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**THE TREND OF TRANSLATION IN GUJARĀT: A JEWEL IN THE CROWN OF LITERARY  
CREATION: A HISTORICAL DISCUSSION**

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**ABSTRACT**

This paper attempts to examine the possibilities of writing the history of translation along with its growth in future in Gujarāt. Gujarāt does not record a long history of translation in the deep past because Gujarātī is not considered so old language as Sanskrit is. The term 'Gujarāt' had emerged by the tenth century, but the word "Gujarātī" was believed to be first used by Premānand in the later half of the 17<sup>th</sup> century. The stabilization of the British in Gujarāt by 1818 has flourished translations from Gujarātī into English and vice versa confirming two phases in the history of translation: *The Madhya Yuga* and *The Arvāchin Yuga*. Though the knowledge of English speeded up translations in Gujarāt, compared to other states of India, Gujarāt has delivered very slow. Slowly but gradually the growth is registered, though much remains to be done. The history of translation, inviting team efforts, requires the primary work of data collection of translations in oral and written. Certain issues like the choice of a text, the subjectivity, the complexity of history and the marginalized groups of works should be attended. Not having the practice of teaching Translation Studies at high schools and colleges in Gujarāt leads it to infancy. Such activities of translations will significantly strengthen the unity and the future of India enriching regional literature across various cultures.

**KEY WORDS:** history, Gujarātī, the British, English, Translation Studies, trend

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Gujarāt does not record a very long history of translation in the deep past because Gujarātī is not considered so old language as Sanskrit is. Gujarātī is basically considered to have been derived from Sanskrit and Prākṛit. Bhālan (?), a poet cum translator of the 15<sup>th</sup> century, calls Gujarātī *Apabhramsha*. Gujarātī belongs to the Indo-Āryan family of languages. Since Gujarātī was commonly believed to be the language of Gujarāt and the Western part of Rājasthān, Umāshankar Joshī considers the old form of Gujarātī as *Māru Gurjar* i.e. common to both Mārwār and Gujarāt (Cited by

Jhaveri 1976: 2). The Gurjars, having come to India in the 5<sup>th</sup> century, won the northern part of Gujarāt by the end of the 6<sup>th</sup> century. Therefore, "The land came to be known as Gurjarāta or Gurjar Desha. The term 'Gujarāt' had emerged by the tenth century" (Kothāri 2003: 73). But the word "Gujarātī" was used by Premānand (1638-1734) in *Nāg Daman* episode (*The Subduing of the Snake*) of his *Dasamskandha* (1690s?) when he writes: *Roode Copar Māre Abhilāshā, Bandhu Nāg Daman Gujarātī Bhāshā*. (It has been my heart-felt wish; therefore I compose *Nāg Daman* in Gujarātī language.)

In 1613, Gujarāt had the first contact with the British through their first established trade center at Surat, one of the leading cities of Gujarāt. The British also acquired the possession of Bharuch (Broach), a city on the banks of the Narmadā, in 1803. The Victory of the Company at the battle of Kirkee (known as Khadki) in 1818 allowed the British to stabilize their rule in Gujarāt, however the end of the first World War in 1918 resulted in the complete control of Gujarāt by the British. The stay of the British influenced the region, religion, politics, culture, manners, habits, languages, society and above all, the creative literature of Gujarāt. The attempted history of translation due to the stay of the British in Gujarāt confirms two phases as *The Madhya Yuga* (The Medieval Age: c.1150-1850) and *The Arvāchin Yuga* (The Modern Age: c.1818 onwards).

**(1) The Madhya Yuga (The Medieval Age) and the Translation Activity (1150-1850):**

Though the stabilization of the British in Gujarāt initiated the exchange of translation between English and Gujarāti, Gujarāt knew translation prior. Chandrakānt Sheth, a Gujarāti critic, comments on how the activity of translation began in the Medieval Age in Gujarāt. During this age, translations were done from Hindi, Sanskrit and Prākṛit into Gujarāti, especially of the *āurvedic*, religious and literary texts. The presence of Muslim rulers did not influence much translations from Arbi and Urdu into Gujarāti or vice versa, however, some Parsees, Muslims and Christians translated some of the religious texts into Gujarāti towards the end of this Age. Rānā Kāmdin translated some Parsee texts, already translated into Sanskrit, like *Khordeh Avastā*, *Bahman Yasna* and *Ardāfirāfnāmā* into Gujarāti in 1415. (Sheth 1989: 194).

Though the history of translation in Gujarāt is thoroughly unavailable, a study made on the basis of *Gujarāti Sāhityakār Parichaykosha* (1988) edited by Dr. Kirit Shukla, *Gujarāti Sāhityakosh: Khand I: Madhyakāl* (1989) chiefly edited by Jayant Kothāri and Jayant Gādit and *Gujarāti Sāhityakosh: Khand II: Arvāchinkāl* (1990) edited by Chandrakānt Topiwālā, it can be mentioned that the Medieval Age registered hardly a few names of the translators. Among them, chiefly, Dāmodar the 3<sup>rd</sup> (16<sup>th</sup> c.)

translated *Bilhan-Panchāshikā* into Gujarāti known as *Bhāshya*; Bhālan (15<sup>th</sup> c.) translated Bānā's (?) *Kādambari* from Sanskrit into Gujarāti; Ratneshwar (17<sup>th</sup> c.), the first translator to translate *The Bhāgwat* completely in Gujarāti; Rāmdās (1604), the first translator to translate *The Bhagwad Gītā* into Gujarāti; Vāsudevānand (1759-1864) a translator of *Satsangibhusan* from Sanskrit into Gujarāti; Pṛitamdas's (1718-1798) translation of *The Bhagwad Gītā* also known as *Pritam-Gita*; Jāmāspa (?-1821) a Parsee translator of *Yashto* into Gujarāti and Padmanābh Pandit (1456-?), Gnānāchārya (16<sup>th</sup> c.), Shāmal (18<sup>th</sup> c.) and Krushnarām's (1768-1840) translations are noticeable. Further, the establishment of the printing press towards the end enriched the possibilities of translations more by surviving the translated texts successfully.

**(2) The Arvāchin Yuga (The Modern Age) and the Translation Activity (1818 onwards):**

It can be mentioned that the end of *The Madhya Yuga* initiated not only *The Arvāchin Yuga* but also the speed with the activity of translation due to certain scientific and social reasons. The establishment of the printing press, the entry and the stabilization of the British in India, especially in Gujarāt and friendly relationship of certain Gujarāti scholars like Narmad, Navalrām, Dalpatrām, Nandshankar Mehtā (1835-1905). Narsinhrao Divetiā and others energized the process of translation at international level.

In order to make a systematic, detailed study of the history of translation, *The Arvāchin Yuga*, on the basis of various features of social changes, can further be divided into six sub-*Yugās* (Ages) as follows.

**(i) The Narmad Yuga (The Age of Narmad: 1818-1880):**

*The Narmad Yuga*, also known as *The Sudhārak Yuga* (The Age of Reformation) owes to the beginning of the modern education, journalism and the reformation movement of India. The consolidation of Bombay University in 1857 flourished English, according to K. M. George, by providing "a solid foundation to the modernity that had started seeping into Gujarāti literature since the early decades of the nineteenth century" which also influenced the practice of translations in Gujarāt

(George 1992: 121). Nilā Trivedi notes that this Age witnessed various 30 translations from Sanskrit and 39 from English into Gujarātī of those texts which were useful to spread education and therefore the books related to the human body, geography and āyurved were translated earlier. For example *Shikshāmālā* (1828) translated from English served the knowledge of maths (Trivedi 2013: 22-23). Further, “The Gujarāt Vernacular Society,” now known as “The Gujarāt Vidyā Sabhā”, established in 1845 by A. K. Forbes (1821-1865) with the help of Dalpatrām to publish the original as well as translated works also speeded up the practice of translation.

