

SYNOPSIS

**A Critical Study of English Translations of Gujarati Fiction
by Women Writers**

Submitted by

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Sr. No.	Contents	Page
1.	Introduction	1
2.	Literature Review	3
3.	Objectives/Research Questions	5
4.	My Work Plan	6
5.	Chapterization	7
6.	Conclusion	11
7.	Scopes and Limitations	11
8.	Primary Sources	13
9.	Indicative Bibliography	14-17

INTRODUCTION

My research *A Critical Study of English Translations of Gujarati Fiction by Women Writers*, is an attempt to survey the contributions Gujarati women writers have made in the field of Gujarati fiction, and to conduct a comparative study of select fictional works by women in original Gujarati with their translations in English. For my analysis of the original Gujarati with its English translations, I have referred to Andre Lefevere's translation theory as proposed by him in, *Translation as Rewriting of the Original*– from within this framework I have attempted to examine how the process of translation transforms a given text at various levels that are linguistic, stylistic and pragmatic in nature, owing to factors like difference in language and culture of the source and the target along with other dimensions (constraints) as hinted upon by Lefevere namely – ideology, poetics, patronage and Universe of Discourse. The translator's choices, opinions as well as prejudices are also responsible for the different reading of the original text into TL. The analysis of various excerpts selected from the original Gujarati texts and their comparison with their English rendering with a yardstick of Lefevere's theory has been conducted to assess the impact of the 'four constraints' and other related factors in the manipulation of meaning at various levels.

The inception and existence of translation worldwide is closely linked with the emergence and development of different languages and cultures. Translation activity has not just flourished but has achieved a status equivalent to the creation of art and literature and in the 20th century Translation Studies has emerged as a major branch of comparative and cultural studies with a wide scope of possibilities attracting the attention of many aspiring researchers, academicians and translators. Different theories of translation have been developed by many scholarly translators and critics like Bassnett, Catford, Derrida, Venuti, Simons, Harish Trivedi, Spivak, Chamberlain but the focus of the majority of these critics has been on gaining similarities between the source and the target text with the emphasis on the aspect of faithfulness on the part of the translator with strong notion of 'loss' of meaning during the process. In such circumstances Andre Lefevere introduced a novel approach to translation with focus on disparity between the original text and its translation instead of the resemblances shifting the paradigm to the socio-cultural aspects of this activity from the earlier purely linguistic concern as he considered the text as part of the given society and culture. In Lefevere's opinions the original text and the language to render it into are selected to fulfil certain purposes which the translator is supposed to carry out. According to him, "translation is produced on the basis of an original text with the intention of adapting the original to a certain ideology or poetics of a different audience, and it is an activity performed under constraints of patronage, poetics and ideology initiated by the target systems, as such it is an act of the *rewriting* of an original text to conform to certain purposes instituted by the receiving system". (Lefevere, 1992 : vii)

His theory promoted the celebration of variations at linguistic and cultural levels brought in by the act of translation, also, he encouraged the analysis of factors responsible for developing a better understanding of the translation process. He also bestowed credit on the translator for creating a new text which offers new meaning to the original in the different period with different social, lingual and cultural set up for a completely new set of readers. He explained how translation or rewriting manipulates the literary text but at the same time it attributes an afterlife to the original text and author during the various periods which otherwise would not have been possible making it accessible to a larger number of people. He also expresses his opinions on the four possible factors – constraints – which manipulate the original text during the rewriting process and are responsible for a different reading of it in the target language (TL). These constraints, at times, become the determining factors in the

process of translation and they are not absolute but are open to change according to the changing demands of the time and society. As far as the translator is concerned, she has the freedom to either stay within the parameters or move beyond the boundaries of these constraints. Lefevere further adds, "Translation is another type of rewriting...motivated by the ideology and poetics of people who hold some kind of power, or wish to use rewriting to gain power in the target culture...The ideology of a given place and time in which the rewriting occurs combines with the dominant poetological conceptions to determine the image of a work but also of a writer, a genre, a whole period etc." (Lefevere, 1992 : ix)

