

The Intersection of Translators' Ideology and Linguistic Context: Jayanti Dalal and Harendra Bhatt in a Comparative Framework

ASHISH CHAVDA

Abstract

*The paper attempts to critically examine two literary translations of George Orwell's novella *Animal Farm: A Fairy Story* (1945) into the Gujarati language. The two translations published in chronological order are *Pashurajya* (October 1947 ;) translated by Jayanti Dalal (1909–1970) and *Chopaga Nu Raj* (2015 ;) translated by Harendra Bhatt (1953). Both the translations are viewed through the observations of translation theorists Lawrence Venuti, Eugene Nida, and Peter Newmark with regard to what makes a good translation. While the question of whether these translations of the source text were alert to George Orwell's political ideology and the resonances was paid attention to, how the translations are placed particularly within the Gujarati language and its culture is closely examined. Similarly, the analytical study situates the author and his text in their particular historical context and seeks to determine how the translations of the source text are likewise informed by the translators' political and individual ideologies and the lexical choices they made in translating the text and relocating it within the Gujarati milieu. Critically, both the translations contain complex issues related to their lexical variations, translators' potentialities and their ideologies that will help to distinguish the translated texts in many ways. In the linguistic equivalence approach, the use of colloquial words, renaming of characters' names and translation of the sentence structure in both the translations are found to be diverse because of one of the translators' choices of exercising liberty and their potentialities. The translator's use of freely added sentences will also be*

examined in Chopaga Nu Raj. The comparative study concludes, by linguistically examining the translation of Minimus's poem in Pashurajya and Chopaga Nu Raj.

Keywords: Translation, Gujarati language, Ideology, Equivalence, Source text, Target text, Linguistics.

Introduction

There have been multiple translations of *Animal Farm: A Fairy Story* across the world in 21st century. As regards India, Gujarat particularly does not have a systematic chronology of translated works into the Gujarati language. However, literary translations started to flourish in Gujarat at the beginning of the 20th century. This article delves into the two translations of the novella *Animal Farm* published in two different periods. The two time periods carried different hues in the socio-cultural and political history of Gujarat. The translators carried varying ambitions in their attempt to translate the source text into the Gujarati language. Therefore, the hidden motives behind translating *Animal Farm* need to be identified through translators' time while also observing their socio-political and ideological leanings. I am interested in analyzing how certain socio-political and ideological factors influenced the translators while they translated the source text into the Gujarati language. To understand this, it becomes important to focus on the literary careers of Jayanti Dalal and Harendra Bhatt to recognise their motives behind why they chose to translate George Orwell's widely popular book.

Jayanti Dalal was one of the socialist leaders and was an active participant in the Mahagujarat movement (1956), which was organized to demand a separate Gujarat state. He dropped out of Gujarat College in 1930, as he wanted to participate in the Indian independence movement.¹ Inspired by Mahatma

¹ See Saharani Bhavyata (2014) (2nd Gujarati edition) by Raghuvir Chaudhari, p 36.

Gandhi, Jayanti Dalal was occupied spreading the philosophy of *ahimsa* (non-violence) during the independence movement. He embraced socialism and Gandhian philosophy during the Quit India movement in the 1940s.² His political leanings were quite influential in him taking to many of the anti-communist writers across the world by translating their literary works into Gujarati. These translated works have been significantly highlighted in the latter part of this paper to understand Jayanti Dalal's ideology in selecting a source text for translation. On the other hand, *Chopaga Nu Raj* is found to be a more deviant translation as the translator has renamed the source text's characters by giving them regional names reflecting the Gujarati language and its culture. For instance, the character Mr. Jones is renamed as પશુભાઈ પટેલ (Pashabhai Patel), Benjamin as રતન (Ratan) and Boxer as ચેતક (Chetak). The reason behind renaming the characters was informed to me during my telephonic interview with the translator.³

Chopaga Nu Raj seems to be a translation with a Gujarati flavour as the translator renamed many of the source text's characters. In contrast, these types of modifications have not been made in Jayanti Dalal's translation *Pashurajya*. While

² During the ongoing Quit India movement, many youngsters in Ahmedabad came forward in making the movement successful under the leadership of Jayanti Dalal, Dr Jayanti Thakor, Nirubhai Desai, Ramniklal Shah and Manmathrai Mehta. Following the Quit India movement, Jayanti Dalal later on wrote a Gujarati short novel titled *Padarnān Tirath* (1946) which represents the events of the Quit India movement where he condemned the repression of the villagers in Gujarat by the British government.

