

The discontinuities of
Gujarati Translation & Challenges in U.S.A
Bridging cosmologies in the
digital age.

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cease to be minor). Yet there is nothing very remarkable about these characters. Turgenev complained that they were all mediocrities, and in a sense he was right. They are ordinary men and women. Tolstoy was aware of that; it was what he intended. As Rachel Bepaloff observed: "Tolstoy's universe, like Homer's, is what our own is from moment to moment. We don't step into it; we are there."

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A few words about translation and this translation.

It is often said that a good translation is one that "does not feel like a translation," one that reads "smoothly" in "idiomatic" English. But who determines the standard of the idiomatic, and why should it be applied to something so idiolectic as a great work of literature? Is Melville idiomatic? Is Faulkner? Is Beckett? Those who raise the question of the "idiomatic" in translation do not seem to realize that they are imposing their own, often very narrow, limits on the original. A translator who turns a great original into a patchwork of ready-made "contemporary" phrases, with no regard for its particular tone, rhythm, or character, and claims that that is "how Tolstoy would have written today in English," betrays both English and Tolstoy. Translation is not the transfer of a detachable "meaning" from one language to another, for the simple reason that in literature there is no meaning detachable from the words that express it. Translation is a dialogue between two languages. It occurs in a space between two languages, and most often between two historical moments. Much of the real value of translation as an art comes from that unique situation. It is not exclusively the language of arrival or the time of the translator and reader that should be privileged. We all know, in the case of *War and Peace*, that we are reading a nineteenth-century Russian novel. That fact allows the twenty-first century translator a different range of possibilities than may exist for a twenty-first century writer. It allows for the enrichment of the translator's own language, rather than the imposition of his language on the original.

To move from that fertile ground towards either extreme—that is, towards interlinear literalness or total accommodation to the new language—is to lose the possibilities that exist only in the space between two times and languages. Tolstoy's prose has been much praised and much criticized. He scorned fine writers, calling them "hairdressers," yet we know from the many drafts he preserved that he constantly worked over his texts, revising and refining them, bringing them closer to what he wanted to express. Tolstoy's prose is an artistic medium; it is all of a piece; it is not good or bad Russian prose, it is Tolstoyan prose. What the translator should seek in his own language is the equivalent of that specific artistic medium. He must have the freedom in his own language to be faithful to the original.

In *Tolstoy: A Critical Introduction* (Cambridge, 1969), R. H. Christian

Bhavanuad: — The aim of translation is not to achieve a literal rendering but rather allowing the author such freedom as seemed desirable to convey in clear and simple English the sense and spirit of the original.

Q. 1. What is the state of translation from and to the Gujarati Language?

A. The state of translation from and to the Gujarati Language to my knowledge is very little especially from guj. To English. Translation from English to Gujarati is quite well dealt with. The literature of eminent authors of U.K. and U.S.A. are translated very well. The translation of authors from other countries of the world in Gujarati is done quite well of Japan, Europe and south America. Translation of other dialects of India is also done in Gujarati.

2 Why do you translate the texts you do and how are they received?

A. Readers always want more to enhance their knowledge to know of people's customs, traditions, religions .Gujarati readers do want more of different literature of the world. To satisfy their quest of knowledge I in my humble way I cater that knowledge to them,e.g. I translated biography of Nelson Mandela from his book The long walk to freedom, Time frame of the dictator Idi Amin of Uganda, biography of the president of Tanzania Julius Nyerere, biography of Dalai Lama, Sue Kyi [in printing] and Hitler. I do lot of research reading many books on such people, not copying anything from any English books but write the nearest authentic expressions of those books expressing the feelings of the text in Gujarati, not offending the original writers. In Gujarati it is called bhavanuvad—expression of written language. They are well received in India, U.K. U.S.A. Australia and other parts of world including Africa where there are Gujarati are settled. For example my two books on Nelson Mandela and Idi Amin had two editions in a short span of two years from its publication in first year. I read many books from Libraries and Internet to write on those subjects.