In India translation activity has been taking place since time immemorial without any self-consciousness. The various adaptations of our scriptures from Sanskrit into other Indian languages are the examples of it. The translation activities were taking place without any notions of loss, finding proper linguistic equivalence, faithful translation, word-to-word or sense-to-sense translation and there was a kind of free adaptation taking place without the translator ever feeling the burden of the heavy task of transferring a text from one linguistic and cultural background (SL) to another (TL). Unlike the monolingual culture of Western countries which care too much for accuracy of translation, we have always welcomed deviations from the original. The Western theory of translation was introduced quite later and with that the translator became more self-conscious of the whole endeavour turning the entire activity into an exasperating exercise. In India linguistic transfers across many languages have been practiced for centuries still there is a dearth of theoretical guideline. The lack of theoretical framework has not affected the praxis of translation in the least in India. With the spread of English, the activity has geared up with a new vigour with many Indian regional texts being rendered into English and it is noteworthy that the Indian regional languages as well as literature have been immensely influenced by the translations available.

If we consider the case of Gujarat, it is noticed that for a very long time Gujarat has been in the position of recipient to other languages especially Sanskrit, English and Bengali with a very few Gujarati texts available in other regional Indian languages or English. In the last few years, it has become a matter of serious concern for writers and critics of Gujarati literature that some of this literature should be available to audiences outside Gujarat. When compared with the other state languages like Tamil, Malayalam or Bengali, Gujarat has a meagre quantity of Gujarati texts translated into English. Also, as compared to women writers, male writers on the Gujarati literary scene have tended to monopolise the translation industry and continue to hold positions of privilege. In the past few decades, however, the scenario has changed and much Gujarati literature has started appearing in English translation including the literature produced by the marginal groups namely women, Dalit etc. Many academicians (especially English teachers) have been involved with this activity of rendering Gujarati texts into English either of their own accord or as part of a larger translation projects.

Along with analysis of the scenario of translation in India and particularly in Gujarat, a historical and anthropological survey has been conducted of the region of Gujarat since its formation till the present time to understand the various socio-political factors which shaped the socio-cultural aspects of the state. As literature mirrors society, it is essential to assess the factors that shaped the social realities and general mind-set of people to get an overview of the literature composed in Gujarati. My research particularly focuses on the contribution of women writers of Gujarat who - although they appeared late on the literary spectrum, have set up new standards of literature with their style, narrative technique and fresh thematic approaches. Their special contribution has been in the matter of presenting the unseen world of women with wide range of emotions, issues, personality traits in form of the representation of their women characters altering the entire connotation of the image of women portrayed in

literature till now. Their views and experiences were different from those of the male writers and as a result newer forms of expressions have emerged in their writings. Their representations of women characters, unlike those of male writers (mostly based on the idealized image of women as per the expectations of patriarchal society), are closer to women's reality with a possibility of new perceptions and life based on their own expectations, and with an urgent call for reform in the status and condition of women. These women characters became the vehicle for the writers to voice their inner urge for freedom and dignity. For this purpose I have also explored the feminist framework and drawn from Post-colonial Feminist and Gender Theories and Third World Feminism, so as to critically analyze the literary worlds of these writers.

As my research focuses on the image of women in literature, I have analysed the condition of women in real time during various political eras, their impact on social and family system and the factors responsible for the decline in their status to examine how far the literature has been successful in capturing these images and how close they are to reality. I have also performed a comparative study of the fiction by male and female writers to scrutinize how their literature treats women and their issues under a different light and the politics of the representation of gender drawing the conclusion, there from, that women writers have presented a balanced image of women in their literature which not only reflects the reality but also promises to alter women's representations to positively capture the changing reality of the outer world.

