

Examining The Gujarati Translation Of "Waiting For Godot" Through The Lens Of Manipulation Theory: A Thorough Examination Of Culturally Influenced Word Translation

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ABSTRACT

In this research article, we take a close look at how the Gujarati version of "Waiting for Godot," Samuel Beckett's famous play, handles the translation of culturally charged terms. This study seeks to make a substantial contribution to translation studies, specifically in the context of Gujarati literature, by investigating the complexities of linguistic and cultural adaptation within the framework of Manipulation Theory. The research takes a careful case-study approach to analyse how "Waiting for Godot" was translated to convey cultural nuances to a Gujarati audience. This examination dives into three critical areas by way of Manipulation Theory. Particularly in regards to religiously and politically contentious phrases, this study examines how ideology influences translation decisions. Reader expectations are addressed with footnotes on Gujarati culture, and the translator's handling of poetic elements in Gujarati idioms and proverbs is also examined. In sum, it shows how Manipulation Theory might help us communicate better across cultures.

Key Words: Gujarati version, waiting for Godot, culturally charged terms, translation studies, Gujarati literature, linguistic and cultural adaptation, Manipulation Theory, Gujarati culture, poetic elements, idioms and proverbs, cross-cultural communication

1. Introduction:

1.1. Research Background

The literary work "Waiting for Godot" by Samuel Beckett has received considerable acclaim ever since its Gujarati translation and subsequent cultural adaptation. Gujarati audiences are profoundly moved by its examination of the human condition, which constitutes an existential theatrical masterpiece. By skilfully depicting absurdity and existentialism in a nuanced manner, the Gujarati adaptation of the play has emerged as a significant literary work in the region. The Gujarati rendition of "Waiting for Godot" has successfully incorporated Gujarati cultural subtleties while faithfully conveying the essence of Beckett's original work. The cultural particularities of Gujarati society are manifested in the adaptation of dialogues, settings, and characters, which provides viewers with an original interpretation of the play's themes. Similar to how the initial production engrossed worldwide audiences through its profound examination of existential motifs, the Gujarati rendition of "Waiting for Godot" remains a source of intellectual stimulation and discourse within the indigenous populace. By depicting universal human experiences within the framework of Gujarati culture, the play fosters greater appreciation and comprehension of both Beckett's timeless masterpiece and Gujarati literature.

"Waiting for Godot" explores existential concerns and the quest for significance in the face of despondency and unpredictability, against the backdrop of the Cultural Revolution. The play examines the futility of human efforts and the inexorable progression of time by means of the enigmatic figures Vladimir and Estragon. "Waiting for Godot" aesthetically mirrors the intricacies of Gujarati society and its cultural milieu through the incorporation of indigenous cultural elements that interweave the recurring motifs of anticipation, despair, and existential longing. Offering a poignant contemplation on the futility of existence and the quest for meaning,

the play's examination of the human condition strikes a chord with Gujarati audiences. The Gujarati rendition of "Waiting for Godot" strives to impart Gujarati cultural subtleties while faithfully capturing the fundamental qualities of the original, mirroring Beckett's intention to produce a work of art that transcends cultural limitations. By representing common human experiences within the framework of Gujarati culture, the play facilitates cross-cultural comprehension and admiration for Beckett's enduring masterpiece and Gujarati literature.

1.2. Research Significance

The impact of "Waiting for Godot" on literature around the globe is sure to be permanent. Due to the absurdist plot and existential concepts, it incorporates, a subtle translation of its cultural expressions could help bring people from different backgrounds together. Many studies have used theories such as Skopos Theory, Relevance Theory, and Functional Equivalence Theory to analyse the translation tactics used in the English version of "Waiting for Godot." Yet, the impact of ideology, poetics, and patronage on the translation of culturally loaded words has received very little research. Given the cultural setting of "Waiting for Godot" in Gujarati, these three considerations take on vital importance. The translation process is enriched by ideological nuances, poetic aspects, and reader expectations, which in turn advance the cultural interchange between Gujarati and audiences around the world. Careful translation allows the spirit of Beckett's masterwork to reverberate across Gujarati culture, elevating the play and Gujarati literature to new heights of admiration.