The first two generations of the Gujarātī writers who were directly benefitted by the English were from *The Narmad Yuga* and *The Pandit Yuga* namely: Premasakhī Premānand (1815-1911), Dalpatrām Kavi (1820-1898), Vrajlāl Shāstri (1825-1892), Narmad (1833-1886), Ranchhod Udayrām Dave (1837-1923), Navalrām Pandyā (1838-1888), Manibhāi J. Mehtā (1844-1900), Kavi Shivilāl (1850-1899), Ānandshankar Bāpubhāi Dhruv (1869-1942), Govardhanrām Tripāthi (1855-1907) and others. They were benefited to drink the nectar of English poetry. In order to give Gujarāt’s response to the beginning of colonialism, Gujarāt’s first modern poet Narmad read an essay *Mandali Malvā thi Thatā Lābh* (The Benefits of being Associated) in Surat focusing on the value of forming co-operatives and associations. Narmad translated *Shrimad Bhagvad Gītā* (1882) into Gujarātī. He also wrote *Iliad no Sār* (The Summary of the Iliad) (1870) in Gujarātī. Not only that, but the first Gujarātī novel *Karan Ghelo* (1866) (*The Last Rājput King*) by Nandshankar Mehtā and the first social novel *Sāsu Vahuni Ladāi* (1866) (*The Fight between Mother-in-law and Daughter-in-law*) by Mahipatrām Nilkanth also belong to this modern period of Gujarātī literature. Even the influence of English is witnessed on *Hind ane Britannia*, the travelogue. In 1851, Dalpatrām (1820-1898), composed and read a poem on the invasion of the mechanized industry of the West. Dalpatrām’s (1820-1898) translation of *God Save the King* (1864) into Gujarātī claims a little growth in the activity of translation. Divechā Nārāyan Hemchandra (1855-1909) translated from Bengālī and English languages.

His translations include: *Sanyāsi* (?), *Priyadarshikā* (?), *Māltimādhav* (1893), *Doctor Samuel Jhonsonnu Jivancharitra* (1839) and others.

**(ii) The Pandit Yuga (The Age of Pandit: 1880-1915):**

*The Pandit Yuga*, also known as *The Sākshar Yuga*, has produced many great Gujarātī writers, but very few translators: Bholānāth Divetiā’s (1823-1886) two translations, *Mitāksharnā Runādān* (1857) and *Gāyatrimantra* (1880), from Sanskrit into Gujarātī are famous. Narsinhrāo Divetiā (1859-1937) translated Edward Arnold’s (1832-1904) *The Light of Asia* (1879) into Gujarātī as *Buddhacharit* (1934). His *Smarana-Sanhitā* (1915) is believed to be influenced by Alfred Tennyson’s (1809-1892) *In Memorium* (1844). Govardhanrām Tripāthi’s (1855-1907) novel *Saraswatichandra* in four parts published between 1887 and 1901 is believed to be influenced by English. His *Classical Poets of Gujarāt and Their Influence on the Society and Morals* (published posthumously in 1994) discusses the influence of the poetry on the literary society. Pāthak Jagjivan Kālidās’s (1872-1932) translations, *Naukā Doobi* and *Bankimnibnadhmalā*, from Bengālī into Gujarātī are famous. Malhār Belsāre (1853-1906) for the very first time produced a Gujarātī into English dictionary in 1895 and translated three volumes of R. S. Tarkhad from Marāthi into Gujarātī. Ichhārām Desāi’s (1853-1912) translations from various languages into Gujarātī include: *Rāselās* (1886), *Yamsmruti* (1887), *Mahārāni Victoriānu Jivancharitra* (1887), *Arabian Knights Bhāg 1-2* (1889), *Saral Kādambari* (1890), *Shridhari Gitā* (1890) and *Vālmiki Rāmāyan* (1919). Harilāl Dhruv (1856-1896), influenced by Kālidās’s (?) *Meghdoot*, wrote *Māltisandesh* along with the translations like *Amrushatak* and *Shrungārtilak*.

Keshavlāl Dhruv’s (1859-1938) translations of Sanskrit poems into Gujarātī include: *Amrushatak* (1892), *Gitgovind* (1895) and *Chhāyāghatkarpar* (1902). His translations of Bhāsā’s Sanskrit dramas into Gujarātī include: *Pradhānni Pratigyā* (1915), *Sāchu Swapna* (1917), *Madhyam-Vyāyog* (1920) and *Pratimā* (1920). He also translated Vishākhānand’s (?) play *Mudrarākshash* (4<sup>th</sup> c.) into Gujarātī as *Melni Mudrikā* (1889), Harshvardhana’s (590-647) *Priyadarshikā* (?) as *Vidhyavanni Kanyakā* (1916) and Kālidās’s *Vikramorvanshiyam* (?) as *Prarākramni*

*Prasādi* (1915). Vaishnav Anantprasād (1861-1917) translated from Hindi and Sanskrit. Manishankar Bhatt, known as “Kānt” (1867-1923), translated Emanuel Swedenborg’s (1688-1772) *Heaven and Hell* (1758) as *Swarg ane Nark* (1899) and *The Sensible Joy in Married Love, and the Foolish Pleasures of Illicit love* (?) as *Lagnasneha ane Tenā Vishudhdh Sukho* (1897). He also translated one chapter of J. W. Goethe’s (1749-1832) novel *Wilhelm Meister’s Journeyman Years* (1821) into Gujarāti as *Ek Devino Ātmavrutānt* (1897). His other translations are: *Aristotlenu Nikomikian Nitishāshtra* (1912), *Platokrut Fīdars* (1921), *President Linkannu Charitra* (1895) and *Egypt* (1895).

Ramanbhāi Neelkanth’s (1868-1928) novel *Bhadram Bhadra* (1900) is influenced by the British novelist Charles Dickens’s (1812-1870) *The Pickwick Papers* (1861) and the Spanish novelist Cervantes’s (1547-1616) *Don Quixote* (1605). Vidyāgauri Neelkanth (1876-1958) translated *Position of Women in India* (?) into Gujarāti as *Hindustānmā Strionu Sāmājik Sthān* (1915). Balvant Thākor (1869-1952) translated *Shākuntal* (?) as *Abhignāna Shakuntalā Nātak* (1906) and O Henry’s (1862-1910) *Squaring the Circle* (1908) as *Soviet Navjuvāni* (1935). His translation of Pearl Burke (1892-1968) into Gujarāti known as *Deshbhakrino Vyom Kalash* (?) is noteworthy. Uttamlāl Trivedi’s (1872-1923) translations include: *British Hindustāno Ārthik Itihās* (1909) and *Akbar* (1923). Bhimrāo Divetiā (1875-1925) translated Kālidās’s *Meghdoot* (1879). Nhānālāl Kavi (1877-1946) translated *Abhignānashākuntal* as *Shakuntalānu Sambhārnū* (1926) and *The Bhagwad Gitā* (1910). Mādhavrāv Divetiā (1878-1926) translated *Swāmi Rāmtirth Bhāg-5* (1912). Ārdesar Farāmji popularly known as Khabardār (1881-1953), having influenced by the English literature, composed 120 poems in English, published as an anthology titled *The Silken Tassel* (1918).

### (iii) *The Gāndhī Yuga (The Age of Gāndhi: 1915-1947):*

The more chances of translations available are found 1910s onwards when Annie Besant established the Theosophical Society in 1902 in Gujarāt and the Home Rule League in 1916. These organizations have naturally influenced the process

and the activity of translation in Gujarāt. The end of the first World War in 1918 and the establishment of the Gujarāt Vidyāpith in 1920 at Ahmedābād have also influenced translations. *The Gāndhī Yuga* claims major translators like: Krushnalāl Jhaveri (1868-1957) attempted the history of Gujarāti literature right from the beginning till the Modern Age in English in his two volume book, namely: *Milestones in Gujarāti Literature* (1914) and *Further Milestones in Gujarāti Literature* (1921). His these two volumes have been translated into Gujarāti by a trio of Rāmlāl Modi, Motilāl Modi and Hirālāl Pārekh as respectively *Gujarāti Sāhityanā Mārgsuchak Stambho* (1930) and *Gujarāti Sāhityanā Vadhu Mārgsuchak Stambho* (1930). Nilkanth Vidyāgauri (1876-1958) translated Ramesh Dutt’s story “The Lake of Sams” as *Suhāsini* (1907) and *Position of Women in India* as *Hindustānmā Strionu Sāmājik Sthān* (1915). Manilāl Desāi (1880-1942) translated *Arabian Knights*.