Along with scrutinizing the image of women in Gujarati fiction by women writers, my research endeavours to examine how these images are altered or manipulated when rendered into a different language through the activity of translation -how translation in a different linguistic and cultural system leads to the manipulation of these images at times resulting in the misrepresentation of cultural, social and gender-centric contexts of Gujarat. So, I propose to look into the matter that translation activity not only creates a different reading of the same original text due to language shift and a number of other factors responsible for the same but it also affects the image of characters as they appear in original text and in their adaptations in the target language and culture. Often the translator deliberately allows the images to alter for the sake of an easy acceptance of the translated text. These factors are also considered for this research.

LITERATURE REVIEW

My research mainly focuses on two major academic fields namely 'Translation' and 'Gender' along with a number of other areas in the periphery like the history and anthropology of the region of Gujarat, the literary scene of Gujarat fiction with special focus on the women writers and their contribution to the field, the representation of the images of women in literature in general and women writers in particular with a comparative analysis of both. These areas have already been well explored by researchers and academicians, particularly 'Gender studies' has been a popular area for researchers and tremendous amount of research has already been done in this area. Recently 'Translation Studies' has attracted much attention of research scholars due to the variety of scopes and possibilities available in this discipline. But my research proposes to combine these two major branches along with comparative studies and this fact makes it quite exclusive. Some research has already been done in the area of comparative study of the original with the translation or comparison of University of Kerala where the research scholar Vrinda V. has conducted a comparative study

multiple translations of the same text. For example, a research has been undertaken at the University of Kerala where the research scholar Vrinda V. has conducted a comparative study in 2010 of the English translations of the original Malayalam poems by Kumaran Asan and Vallatol and Malayalam translations of the poetry of Shelly and Eliot examining the shift at various levels like linguistic, cultural responsible for different reading of the poems in TL. In another instance a researcher Suraj Sawant from Savitribai Phule University, Pune (2016) has conducted a comparative study of select Marathi Dalit autobiographies with their English translations analysing how the English rendering alters the linguistic shift, in this case a particular language spoken by the Dalit community with its special implications, affects the cultural nuances in the English reading of these texts. In 2013 a research scholar named Satyavan Hanegave has done a research from University of Mumbai where he conducted a comparative study of select novels and their multiple translations in Marathi, Kannada and English.

Another type of comparative study has also been conducted where the researcher compares the multiple translations of the same regional text by different translators in English. Sayyed Mohammad Karimi Behbahani has done his Ph. D research from University of Pune in 2012 where he looked at the two different English translations of Omar Khayyam's quatrains in the light of the Target-oriented approach using the theory of 'Descriptive Translation Studies' advocated by Gideon Toury. Another such attempt has been conducted by Tota Ram Gautam in the year 2013 where he completed his Doctoral research on the topic of comparing original Hindi novels by prominent writer Munshi Premchand – *Godaan* and *Nirmala* – with their multiple English renderings from the stylistic perspective, considering the factors of 'loss' and 'gain' in the process of translation.

Even much research is available in the area of gender studies like the representation of gender in the literature or a comparative analysis of the images of women in the fiction by the authors of either a particular region or a few contemporary authors but the research available is mostly in line with literature of Indian English authors or between Indian English and regional Indian authors, however, hardly any (perhaps none) such study has been conducted in English studying Gujarati writers, especially of women writing in Gujarati (though plenty of such research is available in Gujarati where many research scholars from Gujarati departments have conducted research in pan-Indian literatures).

To list a few exceptions in research conducted by English departments in Indian universities and particularly in Gujarat, there is the work of Ami Upadhyay who has researched the image of the 'New Woman' in the fiction of four contemporary writers – two Indian English writers (Shashi Deshpande and Anjana Appachana) and two Gujarati authors (Kundanika Kapadia and Himanshi Shelat) in the year 2010 from Dr. Babasahed Ambedkar Open University. Another research scholar P. J. Shah has worked on the same lines, from Rai University where she has done a comparative study of women characters in the short-stories by Shashi Deshpande and Himanshi Shelat.