³ In my recorded telephonic interview with the translator Harendra Bhatt in 2019, he said (translation mine) "If I remain the original characters as what it is, then, the Gujarati readers will not understand the English names and its contexts for what it was written, and ultimately, they will not able to cooperate well with the translated text. Thus, if I provide regional names, then, the target audience will relate those names in their regional context, and thereafter, they will not get bored while reading the translation. Therefore, just to keep the readers hooked on reading the text, I have given regional names that are related to Gujarati language and its culture". (recorded telephonic interview with Harendra Bhatt, February 2019)

translating the source text, Jayanti Dalal remained faithful to the author's text and its motifs. The names of the characters are preserved in the translated text literally. Through these general observations, *Chopaga Nu Raj* remains a more diverse translation than *Pashurajya*. The diversion from the original text in the translations is analysed in terms of the translators' different individual, cultural and political ideologies. The motive behind translating *Animal Farm* could also be made out during this analysis. In conclusion, the translation of Minimus's poem in *Pashurajya* and *Chopaga Nu Raj* is also examined. The translation of the source text's lyrical poem is studied in terms of its semantic structure and translator's potentialities.

The Identical Ideological Attitude of the Author and the Translators

In translation, the role of ideology assumes a central place in deciphering the motive behind an author and translator's works. The ideology of the author, as well as the translator, could be gleaned from their careers.

Here, an attempt is made to study George Orwell's literary life along with the translators' literary and political careers to identify if any similarity exists in the ideology of the author and the translators. George Orwell's attitude towards communism and politics were shaped by his experiences in the Spanish Civil War in 1936.⁴ In addition, Orwell left the job as an officer in the Indian Imperial Police in Burma when he realised the negative effects of colonialism and dictatorship among the people in Burma. While observing these real-life incidents of George Orwell's life, it is discerned that his

⁴ Orwell came to Spain as a journalist, but later decided to fight against fascism in the Spanish Civil War. He joined the POUM party to oppose the Stalinist form of communism that was promoted by the Soviet Union. His experiences in the Spanish Civil War have also been highlighted in his book *Homage to Catalonia*.

experiences during the Burma visit motivated him to write *Burmese Days* (1934) in which he exposed the harsh behaviour of the British colonial officials.⁵ Through these observations, it could be surmised that many real-life incidents equally motivated the writings of George Orwell in which he criticised several totalitarian governments and communist parties. This writing also includes the allegorical novella *Animal Farm: A Fairy Story* in which he condemned the Soviet Union of the Stalinist era.⁶ By writing stories out of real-life experiences, Orwell expressed his political ideology, which inspired many other writers and the translators like Jayanti Dalal who chose Orwell's text for translation. To understand this link, it is important to understand Jayanti Dalal's motivation behind translating *Animal Farm*. This motivation stems from Jayanti Dalal's initial literary and political career, which shaped his ideology.

Jayanti Dalal was one of the eminent literary and political scholars and a translator during the 20th century in Gujarat. Before embarking on his literary career, he dropped out of college in 1930 to participate in the Indian independence movement.⁷ His awareness of political issues of other democratic nations were noteworthy too. Purushottam Mavalankar, a former Indian political scientist, comments about Jayanti Dalal's stand on the issues in other democratic nations. In his article 'વિરોધ અસંમતિમાં પ્રગટતું સત્ય' (trans) 'The truth manifested in opposition disagreement', Mavalankar mentions that "Jayantibhai took daily interest in the issues of

⁵ See, *Finding George Orwell in Burma* (2005) by Emma Larkin.

⁶ Meija, Jay (2002). "Animal Farm: A Beast Fable for Our Beastly Times"

⁷ He led the youth movement while studying in Gujarat College. In 1928, Jayanti Dalal along with his two other associates Rohit Mehta and Nirubhai Desai struck against the Principal Findlay Shirras to oppose his unnatural behaviour with the college students. After that, he left the college in 1930 to support the independence movement. (Chaudhari, Raghuvir (2014). Saharani Bhavyata, P 36)

the democratic countries of the world”. The author further adds that, “he was a dreamer who accepted the possibility of human beings coming out of such trivialities and living with such thought, connecting with the cosmic consciousness through nonviolence and love”.

Going by Mavalankar’s observations, Jayanti Dalal could be seen to harbour displeasure against communism and dictatorship. By his participation in the independence movement, it becomes clear that Jayanti Dalal never wanted to compromise towards the British colonial rule in India.⁸ Similarly, George Orwell did not support the Stalinist policies in the Soviet Union. Therefore, both Orwell and Jayanti Dalal seemed to take a similar political stand against colonialism and dictatorship. This ideological similarity motivated Jayanti Dalal to translate *Animal Farm* into Gujarati.⁹

Significantly, Jayanti Dalal chose to translate *Animal Farm* during the time of the Indian independence movement to oppose colonialism. The timing of the publication of *Pashurajya* was deliberately chosen during October 1947 when India was just freed from British colonial rule. This deliberate choice of translating *Animal Farm*, eventually, reveals Jayanti Dalal’s motifs behind translating it during the time of British colonial rule in India. He embraced the

⁸ Jayanti K. Patel, a Gujarati writer, talked about Jayanti Dalal’s views towards communists. In his article titled ‘Jayanti Dalal: Style of political leadership’ (translation mine) he mentioned that “Jayantibhai had great doubts about the communists and colonialists. He was not ready to sit with them. He was conscious about the history in which the communists formed a united and an opposition party in different nations by annihilating other parties. Moreover, he was not ready to shake hands with those who were communists’ totalitarian, dictatorial and denier of democracy”.