1.3. Research Questions and Methodology

This thesis seeks to examine the effects of ideology, poetics, and patronage on the translation of culturally significant words in Samuel Beckett's "Waiting for Godot" within the specific linguistic and cultural context of the Gujarati language. In order to accomplish this objective, the subsequent research inquiries will be examined

What is the impact of ideology, poetics, and patronage on the translation of culturally significant words in the Gujarati adaptation of "Waiting for Godot"?

Which translation procedures are utilised when translating culturally-rich words in the Gujarati adaptation of "Waiting for Godot"?

This research will employ a case-study methodology to examine the translation of culture-loaded words in "Waiting for Godot" using Manipulation Theory. More precisely, the study will gather instances of culture-laden vocabulary from the Gujarati adaptation of the play. Subsequently, it will analyse the translation procedures utilised in these specific instances. Ultimately, a thorough examination will be conducted on each instance to ascertain the extent to which ideology, poetics, and patronage influence the translation of these phrases within the Gujarati context.

2. Literature Review:

2.1 Cultural Loades Words

2.1.1. Definition and Classification

Nida (1993) is the person who proposed the taxonomy of culture-loaded words that is currently the most widely used. According to Nida (1993), he divided culture into five distinct categories: ecological culture, material culture, social culture, religious culture, and linguistic culture [4]. Due to the fact that culture-loaded words are the language form of culture, it is also possible to categorise them as ecological, material, social, religious, and linguistic culture-loaded terms. Other researchers, using Nida's idea as a foundation, made various adjustments to it so that it would be applicable to their research. Newmark (2001) classified terms that carry a significant cultural connotation into the following categories: ecology, material culture, social culture, organisation, gestures, and habits.

Culture-loaded words contain specific cultural information such as history, custom, norm, lifestyle, characteristics, and wisdom that is unique to a certain nation and may not have the equivalence in other nations. This is something that is shared by culturally loaded words, despite the fact that different scholars hold different perspectives on the concept of culture-loaded words. For the purpose of assisting researchers in conducting their investigations more effectively, Nida's hypothesis underwent some minor editing.

2.1.2. Previous Studies on the Translation of Culture-loaded Words

Modern translation theories come from linguistics and literature. Catford believes that any translation theory must be based on a thorough language theory because language is the medium of translation. Equivalency study began with Russian-born American structuralist Roman Jakobson after de Saussure's signifier-signified relationship. In "On Linguistic Aspects of Translation" (1959), Jakobson stressed the difficulty of obtaining full equivalence between languages due to their different signifiers for shared signifieds. This led Jakobson to claim that translators replace full communications in one language with another, requiring grammatical and lexical change. Inspired by Bible translation, linguist Eugene Nida advanced translation theory, particularly scientific

translation. Formal and dynamic equivalence were Nida's main translating methodologies. Formal equivalency emphasises poetry, sentence structure, and notions from the source language. In contrast, dynamic equivalence prioritises naturalness and cultural resonance to have the same effect on the receiver as the original message. Nida's approach has been criticised for allowing excessive manipulation and assuming universal receiver interpretation

M.A.K. Halliday's systemic linguistic model informed Catford's textual comparability research. Catford contrasted formal correspondence, where a category in the source language matches its place in the target language, from textual equivalence, when source and destination items are interchangeable. Criticism of Catford's abstract method includes its theoretical completeness and perceived remoteness from translation practice. Peter Newmark introduced semantic and communicative translation as alternatives to Nida's formal and dynamic equivalence, expanding translation theory. Newmark stressed the importance of replicating the original's influence on readers (communicative translation) or conveying the original's context as closely as possible within the target language's semantic and syntactic frameworks. Viney and Darbelnet's *Comparative Stylistics of French and English* covered straight and oblique translation procedures like borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. Their French-English comparative methods have been widely used in translation studies across languages, revealing the complexity of cross-linguistic and cross-cultural communication.