Many scholarly writers have indulged into an examination of famous mythological characters – their early image with the later ones emerging out of the various adaptations. For example, a prominent scholar, writer and historian Romila Thapar (1931) has conducted such effort in form of her famous book *Shakuntala: Texts, Reading, Histories* (2002) where she offered her observations on the character of Shakuntala as appears originally in the *Mahabharata* and the later its adaptation by a well-known Sanskrit playwright Kalidas in his famous play *Abhigyanashakuntalam* where the character has undergone a complete metamorphosis from being an independent and forthright woman of the original epic to a naive, innocent girl of

the Sanskrit drama which in the opinion of the writer is a romanticized persona of the upper caste representing the collective Indian consciousness of a quintessential woman. In contemporary period writers like Chitra Banerjee Divakaruni (1956) and Kavita Kane (1966) have attempted to rewrite the great Indian epics namely the *Ramayana* and the *Mahabharata* from the point of views of the central women characters. Divakaruni's novel *The Palace of Illusion* (2008) is an adaptation of the epic from the perception of Draupadi where some of the unseen aspects of her character are uncovered highlighting many traits of her personality which could never really come forth in the original epic while Kane's novel *Sita's Sister* (2014) is a retelling of the *Ramayana* from the point of view of Urmila, Sita's younger sister and Laxman's wife, showcasing her patience and strength during the exile of Rama, Sita and Laxman for fourteen years and her stand for other male and female characters of the epic with a fresh approach.

In this research at hand, I propose to examine the gender images represented by the women writers of Gujarat along with their comparison with the images of women as appear in the works of male writers with an aim to scrutinize the difference in approaches of the authors of both sexes in the selection of theme, character portrayal and image building based on their personal experiences, expectations of the society and personal bias and agreements. The research has also proposed a comparative analysis of the image of women as appear or altered when the text is rendered into TL to figure out whether the image has been manipulated or carried forward in light with the intension of the original author to observe the politics of translation and the factors responsible have been closely examined. As translation has hardly been considered from this a gendered perspective with exclusive focus on women writers of Gujarat, this fact makes my research unique with a possibility of scope to explore it further with a different, viewpoints in future.

OBJECTIVES/RESEARCH QUESTIONS

I propose through this research, to critically examine select fiction by Gujarati Women Writers both original and in English translation, vis a vis Andre Lefevere's conceptual framework of 'translation as rewriting'. In the 1990s Lefevere's theory of translation as rewriting introduced a novel perception of translation which focused more on the differences between the source and the target texts and upon the play of culture and ideology through language. This research proposes to study the varied strategies implemented by translators of the selected works, and to examine and analyse the representation of women characters. It also proposes to explore the extent to which the translation of linguistic and cultural nuances is accomplished and to trace the challenges posed by the stylistic and pragmatic structures of the target language.

The objectives of this research is,

1. To draw a comparison of the select Gujarati texts with their English translations within the conceptual framework of Lefevere's theory of 'Translation as Rewriting'.
2. To examine the linguistic and cultural shift in translation and how the constraints (as mentioned by Lefevere) play their part in the rewriting process.
3. To conduct a survey of the representation of women characters in Gujarati fiction by male and female writers to observe the shift in paradigm of the image of women with the arrival of women writers on the spectrum.

4. To examine how the representation of female gender has been translated or ‘rewritten’ when rendered into English along with scrutinizing whether any manipulation has occurred to make a different and more acceptable image of women of Gujarat.
5. To inspect if any ambiguity has occurred while transforming the text into a completely different language and culture and how the translator has approached it.
6. To analyse the factors that have led to the selection of the original text and whether their translations have been successful in meeting the objectives of their originals and how far the translator’s personal perceptions or prejudices have altered the meaning or image of a character in the rewriting.

