CHAPTER

3

GENRE OF SCIENCE FICTION – CLOSE READINGS OF TEXTS AND COMPARATIVE ANALYSIS

Jules Verne, was one of the early writers of science fiction. He was a Frenchman, fresh out of collective memory of the French revolution. While studying law he moved towards arts. His early attempts were at drama and poetry as most writers of the age would do. After his marriage and a child, it became economically strained to survive as a writer. His love of travel and curiosity for various cultures came to his aid as he (supposedly) read Edgar Allen Poe's story about a man who crosses the Atlantic Ocean in three days. That inspired him to write Five Weeks in Balloon (1963) which has been translated into Gujarati as Gaganraj. This story became popular and the publisher signed a contract with Verne for more stories. Verne kept submitting two or three books per year which made his economic situation stable and his name famous across Europe as his works started getting translated.

Verne has written or attempted to write all the major genres of popular fiction. He has written historical fiction, romance, social novels, allegories but he is more known as the father of science fiction.

Science fiction written by Verne is what is often called 'proto-science fiction'. It is a loose term applied to science fiction written before the twentieth century. It may include Shakespeare's *The Tempest* or Jonathan Swift's *Gulliver's Travels* but Verne's stories were perceptibly different from them. Some critics put Verne as the originator of hard science fiction where fiction grows out of a scientific idea or principle. Verne pushed that limit of possibility

into a probability. (Portnow: 2018) According to him what puts Verne in a different category from the writers before him or even Mary Shelley or H. G. Wells was his outlook towards technology and the change it can bring to the world. Verne was probably the first writer to embrace the wonders of science and welcome them into the realm of fiction. His plot moves forward not by implausible devices but by probable or logical. In Around the World in Eighty Days protagonist Phileas Fogg fails to reach his calculated destination many times. He then finds some alternative way of traveling ahead, as logically that is possible but never thought before. In Journey to the Centre of the Earth, Professor Hardwigg is challenged with a puzzle before he can start his journey. He solves the puzzle, using mathematics and cipher logic. (Instead of occult or magic.) This kind of device made it scientific. Thus, probably it is right to categorize his story in hard science fiction as well as proto-science fiction.

This chapter is discuses three of his famous novels from the 'Voyage Extraordinary' series which are *Journey to the Centre of the Earth* (1864), *Twenty Thousand Leagues under the Sea* (1870) and *Around the World in Eighty Days* (1873); They are translated into Gujarati as *Sagar-Samraat* (Bhatt, 1933), *Paatal-Pravesh* (Bhatt, 1935) and *Enshi Divasma Pruthvini Pradkshina* (Naik, 2007) respectively. The first two were translated by Mulshankar Bhatt while the latter was translated by Dolatbhai Nayak. Both were published by R. R. Sheth publication which has published many Verne books since 1933.

Science fiction, as a captivating literary genre, explores imaginative and speculative narratives incorporating scientific and technological elements (Suvin, 1972). Defining science fiction can be challenging due to its diverse and evolving nature, but scholars have offered insightful definitions. Suvin defines science fiction as a genre involving cognitive estrangement through imaginative and scientifically informed concepts, while Scholes highlights the importance of novum, a departure from reality. Csicsery-Ronay Jr. proposes that science fiction portrays the cognitive and cultural effects of scientific and technological innovations (Suvin, 1972; Scholes, 1975; Csicsery-Ronay Jr., 2008).

The history of science fiction can be traced to ancient myths and early speculative fiction. The term "science fiction" gained prominence in the 20th century, with authors like Wells and Verne pioneering the genre. The mid-20th century saw a "Golden Age" with influential writers such as Asimov, Clarke, and Bradbury expanding the genre's scope and popularity.

Science fiction encompasses various movements and subgenres reflecting diverse themes and styles. Cyberpunk, emerging in the 1980s, explores advanced technology and dystopian societies. The New Wave movement emphasizes experimental writing and social-political themes. Hard science fiction focuses on scientifically accurate concepts.

Critical analysis and theoretical exploration have shaped science fiction's academic discourse. Aldiss examines the genre's evolution and themes in "Billion Year Spree" (1973). Suvin's "Metamorphoses of Science Fiction" (1979) studies its political and cognitive

dimensions. Jameson, Freedman, and Le Guin are notable critics and theorists contributing to our understanding of science fiction.

Science fiction captivates readers and scholars with its imaginative narratives at the intersection of science and literature. Its diverse definitions, rich history, various movements, and influential critics and theorists contribute to its cultural, scientific, and literary significance.

A brief history of science fiction

Science fiction has been a complex genre throughout its history. As Isaac Asimov says 'no two different practitioners are liable to agree on even something as fundamental as its definition.' (Asimov 1984: 11) The nature of the genre is indefinite as the concept underlying it, that is probably science. The word 'science' has been used for different concepts like occult, alchemy, chemistry, or medical knowledge. Thus, science itself is an umbrella term or a linkage word that traces commonalities among various knowledge systems or their methodology. Science fiction also has been used for varying and sometimes inconsistent concepts, plots, devices in the literature. It has multiple origin points and a clashing of genres and poetics. Therefore, it is relevant to mention a brief history of the genre to understand the problems, complexities, and flexible nature embedded in various historical and cultural contexts.

Science fiction is an established genre of popular literature and culture; it also has received serious critical attention from academia. It has a name and nature as per the purpose. It is called 'SF', 'Scientifiction', 'Science fantasy', 'Sci-fi'(especially for the cinematic

counterpart of the genre), etc. It is a multimedia idea of what is often thought to be a homogeneous genre.

That's why the problem of definition arises. *I, Robot* (Asimov, 1950) tells stories about interactions and conflicts between concepts of natural and artificial through characters who are robots. In contrast to that *Mass Effect* (2007) is a video game about a space navy commander trying to save the galaxy from the reapers, an alien species. There are two differences here: first is media which constructs the form of text. Reading I, Robot needs different preparation than playing Mass Effect. The second difference is reading the text itself. *I, Robot* affects the world view of the reader definitively, i.e. through prose and language of the story. Readers of science fiction have a history of reading practices that make them aware of the genre conventions and clichés. There the text is fixed, but the meaning may differ from reader to reader. In the case of Mass Effect, the activity of playing becomes reading. This difference is resonated in the definition given by Darko Suvin. According to him, science fiction is 'a literary genre or verbal construct whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main device is an imaginative framework alternative to the author's empirical environment.' (Suvin 1979).

Building a fictional world is at the center of the genre according to Suvin, the idea of 'imaginative framework' which is 'alternative' to the one the author lives in can be also applied to the genre of fantasy. That's what connects the two genres and opens up the history of science fiction from the perspective of genre theory. Fantasy and Science fiction are considered two forms of Speculative fiction. Speculative has been defined as 'preparation for all futures.' (McCann), 'fuel for future' (Esparrago) or 'roadmap to tomorrow and the bible for beyond'

(Wagner). Speculative fiction also includes genres like horror, romance, weird, absurd, and mystery. Speculative fiction attempts to imagine something that is out of the world and is not (yet) possible by human limitations. That's why both science fiction and fantasy are its forms.

As science fiction seems to have more than one origin point, it is necessary to understand major ones that have been the subject of critical discussions. Edgar Allen Poe (1809-1849) is often associated with the genre with his stories like *MS. Found in a Bottle* (1845), *A Descent into the Maelstrom* (1845), *Eureka* (1848), *Von Kempelen and His Discovery* (1849), etc. In the tradition of Defoe, Swift, Lucian his stories are presented as 'true accounts' often written as diary, logbook, or journal. As says science fiction of Poe shows hypotheses which are 'material, whether psychological or technological' which catalyzes the change of 'man's spiritual environment.' (Beaver 1976: 5) Though he has been criticized for weaker characters nonetheless he has been praised for 'rational ideas' used in the plots of his stories by Adam Smith. Scholars like Thomas Disch and Brian Aldiss approves of him as 'Father of Science Fiction' (Aldiss 1988: 73). However, Disch also accepts how Poe has his faults but admires him for his 'imaginative abilities' (Disch 1998); that becomes an important aspect while talking about any writer of science fiction or fantasy. The ability to conjure up settings, characters, or worlds that are unlike contemporary reality marks the success of a science fiction writer.

That's why no discussion of the genre is complete with Jules Verne, Whose Extraordinary Voyages beginning of modern science fiction. His European residency at the time when colonization was at peak denotes his privilege, which is duly reflected in his fiction. He was influenced by the French revolution and had anti-war sentiments. (Lottmann 1996: 29)

His writing consists of two elements; he uses the age-old form of travel stories (which has sub-genre of adventure) from the tradition of Mallory, Thomas Nash, Henry Fielding, William Godwin, Victor Hugo (Whose writing had influenced his literary interest positively), etc and tells tales of voyages.

The second element is the use of science or scientific notions in his plot, which makes his work science fiction. He uses literary devices in form of a scientific entity or principle. For example in Around the World in Eighty Days (1872) he uses deus ex machina, where protagonists are saved by the last minute help, but instead of divine intervention, it comes in the form of science. It is the recurring element in his novels. Although he had admitted the influence of Poe's writing Verne weaves scientific into the plot expertly which was lacking in Poe. Verne is also praised for his 'imagination' like Poe, that's why it becomes an important aesthetic element of science fiction. As Ray Bradbury says Verne was 'born in the future we inhabit as our present' signifying the vision of the author. He also adds that Verne could 'dream our dream cause us to realise his possible improbabilities.' (Bradbury 1991: xiii) Adam Roberts suggests that Verne differs from the fantasies about unknown land as he comes up with a scientific way to start a journey (Roberts: 2016, 187). He cites the example of Journey to the Centre of the Earth (1864) where a solution of cryptographical challenge leads to the journey. Verne had written more than one hundred novels, out of which most are available in other languages including Gujarati.

