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## INVESTIGATING THE ENGLISH TRANSLATION OF MANVINI BHAVAI

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**Abstract:** Interpretation of Indian scholarly works into English has become a genuine undertaking in and outside scholarly world. Gujarati writing has its extraordinary commitment in the said undertaking. Gujarati sanctioned books, for example, Manvini Bhavai, Karan Ghelo, Malela Jiv, Agaliyaat, Akoopar, to give some examples, are being interpreted and displayed alongside standard Indian writing in English. There has been an ascent in the uses of doctoral proposal for making an interpretation of Gujarati artistic works into English. In any case, there is a shortage of examination identified with the evaluative parts of the interpreted writings remembering the accepted procedures of interpretation.

Pannalal Patel has been the noticeable name in the Gujarati writing in the post-autonomy period. His Manvini Bhavai has stayed a seat mark in Gujarati writing as well as of the public writing as well. The tale portrays the situation of the ranchers of the northern Gujarat. The language of the novel shows the rich embroidered artwork of persuasive assortment of the area. To decipher quite an accepted local novel into English is a difficult errand. The difficult errand was attempted by a researcher, Prof. V.Y. Kantak.

The interpretation of Manvini Bhavai as *Endurance – a Droll Saga* showed up in 1995 by Sahitya Akadami, Delhi. The current paper targets checking the issues of interpretation of Gujarati argumentative highlights of the novel into English and assessing the issues of comparability all the while.

**Keywords:** *Translation considers, Equivalence, Adaptation, Retention, Gujarati writing.*

### INTRODUCTION

Interpretation of Indian artistic works into English has become a genuine venture in and outside scholarly community. Gujarati writing has its one of a kind commitment in the said endeavor. Gujarati standard books, for example, Manvini Bhavai, Karan Ghelo, Malela Jiv, Agaliyaat, Akoopar, to give some examples, are being interpreted and displayed alongside standard Indian writing in English. There has been an ascent in the proposition of doctoral postulation for making an interpretation of Gujarati scholarly works into English. All things considered, there is a shortage of exploration identified with the evaluative parts of the interpreted writings remembering the accepted procedures of interpretation.

Pannalal Patel has been the unmistakable name in the Gujarati writing in the post-freedom time. His Manvini Bhavai has stayed a seat mark in Gujarati writing as well as of the public writing as well. The tale portrays the predicament of the ranchers of the northern Gujarat. The language of the novel shows the rich embroidery of rationalistic assortment of the locale. To decipher quite a standard territorial novel into English is a difficult errand. The difficult errand was embraced by a researcher, Prof. V.Y. Kantak. The interpretation of Manvini Bhavai as *Endurance – a Droll Saga* showed up in 1995 by Sahitya Akadami, Delhi. The current paper targets measuring the issues of interpretation of Gujarati argumentative highlights of the novel into English and assessing the issues of equality

simultaneously. The paper likewise investigates the innovative arrangements that the interpreter has shown up at, in order to encourage the future interpretations in the comparative field.

#### **The Text and context:**

Manvini Bhavai, first distributed in 1947 and from that point forward has stayed a perfect work of art of Gujarati writing. Various releases of the novel have come out up until this point. In the release of 1964, veteran creator Manubhai Pancholi prevalently known as Darshak, composed 20 pages in length presentation giving itemized examination of the "glory of good" that gets its appearance in the novel. Occasion following 70 years of its distribution, the novel remaining parts one of the adored books of the Gujarati writing. It was Manvini Bhavai that made Pannalal Patel win the lofty Jnanpith Award in the year 1985. The tale advises to story of the time and when. "Aside from imaging a laborer culture with antiquated roots in its effect to adapt to nature's hardness and human backwards natures, the novel has the differentiation of fictionalizing a recorded calamity – the incredible starvation known as "the Chhapanio that crushed the area in 1900." (Kantak v)

Not at all like the Gujarati books of the time, the language of the novel is of North Gujarat laborers of the time. Thus, it is liberated from "regular cunning and complexity." There can be seen all around grounded argumentative highlights with tremendous utilization of expressions and sayings. Tunes and expressive couplets are additionally a remarkable quality of the novel. Every one of these highlights make the novel a cutting edge Gujarati exemplary and simultaneously a moving novel to interpret.

#### **Translation:**

The interpretation of Manvini Bhavai as Endurance – a Droll Saga showed up in 1995 by Sahitya Akadami, Delhi. As indicated by the interpreter, Prof. V. Y. Kantak, the point of interpretation is to hold the local straightforwardness and power of the immediate quickness of expression suggested in the novel. Nonetheless, the interpreter admits in the Translator's Note that the quickness and smallness of the local rationalistic "staccato impact" is lost. In any case, the interpretation effectively transfers the ethos and loftiness of characters into the normal English that is current in India as guaranteed by the interpreter.