⁹ This is also because of their parallel reformist attitude towards the issues of colonialism and dictatorship that subsequently became the personal choice of Jayanti Dalal to translate the source text in Gujarati language.

philosophy of non-violence and ahimsa, which can be seen in his translations of other satirical fiction works into the Gujarati language.¹⁰ Noticeably, these source texts chosen for translation were politically acclaimed socialist novels, which were deliberately chosen by Jayanti Dalal as a reflection of his radical attitude towards the issues of capitalism and anti-socialism as discussed earlier in the paper.

Although Jayanti Dalal and George Orwell were found to have similar ideological leanings, the ideology of Harendra Bhatt was slightly different. This ideological difference can be seen in the translator's individual choice of excessive use of domestic language and cultural phrases related to the Gujarati language and its culture. In doing so, the intended political ideology of George Orwell behind writing *Animal Farm* seems to be neglected by the translator as he domesticated the source text entirely in his translation *Chopaga Nu Raj*. One of the examples of this domestication is observed in the first line of the translated text: પશાભાઈ પટેલે મરઘાંના પાંજરાનું બારણું તો વાસ્યું, પણ આગળો નાંખવાનો ભૂલી ગયા. In English, “it means Pashabhai Patel slammed the door of the poultry cage but forgot to drag the bar”.

Here, the SL text's character Mr. Jones is changed to પશાભાઈ પટેલ (Pashabhai Patel), a common male name in Gujarat. Likewise, the name પશાભાઈ (Pashabhai) is extended by adding a Gujarati surname called પટેલ (Patel), a popular caste in Gujarat. Similarly, the character Mrs. Jones is renamed as પટલાણી (Patlani), which literally means the wife of Mr. Patel.

¹⁰ These translations of the source texts include ‘War and Peace’ (1869) as ‘યુદ્ધ અને શાંતિ’ (Yuddh ane Shanti) Part 1-4 (1954-56), ‘Great Expectations’ (1860) as ‘અને આશા બહુ લાંબી’ (Ane aasha bahu lambi) (1964) and ‘Fontamara’ (1933) as ‘ફોન્ટામારા’ (Fontamara) (2007).

The renaming of these SL text's characters seems largely contradictory to Orwell's depiction of characters. Because પશુભાઈ (Pashabhai) is a local name in the context of Gujarati language and it is unrelated to Mr. Jones who was given a certain flavor by Orwell. The character Mr. Jones has its own relevance and identity in the source text, which cannot be replaced by any other name in the translated text.

Likewise, the translator has freely renamed most of the SL text's other characters by taking excessive liberty, which, dents the authenticity of the original text's characters and their relevance. The translator's subjective ideological choice of placing *Animal Farm* within the social and cultural milieu of Gujarati language is reflected here. The motive behind translating *Animal Farm* is explained in the preface of Chopaga Nu Raj by Harendra Bhatt.¹¹

The preface clearly highlights Harendra Bhatt's aim behind translating *Animal Farm* into Gujarati language. This aim of translating the source text reveals the subjective ideology of the translator. Harendra Bhatt clearly mentions in the preface that he wanted to translate the source text within the Gujarati terrain with its surroundings. In doing so, the target text appeared to be a more domesticated and diverse text as the translator chiefly renamed the SL text's characters while also providing keywords to every chapter in the target language. Harendra Bhatt's motives are observed to be very different

¹¹ In the preface, he says that during my childhood, I used to hear George Orwell's animal story from my elders. I was deeply affected by their way of telling the story. Therefore, I decided to translate it into Gujarati terrain with its surroundings. I attempted to translate the animal story according to the main content of the story. Later, I read the animal story in front of the children and teenagers. Once they enjoyed my way of representing the story, only then I decided to publish this book. I have also read the story among my colleagues and decided to publish the book under their responsibilities. I am thankful to them, especially to George Orwell who has given me the source text and led myself to translate it. (Preface of Chopaga Nu Raj) (Translation Mine)

from those of Jayanti Dalal while translating *Animal Farm*. This is because of both the translators' dissimilar ideologies and their motives as discussed in the paper. Consequently, the contrast in their linguistic equivalence issues can be seen in the sentence structure, renaming of characters and translation of colloquial phrases. These linguistic issues need to be addressed comparatively in both translations.