H. G. Wells is the definitive name in modern science fiction as his theme or plot became recurring in the twentieth century. He is often considered an allegorical novelist for he used socialist ideas of science to critique society. His novels like *The Time Machine* (1895), *The*

Island of Doctor Moreau (1896), *The Invisible Man* (1897), *War of the World* (1898), etc introduced or paved various archetypes of modern science fiction like 'observer protagonist', 'Evil genius', 'Scientific criminal', 'Alien invasion' etc. His novels paint a grim picture of society, especially of the future. As Brian Aldiss argues Wells had exposure to psychoanalysis as works of Freud were gaining attention which provided him a 'new language'. (Aldiss: 1988: 145). Wells moves ahead from Verne's outlook to see possible things in a grounded way and pushes it to the realm of imaginary. His focus is not on explaining the science but to use it as a lens for the social critique. This outlook helped the genre to grow out of its initial limits and accommodate more possibilities as fiction.

In the twentieth-century science fiction seems to have become an American genre with other popular genres like romance, horror, thriller, detective, etc with the advent of the pulp magazines. Cheap paper price enabled much such commencement of magazine focusing on a popular genre. Their target was the newly educated population. Magazines like The Strand published science fiction stories of Sir Arthur Conan Doyle and H. G. Wells, it also published their novels in serialized form. Other than that science fiction stories are written were quick and flawed replicas of Verne or Wells. It changed when Hugo Gernsback became editor of Amazing Stories, a magazine dedicated to science fiction. He had a strict vision regarding the genre, naming it 'scienctifiction' he hoped to shape it as a literature-based on scientific principles and inventions. He rejected mystical and magical elements and tried to train a generation of authors for it. It also became an age of 'hard science fiction', the term is used to describe science fiction stories that have technically correct and real science or technology in the story.

After 1926, there comes a shift in the genre. Writers like Isaac Asimov, Robert Heinlein, Arthur C. Clerk starts writing. The influence of another editor named John Campbell can be seen in the writing of the age. He was editor of Astounding Stories which became the leading magazine for this time period which is often dubbed as the 'Golden age' of science fiction. (Nichollas 1981: 155) Stories written roughly from the year 1937 to 1955 were 'idea fiction rooted in recognisable science'. (Roberts 2016: 287) As Westfahl suggests Campbell saw a story as a 'thought-experiment' where the writer would make 'hypothesis' and progress based on it. (Westfahl 1998: 185) This understanding of the genre is based on a 'big idea', for example, in Asimov's Foundation, the idea of 'psycho-history' is explored in the course of the novel. Asimov has given two enduring conventions in the genre. Through his Foundation series, he has given the idea of 'world building' in science fiction. Creating fictional a world or universe which is unlike ours is now a well-established genre convention. The second contribution of his comes from the way he treats technology. Before him, technology was often seen as 'bad' and 'destructing' as Wells had once imagined it. Asimov showed otherwise through his robot stories and put the emphasis back on the experience of technology as 'normal'.

With Asimov, Robert Heinlein is often credited with bringing 'literary law and order' into the genre. (Aldiss 1988: 270) Heinlein is best known for his creation of a Galactic empire in Starship Troopers which is a space adventure mixed with an allegory of fascist nations in Europe. He upholds the American posture of technological superiority in his fiction, which includes a series of juvenile fiction and scout fiction. Arthur C. Clarke is also considered one of the best science fiction writers of the golden age. His novel like 2001: A Space Odyssey engages with the questions of human existence and its place in the universe. Clarke is more concerned with human existence concerning advanced technology, for him 'any sufficiently

advanced technology is indistinguishable from magic.' (Clarke 1973: 36). After World War II the genre of science fiction changes the horror of the war and the post-war psyche of the developed nations is reflected.

New Wave, as it is often called is a movement in the genre where authors tried to break away from the conventions of the golden age. They strive for realism in the depiction of characters and moved the plot often to the absurd. Cold war paranoia is often echoed in the science fiction of the age. As one character in Phillip K. Dick's Ubik says, "We are served by organic ghosts…who, speaking and writing, pass through this our new environment. Watching, wise, physical ghosts from full-life world…agreeable slinters of a substance that pulsates like a former heart." (225) With the new wave, science fiction blurs with its sister genre of fantasy. Contemporary science fiction and fantasy are very close to the publishing industry. Most of the bookstores may have a combined section for both. Publishing imprints for both genres also tend to be the same. For example, TOR is a publishing imprint of Tom Doherty Associates dedicated to both genres. DAW is another imprint for both genres which is owned by Penguin books. Science fiction is not only a genre but also a definitive social-cultural space for experimenting with the possible futures. As this chapter will focus on the translation of early science fiction it will conclude the history of science fiction here. Before moving on the Gujarati science fiction it is useful to understand some of the critical frameworks of science fiction.

Critical terms and frameworks in science fiction

Science fiction has gained enough critical attention in the west, especially in North American academia. The large practice of writing science fiction through turbulent times in the

twentieth century gained the attention of scholars, especially after the rise of popular culture studies. Science fiction is mainly seen as a genre, so formalist and structuralist approaches. (see Lem 1973) The function and purpose of science fiction have also been debated among scholars and writers alike. Most of the critical positions come from these inquiries.

Darko Suvin is one of the early science fiction critics who see genre as an important one to study modern culture. His seminal work Metamorphosis of Science Fiction (1979) provides a rationale for studying the genre and tries to define it. His work is considered 'one of the first…one of the most influential, academic text' on the genre. (Lnager 2013: 100) Suvin's primary occupation seems to be understanding the genre critically and theoretically. He defends science fiction as it is 'yearnings of repressed social groups and testifies to radically other possibilities of life.' (Suvin 1979: 89) therefore, these alternate visions are worth understanding for him. This notion is often given important in cultural studies also. Suvin's famous definition for the genre is that science fiction is 'literature of cognitive estrangement.' (4) Cognitive estrangement is one of the radical ideas in the field. It is the divide between known and unknown.

He points towards the characteristics of science fiction where the world created by the author seems like the human world but it is not. For example, in the Foundation series by Asimov, the empire shown in the book reminds readers of the Roman empire (Which is an acknowledged source by the author.) but it doesn't resemble it. As Suvin says in this kind of writing author strives towards 'creative transformation rather than towards a standard mirroring' of his environment. (10) His other important idea is of Novum. A novum is the vehicle or device which makes the estrangement possible. It is a technology, a device, a feature,

a setting in the story which is not in the reader's reality but has some connection or relation to it. The Nautilus in the Twenty Thousand Leagues under the Sea or the lunar colony in The Moon is a Harsh Mistress are the novums which makes the estrangement possible. Therefore, science fiction writing sees the world of readers with a novum in it, which makes it a different reality. Suvin's ideas have been relevant in the field till now. This chapter will also put them to test while understanding Gujarati literature.

Fredric Jameson is also one of the well-regarded critics in science fiction criticism. His primary interest is in the utopia, a sub-genre, or mode of science fiction. In his book *Archaeologies of the Future* (Jameson, 2005) Jameson also sees science fiction as a way to understand the larger world. He defines a space between science fiction and fantasy. For him, the two genres are not different alike. This space can have combined elements from both the 'limited' genre conventions. Langer calls it 'possibility of multiply located genre tendencies' and interprets it as work being 'within both spaces at the same time.' (Langer 2013: 120) For example, the Dune series by Frank Herbert is easily put into best science fiction and fantasy work of the twentieth century, as it has elements related to both but limited to either. For Jameson science fiction comes from the desire of utopia and its depiction in literature. Utopia has been a subject of interest from Thomas Moore to Prayag Akbar (in the opposite sense in the latter), but as Utopia has been defined as a 'fairly detailed description of an imaginary community, society, or a world' (Roemer 1981: 3) it generally means both utopia and dystopia. Jameson sees 'distance' between utopia and contemporary politics of any historical period. (15) Utopia seeks ideal and perfect; hence it rejects whatever is 'imperfect'. Science fiction stories often seem to engage with this idea of one race (aliens, robots, and even humans) attacking another. Which makes it interesting to understand how utopia works within the genre.

Istvan Csicsery-Ronany, jr. is another important recent critic who has given a framework for the structure and functions of the genre. He understands science fictionality as 'a way of thinking about the world, made concrete in many different media and styles, rather than as a particular market niche or genre category.' (Csicsery-Ronany, Jr. 2008: ix) he takes philosophical as well as historical understanding of the genre and divides it into seven beauties, which are categories that describe a particular kind of science fictionality. These categories are Fictive neology, fictive novum, future history, imaginary science, the science-fictional sublime, the science-fictional grotesque, and technologiade.

Gujarati Science Fiction

Gujarati science fiction comprises of three kinds of writings: non-fiction writing explaining science, short stories scattered across various magazines and novels, and novellas published in book format.

Non-fiction writing is also part of what is considered science fiction in Gujarati. It is because of the historical context in which science fiction seemingly came first in the Gujarati. Nearly at the end of Pundit Yug, one of the first science fiction stories seems to have appeared.1 Reception of these stories is not recorded but one may understand the position of stories promoting western ideas of science and technology in the era when Gandhi became a prominent figure in the region. As the Swadeshi movement spread, questions were raised against the western forms of literature. Gandhi advocated for the Hindustani language as evident from his speech given at his welcome function in Mumbai. However, that was a popular attitude, not an encompassing one. Many authors including Kanaiyalal Munshi (1887-1971) continued to

interact with western literature. But science fiction, being a new genre couldn't get much readership.

During the first half of the twentieth century, several educational institutions were established in India, including Gujarat Vidyapith, Lokbharati, and Shree Dakshinamurti Vidyamandir. These institutions played a crucial role in promoting education and knowledge in the region. In addition, the king of Vadodara, Sayajirao, implemented a policy of free and compulsory primary education, which was a significant step towards improving access to education.

However, despite these initiatives, the impact of these educational reforms was limited in the vast and scattered population spread across approximately 2 lakh square kilometers. As noted by Dakesh Oza, the British education policy primarily benefited the higher classes and castes, while socially backward and economically disadvantaged individuals had limited access to education during this period (Oza, 2002: 139).

In terms of curriculum, certain scientific subjects were included in the syllabus during this time, such as mathematics, calculus, and geography. However, subjects like chemistry, physics, and biology were introduced later, indicating a gradual expansion of the scientific curriculum over time.