2.2 Waiting for Godot:

Drama translation manipulation:

Waiting for Godot Mehrdad Vasheghani Farahani, Maryam Arbabi 1 August 2016-International Journal of Research Studies in Language Learning, Vol. 5, Iss. 4, The study examines manipulation tactics in translating "Waiting for Godot" into Persian, focusing on substitution, addition, and deletion. The study examined manipulative tactics in translating "Waiting for Godot" into Persian, finding "substitution" to be the most common. The investigation found that "addition" and "omission" are other translation manipulatives. The descriptive translation studies (DTS) study analyses a bilingual parallel corpus. The study examined Dukate's drama translation typology to examine manipulative elements in "Waiting for Godot". Omission, addition, substitution, and attenuation were examined as translation manipulations to reduce distortion. The most common manipulative method in "Waiting for Godot" translation was "substitution". Other translation manipulation methods included "addition" and "omission". The study examined how modification and distortion were utilised to translate the play.

Studying English Culture-Specific Items in Persian Translation Using House's Model: Waiting for Godot Elham Shalforoosh Amiri, Heidari Tabrizi 26 Oct 2017-International Journal of English Linguistics, 8(1), 135. The study contrasts overt and covert translations of "Waiting for Godot" by Alizad and Rastgar. Rastgar's covert translation favours domestication by using casual language and culture, unlike Alizad's. Newmark's (1988) translation methodologies were used to analyse culturally unique items in "Waiting for Godot" translations. Translation quality was rated using House's (1997) approach. Newmark's tactics were not enough for analysis, thus Ivir (1987) options were explored. Domestication and foreignization in translation studies, particularly Rastgar's techniques, were also examined. Alizad's "Waiting for Godot" translation was overt, whereas Rastgar's was covert, resulting in considerable variances. Rastgar preferred cultural equivalent for translating culture-specific things, while Alizad preferred synonymy. Rastgar was criticised for domesticating and overusing colloquial language in his translation of cultural artefacts. Alizad's "Waiting for Godot" translation was overt, whereas Rastgar's was covert, resulting in considerable variances. Rastgar preferred cultural equivalent for translating culture-specific things, while Alizad preferred synonymy. Rastgar's translation was criticised for domestication and colloquial language, lowering its quality.

3. Theoretical Framework

The theory that will underpin the thesis, Manipulation Theory, is introduced in this chapter. And now we'll go over the three pillars of Manipulation Theory—ideology, poetics, and patronage—in detail.

3.1 Exposition on the Theory of Manipulation

Manipulation Theory originated in the twentieth century and continues to have a prominent position in the field of cultural translation study. The classic translation theory solely focused on the equivalence between the original text and the translation. The sole translation criterion was equivalence, disregarding the linguistic character of the source text. The old approach to literary translation faced a dilemma as it solely concentrated on translating elements inside the text and disregarded the impact of external influences on the translation process.

In his work "Translation, Rewriting and Manipulation of Literary Fame" published in 1992, Andre Lefevere argued that translation is essentially a process of altering the original text. He specifically highlighted that translation is essentially a process of rephrasing an original text. Regardless of their purpose, all rewrites exhibit a specific ideology and poetics, so manipulating literature to serve a particular function within a specific

society. Rewriting is a form of manipulation that is done to exert power, and in a positive sense, it can contribute to the development of both literature and society. The reference is from Lefevere's foreword in 1992 [14].

According to his argument, translation is not a standalone act but rather a deliberate act of manipulation. The translation process is influenced and manipulated by three factors: the translator's ideology and the society, the poetics of the target language, and the sponsorship. Lefevere's manipulation theory highlights that translation extends beyond the mere alteration of linguistic content and is influenced by other elements, including the translator and the society and culture with whom the translator interacts. It is a product that emerges inside a particular social and cultural framework, and it is also a reworking carried out by the translator, influenced by many social and cultural elements. The forms of rewriting are diverse and not restricted to any one genre of material.