The Study of Linguistic Equivalence Contrasts between *Pashurajya* and *Chopaga Nu Raj*.

In a translation, the issue of linguistic equivalence contrast always arises while translating a particular source text into a different language. The linguistic equivalence contrast between the two translations in terms of the translators' use of language, selection of word choice and sentence structure is studied in this section.

Comparing *Pashurajya* and *Chopaga Nu Raj*, the translated texts have diverse structures. When talking about structure, the number of chapters in these target texts is focused upon. Originally, in *Animal Farm*, the novella is divided into 10 chapters. Following the same source text's structure, Jayanti Dalal, in *Pashurajya*, provided the same number of chapters. Contrastingly, these numbers of chapters have been increased in Harendra Bhatt's translation *Chopaga Nu Raj*. Noticeably, the translator has given 15 chapters, which seems diverse to that of Jayanti Dalal as well as George Orwell's number of chapters. Moreover, the translator also has modified the chapters' titles by providing keywords to every chapter. For instance, the first chapter is modified as सोनेरी स्वप्न (*Soneri swapna*), which means golden dream; second chapter is named बलवो सफल (*Balavo safal*), which means success in revolt; and the third chapter is titled प्राणीओनुं स्वराज (*Pranio nu swaraj*), which means autonomy of animals. Likewise, other important

events of *Animal Farm* have been significantly replaced as modified keywords in *Chopaga Nu Raj*.¹²

While looking at the chronology of these keywords, it significantly provides the background of every chapter to the reader of the target text. By providing keywords to every chapter, Harendra Bhatt has taken excessive liberty by deviating from the source text's structure in which the author has not given keywords to any of its chapters. Rather, the author only mentioned the number of each chapter such as chapter one, chapter two etc. Likewise, more modifications of the SL text's characters are encountered in *Chopaga Nu Raj*. For instance, in *Animal Farm*'s first chapter, the names of three dogs are Bluebell, Jessie and Pincher. They are changed to ભૂરિયો (Bhooriyo), લાલિયો (Laliyo) and ધોળિયો (Dholiyo) in *Chopaga Nu Raj*. The translated names of dogs represent different colours in the Gujarati language. For instance, ભૂરિયો represents the brown dog, લાલિયો depicts the red dog and ધોળિયો denotes the white dog. Here, the translator has taken liberty to make easy for the readers to understand the target text within their regional language and culture.

Although the message of the source text is carried to the translation, however, certain colloquial and idiomatic phrases of the target language distorted the source text's nuances of context and its meanings. As Lawrence Venuti argues, "The translator must translate the meaning to be understood into the context in which the other speaker lives. This does not of

¹² For instance, the chapter eight is described as સ્નોબોલની હકાલપટ્ટી (*Snowball ni hakaalpatti*) which means expulsion of Snowball, chapter eleven is modified as નેપોલિયનની સરમુખત્યારી (*Nepoliyan ni sarmukhtyari*) that means the dictatorship of Napoleon, chapter twelve is described as પવનચક્કીનું યુદ્ધ (*Pavanchakki nu yuddha*) which means battle of the windmill. The chapter fourteen is named as ચેતકનું મૃત્યુ (*Chetak nu mrutyu*) means death of Chetak and the last chapter fifteen is described as નેપોલિયનનું રાજ્ય (*Nepoliyan nu rajya*) means Napoleon's kingdom.

course; mean that he is at liberty to falsify the meaning of what the other person says. Rather, the meaning must be preserved, but since it must be understood within a new language world, it must establish its validity within it in a new way” (Venuti 1995). Here, Venuti makes it clear that a translator should translate the source text’s meaning according to the understanding of the target reader in which he/she lives. However, the translator should not misuse his liberty by distorting the meaning of the source text. Rather, the translator must translate the meaning according to the source text’s context and should maintain the original meaning in the target language. Following Venuti’s argument, the translated text *Chopaga Nu Raj* seems to be a more deviant translation as the translator freely provides irrelevant additional information that does not exist in the source text. Additional information is found in *Chopaga Nu Raj*’s first chapter in which the translator has added a new sentence that is not found in *Animal Farm*’s first chapter. The additional sentence in the translated text’s first chapter is મહુડીનો પહેલી ધારનો બે પ્યાલી વધુ પી ગયેલા તો પણ પશાભાઈનું મન તો લોટામાં વધેલામાં જ હતું. In English, it means “Pashabhai’s mind was still there in the remaining wine of the pot, even though he had drunk more than two cups of Mahudi’s first edge wine”. Here, Pashabhai is fully drunk and his mind is still there in the remaining wine of the pot even though he drank more than two cups of Mahudi’s wine. The translator freely added a particular place of Gujarat called Mahudi which is completely unrelated to the source text’s context, as Orwell had not given any name of a particular place. Jayanti Dalal’s translation does not suffer from these excesses as he had tried to be as faithful to the original text as possible. This contrast is identified densely at the end of the second chapter of *Animal Farm*, where there are two particular dialogues between the animals when the pigs milked the cows. They are as follows:

“What is going to happen to all that milk?” said someone.