It is important to understand that the historical context and specific regional dynamics may have influenced the growth and availability of education during this period. Factors such

as socio-economic differences, colonial policies, and the overall development of educational structure would have played a role in shaping the educational landscape of that time.

That's enough to understand the lack of general interest in science fiction. Therefore, it is interesting to note that the genre is used for that purpose, to educate children. One of the influential works began in Shree Dakshinamurti Vidyamandir in Bhavnagar which was a hub of various children's authors like Gijubhai Badheka (1885-1939), Nanabhai Bhatt (1915-1999), Harbhai Trivedi (NA), Taraben Modak (NA), etc. One of the key notions of the new schooling system was to 'liberate' children from teaching lessons in the school and give her/him the opportunity to pursue interests and develop a unique personality. Dakshinamurti became a place for this debate. As it had a hostel along with school, the rector used to tell stories to children after dinner. Mulshankar Bhatt himself was a children's author and a renowned musician. When he found Jules Verne, a French science fiction writer translated in English, he started telling stories from his work. This oral exercise went on for many days. One of the reasons for choosing Verne was to 'instil curiosity' into the minds of children. From the 1930s translations of Verne have been a constant contribution to the Gujarati science fiction which began with the translation of Twenty Thousand Leagues under the Sea as Sagara-Samraat (Emperor of the Ocean). It has become a dominating model for writing science fiction in Gujarati.

Indeed, during that time, there were various attempts at science fiction in Gujarat, particularly in magazines like 'Sahitya', 'Kumar', 'Aetad', 'Vigyandarshan', among others. Authors such as Kalidas Jadav (NA), Yashwant Maheta (1938-), Kishor Pandya (NA), Ramnik Kapasi (NA), Raman Soni, and others made significant contributions to the genre. These

writers drew inspiration from contemporary science fiction authors like Isaac Asimov and Robert Heinlein, which set them apart from the earlier school of science fiction represented by Jules Verne.

An example of the distinct approach taken by these authors is Kalidas Jadav's story "Adrashya Shatru" (Invisible Enemy). In this story, an alien creature accidentally boards an interplanetary spaceship bound for Gujarat and begins killing people. The narrative revolves around the protagonist's efforts to defeat the invisible creature by throwing paint at it, followed by the military's use of rockets to destroy it.

This example demonstrates the shift in themes and storytelling techniques within Gujarati science fiction, incorporating elements of alien encounters, advanced technology, and action-driven plots. These authors brought a fresh perspective to the genre, infusing it with ideas and inspirations from international science fiction literature while also incorporating local cultural and social contexts.

Yashwant Maheta's contribution has been prolific as he has written more than ten books of science fiction. Books like 'Grahono Vigrah', 'Avkashi Chanchiya', 'Chandra par Jang' etc read like golden age science fiction stories where space exploration and dominating the sky and moon are at the center of the vision. His other works like 'Pruthvini Parikamma', 'Chandu Champion', 'Lohganj' etc are more like the Jules Verne template of adventure tale mixed with science.

Harish Nayak, one of the later translators of Verne, has given stories like 'Akshay Manav', 'Parakrami Pnajo', 'Anu Rakshas' etc have been popular in serialization as well as in book format. His fiction is primarily written for children and it reminds one of the juvenile science stories written by Robert Heinlein. His contemporary Nagin Modi has also written books like 'Vigyanpremi Rajkumar', 'Viratdadani Vigyanvato', 'Balvigyankathao' which are a blend of science fiction and popular science. There has been more science fiction after the independence of India.

Struggles of post-independence Gujarat (formed in 1960) were about language and culture, often with Marathi culture as both shared one capital city, Mumbai. It sparked a competition in various areas of art and culture for superiority. Thus, one can see the rise of translation of several genres which were not much present before. Marathi literature has a long history of such genres, including science fiction. This 'rivalry' benefitted science fiction as many writers tried their hand at it. Though it could not become a thriving practice as Suresh Joshi impacted literary criticism and brought ideas prevalent in world literature into Gujarati. Science fiction, being a genre about future and past should have taken the forefront in that debate.

It didn't. There is a reason for it. Gujarati culture even when it was bound by a single political identity in 1960 was divided into regionalism. Saurashtra, Kutch, southern Gujarat, and Ahmedabad region had a different cultural identity, and often each as defined in the opposite of 'others'. People living under the rules of different small and unfit rulers (Sanghvi: 119) suddenly became part of something so large as a nation. A nation is political from modernity. As Panchal says 'Modernity became unpopular as we struggled on how to integrate

the philosophical [aspects]. Some tried to go with tradition, some went against it. Some activities had a mature understanding of the process, some had not.'(Panchal 177 translation mine) Translation whether direct or indirect also become one such activity. Literary repertoire from English, Hindi, Bengali, Marathi, etc started flowing. Many of the writers, playwrights, editors, and journalists translated abundant works of literary or cultural significance. Novels, plays, essays, criticism, journalism pieces, short stories, letters, radio-plays, magazine columns, etc were brought into Gujarati in haste and enthusiasm. Some of it readily found a readership. For example, Rabindranath Tagore's work proved successful with Gujarati readers as they could be assimilated with social novels. Some works could make their place into Gujarati literature as readership welcomed them; for example, the crime fiction of Agatha Christie. But science fiction comes under the category of works that didn't find a stable place in mainstream literary practice. But it could become a permanent addition to children's fiction as most of the writers who translated or wrote it were children's writers.

Modernity is a continuing struggle in Gujarat. Science fiction in primary forms of literature was not well-received, but after liberalization in the 1990s, it had new challenges. The American tradition of science fiction had many visual texts by then, most of them being an adaptation of some novel or story. *Blade Runner* (1982), *Terminator* (1984), *Star Wars* (George 1977- present), *Matrix* (1999), *Independence Day* (1996), etc are noteworthy examples. These movies were dubbed in Hindi and released in India. Visual effects, soft-science, the ambiguity of subject matter formed the template of these movies. Gujarati audience was exposed to this, skipping earlier texts of science fiction. There is a significant difference between Asimov's work and movies like Star Wars. The visual spectacle is at the center of such text which delimits the philosophical or 'vision' aspect of the text. Which led many writers to mime that 'formula' of writing science fiction.

However, some writers used other templates like various Indian science fiction or contemporary western science fiction. Ravindra Andhariya is one such prolific writer who has translated such stories. His books like 21mi Sadini Vigyan-kathao, Bhartiya Vigyan-kathao, Pratinidhi Gujarati Vigyan-kathao have not only added a variety of stories to the genre but also have unearthed the history of Gujarati science fiction by presenting examples from various decades.2 On the other side, the most sold and read writer in Gujarati science fiction is Jules Verne. The turn of the century seems to have sparked new interest in his writings. Publisher of Mulshankar Bhatt's translations of Verne, R. R. Sheth publications has relaunched the Verne translation project by employing translators like Dolatbhai Nayak, Harish Nayak, Jigar Shah, and Sadhna Nayak. These translations are unabridged and aimed at all ages, which can be seen as an attempt to break out science fiction from the shackles of children's literature. Other publication houses like Royal Book Company, Rajkot are also translating Verne. It is not an exaggeration to say that Verne is the most famous and profitable writer in Gujarati science fiction. That also means that writers writing in Gujarati are often discouraged by this position where they have a very slim chance of being published.

That has opened up a new front for Gujarati science fiction. Digital platforms like Pratilipi and Matrubharati seems to be home for new writers, especially those who are attempting to write genre fiction. Writers like Megha Shah, Jigar Sagar, Sparsh Hardik, Jyotindra Maheta, Kishor Pandya, Akshay Bavda, Nirav Vyas, etc seems to tackle the genre in new ways. For example, Jigar Sagar's Chumbakiya Tofan is about a magnetic disturbance in the earth's core and its effects. Sparsh Hardik's Jadav Sukta is about the identity and position of a common man in a post-human world. Jyotindra Maheta's Thasharnu Rahasya blends

Indian mythology and philosophy with modern science and technology. This writing is very different from the conventionally published books of science fiction and they seem to bring the cultural and ideological conflicts between the western genre and Indian (Gujarati, to be more specific) experience to the forefront.

Gujarati science fiction comes from various traditions. It has borrowed plot structures or characters from western science fiction. It also has imitated science fantasy seen in Hollywood and Bollywood movies. It is written for readership where science is often opted for a better career, not for a thirst for knowledge of the natural world. The culture of the literary system has superstitious rituals and religious practices that often come in conflict with the rationality of scientific temperament. The philosophy of Sanskrit tradition and Hinduism significantly differs from the western outlook which has a different cultural and religious history. Gujarati science fiction had once, and has now a different purpose, from didactic to bringing repertoire from other literary systems. It has been a long historical process that has resulted in the proposed position of science fiction in Gujarati. This chapter aims no only to explain it via examining the translations of Verne from 1933 to the present but also to study how its reception, impact, relation, and formation of science fiction as a genre in Gujarati.

Jules Verne in Gujarati: Evolution of science fiction in the literary system

Jules Verne's novels in the Voyage Extraordinary series are journey stories at the base. The journey is one of the oldest tropes in literature. Here, that trope is used as a vessel to bring new subject matter into the fiction. This mix of known and novum is the formula that Verne excels at. This was also a case for Gujarati novels, journey was an important element in the

long history of literature. Sanskrit epics Ramayan and Mahabharat both show Vanvas as a journey. Various travelogues describe places far away. That means that familiar element stays there when early novels of Verne are translated. Novum is similar for source and target systems. As nineteenth-century Europe was advancing in science it was still fighting with religious superstitions. This kind of social condition was also in Gujarat. Gandhi himself was trying to eradicate such superstitions from society. This primary similarity, though many years apart gives an elementary understanding of when science fiction (the subtype as written by Verne) can have some grounds in a target culture. This notion leads to several questions like, is religion vs rationalism of science only conflict that demands such kind of literature? Or are there any other conflicts involved? It may have two different answers as per source and target system, which is the case here.