Keshavprasād Desāi (1888-?) translated an American book *Public Library* as *Pustakālaya* (1916). Kishorlāl Mashruvālā’s (1890-1952) translations of *The Light Shines in Darkness* as *Timir mā Prabhā* (1936) and *Who Walk Alone* as *Mānavi Khandiyaro* are famous. Narhari Parikh (1891-1957) translated the works of Ravindranāth Tagore (1861-1941) like *Chitrāngadā* (1916), *Vidāy Abhishāp* (1920), *Prāchin Sāhitya* (1922) and Tolstoy’s (1828-1910) works like *Jāte Majuri Karnārāone* (1924) and *Tyāre Shu Karishu* (1925-26). Mahādev Desāi’s (1892-1942) translations include: *Chitrāngadā* (1915), *Tran Vārtāo* (1923) and *Virājvahu* (1924). He translated Jawāharlal Nehru’s autobiography as *Māri Jivankathā* (1936) and Gāndhiji’s autobiography into English as *My Experiments with Truth* (1927). Ramanlāl Desāi’s (1892-1954) translations include: *Sanskrutini Utpatti* (1940) and *Māru Jivan ane Kāryakshetra* (1940). Bharatrām Mahetā’s (1894-?) contribution to the growth of translation cannot be neglected as he edited *Modern Gujarāti-Angreji Dictionary* in collaboration in 1925 and *Saral Jodnikosha* (1961). His translations include: *Mābāpne Be Bol* (1917), *Vir Purusho* (1918), *Prāchin Hindmā Kelavani* (1923), *Ashokcharit* (1927), *Prāchin Hindmā Sanghjivan* (1934) and *Adbhut Alkā* (1957). Jhaverchand Meghāni (1896-1947) translated the plays of

Dwijenralal Roy into Gujarāti as *Rāno Pratāp* (1923) and *Shāhjahān* (1927) and *Rājārāni* (1926) by Ravindranāth Tagore. Hansā Mehtā's (1897-?) translations of *Hamlet* (1942) and *The Merchant of Venice* (1596-98) as *Venice no Vepāri* (1945) are major.

Nagindās Pārekh's (1903-1993) chief translations from Sanskrit are: *Vakroktijivit*, *Mammatno Kāvyaavichār* (1987) and *Dhvanyālok: Ānandvardhano Dhvanivichār* (1985). His chief translations from English into Gujarāti include: *Sāhityavivechannā Siddhānto* (1957) by Crombie (?), *Rāshtrabhāshāno Sawāl* (1949) by Jawāharlal Nehru and others. Manshukhlāl Jhaveri's (1907-1981) notable translations are: *Shāpit Shakuntalā* or *Smrutibransh* (1928), *Hamlet* (1967) and *Othello* (1978). Jayanti Dalāl (1909-1970) translated George Orwell's (1903-1950) novel *The Animal Farm* (1945) as *Pashurājya* (1947), Leo Tolstoy's novel *War and Peace* (1869) as *Yuddh ane Shānti Part 1-4* (1954-56) and Charles Dickens's novel *Great Expectations* (1860) as *Āsha Bahu Lāmbi* (1964). Gulābdās Broker (b. 1909) translated the Norwegian play *Ghosts* (1881) by Henrik Ibsen (1828-1906) as *Bhutāval* (1960). Umāshankar Joshi's (1911-1988) chief translations are *Gule Polānd* (1939), *Uttar Rāmcharit* (1950), *Shākuntal* (1955) and *Ekoter Shati* (1963).

Especially after 1920, Mahātmā Gāndhi (1869-1948) played a major role in India, particularly in Gujarāt with reference to translation activities. His impact on education directed the location of English in the post-colonial Gujarāt. He himself was a great translator. On his contribution in the area of translation, Tridip Suhrud comments:

He translated Tolstoy's *Letter to a Hindoo* into Gujarati (*Collected Works* 10: 1-5), and later he arranged for Gujarati translations of Tolstoy's *The Kingdom of God is Within You* and *What is Art?* Gandhi also translated Plato's *Apology* into Gujarati, and he translated and published a nine-part paraphrase of Ruskin's *Unto This Last* as *Sarvodaya* (*Collected Works* 8: passim). Gandhi also rendered into English his own most important philosophical work, *Hind Swaraj*, written in Gujarati in 1909 and published in English translation in the

following year. During his imprisonment in Yervada Central Prison from 1922 to 1928. . . he translated into English the *Ashram Bhajanavali*. . . He also translated the *Bhagvad Gita* into Gujarati and published it as *Anasakti Yoga* in 1930.

(Suhrud 2009: 108)

He not only himself translated, but his works are translated into many languages. He and his works are/were a great source of inspiration to translators. Suhrud further comments:

Gandhi is one of the most translated writers of Gujarat. He himself commissioned English translations of his books and writings, and he supervised and authenticated most translations of his works. After his death all Gandhi's writings, speeches, letters and conversations were published in 100 volumes as the *Collected Works*, which is available in Gujarati, English and Hindi.

(Suhrud 2009: 108)

It is not wrong to say that the process of translation initiated and inspired by Gāndhiji went on long after his death, continues even today and will continue in the future as well. The Navajivan Trust, a publishing house established by Gāndhiji in 1929, has published Gāndhiji's autobiography *Māra Satyanā Prayogo* into many Indian as well as European languages. The Navajivan trust has recently, on the 2nd of October, 2014, released the autobiography of Gāndhiji in two more Indian languages, Kāshmiri and Punjābi, translated respectively by Ghulām Nabi Khayāl (b. 1939) and Surinder Bansal (?). With these publications, added Vivek Desāi, the managing trustee of the Navajivan Trust, the autobiography will be available now in 17 major Indian languages including English, Gujarāti, Hindi, Marāthi, Telugu, Tamil, Kannada, Urdu, Bengāli, Malayālam, Āssāmesē, Oriyā, Manipuri, Sanskrit, Konkani, Kāshmiri and Punjābi<sup>1</sup>.

**(iv) The Anu-Gāndhī Yuga (The Post-Gāndhi Age: 1940-1960):**

*The Anu-Gāndhī Yuga* registers certain significant translators like: Rāmnārāyan V. Pāthak's (1887-1955) (famously known as 'Dwiref') translation of some Europeans stories titled as *Chumbak ane Biji Vāto* ((1924) is noteworthy. Vishwanāth Bhatt (1898-1968) translated some

novels and stories by Leo Tolstoy titled *Āvu Kem Suzyu?* (1928), *Kathāvali Bhāg 1, 2* (1932, 1935), *Navo Avtār Bhāg 1, 2, 3* (1932, 1933, 1934) and *Lagnasukha* (1933). Majorly, he wrote a biography *Vir Narmad* (1933) in Gujarāti as well as English himself. Chandravadan Mehtā's (b. 1901- ?) (known as C. C. Mehtā) *Bibliography of Stagable Plays in Indians Languages Bhāg 1, 2* (1964, 1965) made him popular all over Europe. He also translated Cervantes's famous Spanish novel *Don Quixote* in 2001. Keshavrām Shāstri's (b. 1905) (known as K. K. Shāstri) famous translations include: *Bhārtiya Bhāshāsamikshā: Gujarāti Bhāshā* (1941), *Swar Vyanjana Prakriyā* (1944), *Kālidāsnā Nātako* (1948), *Mudrarākshash* (1949), *Amarkosha* (1975) and others. Luhār Tribhuvandās, known famously as Sundaram (1908-1991), contributed to the literature in translation by his *Bhagvajjukiya* (1940), *Muchchhakatik* (1944), *Arvind Maharshi* (1943), *Sāvītri* (1956), *Kāyāpalat* (1961), *Sundar Kathāo* (1964), *Swapna ane Chhāyāghadi* (1967), *Aisi Hai Zindagi* (1974) and others. Bhogilāl Gāndhī (b. 1911) translated Rājgopālāchārī's *Lokshāhi: Samājwād ane Swatantratā* (1964) and Āchārya Krupalānī's *Gāndhi-Marks Krānti Vigyān* (1966). Anant Rāval (b. 1912), with the help of Vishvanāth Bhatt, translated Tolstoy as *Tolstoyani Navalikāo*. Rājendra Shāh (1913-2010) translated Kavi Jayadev's *Gitgovind*. He also translated Dante's (1265-1321) *Divine Comedy* (1308) as *Divya Ānand* (1993). Amrutlāl Yāgnik (b. 1913) is remembered for his translated work *Americāni Sanskrutini Ruprekha* (1964). Yashvant Shukla (b. 1915) translated Henrik Ibsen's *A Lady from the Sea* (1888) as *Sāgargheli* (1964), Niccolo Machiavelli's (1469-1527) *The Prince* (1532, posthumously) as *Rājavi* (1969) and Burtrand Russel's (1872-1970) *Power* (1938) as *Sattā* (1970). Mahendra Meghānī's (?) translations include: *Jwālā* (1947), *Bhāibandh* (1951), *Kontiki* (1952) and *Tibetmā Sāt Varsh* (1956).