Q.3 . What are linguistic challenges of translating ideas from one language to another? Provide some examples of ideas and idioms that are a challenge?

A. First one should be well versed in both languages. The languages from you are translating and a language in which you translate. Suppose you translate English in Gujarati you should know both languages well.

Secondly, you do not get proper dictionaries in the foreign countries nor in libraries of that country. Sometimes you get the meaning of the word from dictionary but not the meaning of the full sentence or the paragraph. So you have to translate in your language to the nearest meaning conveyed. This in Gujarati is called bhavanuvad.

Again English language written and spoken in the world is in different ways. British English is different from American language.[e.g. Revenge I wrote in broken English, Br.English and American English.] Your approach to translate the books of those –

Countries should be to know such language thoroughly. In British and American novels feelings are written and expressed openly like kissing, hugging, body approach, sleeping together, and intimacy. Such ideas are a challenge for me to translate openly in Gujarati but one can be subtle and candid writing such feelings. Though culture and atmosphere in India are changing but authors from old school still believe such intimate feelings can be written in a candid way as traditionally such intimate moments are considered sacred in our culture. Even authors of present generation would not write openly as exhibition of such feelings are considered vulgar. So in India a Gujarati reader will not accept my book written in an open language. In that case I have to use a language in a subtle way to express. E.g. in English there is a paragraph ' He slept with her, removing tenderly all her clothes, touching certain parts of her body, to excite her to surrender herself, then he mounted-----' such language is not used in Gujarati. Instead it is written this way---- 'He touched her tenderly then embraced her, gently make her lie down in a bed decorated with rose petals, kissed her tenderly and arousing her playing with her hair, gently removing her ornaments one by one, speaking sweet nothings in her ears. Gentle breeze came from the window excited them and slowly both melted into each other.' Idioms which are a challenge to translate in Gujarati are----1 Haste is waste means mangoes do not grow in an instant---uivle amba na pake in Guj. 2 you are not appreciated in your own home---- ghar ki murgi dal barabar. 3 one sees green pastures elsewhere--- dur thi dungar raliyamna. 4 he belonged nowhere--- dhobino kutro na gharno, na ghatno. 5 A friendship with a fool is dangerous---- nadan ni dosti ane jan nu jokham. 6 As you sow, you reap.---- vave tevu lane. What goes around, comes around. Thus idioms are very difficult to translate word by word so one has to translate its feelings.

Q. 4----What are the challenges of translating Indic religions [Jainism and Hinduism] in English in the context of American culture?

A/-----First Indian culture is completely different than an American culture, in ideology and expression of feelings. Religious books, texts, scriptures of Indian religions like Hinduism, Jainism, Buddhism, Sikh etc are written in different dialects of India. Hinduism scriptures are written in a original language Sanskrit. To my knowledge all other dialects are derived from it. Jainism, Buddhism texts are written in Pali and Magdhi dialect, sikh religion texts are written in Gurumukhi dialect. The Indian culture differs from an American culture---First foreigners do not understand the philosophy and spirituality of Indian religions. They believe in a joint family system, respect to elders, cater their needs, caring when they become old and ill, share the wealth, when they become ill or cannot take care of themselves, instead sending them to nursing homes look after them at home providing attendants to them. They have faith in their religions, traditions;

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Sixth---America has nearly 2 million Indians and easily such learned people can be scouted.

7th--- Advertise for such a need in newspapers and T.V.

Last but not the least---- elderly people in each Indian household should take initiative to teach their own children and grandchildren. Initially children will neglect to study as it is voluntary but teachers should make the teaching interesting, creating inquisitiveness in teachings.

Last----Gujarati should be introduced as a choice of second language like Spanish and French in schools and colleges.

Thank you.

8th: Digitalization.
Now Gujarati can be typed on computers and Fonts with Gujarati Alphabets are available of different kinds, one can type in Shruti Font and unicode, and prepare files and articles on wordnet.