Jules Verne, the esteemed French author acclaimed as the "Father of Science Fiction," garners recognition for his profound contributions to the genre. Within his remarkable oeuvre, notable works such as "Twenty Thousand Leagues Under the Sea," "Journey to the Center of the Earth," and "Around the World in Eighty Days" showcase Verne's visionary prowess and his ability to depict the indomitable spirit of human ambition.

Verne's voyage novels encapsulate extraordinary odysseys that incessantly challenge the boundaries of human exploration. These narratives are propelled by an unwavering determination to breach frontiers, unravel the enigmatic, and conquer the uncharted domains of our world. The protagonists within Verne's tales embody an unyielding pursuit of knowledge, adventure, and the fulfillment of their aspirational yearnings.

The indomitable spirit of human ambition resonates deeply within the characters themselves. Captain Nemo, the enigmatic and inscrutable figurehead in "Twenty Thousand Leagues Under the Sea," symbolizes an unrelenting quest for knowledge and an insatiable thirst to unlock the ocean's secrets. Professor Otto Lidenbrock in "Journey to the Center of the Earth" exemplifies the indomitable curiosity that compels individuals to explore uncharted realms, even at great personal peril.

In "Around the World in Eighty Days," Phileas Fogg personifies audacious human ambition. Fogg undertakes a race against time to circumnavigate the globe, defying the prevailing conventions of his era. His resolute determination, resourcefulness, and unwavering resolve embody the indomitable spirit of human ambition.

Verne's voyage novels also celebrate the triumph of human ingenuity and the transformative power of technology in realizing audacious dreams. From Captain Nemo's advanced submarine, the Nautilus, to the myriad of ingenious inventions encountered in "Around the World in Eighty Days," Verne's narratives illuminate the potential of human creativity and innovation to surmount seemingly insurmountable challenges.

Furthermore, Verne's novels frequently explore the notion that human ambition ought to be tempered with a sense of responsibility and reverence for the natural world. While the protagonists ardently strive to achieve their goals, they inevitably confront the repercussions of their actions, thereby underscoring the importance of preserving and comprehending the delicate equilibrium of nature.

In essence, Jules Verne's voyage novels seamlessly capture the indomitable spirit of human ambition through their protagonists' unwavering determination, audacity, and tireless pursuit of knowledge, adventure, and dreams. These tales serve as an inspiring call to embrace the innate curiosity that resides within us and to continually challenge the confines of possibility. Verne's works remind us that human ambition, when harmoniously balanced with responsibility, holds the potential to usher in remarkable achievements and progress.

Jules Verne left an indelible mark on literature with his extraordinary voyages. His imaginative stories and scientific predictions shaped the genre of science fiction, influencing countless writers. Verne's works not only entertained with thrilling adventures, but also pushed the boundaries of imagination by exploring technological advancements and the mysteries of the unknown.

A key aspect of Verne's contribution was his seamless integration of science and fiction. He embraced scientific developments like steam power, electricity, and underwater exploration, incorporating them into his narratives. Verne's meticulous attention to scientific accuracy made his stories believable, captivating readers eager to embrace the wonders of progress. Novels like "Twenty Thousand Leagues Under the Sea," "Journey to the Center of the Earth," and "From the Earth to the Moon" educated and inspired generations, urging them to pursue scientific knowledge.

Verne's influence on future science fiction is immeasurable. His visionary storytelling inspired subsequent writers, who expanded on his ideas and redefined the genre. Authors like H.G. Wells, Arthur C. Clarke, Isaac Asimov, and Ray Bradbury drew inspiration from Verne, pushing the boundaries of possibility with their unique perspectives. Verne's legacy reverberates in iconic works like Wells' "The Time Machine" and Clarke's "2001: A Space Odyssey."

Verne's impact extends beyond literature, with his concepts foreshadowing real-life inventions and achievements. His "moonshot" in "From the Earth to the Moon" anticipated the 1969 lunar landing. Verne's exploration of underwater realms and submarines inspired pioneers like Jacques Cousteau and influenced the development of modern submarines.

Moreover, Verne's influence permeates popular culture. His works have been adapted into films, television shows, and stage productions, introducing his stories to new audiences. Characters like Captain Nemo and Phileas Fogg have become cultural icons, inspiring countless adaptations and reinterpretations.

Jules Verne's extraordinary voyages and contributions to science fiction have left an enduring impact on literature, scientific progress, and popular culture. His fusion of scientific curiosity with captivating storytelling set the stage for authors to explore imagination and innovation. Verne's visions of the future continue to resonate, reminding us of literature's power to inspire and shape our world. His legacy stands as a testament to human creativity's boundless possibilities and the lasting impact of his extraordinary voyages.

Modernity and tradition are always in conflict. The arrival of modernity doesn't initiate from one source. Precursors of scientific rationality always make space for this debate to happen. Gujarat was primarily a merchant and farming region in the nineteenth century. This allowed it to have contact with several different cultures. European modernity may have arrived as the industrialization in England encouraged these contacts. Gujarat region provided various raw materials and in exchange may have received cultural norms and literary 'tastes' from England. Oral literature was setting down as printing presses were being started across the land. Gujarati schools had first textbooks in 1825. (Panchal 2002: 172) Technology came to industries which increased the speed of production. The period itself is named Sudharak Yug which means the era of reformation. This idea of reformation was not only applicable to literary practices but to the culture at large. It championed modernity, sometimes in imitation of colonial masters, sometimes as an alternative to contemporary social practices.3 This long historical process cleared the ground for placing writers like Verne who was advocating rationality, scientific temperament, and technology as progressive ways.

However, as noted before these changes in education and culture were limited to certain castes who were part of the upper class. Thus, the literacy rate didn't increase for years. As Mulshankar Bhatt notes in 1935 'Gujarati [language] has very limited reading capacity.' (Bhatt, M. 1935) and literacy itself can be limited to a certain level of reading skills which may or may not include reading books. It can be understood from this statement that print literature was not part of the majority of the population. Oral forms were the only sanctuary for illiterate people. Then who was the target readership for such translation? As mentioned before, Bhatt was a rector in Dakshinamurti Vidyamandir in Bhavnagar. He was encouraged to find new stories as

his students wanted to listen to different ones. As Verne proved a success with his students, he was encouraged by his colleagues to put it in print. There can be a significant difference between How these stories were told to students orally from the memory and how they were translated and written afterward. Nevertheless, Bhatt translated it for children only. That is why he even went on to remove segments on Botany, Ichthyology, and Geology from SS as it was 'too hard' to adopt a new genre and bring those sciences along with it together. (Bhatt, M. 1933) It does not seem to be a problem in 2007 as Dolatbhai Nayak, one of the contemporary Verne translators sees Verne stories as 'literature for individuals who have aged past their childhood and live in real world.' (Nayak, D. 2007: VI) These views are half a century apart. The first one shows the constraints or compulsions of receiving the literary system and the second one shows a gradual shift in those constraints.

That's why SS and PP which were published in the 1930s were short in length and EDPP which was published in 2007 was full-length work. The difference in word count only shows how earlier translations tried to focus on bringing genre and plot structures. TLUS has around 1,33,000 words which are standard length for a science fiction novel; compared to that SS has only 40,5000 words. One has to consider the differences between target and source languages. The Gujarati language tends to use fewer words comparatively but still, the difference of 90,000 words is a staggering one. The same is the case with JCE and PP, source text has around 95,000 words while the target text has only 31,000 words. Some chapters in the target text are comprised of two pages only. These works have been called Bhavanuvaad, summarized translation with a focus on the theme. Now comparing that to the case of AWED and EDPP, source text has around 70,000 words and target text also have a similar word count. This puts it as a full-length translation, but that doesn't mean, as it will be examined, that it is a word to word translation.

Length of published work denotes the state of a genre in the market and its patronage in a particular literary system. Verne's most of the works were serialized and then published in book format. This gave him (and his publisher) extra royalties. In Gujarati, Verne is directly brought into book format. In Gujarati literature, publishing in book format is a little difficult as the author (or source author in case of translation) must be famous as the limited readership may prefer a 'well-known' author instead of a new one. That's why most Gujarati authors (both 'literary' and 'popular') were published in book format after their novels were serialized in some magazine or newspaper. This constraint can be found in many vernacular literary systems as they tend to have a fewer number of readers than English or Hindi. The economical constraint is also there; printing costs can be high, especially when a book is printed in a set of fewer than 1000 copies. (both SS and AWED were printed in a set of 750 copies.) The price of these books, however, is the same as works written in Gujarati. This makes it clear that translated works have been long favored by publishers due to the fame of the source authors. Jules Verne may not have been famous but his credibility was vouched by writers like Gijubhai Badheka.4

Approaching these texts with an inquiry into ideological and cultural differences in each ST-TT pair may lead to some revelations about norms of source as well as receiving system. In the case of Verne, the source system is two-fold. He wrote these novels in the French language and they were published in France before they were translated into English and became popular. However, Gujarati translations are not done from French, they are done from English only. That puts source texts into doubt as they themselves are translations. That is why two-fold source-text is necessary to understand the cultural background. Story, theme, character types,

and most importantly novum that each story presents have French inclinations. These units of texts can be carried across multiple literary systems, of course with some changes but they remain in a recognizable shape. The language used in the source text is bound to be English in nature. Hence, usage of language and minor differences in the units mentioned above would be interference with the English literary system. This is of vital importance when narratives deal with colonialism, imperialism, and the portrayal of 'orient' and orient characters.

The reliance on English translations in the development of vernacular popular literature, such as Gujarati translations of Jules Verne's novels, illuminates the significant role played by English as a global language and cultural mediator. The dominance and accessibility of English have positioned it as a bridge connecting diverse literary traditions. In the case of Gujarati translations, the popularity of Verne's works in English has led to their translation into Gujarati. This reliance on English prompts inquiries regarding the preservation of cultural nuances and the influence of global forces on local literary traditions. It underscores the intricate dynamics between global and local cultures, highlighting the role of English as a catalyst for making a broad range of literary works accessible to wider audiences. The utilization of English translations exemplifies the ongoing interplay between global and local languages in literature, emphasizing the complexities inherent in translation and cultural exchange.