“Jones used sometimes to mix some of it in our mash,” said one of the hens.

Following the source text’s dialogic lines, Jayanti Dalal has translated the lines as closely as possible as follows:

કોકે પૂછ્યું: “આ બધા દૂધનું શું કરશો?”

“જોન્સ તો અમારી ચણમાં થોડું દૂધ ભેળવતો.” એમ એક કૂકડી બોલી.

In English it means:

Someone asked: “What are you going to do with all this milk?”

“Jones used to mix some milk in our grain”, said one hen.

Jayanti Dalal translated this dialogue by preserving the source text’s meaning and its context. He provided the literal rendering of the source text’s syntax in his translation. For instance, કોકે પૂછ્યું is literally translated as someone asked, the word દૂધ (*doodh*) is thereafter translated as milk and the character જોન્સ (Jones) is literally translated as Jones. But the English word ‘mash’ does not have the exact word in the Gujarati language. Therefore, the translator has used the equivalent word ચણ (*chan*), which means the grain of birds. In Contrast, the translation of these two dialogues in Harendra Bhatt’s translation *Chopaga Nu Raj* is not faithful to the original text. The translator wrongly mentions the characters’ names who have not spoken any lines in the source text. The lines are translated as:

“આ દૂધનું હવે શું કરશો?” એક કૂતરાએ પૂછ્યું.

“પશાભાઈ તો દૂધ વાપરતા અને વેચતા”. પશાભાઈના દૂધને રાતે પી જતી બિલાડી બોલી.

In English, it means:

“What will you do with this milk now?” one dog asked.

“Pashabhai used to utilize and sell the milk”. The cat who drinks Pashabhai's milk at night spoke.

In the first dialogue of *Chopaga Nu Raj*, the translator has wrongly mentioned the dog's character who does not speak the dialogue in the original. For instance, એક કૂતરાએ પૂછ્યું means one dog asked, however, in *Animal Farm*, George Orwell did not mention the animal at all. Rather, the author only mentioned ‘said someone’ and not ‘one dog asked’. The dog was added in *Chopaga Nu Raj* by the translator. Similarly, one of the hens speaks the second dialogue in the source text. For example, “Jones used sometimes to mix some of it in our mash,” said one of the hens. Contrastingly, in *Chopaga Nu Raj*, the dialogue is spoken by a cat who used to drink Pashabhai's milk at night. Again, the translator wrongly brings in a cat's character whereas it was one of the hens that speak the second dialogue in *Animal Farm*. Even, the second translated dialogue deviates from that of the source text's context. For instance, પશાભાઈ તો દૂધ વાપરતા અને વેચતા means “Pashabhai used to utilize and sell the milk”. Here, દૂધ (*doodh*) means milk, વાપરતા (*vaaparta*) means to utilize and વેચતા (*vechta*) means to sell out. While looking at the English translation, it becomes clear that Mr. Jones was not utilising and selling the milk; rather, he only used to mix the milk in animal's mash. Consequently, The TL text's dialogue, again, was found to be wrongly modified by the translator, as the SL text's dialogue is not conveyed contextually in the TL text.

These instances of the translation in *Pashurajya* and *Chopaga Nu Raj* make it clear that *Chopaga Nu Raj* is a deviant translation because of its contradictory dialogues and wrongly mentioned characters who have not spoken dialogues in the

original. Therefore, *Chopaga Nu Raj* cannot be termed as real translation as Walter Benjamin rightly says, “a real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. This may be achieved, above all, by a literal rendering of the syntax, which proves words rather than sentences to be the primary element of the translator” (Benjamin 1921). Here, Walter Benjamin talks about the pure language that happens to be found in a translation, which is real and transparent. Likewise, a real translation never hides the original text and its context. However, *Chopaga Nu Raj* seems to be contradictory in nature as the translator hid most of the SL text’s characters and many of its sentences are found to be differently worded and unbalanced in the target language. As a result, the literal rendering of the SL syntax is found to be unattainable for the translator as he chiefly domesticated the target text in the Gujarati language. In contrast, the literal rendering of the source’s syntax is established in Jayanti Dalal’s translation *Pashurajya*. One of the examples of this literal rendering is observed in the second paragraph of the sixth chapter of *Pashurajya* where Napoleon announces that animals also have to work on Sunday afternoons. The second paragraph of the sixth chapter of *Animal Farm* reads:

Throughout the spring and summer they worked a sixty-hour week, and in August Napoleon announced that there would be work on Sunday afternoons as well.