In the late 1990s, Lefevere and Bassnett (1998), a fellow cultural translation expert, released a compilation of writings titled "Translation History Culture," in which they collaboratively introduced the notion of the "cultural turn." This notion was innovative and investigative, going beyond the boundaries of language-based interaction in the translation process and also considering a wider cultural and social viewpoint in the interpretation of literary translation theory [15]. Bassnett and Lefevere (1998) expressly proposed that the "cultural turn" may be achieved by investigating and examining the techniques of text manipulation employed during the process of literary translation. Within the framework of translation studies influenced by the "cultural turn," their investigation concentrated on the cultural and historical context of translated texts. They examined how the socio-political, ideological, and translator's awareness affected the quality of the translated texts [15]. Adopting a cultural studies viewpoint as the starting point for investigating translation not only strengthens the theoretical basis of manipulation theory, but also injects fresh ideas and energy into the area of language translation study and other branches of translation studies.

3.2 The Three Translation Manipulators

Lefevere maintained that translation is not the same as the original and the translator is not the writer's imitator. Due to cultural differences between the target and source languages, translation can be seen as a rewriting process. Three factors are ideology, poetics, and patronage.

Ideology 3.2.1

Oxford Dictionary defines ideology as "a set of beliefs on which a political or economic system is based, or which strongly influence the way people behave". Thus, it can be a political or personal term. Translation studies use this phrase largely for politics.

Ideology matters most. Lefevere (1992) argued that ideology would control the translator and affect his translation. Since translators live in a culture, how they see themselves and experience it may affect translation. He believed patronage affected ideology. Patronage, such individuals or social parties, dictated the translation process and content. Patronage determines ideology, which controls the translator's translation [14].

3.2.2. Poetry

In the dictionary, "poetics" means the literary or philosophical study of poetry's fundamental principles, forms, and techniques, or imaginative writing in general. The manipulation hypothesis divides poetics into two components. Lefevere (1992) wrote that "a poetics can be said to consist of two components: one is an inventory of literary devices, genres, motifs, prototypical characters and situations and symbols; the other a concept of what the role of literature is, or should be, in the social system (p. 26). [14]. First, the social system does not directly influence poetics, but second, the literary system's social ideology does. It is more susceptible to direct influences from outside the literary system. The conceptual aspect forces the translator to find a socially meaningful translation theme after the environment changes. This implies that if a literary work is to be noticed, its theme must consider the social system, and once the poetics is created, it has a major impact on the socio-literary system. In summary, poetics is a combination of literary techniques, genres, topics, symbols, etc., and beliefs regarding literature's social position in the system.

3.2.3 Patronage

According to Lefevere, "Patronage can be exerted by persons, such as the Medici, Maecenas, or Louis XIV, and also by groups of persons, a religious body, a political party, a social class, a royal court, publishers, and, last but not least, the media, both newspapers and magazines (Lefevere, 1992, 15) [14]. Thus, patronage can be individuals and groups, such as political organisations, publishing and distribution firms, literary propaganda media, etc. Patronage has three parts. The ideology limits text and selection. Patronage helps writers and translators make a living. Status indicates the translator meets patronage standards. Patronage can stimulate or hinder literary authorship, translation, and rewriting. It constantly influences translation progress, future development, and the translator's social status.

In summary, Lefevere (1992) contended that translated material was affected by ideology, poetics, and patronage, not only linguistics. Ideology and poetics were Lefevere's focus [14]. Rewriting translations shows how ideology and poetics affect translation procedures and their results. Translations rewrite the original, which affects poetics and ideology differently regardless of the goal. Due to these variables, the translator revises the source text to fit the dominant consciousness.