The other research questions to be considered are – How far is the translation able to retain the flavour of the original - the characteristics of the original? How the style of an original writer changes during the course of the translation? How does the translator respond to the currents of contemporary life and issues? How has the translator handled the cultural and historical references? Does the translation honestly examine the problems women have been facing at different levels of the society or does it manipulate the textual aspects to make them more receptive in the target language system? Sometimes the translator deliberately tries to conceal or imagine a few aspects of the characters to make them more appealing and acceptable to the target reader. The research will also analyse such instances where deliberate concealment or revelation has been employed to rewrite the original to cater to expectations of the target audience.

The thesis would also overview – the contribution of women writers to the spectrum of Gujarati literature, their choice of themes and characters, their treatment of social, historical and political aspects of the time, their treatment of characters, especially women characters, their viewpoints reflected through their literature etc. The conceptual feminist framework I propose to explore and draw from Post-colonial Feminist and Gender Theories and Third World Feminism to critically analyze the literary worlds of these writers.

MY WORK PLAN

For my research I have implemented the following methods and considered the theoretical approaches to write my thesis.

- ❖ A thorough reading of the primary texts – select Gujarati fiction by women writers – in original and their English translations has been conducted.
- ❖ I have referred to books of history of Gujarat to develop a deeper understanding of the socio-historical and anthropological context of the region as well as the literature (both mainstream and folk/tribal literature) with a special focus on the condition of women in society during various phases and how literature captures the image, life and issues pertaining women.
- ❖ I have done a thorough reading of many Gujarati novels and short-stories by both male and female writers (apart from the primary texts) which revolves around the theme of women and their lives to get an overview of how the writers of this region deal with the phenomenon of gender representation with a special focus on their fresh inputs and approaches in terms of literary form, thematic engagement,

language/syntax and characters during various literary phases. The rise and impact of Feminism and Feminist theory on the works of Gujarati women writers has also been delved into which helped me conduct a comparative study of the images of women in the fiction by the writers of both the genders.

- ❖ The research has explored the emergence and development of the discipline of 'Translation Studies' and its ascent to becoming a major branch of comparative and cultural studies along with the major Eastern and Western translation theories to investigate the difference between the perception towards translation in the East and the West. The research also indulges into the scenario of translation in light with the multi-lingual/cultural country like India and how translation has been part of Indian consciousness since the beginning and how the scene has been altered with the introduction of various Western translation theories. The question regarding the dearth of translation theory in India and the possible reasons for the same has also been addressed with the current situation of translation in context to India has been discussed at length.
- ❖ The research has engaged into a particular theory of translation as a theoretical framework for the analysis of the texts namely 'Translation as Rewriting' which has been proposed by a scholar Andre Lefevere in 1990 mainly in his book *Translation, Rewriting, and the Manipulation of Literary Fame* (1992) along with other texts and essays along with his concept of four constraints – ideology, poetics, patronage and Universe of Discourse – which play significant role in the process of rendering a SL text into TL.
- ❖ A survey has been conducted of the scenario of translation in Gujarat, a general paucity of translation from Gujarati into other Indian languages or English, why translation activity has not been taken seriously in Gujarat, what are the factors responsible for it, how lately this activity has accelerated and the contribution of bilingual professionals, teachers, and publication houses to encourage this activity.
- ❖ Detailed analyses of how the linguistic and cultural barriers hinder the translation process often leading to 'misrepresentation' of the original expressions, nuances, connotations and situation has been conducted with along with the impact of four constraints on the process by selecting excerpts from the original fiction and comparing them with English rendering to scrutinize the different reading of both the original and translation following the discussion on the factors responsible for the same.
- ❖ Comparison of original Gujarati texts with their translations in English to analyse whether the image of women portrayed in the original is properly represented in the translation. To observe how at times translations manipulate the image to make it more adequate to the target reader and culture. Third World Feminism and Post-Colonial Gender Theory will be engaged to deal with issues of gendering and representation of women in the original and translation