Jayanti Dalal provided the equivalent translation of the source text’s paragraph. He translated it as

વસંતઋતુ અને ગ્રીષ્મઋતુ દરમિયાન અઠવાડિયાના સાઠ કલાક લેખે એમણે કામ કર્યું અને ઓગસ્ટ માસમાં તો નેપોલિયને જાહેર કરી દીધું કે રવિવારે બપોરે કામ ચાલું રહેશે.

In English, it means:

During the spring and summer season, they worked sixty hours a week, and in August month Napoleon announced that work would continue on Sunday afternoon.

Jayanti Dalal literally translated every word of the source text to provide meaningful sentences for the target readers. For instance, the two seasons spring and summer have the literal equivalence in the Gujarati language. The season spring is literally translated as વસંત ઋતુ (*Vasant rutu*) which means the season that rejuvenates the trees after autumn, and summer is rendered as ગ્રીષ્મ ઋતુ (*Greesm rutu*), which means hot season. The joined word ઋતુ (*rutu*) means season. Similarly, the word સાથ કલાક (*saath kalak*) means 60 hours, and the month August is translated as ઓગસ્ટ (August). Further, the day Sunday in Gujarati means રવિવાર (*ravivaar*). Here, રવિ (*ravi*) means sun and વાર (*vaar*) means day. Likewise, the word afternoon is literally translated as બપોરે (*bapor*), which means noon or noontide in English. However, Harendra Bhatt's translation in *Chopaga Nu Raj* does not follow these nuances. He translated the lines as follows:

બીજો ઉનાળો પતવા આવ્યો ત્યાં સુધી આમ જ ચાલ્યું. અઠવાડિયામાં બે અઠવાડિયાનું કામ કરતાં તો પણ નેપોલિયને એક દિવસ આદેશ આપ્યો કે, રવિવારે સાંજે પણ બધાંએ સ્વૈચ્છિક સેવાઓ આપવી.

The English translation is:

This went on until the next summer. Even after completing two weeks' work in a week, Napoleon ordered one day that everyone volunteer on Sunday evening also.

Following the first line, the translator only mentioned the season summer as ઉનાળો (*unalo*) and neglected to mention the spring season. Moreover, he did not give the exact number of hours that the animals worked in a week; rather, he mentioned that the animals were completing two weeks' work in a week, which seems to be obscure and inadequate against the source text's context. Similarly, the month of August is wrongly translated as એક દિવસ (*ek divas*), which means one day.

However, in the source text, Napoleon did not announce the news on one particular day; rather, he announced it in the month of August. Likewise, the word afternoon is incorrectly translated as સાંજે (*sanje*), which literally means evening. Because, in *Animal Farm*, it was announced that there would be work on Sunday afternoons and not on Sunday evenings as mentioned in *Chopaga Nu Raj*. Through this comparative study of the source text's particular lines, it can be said that *Pashurajya* is a more equivalent and meaningful translation and *Chopaga Nu Raj* pales in comparison. Because of the excessive use of domestic language and idiomatic phrases, this paper categorises *Chopaga Nu Raj* as an idiomatic translation going by Peter Newmark.

According to him, "Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original" (Newmark 1988). Newmark argues that the message of the source text can be reproduced in the target text while applying idiomatic phrases of the target language. However, in doing so, the literal meaning of the source text gets distorted in translation because of its excessive use of colloquial words and figurative idioms that do not exist in the source text. To categorise *Chopaga Nu Raj* as an idiomatic translation, some of the colloquial words and phrases

are listed in the Table 1.. Moreover, the translator has added some phrases freely that do not exist in the source text.

Selected words and sentences from <i>Animal Farm</i>	Translated colloquial words and phrases from <i>Chopaga Nu Raj</i>
Comrades	વહાલા ભાઈઓ અને બહેનો
—	આપ સૌને હું છેલ્લાં રામરામ કરું
Our lives are miserable, laborious and short.	માત્ર વૈતરું, નરી મજૂરી
—	હે મિત્રો! સૌ પ્રાણીઓને કહો: ચડાવો બાણ, હવે તો યુદ્ધ એ જ કલ્યાણ!
News of the World	ગુજરાત સમાચાર
Animal Hero First Class, Animal Hero Second Class	પરમવીરચક્ર, વીરચક્ર