4. Manipulation of Culture-loaded Words in Waiting for Godot Gujarati Translation

Here we shall explore how Suman Shah translated "Waiting for Godot," analysing the tactics he used within the context of three important factors: patronage, ideology, and poetics, and rewriting culturally charged terms.

4.1 Manipulation by Ideology

Ideology in Lefevre's theory refers to the underlying systems of beliefs that influence how texts are written, translated, and received. The existential themes of "Waiting for Godot" are universally resonant, but their presentation through a Gujarati lens might emphasize or de-emphasize certain elements to align with prevailing cultural ideologies. For example, the concept of suffering and existential dread might be interwoven with local religious or philosophical beliefs in a way that differs from Western existentialism. In the adaptation, when discussing their plight and existential situation, the characters might reflect local philosophical or religious ideologies more than the original. For example, if Estragon and Vladimir discuss karma or destiny in the Gujarati version, this would be an ideological manipulation, aligning the text with prevalent Hindu or Jain beliefs about life and suffering. This kind of adaptation can resonate more deeply with local audiences, who might find concepts of predestined suffering and cyclical existence more relatable than the existential nihilism of the original text. The dialogue about salvation and damnation, linked to Christian theology in the original, may be subtly shifted to align with concepts from Indian philosophy.

Source Text

"Estragon: Our being born?"

"Vladimir: (laughs heartily) One daren't even laugh anymore."

Target Text

"એસ્ટ્રેગોન : આપણા જન્મ માટે ?"

"વ્લાડિમિર : (ખડખડાટ હસી પડે છે) ઝાઝું હસાય નહિ યાર."

This segment reflects an ideological manipulation as it touches on the existential query of "being born" which in the Indian context can evoke thoughts on reincarnation, karma, and fate—concepts deeply embedded in Hindu and other Indian philosophies. The response, with laughter being almost forbidden, may hint at the sacredness and the fatalistic acceptance of life's courses prevalent in many Indian ideologies.

Source Text :

"Vladimir: One of the thieves was saved. It's a reasonable percentage.

Target text:

"વ્લાડિમિર : યારમાંનો એક બાકીના ત્રણમાંથી બે જણા તો એક પણ ચોરનો 'ય' ય નથી બોલતા, જ્યારે ત્રીજો એમ કહે છે કે પેલા બેએ એને બુધુ બનાવ્યો."

In the original text, this line refers to the Biblical story of the two thieves crucified alongside Jesus, one of whom is said to have been saved by Jesus' intervention. The adaptation, however, reframes this to discuss a more general notion of deceit and salvation among a group, possibly diluting the specific Christian theological implications to make it more universally understandable or relevant to a non-Christian audience. This shift reflects an ideological manipulation where the religious context is broadened or altered to fit a different cultural or religious framework.

Source Text (ST):

"Our Saviour. Two thieves. One is supposed to have been saved and the other... damned."

Target Text (TT):

"આપણા સેવિયર, તારણહાર, ઈસુ ખ્રિસ્ત. બે ચોર. કહે છે કે એકને બચાવી લેવાયો છે ને બીજો..."

The ST mentions "Our Saviour," which is a direct reference to Jesus Christ within a Christian theological context. The TT expands this reference to "તારણહાર, ઈસુ ખ્રિસ્ત" (Saviour, Jesus Christ), which contextualizes and clarifies the religious reference for an audience that might not immediately connect "Saviour" with Jesus. This example highlights how ideological influences—the broader religious and cultural contexts of the audience—guide the translation to ensure cultural and theological clarity.

Source Text (ST):

Vladimir: "It's the only version they know."

Target Text (TT):

વ્લાડિમિર: "દરેક જણો. બધા એક આ જ પાઠ જાણે છે."

Vladimir's line in the ST reflects on the nature of accepted narratives and how they are perpetuated, a theme with universal ideological implications.