CHAPTERIZATION

My thesis is divided into six chapters –

Introduction – I intend to introduce my research topic and its objectives in this chapter which has been divided into the following two sections:

Section – I –Literary Traditions of Gujarat: Socio-Historical and Anthropological Contexts

In this section I attempt to analyse and map the cultural and literary traditions of Gujarat from socio-historical, anthropological perspective since literature works as an agency in the development and expansion of a society. I have also surveyed the political, social, economical, educational background of the region for better understanding of the peculiarities of the province and formation of its literature. Along with the general scenario, my research focuses on the condition of women in the changing situations at political, social and economical fronts. This exploration helped me to discover the actual life situation of the women of Gujarat through various stages of development during various political eras and what role they played in degrading or upgrading their position in society and family. A detailed study of the literature of Gujarat beginning from the early phase of its formation to the development of literature during different periods from Earlier stage to Medieval to Post-Modern has been attempted. This survey also includes the folk and tribal literature of Gujarat to get an overall outlook of the literature of the state with special mention of the contribution of women to this form of literature and how the feminine gender has been presented with completely different perceptions compared to mainstream literature.

Section – II –History and Development of Translation in Eastern and Western Contexts with Special Reference to Lefevere’s Theory of ‘Translation as Rewriting’

In this section I intend to map the history of Translation activity and the formation of the discipline ‘Translation Studies’ which played a significant role in the emergence and development of a booming Translation Industry in 20th century. I have considered the major Eastern and Western concepts of translation and have attempted to indicate how the same activity of translation has been received and perceived in a completely different manner in East and West. I have also referred to translation in context to India mapping the scenario in ancient period where translation activities were conducted in a rather unconscious and selfless manner to the modern concepts regarding the same. As I have chosen my primary texts from Gujarati literature, I intend to throw light on the dearth of translation activity in particular case of Gujarati literature along with their possible causes. Along with the general theory of translation, my research focuses particularly on the theory promoted by Andre Lefevere – ‘Translation as Rewriting’ and his notion of four constraints namely – Ideology, Poetics, Patronage and Universe of Discourse which has been my yardstick while analyzing the select Gujarati texts by women writers with their English rendering, I will indulge in detail discussion of his theory. My research also deals with the areas of feminism and gender studies and how gender and its connotations alter when transferred to a completely different language and culture and therefore I intend to discuss the impact of translation on gender. Finally I will discuss the scope of translation activity in 21st century and many years to come with reference to India and the world.

Chapter – 1 – A Comparative Analysis of Women’s Representation in Gujarati Fiction by Male and Female writers: Medieval to Contemporary Contexts

This chapter will look at the emergence of prominent female writers of Gujarat and how they enriched the literature with their tremendous talent and sensibility. As my research focuses

principally on the representation of women in Gujarati literature, I have done a detailed analysis of the fiction by the writers of both the genders and attempted to figure out their treatment of women characters and their issues along with the image building they endeavour to promote based on their own ideology and under social expectations. The literature composed by women writers after their arrival on literary scene of Gujarat has brought promising transformation in the representation of women in literature with the narration of many unpaved areas pertaining women, their status, their sentiments and psychology along with their expectations. The literary scene of Gujarat has undergone a sea change in the matter of thematic aspects, style, genre and narrative techniques with the emergence of female writers on the forefront and this chapter attempts to register them. This chapter intends to examine special feminist inputs in the representation of women characters in literature by women writers who have brought newer perspectives with their feminine concerns. I have also conducted a brief survey of the First and Second generations of women writers of Gujarat and their narrative techniques and feminine concerns have transformed under the impact of modernization and the rise of Feminism and Women's Liberation Movement.