#### **Title and subtitle:**

Clifford Landers in his book, Literary Translation – A Practical Guide (2001) states:

"The capacity to impact the decision of a work's title puts a weighty obligation on an artistic interpreter. Approaches vary, yet I am of the school that accepts a little should be changed just when it can't be left unaltered." (Landers 38)

The title of the novel Manvini Bhavai is deciphered as Endurance, A Droll Saga, consequently, the title is changed to the point of being unrecognizable in TL. "Endurance" implies the strength and consistency with which the characters, for

example, the old Vala, Kalu and Raju persevere through the predicament of life. The modifier "comical" which represents Bhavai signifies "entertaining in an odd way; unconventionally silly; funny." The thing "Adventure" signifies "any story or legend of gallant endeavors".

It additionally represents an artistic structure, "a type of the novel wherein the individuals or ages of a family or social gathering are chronicled in a long and relaxed account". The books manages the annal of the more than one age. Hence, the title of the novel implies the substance of the story. By and by, in the ST the expression Manvini Bhavai shows up more than once and curiously the interpretation in each such example is done another way. For example, in the eighteenth part the creator comments, Manvini Bhavai."(Patel 186). The interpreter renders it as:

"As individuals used to state, plowing soil, cultivating is basically a co-usable undertaking; it is truly "Man" performing on the phase of this life, as opposed to single men." (Kantak 182) In the 25th part Kalu expresses same expression, in the comparable setting, "Tu to bhaimanivalochhe. Ne Kheti to Manvini Bhavai. Mara jeva ekaldokal velamandinakare to aaavatarni Bhavaibhangvi j pade ne?"(p.253-254)

Here, for Bhavai, the interpreter utilizes, "whole dramatization of human existence" and "entire presence" separately. At last, the title of the 35th section, Manvini Bhavai is interpreted as "This Droll Drama of Man". Hence, one can see that a similar expression has been deciphered distinctively relying upon the specific situation. Further, the interpreter is seen taking innovative freedom in deciphering different captions weighed down with social and colloquial highlights.

"Vadhamani" as "The Good News", "Kulangaar" as "Disgrace" of the family", "Bhunde Bhundano Bhag Bhajavyo" as "The Wicked Play their cards", "Bhukhi Bhutavad" as "The Hungry Ghost Rabble" "Parthamino Pothi" as "A Beast of Burden Altogether" are a couple of instances of such inventive freedom that outcome in to imaginative solutions. It is intriguing to note here that Manubhai Pancholi otherwise known as Darshak thought in his point by point prologue to the first novel that had the novel not been named Manvini Bhavai, he would have suggested "Parthamino Pothi" to be the title of the novel (Patel 26). The section no. 37 "Khandaniyama Matha Ram" is perfectly delivered as "Strike, Strike, Merciful God!" All such inventive delivering make the interpretation dedicated to the source text and excellent as an objective content.

#### **English equivalence: Proverbs and Idioms**

While interpreting social, provincial or one of a kind etymological articulations, there are numerous techniques applied by an interpreter, for example, proportionality, replacement, maintenance to give some examples. Maybe one of the most testing parts of making an interpretation of is to locate an equal partner of the source text articulation into the objective language. The interpretation of Manvini Bhavai offers all the said procedures as interpretation. For example, in the second

part, The Good News, "Lugadujoi ne vetarjo mara bhai" (p. 40) is deciphered as "However better it is, as it's been said, to slice the coat as per once fabric, my dear."

Other such equal interpretation can be found in the part on 13, The Afflicted Parama Patel; "A pall of unhappiness loomed over Kalu's home." for "Valadosanetyapanimajanemaakhpadi" (p. 143). Some word to word interpretations of the precepts likewise effectively carry forward the sense into the TL. For example, "A bunny's rear legs to not move as quick as its front legs." (p. 9)

Maintenance is one more system that interpreter utilizes liberally all through the interpretation. These maintenances are generally clarified with added subtleties and at times commentaries. The words held from the sources language are "chillum" (p. 2), "bhavai" (p. 4), "Babro" (p. 6), "Jethani" (p. 201) "Kosamba" (p. 267). One of the intriguing held words is "Ramban" (p. 259). In Gujarati utilization, "Ramban" represents an unfailing cure, alluding to ruler Ram's "standout aptitudes in arrow based weaponry". The first sentence in the source text is: "A to ramban vagya hoy tejane." (p. 259); deciphered in a real sense as "Just the individuals who have been injured by Ramban know how it feels... " (p. 266). However, in the source text it is utilized as a play on words to allude to Kalu who is maintain the vow he has given to his withering mother. Henceforth, while deciphering this utilization, the interpreter gives a point by point reference which gives extra data to the objective content; the data that isn't given in the source text. The interpreter gives such extra data at different spots. In the absolute first section, for example, Kalu's nostalgic idea alluding to loss of his lone child as Nania gave him to bavas. Presently these occasions happen in the two continuations of the books. Again these subtleties don't show up in the source text, notwithstanding, the interpreter clarifies these subtleties in a reference.