In the TT, the phrase is translated literally but the context in which this "version" is understood might be influenced by the local ideological environment. In Gujarat, where diverse religious and philosophical texts provide multiple "versions" of truth, the translation could subtly suggest the cultural plurality and how narratives are selectively adopted and reinforced by societal norms.

4.2 Manipulation by Poetics:

Lefevre defines poetics as the system of constructing and understanding literature within a particular culture. In the adaptation to Gujarati, the text undergoes transformations in language, tone, and perhaps cultural nuances that resonate more with Gujarati-speaking audiences. For example, the casual yet profound existential

dialogue between Vladimir and Estragon in the original English is adapted with phrases and expressions that attempt to capture the same depth in Gujarati but within the stylistic and poetic norms of the target language. The original text's bleak, minimalist dialogue is poetic in its starkness and simplicity. If the Gujarati adaptation uses ornate language or integrates proverbs and idioms that are culturally significant but stylistically different from the original's sparse dialogue, this constitutes poetic manipulation. Such changes affect the rhythm and tone of the play. Gujarati, being rich in lyrical and proverbial expressions, might add a different texture to the dialogue, perhaps softening the blunt absurdity of the original or embedding it in a linguistic tradition that carries its poetic heritage.

Source Text:

"Vladimir: Hand in hand from the top of the Eiffel Tower, among the first. We were respectable in those days."

Target Text:

"વ્લાડિમિર : ત્યારે, આઈફિલ ટાવરના શિખર પર હતા, હાથમાં હાથ મિલાવી, બધાથી આગળ."

This adaptation manipulates the poetic imagery of the original text. The image of "Hand in hand from the top of the Eiffel Tower" might carry different cultural connotations in a Gujarati context, where iconic landmarks and their emotional or historical resonances may differ from the Western experience. The mention of a universally recognized symbol like the Eiffel Tower is retained, but its cultural significance might be nuanced differently for local audiences, potentially romanticizing or altering the perception of the original dialogue's intent.

Source Text:

"Vladimir: Do you remember the Gospels?"

Target Text:

"વ્લાડિમિર : તને ગોસ્પેલ યાદ છે?"

While the translation here is straightforward, maintaining the reference to the Gospels, the poetic manipulation may occur in how these references are understood or visualized within the Gujarati context. The Gospels may not hold the same immediate religious resonance as they would in a predominantly Christian setting, but discussing them could evoke a sense of exploring deep, revered texts, akin to discussing the Bhagavad Gita or the Vedas in Hindu culture. This form of poetic license adapts the weight and reverence of the term to fit local cultural perceptions of sacred texts.

Source Text (ST):

"I remember the maps of the Holy Land. Coloured they were. Very pretty. The Dead Sea was pale blue."

Target Text (TT):

"મને તો 'હોલિ લેન્ડ'ના નક્શા યાદ છે. રંગીન, એકદમ સરસ હતા. 'ડેડ સી', આછો ભૂરો..."

Explanation:

The ST uses "coloured" and "pale blue" to describe maps of the Holy Land, which conveys both visual aesthetics and a distant, almost exotic locale. The TT adapts this by using terms that are likely more vivid and relatable to Gujarati audiences ("રંગીન, એકદમ સરસ" translates to "colorful, very nice"). This shows how poetic devices and imagery are tailored to fit the literary tastes and visual preferences of the target culture.

Source Text (ST):

"Saved from what?"

"Hell."

Target Text (TT):

"શેનાથી બચાવી લેવાયો?"

"નર્કથી."

In the original English text, the term "Hell" is straightforward and universally understood within Christian contexts as the place of eternal damnation. The poetics of the English language allow for a concise, impactful mention that carries significant theological and philosophical weight.

In Gujarati, "Hell" is translated as "નર્કથી" (from Hell). The Gujarati term is equally powerful but may carry different cultural connotations depending on the listener's or reader's background in Hindu or Jain cosmologies, where concepts of hell (Naraka) might differ from Christian understandings but similarly denote a realm of punishment or suffering.