Before that, a minor but important note about the translation of titles may show how translators are assimilating two different traditions into one. TLUS has been translated as Sagar-Samraat, Which means 'Emperor of the Ocean'. Narratives about kings and emperors have been a common interest in the Gujarati population. Meghani's work on folklore and the real history of Saurashtra had been popular. Loksahitya (meaning literature of people)

contained stories of various kings and saints. So, the idea of a king as a protagonist was a well-established convention. Therefore, the choice of the word Samraat is fitting for the audience to whom the translator was presenting a different kind of king, who hated imperial power structures. This metaphor of king occurs in the title of one of the other translations of Verne translated also by Bhatt. The Clippers of the Cloud (1886) is translated as Gaganraaj which means 'King of Sky'. Sky and sea were and still are considered part of nature therefore not in human control, but Verne's idea of application of science to conquer them can be seen reflected in these Gujarati titles. Badheka welcomes it by saying 'The title Sagar-Samraat seems better than original title of the book. It is hard to decide whether it is Nautilus or Nemo who can be called Emperor of the ocean, but it is applicable to both of them.' (Badheka, 1933: V)

Another such instance of assimilation is in translations of titles of AWED and JCE. Around the World in Eighty Days is translated as *Enshi Divasma Pruthvini Pradkshina* (Naik, 2008), It is a literal translation except for the word Pradakshina, which has been described as 'religious practice of circumlocution around a deity or holy place'. (Bowker 1999: 224) This makes the earth, which is often seen in form of a mother of all living things, a deity in this sense. It brings these religious and cultural connotations understood only by the target system. The Journey to Centre of the Earth has been translated as Paatal-Pravesh. Pravesh means 'to enter' but Paatal is a mythical place, a sort of underworld where demons reside. The inclusion of that word in the title differentiates the understanding of science and religion or mythology. Even another Verne novel From Earth to the Moon (1965) is translated as Chandralokma which refers to another mythical place believed to be on the moon with Chandradev (The Moon-god) as its protector. This story is Verne's attempt to show how we can travel to a satellite of the earth, a possible foray into early astronomy and space engineering. The Gujarati title is not a

misleading one though, here the translator has used it poetically to appeal to the target readership.

The structure of the plots in Verne novels seems to have significant similarities (at least in the Voyage Extraordinary series). In all the selected text protagonist live in a 'zero-space' until something happens, may it be an attempt to hunt a strange creature in the ocean in TLUS or bet to journey around the world in eighty days in AWED. In the case of JCE, it starts with the professor finding the runic book and letter within it. The tone of the narration before this not only tries to build the world but also attempts to show that it is the reader's own world that is being talked about.

The first paragraph of the TLUS with 'The year 1866 was signalised by a remarkable incident,… which agitated maritime population…Governments of several countries…were deeply interested in the matter.' (TLUS: 1) After this whole first chapter chronologically describes the events as though it is a piece of journalism. This gives an effect of it being true. Even names of vessels and newspapers are used which are either really like New York Herald or suggests real counterparts like the New York Daily Times. This builds the picture of the late nineteenth century western world as seen by a Frenchman (Both Verne and narrator Dr. Aronnax). This is what is 'familiar' here in Suvin's terms. But the mysterious phenomenon of 'creature' attacking ships is also familiar as it reminds a western reader of mythical creatures like Kraken or Leviathan. In AWED the report about the regular life of Phileas Fogg is also like that. It talks in detail, as a journalism piece would in Victorian England, about the protagonist. He is an 'Englishman for sure' who is a member of the reform club. He has a consistent routine which never seems to change much. He likes 'reading newspapers and

playing whist.' He dines at the club 'at hours mathematically fixed.' (AWED 1-3) This is the familiar aspect of an aristocratic Englishman but Verne put mystery by adding that Fogg has not conventional trades or position in the political body. He even doesn't have any friends or family. This absence of social connection is strange, therefore mysterious. These 'zero-spaces' seem eternal. The routine of newspaper reporting or Fogg's life has a strange quality of never-ending Sisyphusian tasks.

This 'zero-space' is broken suddenly, that is the point where the journey starts. This journey is not only physical but also metaphysical, and into the unknown. Because despite the destination is known, for example- Centre of the Earth in JCE- the outcome is still unknown. The purpose of the journey is scientific in nature or goal, but also adds elements of adventure, novelty, and wonder. In the case of JCE zero-space is broken when professor and Axel decipher the letter in runic and finds the place from where they can go to the center of the earth. In AWED it is Fogg's determination to prove his belief that one can travel around the world in eighty days using modern transportations. This point often comes after one or two chapters.

Between this point and the starting of the actual journey, Verne poses for preparation for the journey to be made. He uses one reluctant character and one determines character which embodies the hesitance of any reader if presented with the opportunity for such a journey, but in Verne determined character wins. As Fogg says, 'I should like nothing better.' (AWED: 14) Professor Lindenberg/Hardwigg also shows the same determination when he says, 'Let me have some dinner. We can then start at once.' (JCE: 19) The preparation part is often presented in the manner of a journalist reporting a true incident. In JCE narrator Axel describes his uncle preparing for the journey as he complains about his paper not being in order or the tailor not

delivering his clothes while setting up piles of instruments and tools for the expedition. Thus, Verne weaves familiar in a shape that slowly turns into unfamiliar.

In Gujarati translation, these dynamics of familiar and unfamiliar reconfigure as most of the readers were not familiar with the western world. In SS translator mentions Europe and America instead of various nations to describe the setting. He even removes names of newspapers and simply puts 'જુદા જુદા છાપાઓમાં આ સંબંધી જાતજાતના ખબરો છાપવા માંડ્યા.'

(SS: 1) This takes away the effect of familiarity, but for the reader, that familiarity doesn't simply exist. Still, the translator could make it read like a newspaper report by using language as used in Gujarati newspapers. Similarly, the translator of EDPP also employs such technique to convey the mechanical and cyclical nature of Phileas Fogg's daily routine when he writes, 'ઘડિયાળના કાંટા સાથે જ શરુ થતી એમની દિનચર્યા ઘર અને રીફોર્મ ક્લબ વચ્ચે સરળતાથી વહેતી રહેતી.' (EDPP: 1) It points out how narration viewpoints seem unchanged in STs and TTs.

Then, Verne introduces a novum in the story. It is most physically manifested in TLUS as a submarine vessel never seen before. In JCE it is the hollow earth and in AWED it is the modern transportations. Each novum is presented differently, due to their different nature. The submarine vessel is first called (before the narrator sees it) 'enormous thing', 'mysterious being', super-natural apparition' and 'extraordinary creature' (TLUS 1-2) making it more of a mystical element rather than scientific. The narrator even calls it 'monster' and 'unicorn' in a light manner. (TLUS: 12) However, Bhatt takes a careful way of translating it. Not only he

removes multiple mystical nouns given to the vessels but he also foreshadows the submarine as a possibility as a public statement rather than as internal thought as in TLUS.

'દરિયામાં દેખાતી આ વસ્તુ કાં તો કોઈ નવીન જાતનું ભયંકર દરિયાઈ પ્રાણી હોય, અથવા તો દરિયાની અંદર ચાલે તેવું વહાણ હોય. પણ આવી જાતનું વહાણ દુનિયાના કોઈ રાજ્યમાં કે ખાનગી કારખાનામાં તૈયાર થયું હોય તો તે બહાર પડ્યા વગર રહે નહિ; તેમ એવી જાતનું વહાણ કોઈના ભેજામાંથી પણ હજુ સુધી નીકળ્યું નહોતું. એટલે એ વસ્તુ કોઈ ભયંકર દરિયાઈ પ્રાણી જ હોઈ શકે.'

(*This object in the sea could be a fearsome marine creature or a vehicle that operates underwater. If it is artificially made, it cannot exist outside, indicating it may be a terrifying marine creature.*) (SS: 3)

The reason for this change might be not to put the idea of imaginary beings in the reader's (who were children) mind but to promote rational thinking. Hence, it can be either an unknown sea creature or a submarine in Bhatt's version. If we contrast this to Raninga's version of TLUS which has been translated as Sagarna Petalma Safar in 2014, the description doesn't shy away from what has been written in TLUS. There words like 'દંતકથાના રાક્ષસ' are used (Raninga, 2014:13) as his version is for adults.

But when that novum appears Verne puts a sense of wonder in it, the revelation of novum is set in a way that invokes a feeling of strangeness and wonder. As the narrator describes the submarine vessel as follow:

The Canadian's last words produced a sudden revolution in my brain. I wriggled myself quickly to the top of the being, or object, half out of the water which served us for a refuge. I kicked it. It was evidently a hard, impenetrable body, and not the soft substance that forms the bodies of the great marine Mammalia….was smooth, polished, without scales…made of riveted plates. This monster…it must be owned still a more astonishing phenomenon, in as much, it was a simply human construction. (TLUS: 40-41)

This sense of wonder and realize that it is not a mythical monster as suggested before is carried in the translation as Bhatt writes 'મને વધારે આશ્ચર્ય થયું. દુનિયામાં કયો મનુષ્ય આવી અદ્ભુત ચીજ ઉપજાવી શકાયો હશે? ઈશ્વરની રચના કરતાયે વધારે આશ્ચર્ય ઉપજાવે એવી આ રચના હતી. અમે એક દરિયાની અંદર ચાલી શકે એવા વહાણ ઉપર ઉભેલા હતા. વહાણનો આકાર માછલી જેવો હતો.' (SS: 16) he simplifies the situation by exposing that they are standing on a submarine. He calls it 'more wonderful than a God's creation' firmly putting a man above god which marks a modern notion in the translation.

One of the key points of the plot structure is chapters. Verne uses chapters to part his plot into segments and each chapter has a closure or a change in equilibrium. This allows readers to grasp the novum in segments. In the writing of science fiction and fantasy, it is often debated how much exposition is required and how much part of the story moves the plot forward. Verne seems to follow the template of European romances, an earlier genre that had elements of adventure in it. In AWED each chapter describes an event or happening in the journey, which also allows the author to skip time. For example, chapter fourteen (p. 66-71)

ends with Fogg and his companions getting on a train. The next chapter, chapter seventeen (p. 72-78), starts with the arrival of that train in Calcutta. This type of time jump is a feature of the modern novel. Which were received in Gujarati as translators don't change that and keep it as per source texts.