#### **Style of an Author and that of a Translator:**

Each interpreter will undoubtedly have his/her special style which can't be evaded during the time spent interpretation. The oblivious selections of words, for example, between, "for instance" and "for example", "subsequently" and "accordingly", "excuse me" and "reason me" will decide the style of creator too of the interpreter. Be that as it may, the degree of "imaginative freedom" an interpreter should practice is consistently a far from being obviously true region: "As interpreter we have neither the option to "improve" the first nor to force our style on the creators we decipher." (Landers 91) On the other hand there are researchers who are of the assessment that the "misfortune" that may happen because of the cycle of interpretation and inventive freedom that an interpreter practice is recuperated as a "pick up" in the objective content and target language.

"No two dialects are ever adequately like be considered as speaking to a similar social reality. The universes wherein various social orders live are unmistakable universes, not just similar world with various names connected." (Sapir 69).

In his presentation, the interpreter archives his difficulty of

deciphering quite a local content and his dread of "darkening" the writer's specialty: "I trust the "Englishing" adjusts to the standard of the normal English that is current in India, and that regardless it hasn't out and out clouded the rational nature of Pannalal Patel's craft." (Kantak vi) Pannalal Patel has stayed a pioneer in reporting the provincial accounts in local style including realities and the fiction stylishly and legitimately. His scope of argumentative highlights delivered with honest articulations of culture and race of Northern Gujarat of the initial thirty years of the twentieth century. His style has stayed uncommon in Gujarati writing of post free India period. His books have stayed authoritative composing in Gujarati writing as well as of the public abstract cognizance. Pannalal has joined culture of the locale with an excellent mix of exposition and section in his novel. Every one of these highlights make Manvini Bhavai a rich embroidery of the ranchers of the time and their battle and predicament against nature. It is obviously that more extravagant the source is more diligently it is to deliver it in some other language all in all and in an unknown dialect specifically.

The genuine appraisal of any artistic content is gouge whether the interpreted content remain as an individual craft of work all alone in the objective language. As Gujarati interpretation of Ruskin Bond's *Unto This Last* by M. K. Gandhi as *Antyodaya* or English interpretation of *Gitanjali* by Tagore remain as autonomous artistic writings in the objective dialects separately. The interpreter of the novel has accomplished that autonomy in the objective language.

"Also, last stick the midsummer blistering tornado of June, removing matured trees, detaching parts of others not all that matured and overwhelming rooftop highest points of houses far out. The roughage put away in the lofts gets stripped; fence posts get pulled out; and thistles get spread in general. Be that as it may, this overwhelming impact also goes the method of all the rest. Subsequent to lifting up the fallen leaves high into the sky, raising tremendous mists from the residue of the earth, continually growing and executing a somersault as it proceeds to mute and diminish the sun's beams... the hurricane subsides and appears to unobtrusively lay itself to rest on the far eastern skyline." (Kantak 273-274) Or Kalu's "resonations" of the repulsive sight he had seen of the person turning "kites and vultures" are interpreted with creator like expertise:

"I have seen with these very eyes cows being butchered and people plunging downward on those grimly cup up creatures like... by what method will I depict it to you? Would you be able to envision human kites and vultures destroying a dead creature? There was a similar tearing and grabbing ... shuddering of things upside down into a horrible wreck, similar quarrels – the solid pushing back the frail – a similar savage system, law of the wilderness, like the devil rule – or whatever else you call it." (Kantak 337)

These skillful delivering from unique articulations are not simple appearances of interwoven designs rather that of a rich embroidery of flawlessly stream of portrayal entwined many

sections. Barely can there be seen any free strings that hamper the autonomy of the interpreted content and subsequently, decorating interpreter's very own interesting style without trading off the first substance of the content.

#### **CONCLUSION:**

The interpreter of Manvini Bhavai has given many occasion of imaginative arrangements of the untranslated terms, fruitful utilization of comparability, replacement and maintenance and sensible utilization of references any place required. Along these lines, Manavini Bhavai gets resurrected as Endurance – A Droll Saga with its rich assortment of instances of the said systems. All things considered, it should be said that alongside some exceptional argumentative highlights, it is "verse that is lost in interpretation". These are numerous expressive bits of stanzas and tunes in the source text. Regardless of how wisely the interpreter has endeavored to decipher, the melodic impact of those melodious pieces are lost.

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