Chapter – 2– Analysis and Comparative Study of Women's Representations in the Original and English Translation of *Saat Pagla Akashma* Applying Lefevere's Translation Theory

This chapter intends to recognize the literary efforts of a prominent Gujarati writer Kundanika Kapadia (1927-2020) who has been hailed as the first feminist writer of Gujarat. Her feminine concerns in her critically acclaimed novel *Saat Pagla Akashma* (1984) has set a benchmark in the history of Gujarati literature and paved way for many future writers. This novel depicts a journey of a middle class woman Vasudha along with many other women characters in the periphery in search of finding their true identities with desires to live a life of complete freedom which ultimately leads them to discover an alternative social set up based on the ideals of equality and mutual respect. I aim to survey the portrayal of women characters in this novel and how the female character become the vehicle to express the writer's ideology reflecting the changing connotation of gender in Gujarati society and literature under the light of the Feminism theory and its impact on the lives of women in India bringing a radical change in their consciousness regarding their role, status and rights and how these changes are registered in literature by women writers. In this chapter I have also considered the loop holes in the narrative technique and representation of women (in a rather radical way without considering the practical side) in brief.

Along with the original novel, its English rendering titled *Seven Steps in the Sky* (1994) by Kunjbala and William Anthony has also been considered for a comparative study of the two in form of select excerpts and their analysis with a theoretical background of Lefevere's theory of 'Translation as Rewriting' to observe the extent to which the target language and culture affect the cultural and semantic aspects of the original leading to a representation (and at times misrepresentation) of Gujarati literature, society and gender connotations. The hermeneutics and the cultural background of the translators are also observed closely along with their personal view points and biases (based on an interview conducted with Kunjbala Anthony) to see their impact on the translation activity. Ultimately my observations regarding the entire effort of carrying forward this significant text into English and whether it has rendered a desired impact to bring forth the world of Gujarati women and their concerns to a target language and culture have been registered.

Chapter – 3 – Analysis and Comparative Study of Women’s Representations in the Original and English Translation of *Vaad* Applying Lefevere’s Theoretical Perspective

This chapter aims to look at the representation of women in the novel *Vaad* (2011) by a Post-modern Gujarati writer Ila Arab Mehta (1938) and to examine the transformed connotation of gender and its representation in contemporary Gujarati literature as the novel represents a woman from marginalized group namely Muslim background and her rise to the peak of academic and professional success with her persistent efforts to lead a life with self-respect. The central character bears traits of modern woman and exhibits courage in form of her struggles at multiple levels – her fight against poverty, illiteracy, orthodox social mentality and religious fanaticism to ultimately rise over these hurdles (fences) as an independent and secular being. The central and minor characters have been analysed with the yardstick of feminism and social science theories to understand the gender construct of the novel. Some of the flaws observed in the depiction of the characters (both male and female) have been mentioned too to get an overall idea regarding the ideology which has led to the formation of these characters.

Apart from this a comparative study of the original novel with its English translation *Fence* (2015) by Rita Kothari is conducted on the parameter of general translation theory and a particular theory advocated by Lefevere ‘Translation as Rewriting’ and his notion of ‘four constraints’ to observe the impact of TL on the source language and culture resulting, at times, in confusion or misrepresentation of the original culture, society and values. Even translator’s personal ideology or bias can also affect the translation which has been analysed and discussed in detail.

Chapter – 4 – Analysis and Comparative Study of Women’s Representations in the Original and English Translation of *Andhari Galima Safed Tapka*, *New Horizons in Women’s Writing and Speech and Silence* Applying Lefevere’s Theoretical Perspective

In this chapter I attempt to assess the select Gujarati short-stories penned by women writers in three texts which has been divided into three sections – the first section deals with Himanshi Shelat’s (1947) *Andhari Gali ma Safed Tapka* (1992); second section deals with Amina Amin and Manju Verma’s *New Horizons in Women’s Writing* (2002); third section with Rita Kothari’s *Speech and Silence: Literary Journeys by Gujarati Women* (2006) to investigate the thematic aspects, especially the handling of the themes related to women and their lives and how the writers have dealt with various shades of female personalities and presented their characters from different backgrounds to reveal the shifting perception of gender and its depiction in literature. The two anthologies, in particular, represents women writers from all strata – from some earlier pioneering writers like Lilavati Munshi (1899-1978) to some lesser known writers, writers from marginal category – Dalit writer to some prominent contemporary writers and their portrayal of women from various backgrounds with different mentality and characters reflected through their abilities to deal with their lives and problems for a more fulfilling life to women’s inability to deal with their crises and their dilemmas and frustrations as a result.