Source Text (ST):

Vladimir: "What's all this about? Abused who?"

Estragon: "The Saviour."

Target Text (TT):

વ્લાડિમિર: "કોને વિશે છે આ બધી બબાલ? (અટકે.) કોણે બુધ્ધ બનાવ્યો?"

એસ્ટ્રેગોન: "તારણહારે."

Explanation:

The ST maintains a simple, direct conversation style typical of Beckett's minimalist dialogue. The term "The Saviour" is universally recognizable, particularly in Western cultures with Christian contexts.

In the TT, the translation of "The Saviour" to "તારણહારે" (the savior or liberator) may reflect an effort to retain the theological significance while making it accessible and comprehensible in a predominantly Hindu context,

where the concept of a savior can be viewed differently. The language used remains simple but is adapted to fit the local literary style, which might be slightly more descriptive or explanatory.

Source Text (ST):

"A willow."

"No more weeping."

"It must be dead."

Target Text (TT):

"વિલો હશે." (It might be a willow.)

"ઝાઝો કશો ખરખરો નહીં." (No more rustling.)

"મરેલું લાગે છે." (It seems dead.)

Explanation:

Poetics involves the aesthetic and stylistic choices in a translation. In the ST, "No more weeping" links the willow tree metaphorically with "weeping willow," playing on the dual meaning of "weeping" as both the nature of the tree and the act of crying. In the TT, this poetic device is lost; "ઝાઝો કશો ખરખરો નહીં" focuses on the sound ("rustling") rather than emotional weeping, which might reflect a preference for literal translation or an avoidance of poetic ambiguity common in the original language's literary style.

Estragon: "An Englishman having drunk a little more than usual proceeds to a brothel. The bawd asks him if he wants a fair one, a dark one or a red-haired one."

Target Text (TT):

એસ્ટ્રેગોન: "રોજ કરતા થોડી વધારે ઢીંચીને એક અંગ્રેજભાઈ વેશ્યાને ઘેર જાય છે. ભડવો એને પૂછે છે, કેવી જોઈએ છે, ગોરી, કાળી કે પછી ભૂરા વાળવાળી."

Modifying the story so that it conforms to Gujarati language and cultural standards is the poetic manipulation at work here. The original aesthetic and comic effect that Beckett had in mind could be affected by the tiny differences in implications between the Gujarati version and the English version when it comes to character references ("અંગ્રેજ ભાઈ," "ભડવો"). The use of "ગોરી, કાળી" (fair, dark) is in direct correspondence with the English text, but it is conveyed in a way that is more informal and would be immediately comprehensible to someone speaking Gujarati.

4.3 Manipulation by Patronage:

If the translation was commissioned by a local literary foundation aiming to promote Western literature among Gujarati-speaking populations, this influences the form and content of the adaptation. The adaptation might avoid certain topics that are culturally sensitive or controversial, or it might emphasize themes like community and familial connections more than the individualistic focus of the original. This manipulation would reflect the objectives of the sponsoring body, which could be promoting cultural education or fostering international literary appreciation. The patron's influence might lead to adaptations that are designed to be more acceptable or appealing to local audiences, focusing on themes of collective experience rather than isolation and despair.

Source Text

"Vladimir: What do you expect, you always wait till the last moment."

Target text

"વ્લાદિમીર : છેવટ લગી... (એ ચિન્તવે છે). મોડી આશ સદા નિરાશ. કોણે કહ્યું છે એ?"

This line involves patronage manipulation where the dialogue is tailored to include a local proverb or saying, making it relatable to the Gujarati audience. The addition of a saying about "delayed hope leading to perpetual disappointment" reflects a local wisdom or cultural truism that might resonate more deeply with local cultural values and expectations. The adaptation here could be influenced by patrons' desires to make the play more accessible and relatable by embedding familiar cultural wisdom, which may influence its reception positively in Gujarati cultural contexts. Through these specific lines and their adaptations, we can see how Lefevre's theory applies, showcasing how translation can be influenced by various cultural forces shaping the text in translation.

