves obvious through the decisions the translators have taken while translating many important ideas, concepts or words. There are instances that simply portray the creative freedom which is many times influenced by interpretive community like Gujaratification of many words and concepts, especially in TT-1, change in text to show peculiarities of characters, to add or maintain suggestivity, and borrowing wisely from the ST. Both the TTs are successful in bringing the creativity and subtext of the ST clearly, still there are some places where there are some errors like change in gender of character, change in relationship, translating opposite of what the ST states, etc. The influence of interpretive community and role of creativity make the translation a creative endeavor which is no less than the ST, as these expressions of creativity enrich the experience of reading a translation manifold. Wherever we find the influence of interpretive community of the translator or the TR in action it becomes explicit in many ways like portrayal of meaning as culture, as logical form, as context, as reference, as conceptual structure, as a consciousness of the TR and issues of interpretation.