Table 1: Source text word and sentences and target text words and sentences

As shown in Table 1, the word ‘comrades’ in the source text is translated as વહાલા ભાઈઓ અને બહેનો (*vaahla bhaio ane baheno*), which literally means ‘dear brothers and sisters’. However, the literal translation of the word comrades in Gujarati can be બિરાદરો (*biradaro*), which means companions. The translator deliberately failed to provide the literal translation of the source text’s word comrades. Rather, he applied a local phrase in the Gujarati language, which seems contradictory owing to the source text’s context. The second local Gujarati phrase આપ સૌને હું છેલ્લાં રામરામ કરું (*Aap sau ne hu chhela ramram karu*) is freely added by the translator. The literal translation of this phrase is not possible in English; it roughly means ‘I wish you all the best’ or ‘I bid adieu to you all’, which seem unrelated because, in the source text, none of the animals speaks this dialogue. Another source text’s sentence, ‘our lives are miserable, laborious and short’ is colloquially translated as માત્ર વૈતરું; નરી મજૂરી (*marta vaitaru nari majoori*), which means only vain, mere labour. Here, the

word વૈતરું (*vaitaru*) is a typical Gujarati colloquial word that literally means drudgery. Arguably, the source text's words 'laborious and short' are ignored by the translator while only mentioning માત્ર વૈતરું; નરી મજૂરી (*marta vaitaru nari majoori*). Another freely added sentence is found irrelevant in terms of the source text's context. The added sentence is borrowed from the Gujarati poet Kavi Nanalal's poem titled પાર્થને કહો ચડાવે બાણ (Tell Parth to shoot an Arrow).¹³ The translated text's sentence is હે મિત્રો! સૌ પ્રાણીઓને કહો: ચડાવો બાણ, હવે તો યુદ્ધ એ જ કલ્યાણ! (*he mitro! sau pranione kaho: chadavo baan, have to yuddha ej kalyan*). In English, it means 'Hey friends! Tell all the animals: Raise the arrow, now the war is the only welfare! The English translation clearly shows that this type of dialogue is not seen in the source text, nor any of the animals speak the dialogue. Therefore, the translated text's dialogue seems to be unrelated as the translator borrowed the sentence from one of the Gujarati language poems. In addition, the newspaper called *News of the World* is replaced with ગુજરાત સમાચાર (*Gujarat Samachar*), which is one of the prominent newspapers of Gujarat. ગુજરાત સમાચાર (*Gujarat Samachar*) literally means Gujarat News. The translator here domesticates the source text's newspaper in Gujarati language.

Likewise, the two awards Animal Hero First Class and Animal Hero Second Class are, replaced with પરમવીરચક્ર (*Param Vir Chakra*) and વીરચક્ર (*Vir Chakra*). In *Animal Farm*, these two awards were given to particular animals who were brave and sacrificed their lives during the conflict against humans. In *Chopaga Nu Raj*, the translator did not translate these awards literally. Rather, he replaced the names of awards in the Indian context. For instance, the award Animal Hero First Class is

¹³ See, Kurukshetra (2007) an epic poem by Nhanalal Dalpatram Kavi

replaced with परमवीरचक्र (*Param Vir Chakra*). This is India's highest military decoration that is awarded for a most visible form of bravery in the presence of the enemy. Likewise, the award Animal Hero Second Class is replaced with वीरचक्र (*Vir Chakra*), the third-highest Indian military award after Param Vir Chakra and Maha Vir Chakra. These colloquial words and phrases in *Chopaga Nu Raj* are used for the target readers' better understanding. In doing so, many contextual meanings and their relevance in the source text are found to be distorted in the target text and ultimately the true meanings of the source text are lost in *Chopaga Nu Raj*. However, these types of additional sentences, keywords to every chapter, renaming of characters in the local language and excessive colloquial words and phrases are not given in Jayanti Dalal's translation *Pashurajya*. Therefore, *Chopaga Nu Raj* appears to be a more deviant and contradictory translation in view of its linguistic context. This linguistic equivalence contrast between both the translations remains present when another complication related to the translation of Minimus's poem is found in *Pashurajya* and *Chopaga Nu Raj*. It makes the study of the translation of the source text's poetic lines in each of the target texts under their defined meanings and translators' potentialities.

Translation of Minimus's Poem in *Pashurajya* and *Chopaga Nu Raj*: A Case Study

The problems related to poetry always remain in the translations. Likewise, the translation of Minimus's poem is comparatively diverse in *Pashurajya* and *Chopaga Nu Raj*. In particular, Harendra Bhatt's translation of the source text's poetic lines seems contradictory and misrepresented as it conveys a different meaning altogether. Contrarily, Jayanti Dalal attempts to provide the equivalent translation of the source text's poetic lines without distorting its primary meanings. Jayanti Dalal's translation of Minimus's poem is

found to be more literal and equivalent. Some poetic lines from *Pashurajya* are analysed below.