However, there is one significant change in the chapter headings. Verne (and English versions also) followed the European tradition of writing a short description of what happens in the chapter. For example, In AWED chapter sixteen has a one-sentence heading 'In which Fix does not seem to understand in the least what is said to him' (AWED: 79) translator Nayak has shortened these title just as 'ડીટેકટીવની મૂંઝવણ' meaning 'Detective's Dilemma'. It is done because the first kind of heading has no history in Gujarati or even in European literature when the text is translated.

When there are chapter titles in the source texts translators have used creativity in translating them. In TLUS chapter number twenty one is titled 'Captain Nemo's Thunderbolt' which Bhatt translates as 'નેમોનું નવું વજ્ર'. In the chapter, Nemo shows the power of electricity as it stops Papuan people from entering the submarine vessel which makes the English title appropriate. However, a 'Vajra' as used in the Gujarati title is not the same thing. It is the weapon of Indra, who happens to be the king of Deities/gods in Hindu mythology. Here, the word vajra works as a continuing metaphor of king as the protagonist as Nemo is shown to be as powerful as a divine and supernatural being, which conveys the scale of power Nemo and control of electricity can possess.

The divergence in chapter headings between the original source text and the translated versions can be attributed to cultural disparities, linguistic limitations, and the creative choices made by the translators. While Verne's original and English versions adhered to the European tradition of providing descriptive chapter headings, Gujarati translations opted for more concise titles due to the absence of such a convention in the local literary context. The Gujarati translator deliberately shortened the chapter titles to align with prevalent literary practices in the region.

Chapters have been merged in early translations for reasons mentioned before. JCE has forty-four chapters but target text PP has only twenty-nine; similar is the case of TLUS which has forty-six chapters (twenty-three in each of two parts) and SS has only twenty-eight. As the translator notes, he has skipped information on Aquarian science and botany along with some of the geography. (Bhatt, M: 1933) Even though he has done that to shorten the text he has kept the basic plot and all major incidents intact, as he is trying to bring the genre repertoire into Gujarati. This can be seen in the JCE and PP more as word count difference between the source and target texts are staggering still the story and genre are transferred successfully. The translator seems to have preferred 'science fiction' in place of 'scientific knowledge'.

Verne sets up most of the chapter in a way that makes it interesting to read while grasping the information or scientific knowledge exposed in it. For example, In TLUS in the chapter titled 'Mobilis in Mobili' the structure of the chapter is arranged in this manner:

Dealing with new situation- Meeting with 'abductors'- Trying to communicate- failure- Cursing 'abductors'- Arrival of Cloths- Arrival of food-eating and resting

Now examining the translation of that chapter we get the following arrangement:

Dealing with new situation- Meeting with 'abductors'- Failure of communication-Aggressiveness towards the 'abductors'- arrival of food and cloths- eating of food- clothing-resting

Here, differences are in the last portion, especially when Ned uses physical aggressiveness rather than just cursing, and second is the order of clothing and eating. Where Verne uses words like 'The dishes were placed on table' and the narrator addresses themselves 'civilised people' (TLUS: 48) but Bhatt rewrites that scene with 'Ned snatching the dish from the servant' and uses words like 'કપડા પહેરવાનું કામ ખાધા પહેલા કોઈ કરે તેમ નહોતું. પહેલા અમે ત્રણે જણા ભોજન પર તૂટી પડ્યા.' (SS: 21) which depicts them as animals as their 'civilised' manner is absent and they are eating naked like animals or primitive tribesmen. This is structural change as well as thematic change as within the space of submarine vessel three colonial citizens acts like colonized primitive depicted in orient romances. Another significance here is how the structure of the plot is rarely sacrificed (and used to subvert the message) even while cutting the length of the text.

The overarching structure of the Verne novel differs in all novels. In TLUS it is of cyclical nature as the narrator is in zero-space at the beginning and goes on to 'live that unnatural life' (TLUS: 324) for ten months and then comes back to his routine and creates another zero-space. But the cause of this shift is signified by a disaster both times which results in the narrator being thrown out in the sea and waking up to a new situation. In AWED also there is an overarching plot of action moving forward, holding up, and moving forward again until it arrives at the zero-space. In this novel's case, the journey is literary circular as characters travel 'around' the world; which makes departure and destination one. Even JCE shows a

similar tendency when going downwards is balanced by going upward at the end. Journey as moving between spaces seems to be reflective of the structure of the plot.

This kind of plot structure has been received well. Translating it into children's fiction this plot structure is a classic three-act one where the protagonist starts a journey or a conflict and returns to an equilibrium state, usually depicted as a 'happy ending.' That is why maybe Verne had been a success with children. Later writers of science fiction in Gujarati seem to have imitated it. Yashwant Maheta borrows it in 'Çhandra na Petalma', 'Saat Samandar Paar', 'Sahasna Grahma', 'Saat Samandar Paar', 'Tarunno Tarak' etc where an element of adventure is always present. The plot moves forward as the protagonist or a group of characters moves forward in a journey. Conflict usually is about coming back home as it was in SS and JCE. Harish Nayak who has experimented in various genres also seems to use this plot structure in tales like 'Sagarna Petalma', 'Anu-rakshas', 'Parakrami Panjo', 'Akshay-Manav' etc. His usage of language to convey scientific notions is noteworthy. For example, his language when he describes a 'remote control of matter' as 'વૈજ્ઞાનિક સુક્ષ્મ દ્રષ્ટીથી જોવામાં આવે તો કોઈક અજાણી ઉર્જારેખા દૂર દૂરનું સાન્નિધ્ય સાધતી હતી, અથવા તેને પાર જઈ તેને નિશાન બનાવતી હતી.'

(Nayak, H. 2005: 108) This describes the novum in the story which is 'બાળભોગ્ય' meaning easy to understand for a child. Girish Ganatra seems to have work with Verne's plot structure more than any other Gujarati science fiction writer. His works like 'Mangalni Safare', 'Patal-Nagari', 'Turangane Pele Paar', 'Yantrmanavona Deshma', etc show a similar plot structure as Verne novels. What is notable though is his usage of post-Verne science fiction in Verne's mode. Ganatra's 'Yantramanvona Deshma' is a prime case of this where the story focusing on robots uses Verne's plot structure. Also, Shrikant Trivedi's stories have received this plot

116

structure and used it as children's science fiction. This practice can be one of the reasons why science fiction is often seen as children's literature.

However, this formula of the plot has been not received well by authors trying to write science fiction for adults. Writers like Ravindra Andhariya, Sparsh Hardik, Jyotindra Maheta, and Megha Shah avoids this plot structure and even aims for a different one. Megha Shah's story 'Ghatananu Chakradu' is a postmodernist story about three girls describing three different happenings which hints at parallel earth theory. But as Jules Verne's recent translation has been for adults plot structure and the idea of a journey seems to enter science fiction writing again. Jigar Sagar's stories seem to have adapted for an adult readership. This shows how much dominance Jules Verne has in Gujarati literary system.

The purpose of these translations, as Bhatt notes, was to bring the story-type or genre. (Bhatt, M 1933: IX) The point of difference started with the idea of science and technology. As European nations have seen progress, they had embraced science and technology as tools for progress. (Puricelli, 2011: 124) In Gujarat, technological progress was slow until it was formed as a state in 1960. (Purohit, 2002: 85) When Verne was translated in the 1930s, every technological invention was still an unfamiliar novum to Gujarati readers. Industrial technology was brought by colonial masters but day to day inventions like electrical lamps was still not available to a large population of the audience. This raises the question that how translators brought scientific ideas on which the translations were based.

Bhatt draws from a mythological framework to depict the 'unfamiliar'. Indian mythology is full of stories which describe seemingly unnatural and impossible (to an illiterate

117

or unimaginative person) phenomenon like Airavat which is a mighty elephant with three heads, Pushpak Vimaan which is a flying vessel, often depicted as having wings like birds and Brahmastra a weapon capable of destroying the world. These stories are embedded in the culture so tightly that other narrative forms are also influenced by them, for example, narratives of kings in the Loksahitya. The key difference between such narratives and science fiction is that these narratives either doesn't explain the phenomenon or explains it via means of divinity or supernaturalism. Science fiction explains it via means of rationality. What Bhatt did was to merge two narrative styles. As mentioned before he depicts Nemo as a king, a character type taken from the Loksahitya, and merges it with source texts subject matter. Reception of which can be seen clearly in forwarding of the SS where Badheka says that Jules Verne's TLUS has 'scientific value' and can be seen as a 'model for scientific encyclopaedia.' (Badheka, 1933: IV-V)

This imaginative interpretation exemplifies the intricate interplay between diverse narrative styles. Bhatt skilfully combines the narrative style influenced by Indian mythology, specifically the narratives of kings in *Loksahitya*, with the subject matter of the source text. By presenting Nemo as a king, Bhatt establishes a parallel between the character archetype found in Indian narratives and the context of Jules Verne's work. This fusion of narrative styles underscores the translator's adeptness in navigating between various literary traditions and adapting the text to resonate with the target audience.

Moreover, this inter-literary process of translation and adaptation can be perceived as a convergence between science fiction and Indian mythology. While Indian mythology often elucidates seemingly impossible or supernatural phenomena through divine or supernatural

explanations, science fiction typically employs rationality to account for such occurrences. Bhatt's imaginative interpretation merges these two narrative approaches, employing the mythological framework to convey Nemo's power and portraying the magnitude of his abilities through allusions to the vajra, a mythological weapon. This intermingling of distinct narrative styles and genres serves as a testament to the translator's prowess in crafting a nuanced adaptation that bridges cultural and literary contexts.

He recognizes science and technology and their value within society visibly, yet he prefers the title 'Sagar-Samraat' and describes how the character of Nemo is important in the story. His clear preference over the protagonist instead of the phenomenon, which reflects Bhatt's strategy to put the 'fiction' before 'science'. This is why the debate of 'science' within science fiction has not been much discussed in the Gujarati as in American science fiction5 as Gujarati science fiction writing is filled with some preoccupations which will be discussed after the following example.