Harivallabh Bhāyānī's (b. 1917) translations include: *Prapā* (1968) and *Muktakamādhuri* (1986). Pāthak Nandkumār J. (b. 1920) translated Yusuf Mehar Ali's (1903-1950) *Leaders of India* (1942) as *Āpanā Netāo* (1944). Makrand Dave's (b. 1922) translations include: *Ghatne Mārage* (1946) and *Tāzran: Jangalono Rājā* (1947). Ramanlāl Pāthak (b.

1922) translated Russian writer Chekhov (1860-1904) as *Chekhovni Shreshtha Navalikāo* (1957). His other translations include: *Dhīre Vahe Chhe Don* (1961), *Hun Kem Nirishwarvādi Chhu* and others. Madhusudan Pārekh's (b. 1923) translations include: *Henry Jamesni Vārtāo* (1969) and *American Samāj* (1966). Vinod Meghānī (?) translated Govardhanrām Tripāthī's novel *Saraswatichandra* (1887-1901) into English. Nārāyanbhāi Desāi's (b. 1924) translations *Mātino Mānvi* (1964) and *Ravichhabi* (1979) are noteworthy. Ramesh Betāi's (b. 1926) *Vivekchudāmani* (1976), Mohammad Mānkad's (b. 1928) *Mahānagar* (1966), Subhadrā Gāndhī's (1928-2004) *Volgāthi Gangā* (1945), *Candidnā Parākramo* (1952), *Deshvideshni Lokkathāo* (1953), Jayant Bakshi's (b. 1929) *Mātini Murtiyo* (1957) and *Swargni Yātrā ane Biji Vārtāo* (?), Suresh Dalāl's (b. 1932) *Chāndanini Loo* (1967) and *Marāthi Kavita* (1977), Bhogilāl Dave's (b. 1933) *Ajey Tāzran* (1967), Nalin Rāval's (b. 1933) *Sindhi Sāhityanā Itihāsni Ruprekha* (1977), Vijay Shāstri's (b. 1945) *Sanskār Khātar* (1971) and *Vishvani Pratinidhi Vārtāo* (1974) and Dilāvarsinh Jādejā's (?) translation of William Golding's (1730-1774) *She Stoops to Conquer* (1773) as *Edariyo Gadh Jityā Re* (1949), William Shakespeare's (1564-1616) *Hamlet* (1957) and *Julius Caesar* (1958) are noteworthy. This Age enjoys many translations of general books on history, criticism, philosophy and literature. Jayant Bakshi and Manshukhlāl Jhaveri translated *Contemporary Indian Literature: A Symposium as Ādhunik Bhārtiya Sāhitya* (1976).

In a nutshell, it can be mentioned that this Age witnesses the translations of all types of genres imported from Tamil, Telugu, Kannad, Malayālam, Punjābi, Bengāli, Marāthi, Hindi, Urdu, English and others. This Age has registered 110 translations into Gujarāti of Hindi novelists like Premchand (1880-1936), Gulshan Nandā (?-1985), Rāmvruksha Benipuri (1899-1968), Dharmavir Bhārti (1926-1997), Amrutā Pritam (1919-2005), Priyā Rājvansh (1937-2000) and others. The Age is also benefitted by the translations of biographies such as *Mangalā* by Anant Gopāl Shevade (?) and *Smrutichitro* by Lakshmiabāi Tilak (1868-1936) and *Bhagwān Buddha* translated by Prof. V. D. Kulkarni. Further, the autobiographies like *Undā Andhārethi* (1957) and

*Mārā Bahen* (1958) translated by Chandārānā (?), *Ruprāni* translated by Vaju Kotak (?), *Anakahi Vāto* translated by Jayanti Dalāl, *Crishlarni Ātmakathā* translated by Vāsudev Mahetā (?), and *Anghan Moti* translated by Gopālrao Vidvānsh are noteworthy (Trivedi 2013: 33/36).

**(v) The Ādhunik Yuga (The Modernist Age: 1960-1980):**

(In order to differentiate between *The Arvāchin Yuga* and *The Ādhunik Yuga*, *The Ādhunik Yuga* has been translated as “The Modernist Age” and therefore *The Anu-Ādhunik Yuga* is rendered into English as “The Post-Modernist Age”.) *The Ādhunik Yuga* enjoys the presence of certain translators like: Known for translating from Bengālī into Gujarātī, Raman Sonī’s, (b. 1908) translations include: *Swāmi* (1934), *Srikānt* (1937), *Sanyāsini* (1947), *Chokherwālī* (1946), *Patherdābi* (1957), *Virājavahu* (1957), *Badi Didi* (1957), *Anantnā Yātrio* (1977) and others. Shivkumār Joshī (1916-1988) translated Ravindranāth Tagore’s novel as *Jogājog* (1969), Vibhuti Bhushan’s (1894-1950) novel as *Ādarsh Hindu Hotel* (1977) and Vijay Bhattāchārya’s (?) *Navu Dhān* (1977). Suresh Joshī’s (1921-1986) *Parkīyā* (1975) includes the translations of many famous writers like Baudelaire, the French writer (1821-1867), Pablo Neruda, the Spanish writer (1904- 1973), Giuseppe Ungaretti, the Italian poet (1888-1970) and Boris Pasternak, the Russian poet (1890-1960). He also translated an epic novel *And Quiet Flows the Don* (1936) by a Russian novelist Mikhail Sholokhov (1905-1984) into Gujarātī as *Dhire Vahe Chhe Don* (1960). Fyodor Dostoyevsky’s (1821-1881) novel *Notes from the Underground* (1864) was translated by him into Gujarātī as *Bhoytaliyāno Ādmi* (1967). Marcus Cunliffe’s (1922-1990) *The Literature of the United States* (1954) is also translated as *Americanā Sāhityano Itihās* (1965) by him.