Source Text:

"Vladimir: The very mention of it fills him with lust."

Target Text:

"વ્લાડિમિર: એની ચર્ચા થાય એટલે મન મોહિત થઈ જાય."

This adaptation might reflect the influence of patrons who prefer to avoid direct references to religious lust or other potentially controversial themes. By softening the language to something more universally emotional like "mohit" (enchanted or captivated), the adaptation caters to a broader, potentially more conservative audience. This reflects patronage manipulation where the content is tailored to avoid offending local sensibilities, aligning with cultural norms and values endorsed by those commissioning or promoting the play.

Source Text (ST):

"You should have been a poet."

Target Text (TT):

"તારે સાવા કવિ થવાની જરૂર હતી."

In the ST, Vladimir's remark is straightforward and somewhat reflective. The TT adds a colloquial edge ("સીલ" roughly akin to "damn" in informal English), which may reflect the preferences or sensibilities of the Gujarati-speaking audience, or possibly the influence of the translator's own style under the patronage of local publishers or theatre directors who aim to appeal to a specific demographic. This adjustment in tone and register reflects the patronage's impact on the translation's style and language choice.

Source Text (ST):

Estragon: "People are bloody ignorant apes."

Target Text (TT):

એસ્ટ્રેગોન: "લોકો હાલ અબુધ વાંદરા છે, વાંદરા."

Explanation:

In the ST, Estragon's harsh criticism of humanity uses the phrase "bloody ignorant apes," which is a strong, emotionally charged expression fitting the existential despair theme of the play.

The TT translates this into Gujarati as "લોકો હાલ અબુધ વાંદરા છે, વાંદરા" (People are damn stupid monkeys), which keeps the original's emotional intensity but shifts the animal metaphor slightly ("apes" to "monkeys"). This could reflect local preferences or sensitivities, influenced by the patron—perhaps a local publisher or theatre director—who understands that "monkeys" may carry a different connotation in Gujarati culture than "apes."

5.1 Major Findings

Classical English literature has gained international renown as a result of the success of the Gujarati adaptation of *Waiting for Godot*. A large audience in Gujarati-speaking countries has been enthralled by the accurate Gujarati translation of "Waiting for Godot" and its captivating blend of artistic expression and cultural components. A number of studies have used translation theories to investigate other works' English translations, but very few have used Manipulation Theory to investigate "Waiting for Godot" in Gujarati. Thus, this thesis investigates the methodologies employed by the translator during the rewriting process to overcome differences between the source and target languages, as well as the effects of ideology, poetics, and patronage on the translation of culturally loaded words in this play.

The following are the main points of the paper:

The ideologically informed first step in translating "Waiting for Godot" into Gujarati is the reconfiguration of words that carry subtle religious, political, and cultural undertones. To overcome the differences in religious and political contexts between the original and Gujarati versions of the text, techniques including amplification, transliteration, and domestication are employed to improve the transmission of the original meanings and intents.

Second, poetically speaking, the translation process can be manipulated in ways that impact the reproduction of culturally rich expressions such as idioms, proverbs, and old sayings. In order for Gujarati readers to grasp the core ideas and subtleties of the source material, various translation procedures such as literal translation, idiomatic translation, and domestication have been utilised

Concerning the third point, patronage, outside forces encourage the translator to better convey the original play's cultural subtleties to Gujarati-speaking viewers. The translator may provide viewers with a deeper understanding of the original play's cultural context by including lengthy footnotes or appendices that clarify cultural references in this translation.

The results show how the elements of Manipulation Theory, which are ideology, poetics, and patronage, direct the translation strategies that help overcome language and cultural barriers, making sure that the Gujarati version of "Waiting for Godot" is accurate to the original while also being interesting and easy to understand for the intended readers.

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