Captain Nemo's submarine, the novum in the TLUS is presented in two chapters. The first half is about the narrator accepting conditions put by Captain Nemo, till then readers see only Nemo and his 'strangeness'. Then Verne depicts the novum as Nemo gives a tour of the vessel to the Aronnax. The chapter titled 'Some Figures' reads like a live demonstration of a vessel. Bhatt has chosen to dilute it down and put only some of the figures to make it digestible to young readers. Keeping those figures certainly points out how explanation for the novum is kept as scientific but details are spared to sustain readers' interest in the story. In JCE narrator describes the interior of the earth in geological terminology using words such as 'sediment', 'second period of existence', 'schists and calcareous rocks' while arguing that they are going

through a wrong way. (JCE: 102) Bhatt chooses to skip that information and even the argument as it doesn't affect the plot much. This gives a clear indication that even after two science fiction of Verne were published and well-received, the Gujarati language didn't have scientific registers to render such information-filled dialogue.

It also points out the strategy of the translator as he focuses on the bigger plot points and tries to render scientific information related to them. The information about how much downwards distance they have covered is rendered as accurately as in the source text. This allows the translator to cut unnecessary or information that young readers may find hard to understand and yet sustaining the nature of the story as a scientific one.

Interestingly, science fiction writers trying to put less emphasis on actual science as a mode of fiction. That's why popular science writing also started with science fiction in Gujarati. Popular science writing tried to compile and explain phenomena experienced in daily life. Though it didn't stop some writers to experiment with both forms. Writers aiming at didactic purpose like Raman Soni used form of fiction to teach science in stories like 'Jaadui Shahi'. However, writers like Ramesh Patel seem to have missed the mark as his Char Vigyankathao results in a grotesque form of superfluous character and happening melting into a boring excuse for an explanation for science. Still, it is this kind of science fiction which has been written for children.

As Shileen Shukl believes, 'વિજ્ઞાનસાહિત્ય મહદ્અંશે અનૌપચારિક શિક્ષણકાર્ય છે.' (Shukl, 2010: 13) which echoes the notion of Mulshankar Bhatt but here genre (and literature, therefore) seems to be degraded for didactic purpose. Though Shukl understands the need of a

storyteller when he says 'વિજ્ઞાની પાસે જ્ઞાનની આંખ છે તો સાહિત્યકાર પાસે તેને બાળ-વાચક સુધી લઇ જવાની ત્રેવડ છે.' (Shukl, 2010: 14) Therefore, since its inception in the literary system in theory or practice science fiction has become a tool for didactic purpose but has not lost its form as genre fiction. Which has lead to the rise of science writing. Most of it consists of short biographical narratives of a scientist as individual glory is one of the ways of popular fiction in Gujarati, including narratives in Loksahitya. Thus, science and technology had become a constraint as Gujarati culture didn't have a history of it. It has resulted in translators watering down that element from earlier translation and rising of science writing as non-fiction.

Characters are one of the primary characteristics of fiction. Genre is a set of characteristics that often tends to carry certain character types. Uttering a simple example, characters of kings and queens generally comes as a part of historical fiction, or the character of a detective generally is part of crime fiction. Science fiction also has such character types. Verne is one of the earlier writers of the genre his character types have been often imitated in later science fiction. That raises the question of the reception of such characters in Gujarati fiction.

The protagonist or the main character in Verne is often a capable man. This capability can be of any nature. Professor Lindenberg is a geology expert, Phileas Fogg is a rich and stoic man, Captain Nemo is a self-reliant man who has banished society. All of them are whimsical and carefree, often to the limit of unnatural. In JCE even when water is unavailable and it becomes a potential threat on the team, Lindenberg doesn't consider the option of going back. He sees it as a part of the journey. Phileas Fogg agrees to do a seemingly impossible journey

around the world to prove that he can. Nemo does whatever he likes. This whimsical nature is often presented as perceived by the narrator or a secondary character and often revealed to be an exterior which preserves a different side of the persona. When Nemo shows Aronnax riches stored in the ocean and then says 'Do you think I am ignorant that there are suffering beings and oppressed races on this earth, miserable creatures to console, victims to avenge? Do you not understand?' (TLUS: 226)

After which narrator realizes that Nemo is 'still a man' and that 'his heart still beats for the sufferings of humanity.' (TLUS: 226) In AWED almost mechanical nature of Fogg, whose only goal seems to complete the journey, stops and takes a risk to save Auoda. Passepartout sees 'a heart, a soul, under that hearty exterior' and begins to 'love Phileas Fogg.' (AWED: 60) These kinds of qualities are often depicted as heroic. Thus, it suits the Gujarati culture which had narratives present about heroic deeds of individuals. Translators thus put protagonists in the center of the stories.

Bhatt describes the Nemo in one scene as 'કેપ્ટનની આંખમાંથી જાણે આગ ઝરતી હતી.' (SS: 27) and in other 'આ ભયંકર લાગતો પુરુષ કેટલા કોમલ હૃદયનો છે.'(SS: 90) Character central literature is a constraint of receiving literature that shaped the target texts in such a way that science fiction narratives adopt that model. That's is why later science fiction like the Foundation series couldn't find much space in Gujarati literature. Its main element of focusing on a 'big idea' comes in conflict with said constraint. Popularity in Gujarati seems to revolve around an individual character. The titular character from Saraswatichandra, Achyut from Zer

to Pidha Jani Jani, Munjal from Patanni Prabhuta, etc demonstrates that it is an established way of storytelling.

Captain Nemo is certainly the most recognizable character by Verne. His first appearance is silent as he comes to the professor Aronnax, Ned, and Conseil. He is described as an embodiment of 'self-confidence', 'calmness', 'energy' and 'courage' by the narrator. (TLUS: 45) He remains silent as the three representatives from western nations speak and begin their 'superior' languages, and speaks only in 'incomprehensible words'. He speaks in a polite yet authorial tone when he talks to 'passengers'. This immediately puts him at a peak in the power hierarchy. This is elaborated in the scene where Aronnax comes to terms with his condition. When Aronnax calls his ideas 'savage' Nemo blurts that he is 'not a civilised man'. (TLUS: 55) Then the narrator (and reader) perceives the situation. Nemo has not only detached himself from the world but also made space, the submarine vessel, where no one can enter without his permission. Though he accepts nature and perceives himself as part of it. It denotes a philosophy which later becomes prominent in the fiction of H. P. Lovecraft. Nemo suggests that 'we may brace human laws, but we can not resist natural ones.' (TLUS: 279)

Nemo's character becomes a symbol for oppressed people. His anger towards imperial powers can be seen in the chapter 'A Hecatomb' where a military ship attacks Nautilus. Nemo's anger is not at the attacker, but at the belief of the attacker that the ocean belongs to it. He even calls it 'mad vessel' and doesn't care for its cannonballs dropping nearby. (TLUS: 329) Nemo is determined to sink that ship. His reasoning for that is,

'I am the law, and I am the Judge! I am the oppressed, and these the oppressor! Through him I have lost all that I loved, cherished, and venerated- country, wife, children, father, and mother. I saw all perish! All that I hate is there! Say no more!' (TLUS: 330)

This is the voice of a man oppressed once, he doesn't allow it more. He strikes back. After a strategic chase of about one and a half day. He lowers the submarine and strikes the ship, sinking it as the result. This scene is followed by the one where he weeps at the portrait of a lady and two children, presumably a family. Bhatt renders this sentiment as 'આ માણસ ફક્ત શોખને ખાતર જ આવું વહાણ લઈને નીકળી નથી પડ્યો; પણ તેની પાછળ કોઈ અજબ ઈતિહાસ હોવો જોઈએ...દુનિયાની જીત પામતી જતી પ્રજા તરફનો તેનો તિરસ્કાર અને હારેલી પ્રજા તરફનો પક્ષપાત ચોખ્ખો દેખાઈ આવતો હતો.' (SS: 139) Thus, Bhatt puts a sense of purpose in the underwater adventure. The dynamics of oppressed and oppressor come into light and readers are made aware that though he is detached from society, he is still attached to the sufferings of humanity. That's why Bhatt says that 'એવા માણસો કદી રોતા નથી, અને રુએ છે ત્યારે હૈયાફાટ રુએ છે, તથા જોનારનું હૈયું પણ હલાવી દે છે.' (SS: 132) This makes it clear that Nemo despite being ruthless is still a compassionate and emotional soul. Verne and Bhatt both depict the end of the journey abruptly when Nautilus is stuck in a maelstrom and the narrator along with Ned and Conseil are thrown out of it due to it and escapes. Before that last words of Nemo are presented where he says, 'Almighty God! enough! enough!' (TLUS: 339) Both source text and translated text pictures Captain Nemo as a living legend. Verne's purpose is to give his fictionality a realist turn, for Bhatt, it is a convention of native literature to end a story with

praise of the protagonist and giving him/her a status of a legend. Thus, Nemo becomes an enduring character not only in Gujarati science fiction but also in Gujarati children's literature.

Children's literature can have characters that may seem 'unreal', which is often done to invoke a certain mood in the target readers. Mulshankar Bhatt tries an alteration while translating JCE as PP. There are multiple translations of the French source text, which is often the case with Verne. But in the case of JCE, two different versions have different names for the main characters. In one translation Lindenberg's name is changed to Hardwigg, also Axel's name is changed to Harry. Bhatt deliberately avoids naming as he addresses the character of the Lindenberg simply as 'professor' or kaka, meaning uncle as the narrator is his niece. Though he has retained Axel's name as it is. Here, Bhatt tries to bring humor to make it interesting to children. He uses the language of caricature for that. He introduces Lindenberg as 'પણ તેમનો સ્વભાવ ભારે વિચિત્ર! ઘડી ઘડીમાં મગજ તપી જાય...વર્ગમાં એકપણ વિદ્યાર્થી ન હોય તો પણ તેમનું ખનીજશાસ્ત્ર પરનું ભાષણ ચાલે તેમાં નવાઈ નહોતી.' (PP: 1) This kind of language invokes laughter in Gujarati. Also, it has a rhythm suitable for children listening to the text. Verne's Lindenberg is a hardcore scientist who is in relentless pursuit of his objective. But Bhatt's 'professor' is different in two ways; his characterization seems like nearly a parody. It is a parody of scientists who were/are often presented as 'genius' following the German romantic tradition. Bhatt doesn't subscribe to it and depicts it as an exaggeration. But Bhatt still retains the character of a whimsical character. Professor is carefree and almost lost within the journey. This provides another model for a character who has societal ties but in pursuit of knowledge is not much considerate about it, still, he is part of society. It provides an alternative to the character of Nemo.