Dhirubahen Patel (b. 1926) translated two of Mark Twain’s (1835-1910) famous novels *Adventures of Huckleberry Finn* (1884) and *The Adventures of Tom Sawyer* (1876) into Gujarātī respectively as *Huckleberry Finnnā Parākramo* (1967) and *Tom Sawyer Bhāg 1, 2* (1960, 1966). Ramanlāl Shāh’s (b. 1926) translation of *Rāhul Sānkrutyāyan* is very famous. Niranjana Bhagat’s (b. 1926) translations include: Ravindranāth Tagore’s novel *Chitrāngadā*

(1965), *Audennā Kāvyo* (1976), *Yob* (1981) and others. Kundanikā Kāpadiā’s (b. 1927) translations include: Laura Ingalls Wilder’s (1867-1957) novel as *Vasant Āvshe* (1962), *Dilbhar Maitri* (1963), a travelogue of a Bengālī writer Rāni Chand (1550-1599) as *Purnakumbh* (1977), *Purushārthne Pagle* (1961), *Jivan Ek Khel* (1981) and others. Champaklāl Gāndhi known as Suhāsi (b. 1932) is known for his translated work *Bhāgo Nahi, Badlo* (1903). Bhagvatikumār Sharmā (b. 1934) is known for his two translated works *Sāt Yogoslāv Vārtāo* (1978) and *Ashādhno Ek Divas* (1979). Bholābhāi Patel’s (b. 1934) translations include: Sunil Gangopādhyāy’s (1934-2012) novel from Bengālī into Gujarātī as *Swargni Niche Manushya* (1976), Sukumār Sen’s (1899-?) *Bangālī Sāhityanā Itihāsni Ruprekhā* (1982), Budhdhdev’s (?) drama *Tapasvi ane Tarangini* (1982). He also translated the anthologies of Umāshankar Joshī into Hindi as *Prāchinā* (1968) and *Nishith* (1968) and a Hindi poet Sumitrānandan Pant’s (1900-1977) anthology of poems into Gujarātī as *Chidambarā* (1969). Chandrakānt Topiwālā (b. 1936) translated Samuel Beckett (1906-1989) as *Kalpoke Kalpanā Mari Parvāri Chhe* (1970), Rainer Maria Rilke’s (1875-1926) *Duino Karunikāo* (1976) and *Offiyars Prati Sonneto* (1977). He also translated Gujarātī poems into English as *Contemporary Gujarātī Poetry* (1987). Ramniklāl Māru (b. 1937) is known for his translation *Mānav Dharma* (1987). Hasmukh Bārādi (b. 1938) translated Anton Chekhov’s (1860-1904) play *Uncle Vanya* (1899-1900) as *Vānyā Māmā* (1983). Vinod Bhatt (b. 1938) is known for Hindi translation *Baitāl Pachchisi* (1987). Chandrakānt Sheth (b. 1938) is known for his translated works *Pandit Bhātkhande* (1967) and *Malayālam Sāhityani Ruprekhā* (1978). Rājendra Nānāvati (b. 1939) is known for his *Chhāyā Shākuntal* (1986). Upendra Bhatt’s (b. 1941) translation *Āpni Lokshāhi* (1936) and Madhusudan Thākar’s (b. 1942) *Kahān* (2007) are also notable.

**(vi) The Anu-Ādhunik Yuga (The Post-Modernist Age: 1980 onwards):**

Many translators contributed in this period, but to note a contribution of a major few: Mīrā Bhatt’s (b.1925) translations include: *Chingling* (1962), *Chha Vinghā Jamin* (1976), *Dānā Pāni* (1976) and *Sāgar Pankhi* (1976). Rekhā Shroff (b. 1929) is

notable for her translation *Natni Tālim* (1952). Bhārti Vaidya (b. 1929) is famous for *Mexico* (1972) and *Chālo Bhajavie* (1972). Vāsudev Pāthak (b. 1940) is remembered for his two translations *Mangalam* (1983) and *Meghadootam* (1983). Kumārpāl Desāi (b. 1942) translated Austen Bukenya's (b. 1944) novel *The Bride* (1987) as *Navvadhu*. Vishnubhāi Pandyā's (b. 1945) *Ekātma Mānavvād* (1967) is famous. Haresh Dholakiyā (b. 1946) translated Vimal Mitra's (1912-1991) *Nāyikā* (1983), *Samudra Tat Par Khulti Bāri* (1984), *Mane Yād Chhe* (1986), *Jogi Mat Jā* (1988), *Ekvismi Sadini Ubharti Sanskruti* and others. Himānshi Shelat (b. 1947) is known for her translation *Nokhā Mijājno Anokho Chittrakār* (2004). Keshubhāi Desāi (b. 1949) translated a Hindi novelist Premchand's (1880-1936) novel *Sevāsadan* (2006). Utpal Bhāyāni (b. 1953) is known for his two translations *Mahābhārat* (1991) and *Sahyog* (1999). Bindu Bhatt (b. 1954) translated Srikānt Vermā's anthology of stories as *Bijānā Pag* (1988). Renukā Soni (b. 1954) translated an Oriyā novelist Shāntanukumār Āchārya's (b. 1933) novel *Dakshināvarta* (1986). Bhagirath Brahmhatt (b. 1954) is known for his translation *Anuvād Kalash* (2006). Kanaiyālāl Bhatt (b. 1965) translated Dr. Indirā Goswāmi's (1942-2011) novel *Chhinnamastā* (2007). Bhāgyendra Patel (b. 1967) is famous for his children's literature in translations like *Bālsāhityano Samput (1 to 6)* (2003), *Bālsāhityanā 24 Pustako* (2007) and *Sinh ane Shero* (2008). Subhāsh Bhatt (1959) is known for his translations like *Vahetā Ānsoo* (2000), *Dharma ane Adhyātma* (2006) and *Jibrānnu Jivan ane Prempatro* (2007). Most of them have translated texts from Gujarātī into regional languages and vice-versa.

A survey made on the basis of Sāhitya Akādemi catalogues, *Gujarātī Sāhityakosh Part: I Madhyakāl* (1989), edited by Jayant Kothāti and Jayant Gādit; *Gujarātī Sāhityakosh Part: II Arvāchinkāl* (1990) edited by Chandrakānt Topiwālā, Raman Soni and Ramesh Dave, *Gujarātī Sāhityakosh: Khand III: Sāhityik Prakrin* (1996) edited by Chandrakānt Topiwālā and Ramesh Dave and *Gujarātī Sāhityakār Parichaykosha* (2008) edited by Dr. Kirit Shukla, it can be noted that many texts of European and the Middle East countries like Britain, Italy, Spain, Yugoslav, America, Japan, Africa, Russia,

Germany, Hungary, Poland, Czechoslovakia, China and France have been translated into Gujarātī, though directly or indirectly. Many novels, plays and poems in European languages have been translated into Gujarātī, often through their English versions. These translations have inspired the art of lexicography in Gujarāt and the lexicons like Gujarātī-English or English-Gujarātī have come to exist.

Jatindra Mohanty in his *Indian Literature in English Translation: A Bibliography* (1984) records, various translations done in India till 1984. Further, most of the translated books, into any Indian language or vice versa, till 1989 published by Sāhitya Akādemi, New Delhi, have been catalogued in *Sāhitya Akādemi Books* (1989). The catalogue of all the books recently published in translation by Sāhitya Akādemi till 2013 is also available as "Index of Publications" on <http://sahitya-akademi.gov.in/sahitya-akademi/publications/catalogue2.jsp>, the Sāhitya Akādemi website (Consulted on 28 September, 2014). One can conclude from these catalogues that the translations have been made from fourteen Indian languages like Telugu, Udiā, Bengāli, Hindi, Malyālam, Marāthi, Kannad, Konkani, Āssānese, Urdu, Rājasthāni etc. into Gujarātī. The most translations have been found between Bengāli and Gujarātī, and next between Marāthi and Gujarātī. It is worth mention here that it was on 1<sup>st</sup> of May, 1960, when Gujarāt enjoyed its independent status as a separate state from Mahārāshtra. However, not much exchange of translation is clearly visible between Marāthi and Gujarātī compared to Bengāli and Gujarātī. Yes, it is true that the ratio of the import and export of translated texts between Hindi and Gujarātī is less compared to Marāthi and Gujarātī. It is impossible to skip to note the view of Chandrakānt Sheth who comments that Sanskrit has played the pioneering role to get translated into Gujarāt.

Apparently, Gujarāt has received most of the translations from Sanskrit. According to a study, the figure of dramas translated from Sanskrit from 1867 to 1961 is 44 which has a scope to outnumber. . . Among all the translations made into Gujarātī, in terms of



the most translated books from any language, Sanskrit is followed respectively by English, Hindi and Marāthi.