Apart from this a comparative study of the original stories with their English rendering is undertaken applying Lefevere’s translation theory to examine the effect of translation in a foreign language on the linguistic, semantic and stylistic aspects of the Gujarati language

along with the representation of the source culture, society and image of women. The techniques adapted by translators to deal with the hurdles at cultural and semantic levels have been analysed in detail to check how successful they have been in retaining the flavour and connotations as offered by the original authors along with the deviations occurred due to the factor of untranslatability in certain matters like culture specific nuances or metaphors and the translators' artistic skills to naturalize these expressions for the target readers without losing the original implication has been considered in detail. Two of the stories in *Andhari Galima Safed Tapka* titled *Badatrana Beej* and the title story have received two adaptations by different translators so a detailed study has been done of the variations offered by both the translators along with the techniques acquired by them to render these stories in English.

Chapter – 5 – Conclusion

This chapter contains my closing remarks and findings at the end of the survey commenced in the above chapters. My observations as a researcher are registered with critical comments on the scope and limitations of my research with a possibility of some topics further research in this area. I have also mentioned the challenges I faced during the gamut of my research and strategies implied to deal with them have been discussed in detail.

CONCLUSION

To conclude my synopsis, I can say that my journey as a researcher has been enriching as it provided me with an ample opportunity to study the practical aspect of the process of translation with exposure to the various techniques experimented by translators to deal with the obstacles of this complex activity to learn and grow at personal level as a translator. At the same time, the endeavour has been very taxing due to the multiple layers of the research topics and my efforts of juggling to figure out their components and finding balance amongst them to justify each area and its implication for my study. I would conclude with the note of hope to be able to explore this area further in future with varied dimensions and texts to reach to a newer avenue of discovery.

SCOPES AND LIMITATIONS

The research undertaken offers an essential perspective in the matter concerning the standardization of translation process in an era where translation has emerged as a promising field of research offering varied professional avenues offering prestige and economic security but at the same time this booming industry has been commercialized with the emergence of plenty of publication houses publishing works of translations on regular basis making the literature of the world available for the readers and ample of personal and funded translations projects undertaken by many scholarly academicians, students and translators. However, these activities do not assure quality translation mostly with the focus on the large quantity of translation. In such circumstances, it is essential to conduct a survey to analyse the quality of translations produced and to provide a better guideline to the aspiring translators to make them better equipped with translation technique and theory to help them produce good quality translations, while overcoming various hurdles at linguistic, cultural and stylistic levels, which are capable of representing the region, culture, society, writer and literature of the original language. This research is my humble initiative in this direction to spread awareness

towards this much neglected aspect of translation activity. This area has a wide scope for researchers to consider many such projects offering their expert observations on the original and translated versions of plenty of regional or European literature available in translation to scrutinize the practical aspect of translation and to assure a standard practice of translation.

The research also has a limitation in the matter concerning the dearth of Gujarati texts' availability in translation, especially texts by women writers and resulting into narrowing of the scope of research to only those texts available in English translations. Another hindrance was that the translations of Gujarati texts have not been properly documented with some scattered attempts done by academicians or students in form of literary journals which are difficult to trace. The dearth of translation in the matter of Gujarati literature has hardly led to the attempt of more than single translations of even the famous works (at times the translation was commenced during earlier times does not appeal so much to the contemporary readers) limiting the scope of comparing the multiple translations for understanding the process from manifold dimensions offered by translators in different periods and in different languages.

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