For instance, the source text's first line 'Friend of fatherless!' is translated as અનાથોના મિત્ર (anatho na mitra), which means 'friend of orphans' in English. The translator used the equivalent translated word અનાથ (anath), which means orphan because the literal translation of the source text's word 'fatherless' is not possible in the Gujarati language. Likewise, another famous line of Minimus's poem 'Thou are the giver of all that thy creatures love, full belly twice a day, clean straw to roll upon' is translated as પ્રાણી માત્રને ગમે તેના દાતા, બે ટંક અન્ન અને સ્વચ્છ તૃણશય્યા (prani matrane game tena data, be tank anna ane swachch trunshayya). In English, it means 'donor of all what animals love, two times food and clean grass bed'. The translator has translated each word carefully to maintain the literal meanings and structure of the source text's poetic lines in the translated text. For instance, the SL text's word 'giver' is translated as દાતા (data), which means donor or benefactor. The word 'creature' is translated as પ્રાણી (prani), which literally means creature or animal in the English language. Likewise, the idiom twice a day is rendered as બે ટંક (be tank), which means two times. After looking at the English translation of the TL text's poetic lines, it becomes clear that Jayanti Dalal, with his extensive effort, tried to provide the equivalent meanings of the SL text's poem. In addition, the chief context of Minimus's poem seems equivalently well represented in *Pashurajya*, which subsequently made the translated text readers understand the source text's context in general and Minimus's poem in particular. Contrarily, the target readers of *Chopaga Nu Raj* could not understand the translation of Minimus's poem as the translator deliberately twisted the source text's poem by providing local phrases of

Hindi language written in Gujarati alphabets. The local phrase is observed to be shorter, incomplete and diluted in terms of the source text's poetic lines. Harendra Bhatt's translation is as follows:

‘नेपोलियन तुम आगे बढ़ो
हम तुमारे साथ है.
जब तक सूरज चाँद रहेगा
नेपोलियन तुमारा राज रहेगा.’

While looking at the translation, it seems clear that the translator intentionally ignored the SL text's poem. For him, the original appears to be more laborious and difficult to translate into the Gujarati language. This translation does not convey any meaning of the SL text's poem; rather, the translated lines appear to be a local slogan or a prosaic sentence that is found unrelated and out of context of the SL text's poem. For instance, the translated line, नेपोलियन तुम आगे बढ़ो हम तुमारे साथ है (*Napoleon tum aage badho ham tmhare saath hai*) is a local Hindi language sentence that is written in Gujarati alphabets. In English, it means 'Napoleon go ahead, we are with you'. The English translation makes it clear that none of the animals speaks this type of dialogue while mentioning Napoleon's name. Rather, the only character Minimus talks about Napoleon while praising him. Similarly, another translated line is written in the Gujarati alphabet representing the local Hindi language slogan. The line is जब तक सूरज चाँद रहेगा नेपोलियन तुमारा राज रहेगा (*jab tak suraj chaand rahega Napoleon tumhara raj rahega*), which means 'as long as the sun and moon remain, you will be the ruler Napoleon'. The translated line again appears to be unallied to the SL text's poem, as it does not talk about the sun and moon, the universal objects. The translator borrowed one of the famous Hindi language slogans and applied it as the part of

Minimus's poem in *Chopaga Nu Raj*, which ultimately distorted the SL text's poem, robbing the target readers of the SL text's poem and its context. On the one hand, the translation of Minimus's poem in *Pashurajya* appears to be a typically translated poem as the translator makes an effort to represent the original poem's structure in the translated text. On other hand, the translation of the source text's poem in *Chopaga Nu Raj* seems to be contradictory, as the translator did not follow the poetic structure of the SL text. The translator instead converted the poem into prose. Therefore, the translation of Minimus's poem in *Chopaga Nu Raj* seems to be an inadequate translation of the original poem as Eugene Nida aptly points out. According to him, "a lyric poem translated as a prose is not an adequate equivalent of the original" (Nida 2000). Nida emphasises that any type of lyric poem translated as prose ultimately distorts the original text's meanings and therefore the poem translated as prose cannot be considered to be the equivalent of the original. Hence, the translation of Minimus's poem in *Chopaga Nu Raj* appears to be an inadequate translation compared to Jayanti Dalal's translation of Minimus's poem in *Pashurajya*.

Conclusion

In this chapter, the comparative study between the two translated texts of *Animal Farm* focused upon the translators' ideologies, their potentialities and their task as a translator. Particularly, the study of linguistic equivalence contrast helped in understanding both the translations in terms of their varied lexical choices, renaming of characters, sentence structure, and use of colloquial words and phrases. Comparatively, the linguistic equivalence problem is found less in *Pashurajya* as the translator has used the strategy of foreignisation. While on the other hand, Harendra Bhatt has applied excessive domestication in his translated text, which subsequently

distorted the SL text's contextual meanings. Likewise, the translation of Minimus's poem in *Chopaga Nu Raj* is found to be densely problematic as the translator deliberately distorted the whole source text's poem by substituting it with local Hindi language slogans in his translated text. These kinds of mistakes made by translators need to be viewed and avoided seriously during the translation. Therefore, in future, the translations of English literary works into the Gujarati language need to be chiefly examined based upon the translators' ideologies, potentialities and their task as a translator.

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