(Sheth 1989: 195)

Gujarātī literature has been translated into eleven Indian languages. The number of translations from Gujarātī into other Indian languages in descending order is as follows: Sanskrit, Hindi, Kannad, Marāthi, Sindhi, Tamil, Bengāli and Telugu. The trend to translate the same text very often is not negligible as Kālidās's "*Shākuntal* has received 11 translations till 1961" and the "twelve different versions of the translation of *Meghdoot*" into Gujarātī are available (Topiwālā 1996: 220). The difference between what Gujarāt has imported and exported by the way of translation is huge and easily noticeable. Ritā Kothāri surveys:

. . . approximately 1000 works from Indian and some European languages exist in Gujarati translation. In contrast, very little from Gujarati literature has made inroads into other languages, particularly English.

-(Kothāri 2003: 74-75)

Possibly, it is true that certain languages enjoy hierarchy in the multilingual nation like India and therefore, the texts of non-hierarchal languages never attract translators. This results in missing the award for creative writing even if being the best work. Bholābhāi Patel therefore regrets for indifference towards Gujarātī literature. As Mr. Patel comments, people knowing Gujarātī do not know English or know little English and those knowing both are indifferent to Gujarātī literature (Patel 1989: 1-5). Rāmlāl Parikh agrees with Mr. Patel that the scarcity of translation owes to the fact that Gujarātīs are businessmen and so they "needed the local language and not English" (Parikh 2003: 80).

Gujarāt did not witness many translations done from Gujarātī into English compared to what Gujarāt has imported from English and other Indian languages. Sophocles, Plato, Aristotle, Aristophanes, Socrates, Plutarch, Cervantes, Rilke, Balzac, Victor Hugo, Moliere, Baudelaire, Samuel Beckett, Albert Camus, Pirandello, Swedenborg, Ibsen, Ralph Emerson, Thoreau, Pearl Burke, Earnest Hemingway, Robert Frost, Chekhov, W. H. Auden, Confucius, Coleridge, Wordsworth, Byron, Shelley, Milton, T. S. Eliot, Walter Scott, Hazlitt and others are available in

Gujarāt translations. However, the end of the twentieth century somehow noticed a great rise in the praxis of translation. Rita Kothari mentions:

A research study of English writings in Gujarat in the pre-independence era lists ten works translated from Gujarati into English. These include literary and non-literary works, adaptations and free translations. Of the ten odd works in English translation, translation 'proper' begins only with Mahadev Desai's translations of Gandhi's works in the second and the third decades of the twentieth century. . . In contrast the year 1998-1999 alone witnessed the production of eight English translations from Gujarati, and marked "an unprecedented event" in terms of quantity and competence. (Kothāri 2003: 76)

In addition to what Ritā Kothāri mentions, at present, many active translators translate from Gujarātī into English and other languages of India and vice versa, and therefore Gujarāt witnesses many translations during the last fifteen years compared to the whole of the twentieth century. A selected few can be remembered here. Ādam Tankārvi's translation *Aroma* (2005) of Ahmed Lunat Ali's Gujarātī poems into English; Pramod Mehtā's translations of short stories for children by Chinu Modi (b. 1939) as *Tarangmālā* (2009) and his edited book as a translation editor known as *Achhaandas* (2008), Gujarātī free verse poems translated by various hands; Rājendra Jādeja's translation of Dr. Ratilāl Borisāgar's (b. 1938) Gujarātī fiction as *Enjoygraphy* (2009) and his Gujarātī translations of contemporary English poems and short stories known as *Navo Fāl*; Ritā Kothāri's translations of Joseph Macwān's (1935-2010) Gujarātī novel *Āngaliyāt* (1987) as *The Step Child* (2006), a collection of short stories based on women written by various Gujarātī women writers translated and titled as *Speech and Silence* (2006), her translations of Gujarātī poems into English in collaboration with Sugunā Rāmnāthan known as *Modern Gujarātī Poetry: A Selection* (1998) and *Coral Island: Poems by Niranjan Bhagat* (2008); Shailesh Pārekh's translation of Niranjan Bhagat's (b. 1926) poems from Gujarātī into English as *Niranjan Bhagat in English* (2004); Dhanvanti's translation of Sundaram's (1908-1991) Gujarātī poems into English

as *Selected Poems of Sundaram* (2001); Vijay Padaki's translations of Madhu Rye's (b. 1942) plays in collaboration with the playwright Madhu Rye himself titled as *Three Gujarati Plays by Madhu Rye* (2007); Piyush Joshi's translations of Anil Joshi's (b.1940) poem "And Yet", Bhupesh Adhvaryu's (b. 1950) poem "Snake-Play", Dalpat Chauhan's (b. 1940) poem "A Wonder", Dharendra Mehta's (b. 1944) poem "Which is that Sea?", Mangal Rathod's (b. 1938) poem "The Apple", Manilal Desai's (b. 1939) poem "Evening", Rāoji Patel's (b. 1939) poem "As I Whistled", Snehrashmi's (b. 1903) poem "On the Wings of the Past," translations of essays on Narmad like *Sudhārā no Paygambar* as "The Prophet of Reforms" and *Kavi Narmadāshankar ni Kavita* as "Poet Narmadāshankar's Poetry" in Rakesh Desai edited *Society and Literature: Narmad in Critical Discourse* (2011) and *A Tree With A Thousand Wings: Poems by Harish Meenashru* (2008), edited and translated by Piyush Joshi with additional co-translations by Rājenrasinh Jādeja and Ādam Ghodiwālā; Pradeep Khāndwālā's collection of 200 poems chosen from the medieval to contemporary poems entitled in English translation as *Beyond the Beaten Track* (2008) and translations of Kannada poems into Gujarati as *Ādhyātmik Krāntinā Phool*; Narendra Patel's *Chhappā of Akho* (2008), a mother's diary for daughter by Nilam Doshi translated into English as *Daughter, My Friend* (2011) by Purvi Doshi; Anilā Dalāl's *Mahābhārat: Ek Ādhunik Drashtikon* (1980), *Ravindra Nibandhmālā-2* (1976), *Rādhākrushna* (1981) and *Tārāshankar Bandhopādhyāy* (1994); Darshanā Trivedi and Rupali Burke's *Celebration of Divinity: The Philosophical and Devotional Poems of Narasimha Mahetā: A Selection* (2001); Ranjanā Harish's *A Room of One's Own* (1929) by Virginia Woolf (1882-1941) from English into Gujarati as *Māro Pottāno Ordo* (?) and Mulk Raj Anand's (1905-2004) *Untouchable* (1935) as *Achhut* (1996); Chaitanya Desai's *Tulnātmak Sāhitya: Bhārtiya Sandarbh* (1996) an anthology of collected translations from different Indian languages and *Tulnātmak Sāhitya: Videshi Sandarbh* (2005) an anthology of various articles in various European languages translated into Gujarati by various hands; Ashok Desai's translation of Dhiruben Patel's novel *Āndhali Gali* (1983) as *The blind Alley* (M. Phil

dissertation, 1989); Sachin Ketkar's "Translation of Narsinh Mehta's Poems into English: With a Critical Introduction" (Ph. D. Dissertation, March 2001); Dharmi Vashi's "Translation of Chandrakant Bakshi's Short Stories into English and Critical Evaluation of His Art" (M. Phil. Dissertation, February 2009); Joshi Nileshkumār's "Narmad's Mari Hakikat Part I and II: A Study Through Translation" (Ph. D. Dissertation, 2010); Sunil Sāgar's "A Translation of Select Critical Essays of Suresh Joshi from Gujarati into English with a Critical Introduction" (Ph. D. Dissertation, 2010); Rājesh Patel's "Translation of Pannalal Patel's "Malela Jiv" from Gujarati into English with Critical Introduction" (Ph. D. Dissertation, 2011); Hemāng Desai's *Thirsty Fish and Other Stories: An Anthology of Select Gujarati Stories of 'Sundaram' Translated into English* (2012), *Poetic Refractions* (2012) an anthology of poems by young Gujarati poets translated into English, translation of Dalpat Chauhan's story as "Fear" and Himanshi Shelat's short story as "Eventide" and *Narmad nun Dharmachintan* by Jayant Pāthak as "Narmad's Reflections on Religion" and Daxā Vāmdatt's translation of *Contemporary Indian English Short Stories* by Shivkumār as *Bhāratmā Sāmprat Angreji Toonki Vārtā* (1997). Rakesh Desai edited *Society and Literature: Narmad in Critical Discourse* (2011), an anthology of translated critical essays on Narmad, written and translated by various hands includes major translations done by Bhāvin Purohit, Kamal Mehtā, Ruchā Brahmabhatta, Mihir Mori, Sonal Vaidya-Kulkarni and others (Desai 2011:xvi-xix). The same book includes the essays translated by Rakesh Desai like *Angreji Amal nun Kāvya Sāhitya* by Umāshankar Joshi translated as "Poetry During the British Rule", *Narmad* by Dilāvarsinh Jādejā as "Narmad: National Identity Reflected in Gujarati Poetry", *Māri Hakikat: Gujarati Bhāshā ni Paheli Ātmakathā* by Ramesh Shukla as "Māri Hakikat: The First Autobiography in the Gujarati Language", *Narmad nun Kāvyaavivechan* by Vishnuprasād Trivedi as "Narmad's Criticism of Poetry" and *Loksāhitya nā Sanshodhani Bhoyn Bhānganāro Narmad* by Ramesh Shukla as "Narmad's Ground-Breaking Research in Folk Literature" and others. *Achhaandas* (2008) edited by Chinu Modi in chief and Dr. Pramod Mehtā as translation editor, also

registers the translations of poems done by many translators like S. D. Desai, Vaibhav Kothari, Kirti Trivedi, Fārook Salāt, Poojā Tatsat, Kiran Māthur, Chatur Patel, V. J. Trivedi, Niyati Shāh, Dileep Jhaveri, Indu Puwār, Mahendra Chotaliā, P. J. Soni, Madhusudan Thāker, Sanat Bhatt, Nutan Dāmore, Āshā Mākhecha, G. K. Nandā, G. K. Vankar, Sitānshu Yashchandra and others (Modi and Mehtā 2008: 10-13).

The literature of the marginalized society, due to the focus on the mainstream Gujarātī writing, is looked after by alternative institutions like Dalit Sāhitya Sabhā and Gujarāt Dalit Sāhitya Academy (Estd. 1997), Ahmedābād. Dalit literature in Gujarāt has a much delayed beginning. However, the shift of attention towards the Dalit writings and their translations into English is also visible. There are about “seventy to eighty writers actively engaged in Dalit literature” (Mangalam 1996: 72). Dalit poetry and short stories have been translated into English as *The Silver Lining* (2010) (A Collection of Gujarātī Dalit Poetry) and *Tongues of Fire* (2010) (A Collection of Gujarātī Dalit Short Stories) by Darshnā Trivedi and Rupālee Burke. Harish Mangalam records certain Dalit books translated into Gujarātī from various languages of India and English. He mentions:

- (3) Girish Karnad’s English play *Tale-danda* translated into Gujarātī as *Shirrachheda* (Capital Punishment) by Dr. Rupalee Burke
  - (4) Nag Boda’s Hindi play *Dalit* translated into Gujarātī under the same title by Dr. Rajendra Mehta
  - (5) Daya Pawar’s Marathi autobiographical novel *Baloot* translated into Gujarātī as *Achhoot* (untouchable) by Shri Surendra Doshi ‘Nishagandh’
  - (6) Mohandas Naimishrai’s book in Hindi *Bhartiya Dalit Andolan* (Indian Dalit Revolution) translated into Gujarātī under the same title by Kanti Malsatar. . .
  - (8) Dr. Chandrakumar Varthe’s book of criticism in Marathi, *Dalit Sahitya Andolan* (Dalit Literacy Movement) translated into Gujarātī under the same title by Dr. R. H. Vankar, ‘Snehswaroop’ . . .
- (Mangalam 1996: 74-75)

Further, *Skylark* (A Special Issue of Gujarātī Dalit Poetry published in 1996), edited by the Guest Editor Harish Mangalam, registers the translations of selected Dalit Gujarātī poems into English by various hands like Arvind Vegadā, Bipin Gohel, Bālkrishna

Ānand, Chandu Mahariyā, Dalpat Chauhān, Dinu Bhadresariyā, Harish Mangalam, Hāsyadā Pandyā, Jayanti Parmār, Jayanti Chauhān, Lalit Patel, M. B. Gajjan, Madhukānt Kalpit, Manish Chandra, Neerav Patel, Praveen Gāndhi, Pathik Parmār, Rupālee Burke, Rāju Solanki, Sāhil Parmār, Shankar Painter, Sanju Vālā and Tushār Parmār (Mangalam 1996: 5).

Further, with special thanks to Dr. Rupālee Burke, a practicing translator at present, it can be mentioned that the Ādivāsi literature has also begun to be translated into English by various hands and published by various publishers which include: *Bhil Lokākhyāno: Oral Narratives of the Dungari Bhils* (2009) edited by Bhagwāndās Patel and translated by Nilā Shāh and Paersis Shāh, *Tribal Literature of Gujarāt* (2009) edited by Nishānt Choksi, *Rāthor Vārtā: A Heroic Narrative of the Dungari Bhils* (2012) documented and edited by Bhagwāndās Patel and translated by Nilā Shāh, *Bharath: An Epic of the Dungari Bhils* (2012) documented and edited by Bhagwāndās Patel and translated by Nilā Shāh, *The Rāmāyan and Other Oral Narratives of the Kunknās* (2012) documented by Dāhyābhāi Vādhu and translated by Avaneesh Bhatt and “A section on Ādivāsi poetry in Gujarātī, Dehwali, Rāthawi languages”, written by Ādivāsi poets, compiled by Kānji Patel, translated by Rupālee Burke, from Hindi by Gopikā Jādejā, published in Indian Literature, July/Aug 2011, Issue No. 264., are noteworthy. Thus, it is noticeable now that the rewriting of the history of translation in Gujarāt cannot skip these emerging areas of translation.

Moreover, apart from the loose translations made by the individual translator at his/her level, Gujarāt also started witnessing the sweet fruits of translations done by the higher educational institutions like various universities and certain inaugurated translation centres in Gujarāt. Very happily, Kothāri confesses stating that at least in Gujarāt, the future of the translation is not bleak now:

For instance, South Gujarat University (Surat); North Gujarat University (Patan); Saurashtra University (Rajkot) and Gujarat University offer courses on Translation Theory and Practice at the M.Phil/Ph.D levels. Students translate a work of art in lieu of a dissertation and thereby add to the

body of unpublished works in translation. . . Gujarat University. . . offer a paper on ILET that allows the consumption of texts in translation. (Kothāri 2003: 37)

Apart from the translations of the creative texts, Gujarāt has also witnessed the critical articles written by certain translation critics which initiate a new move in the area of directing the history of translation and its theory. A few books and articles published include: Nagindās Pārekḥ's *Anuvād ni Kalā* (1958); Mohanbhāi Patel's *Anuvād Vigyān* (1970) and *Anuvād ni Samasyā: Ek Sangosthi* (1975); Ramesh Shukla's *Anuvād* (1976); Dr. Bharat Thākar's *Gujarātī Sāhitya mā Anuvād Pravutti* (1981-82); Mafatlāl Bhāvsār's *Anuvād ni Jarur ane Arth* (1984); Chandrakānt Sheth's edited book *Sāhitya: Pra-bhāv ane Pra-tibhāv* (?) and an article *Anuvād* (193-197) appeared in *Gujarātī Vishvakosha Khand-1* (1989); Navneet Madrasī's translation of *Anuvād Kalā* (1991) written by N. E. Vishwanāth Iyer in Hindi; Umāshankar Joshī's *Bhāshāntar ke Rupāntar* (1993) and *Padhyānuvād ni Samasyā* (1994); Ajay Chauhān's *Anuvād Chintan* (1998); Nagindās Pārekḥ's articles edited by Ramam Sonī as *Anuvād: Siddhānt and Samikshā* (2009); Prasād Brahmabhāt's four chapters namely *Tulnātmak Sāhitya mā Anuvād nu Mahatva* (49-59), *Bhārtiya Sāhityono Gujarātī Sāhitya per Prabhāv* (73-80), *Vishva Sāhityano Gujarātī Sāhitya Per Prabhāv* (81-90) and *Gujarātī-Bangālī Bhāshā Sāhitya: Ādān-Pradān* (91-95) in his edited book *Tulnātmak Sāhitya: Siddhānt ane Vinīyog* (2010); Nilā Pravin Trivedi's *Pandit Yugnu Anuvād Sāhitya* (2013); Prof. Natubhāi Rāval's *Sudhārā Yugnu Anuvād Sāhitya* (?); Keshubhāi Desāi's *Anuvād Vishe* (?) and *Anuvād: Shāstriya Kalā* (?); Kirtidā Shāh's *Sāhityik Anuvādo* and others.

Gujarāt has, in the last decade, witnessed a sea change by showing its interest in the activity of translation, hence the speed of translating increased even at the level of smaller towns. This noteworthy move is towards the reshaping of English. "The first Sāhitya Akādemi (Western Zone) Translation Workshop" which "was held in Ahmedābād in 1996" broke the ice (Kothāri 2003: 89). Certain poems of Gujarātī language were translated into Indian languages and English. Kothāri mentions that since 2000, the Akādemi "has published at least five translations in English a year" (Kothāri 2003: 89). In

the year 1999, the Gujarāt Sāhitya Parishad (Estd. by Ranjitrām Mehtā: 1881-1917) launched a project of translating Gujarātī works into English under the chairmanship of Niranjān Bhagat, a reputed Gujarātī poet and teacher of English. Moreover, a Translation Trust was set up by a band of Gujarātī writers in 2002 which included the writers-cum-translators like Chinu Modi, R. A. Dave, V. J. Trivedi, and others. The Trust was funded by the major industrialists of Gujarāt and Morāri Bāpu (b. 1946), a well-known spiritual leader of Gujarāt.

Moreover, certain departments of English and centres of Translation Studies (TS) of various universities of Gujarāt have also organized workshops and seminars in the area of TS. H. M. Patel Institute of English Training and Research, Vallabh Vidyanagar organized an "International Meet on Contemporary Poetry and Translation" on 25<sup>th</sup> and 26<sup>th</sup> January, 2008. Department of English of Veer Narmad South Gujarāt University, Surat organized national seminars on "Indian Traditions in Translation" on 10-11 March, 2006 and on "Translation as Praxis: Issues and Strategies" on 7-8 September, 2010. In addition to this, Balvant Parekh Centre for General Semantics and other Human Sciences, Barodā, established by Shri Balvant Parekh (1925-2013) and his family in 2009, organized "A Certificate Course, General Semantics and Its Implications in Translation Studies, 8-12 August 2011" in collaboration with H. M. Patel Institute of English Training and Research, Vallabh Vidyanagar<sup>2</sup>. The same centre has determined to establish seven noddle centres from Kutchch to Mumbai in order to develop Gujarātī literature along with the translation of some sixty pages of any Gujarātī texts into English taken up by the Centre for the translation project every year. These seven noddle centres are likely to be functional from October, 2014. Under the same project, Prof. Hemant Dave translated Kenneth G. Johnson's book *General Semantics: An Outline Survey* (1960) into Gujarātī as *Vyāpak Anvaya Vichār: Ek Ruprekḥā*, which will be shortly published as the first book in translation under the same project. Further, the Gujarāt Vidyāpith, Ahmedābād runs a centre of translation known as *Anuvād Pratishthān* chaired by Nārāyanbhāi Desāi (b. 1924) which organizes seminars and workshops in the area of TS.

Apart from one-off *Anuvād* centres and certain journals like *Buddhiprakāsh*, *Gujarāt Shālāpatra*, *Gangotri Trust* and others, certain government departments as well as non-government institutions have contributed a lot. Chandrakānt Sheth mentions a long list of such institutes as follows:

Nehru Bāl Pustakālaya, Arvind Āshram, Rāmkrushna Mission, Shivānand Prachār Samiti, Theosophical Lodge, Iskon, Christian Missions, Bhāshāntar Nidhi, Granth Nirmān Board, Anuvād Trust . . . Gujarāt Vidyāsabhā, literary institutions like Gujarāt Sāhitya Sabhā, Bhārtiya Sanskrit Vidyāmandir, Bhārtiya Vidyābhavan, I. N. T., Darpan, Nātyasampadā, a drama institute like Chorus, Sastu Sāhitya Vardhak Kāryālaya, publication institute like Lokmilāp and so on. . . radio and tv have also inspired the activity of translation.

(Sheth 1989: 196)

Even certain major journals of Gujarāt which have helped to speed up translations, with special thanks to Dr. Pannā Trivedi, can be significantly remembered here. *Parab* (a leading journal started in 1960 at Ahmedābād) publishes translations. *Sandhi*, a leading creative and critical journal of Gujarāt started in 2006 with editors like Bābu Suthār and Indra Shāh, publishes translations from English into Gujarātī and vice-versa. Certain journals like *Kumār* edited by Jeev Parikh (Ahmedābād), *Tathāpi* edited by Jayesh Bhogāytā (Vadodarā), *Tādarthay* edited by Purvi Ozā (Ahmedābād), *Etad* edited by Dr. Shirish Panchāl and Dr. Jayant Pārek (Mumbai), *Samipe* edited by Dr. Shirish Panchāl (Vadodarā), *Khevanā* edited by Dr. Suman Shāh (Ahmedābād), *Mamtā* edited by Madhu Rāi (Gāndhinagar), *Shabdashrushti* edited by Harshad Trivedi and published by Gujarāt Sāhitya Akādami (Gāndhinagar), *Shabdasar* edited by Nisarg Āhir (Ahmedābād), *Gadyaparva* edited by Gitā Nāyak and Bharat Nāyak (Mumbai), *Navnītsamarpan* edited by Dipak Doshī (Mumbai), *Uddesh* edited by Prabodh Joshī (Ahmedābād) and others publish the translations of any genre from any language into Gujarātī or vice versa. Moreover, journals like *Kavitā* edited by Ramesh Purohit (Mumbai) and *Kavilok* edited by Dhuru Parikh (Mumbai), *Dhabak* edited by Rashid Mir (Vadodarā) and others publish the

translations of poems only. Some online journals like *Sāhityasetu* edited by Dr. Naresh Shukla, *Readgujarāti* edited by Jignesh Adhvaryu and others also publish translations of creative texts into Gujarātī or vice versa.

Thus, it can be observed that though slowly but gradually and patiently, the growth in the practice of translation has been registered. However, much work needs to be done in the area of TS in Gujarāt, especially the Children's Literature's (ChL) creation and the translation as well. The ChL demands its special attention in the history of translation in Gujarāt, though Chandtakant Sheth questions the creativity and originality of the ChL due to its negligence. This underdeveloped status of the ChL today can only be raised by importing various translations of ChL into Gujarātī prosperously. True that attempts are now made to translate, but many works have been imported into Gujarātī compared to what Gujarāt has exported into other Indian languages and especially into English. The translators need to focus more on exporting the regional literature into other Indian languages along with English. Inevitably, the history of translation in Gujarāt, inviting team efforts, requires the primary work of data collection which is in itself a difficult task. Further, the translations in oral as well as written may be taken care of dividing further a category into literary and non-literary translations. Certain issues like the choice of a text, the subjectivity of the translator, the complexity lying in the nature of history and the marginalized groups of works should be attended when a comprehensive history is attempted. The practice of teaching the TS at high schools and colleges should be developed. Thus, in a nutshell, it can be commented that such activities of translations will strengthen the unity of India and enrich the regional literature enhancing the cross cultural readers.

#### Notes

1. <http://www.navajivantrust.org> (Consulted on 2 October, 2014).
2. [http://www.balvantparekhcentre.org.in/rep ort%20on%201st%20certificate\\_course.htm](http://www.balvantparekhcentre.org.in/rep ort%20on%201st%20certificate_course.htm) (Consulted on 10 October, 2014).

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