Nayak while translating AWED tries to depict characters as in the source texts. One of the reasons for that is his purpose of presenting Verne as not a children's writer. That makes Verne's Fogg and Nayak's Fogg very much similar. But Nayak's portrays Fogg in more details than Verne. For example, When a co-passenger on a train to Calcutta points out that if someone registers a complaint against Passepartout then he may be delayed. Fogg suggests that in such a case he may leave his servant there, continuing his journey. In the source, text conversation ends there, but in the target, text translator ends it with 'ફોગનો આવો વિધાયક, હિંમતભર્યો, સ્વસ્થ, છતાં નિર્મમ અભિગમ જાણ્યા પછી, વધુ પ્રશ્ન કરવાની સર ફ્રાન્સીસ હિમ્મત કરી શકે તેમ ન હતું.' (EDPP: 57) Usage of four adjectives in place of none suggests that the translator has elaborated the traits of characters. There can be two reasons for that, either he is trying to 'rewrite' the character or he is explaining more to the target readers. Fogg is an Englishman, so some of his traits are stereotyped as often happens in popular culture. British pride is seen throughout the narrative. From the cause of the bet to delays and even advances all depends upon this pride of Fogg. In Verne's world, it is the whimsical trait of the protagonist who will not stop at anything other than the goal. In his conversation where he tries to take a passage in a trading vessel. After being declined he offers to charter it, 'No.' come to the answer and Fogg says, 'I will buy it off you.' (AWED: 183) This pride resides on the border of the ego. It is shown in a street fight in San Francisco where a colonel Proctor attacks Fogg and his companion. Fogg calls him 'Yankee', which is a 'native or inhabitant of the United States.' (Dictionary.com) but Nayak translates it as 'નાલાયક! જંગલી! અમેરિકન લાગે છે.' (EDPP: gives an aggressive flair to the character. But they both agrees for a duel later. Fogg is determined to 'come back to America to find him!' and he believes that 'it would not be right for an

Englishman to permit himself to be treated like that.' (AWED: 141) This shows how Verne portrays him as a part of his national identity. Nayak renders it not in the dialogue but in the description as 'એક અંગ્રેજ ભલે પોતાના દેશમાં કોઈ સાથે ટંટાફિસાદમાં પડવાનું પસંદ ન કરે, પરંતુ વિદેશની ધરતી પર એનું અપમાન થાય ત્યારે દ્વંદ કરવામાં પછી પાની નહિ જ કરે.' (EDPP: 156)

By adding it to the description instead of a character trait Nayak gives it an authoritarian voice. This can be seen as a minor instance of reflection of unconscious respect for former colonial masters. Fogg also can be seen as alternative to Nemo and Lindenberg in the category of whimsical protagonists. In Soneri Dhumketuno Pichho Harish Nayak also renders such protagonist in the characterization of Zephyrin Xirdal while translating The Chase of the Golden Meteor (1908). He describes him as 'ભારે વિચિત્ર માનવી.' And also says that 'એને કઈ બહારના લોકોની પડી ન હતી. આમ જુઓ તો "બહાર" શબ્દ સાથે પણ તેને કઈ લેવાદેવા નહોતી. બલકે 'બહાર'ની વચમાં પણ તે આંતરિક બની રહેતો.' (Nayak, H, 2005: 94) Xirdal reminds readers of Nemo but without any anti-imperial tendencies.

Character other than the protagonist also follows a character type. Axel in JCE, Passepartout in AWED, and Aronnax in the TLUS seem to occupy similar character types. These are fictional entities made up by the author to conjure up the world of the story as real. For example, a realistic description of the 'creature' attacking ships at the beginning of the TLUS can not be replaced by a universal narrator talking about Nemo and Nautilus. That's why Nemo has Aronnax who connects the 'familiar' of the earlier description to the 'unfamiliar' of the Submarine and underwater world. Passepartout alone has the link to understand Fogg who is an enigma to others. In AWED, readers see the action through the point of view of

Passepartout. So, he connects the familiar of 'making a journey' to the both 'unfamiliar' personality of Fogg as well as places, customs, happenings, etc. Axel, likewise, connects the 'familiar' of the earth to the 'unfamiliar' of the interior of the earth. Thus, Verne employs narrator or viewpoint characters as a tool for the 'cognitive estrangement.' Gujarati translation has vividly brought it in the popular literature. Especially, children's literature seems to have this characteristic. Harish Nayak's 'Prakram Granthmala' (1967) is a good example of this. Where characters visit different geographical places across the world in the course of the story.

The dynamics between characters are also typological. The protagonist is at the center of the story. The narrator is often reasonable and sane with whom readers can familiarise with. Axel tries to oppose the journey to the center of the earth as it seems crazy to him. He fears adventure to the unknown, as evident from the night before it which he passes 'terribly' (JCE: 25), so much as a child. Though, it is justified as the journey proposed is impossible as per 'all scientific teaching, theoretical and practical, shows it to be impossible.' (JCE: 23) His rationale seems near the truth as per the familiarity of Verne's readers. Therefore, Axel cannot see the 'unfamiliar', the interior of the earth. It can be seen by the whimsical protagonist only. The same is the relation between Passepartout and Fogg where Passepartout can see the difficulty in making the proposed journey as he thinks 'Was his master a fool? No. Was this a joke, then?'(AWED: 17) Though Axel and Passepartout are reluctant, they have no choice but to commence the journey. The power dynamics puts them on the downside from that of protagonists. The professor is Axel's uncle, His would-be father-in-law, and superior to him in knowledge. Fogg is the master of Passepartout and belongs to the upper class. This renders them almost helpless and makes them submit to their superiors' will.

Verne often includes a neutral character. This character seems to have no active intentions. Its existence seems to have a function, not in characterization, but the plot of the story. Hans is such a character in the JCE. He is a silent guide who comes to help at crucial points in the plot and serve to professor with all his abilities. For example, Hans builds the raft which saves them from the volcanic eruption. Conseil is such a character who would do anything that Aronnax and Ned and above all Nemo would like him to do. His neutrality is acknowledged by Ned when they discuss how to escape the Nautilus.

This character type has been retained in the Gujarati translations. These characters in target texts have a cultural flair. Bhatt describes the Hans as 'તેનો દેખાવ ગામડિયા જેવો હોવા છતાં તે ઘણો જ સંસ્કારી હોય એમ લાગતું હતું.' (PP: 26) The two adjectives used here are 'villager' and 'civilised'; and the sentence implies that villagers are not 'civilised'. Considering the period of the translation, it was about 'gramchetna' meaning village enlightenment. This raises the question of why the translator has used that adjective 'ગામડિયા' as a simile. This can be due to the translator's own social-cultural position of being a member of the upper caste. Alternatively, it can be an analogy of how villages (and villagers) have no say in the power structure prevalent at the time; and how they had to remain silent like the character of Hans.

Another of Verne's character types is that of a professional who becomes the subject of mockery. Ned land is a whaler whom Verne describes as a tall man, strongly built, grave and taciturn, occasionally violent, and very passionate when contradicted.' (TLUS: 18) He is presented as the most powerful among the characters of the novel until Nemo is introduced.

Verne describes him as the 'most admirable specimen I have ever met' (TLUS: 45) and puts Ned in the comparison when Nemo arrives a second time to speak to them. 'It was the commander of the vessel who thus spoke. At these words, Ned Land rose suddenly.' (TLUS: 52) Even Bhatt reflects it when he writes, describing Nemo 'તેનું પડછંદ શરીર, વિશાળ કપાળ અને ઝીણી કાળી બે આંખો તેનામાં રહેલી શક્તિ બતાવતા હતા. નેડલેન્ડનું શરીર પણ તેની પાસે નાનું લાગતું હતું.' (SS: 20) This direct comparison of physical strength is often touching on various incidents within the novel. All pointing towards the superiority of Nemo in it, except for one when Ned saves Nemo from a creature. Verne mocks the character of Ned, and whalers by putting him within the object of his hunt, the Nautilus. This ironic situation is highlighted as only Ned demands to either be freed or to escape the submarine vessel. This twisting positioning of a whaler and a metaphoric whale shows eco-critical commentary in the text. Bhatt fails to render it in the target text as the historical situation suggests that idea of pollution and eco-critical thinking were not much debated in the region.

Detective Fix is a similar character. His profession of being a detective raises expectations from readers. He must be intelligent and strong. But in due course, he turns out to be cunning, in the incident where he tries to delay Passepartout by mixing his drinks; betraying when at the exact moment when Fogg is close to success Fix arrests him. Thus, Verne paints a negative picture of English bureaucracy and law. Fix travels half of the distance with Fogg as a companion and shows ungratefulness at the end. The translator has not made much change in this character type as 'betrayal' is a well-conceived literary convention in Gujarati popular fiction.

It is interesting to note how ideas of gender and sexuality are transferred or not transferred in a translation. Verne's voyages in the French version has erotic and homo-erotic tones and even description of a violent rape.6 English translations seem to have left out direct scenes like that because of Victorian ideology. Still, one can look into sexual images present within the plot or character dynamics.

Discussion of gender in pre-feminist works often shows the patriarchal notion dominant in the narrative. Author, generally a male, used to be seen as a creator, a father. Translated texts by Mulshankar Bhatt may not have been affected by the early feminist movement. In contrast, recent translations including EDPP has the benefit of decades of discussions regarding gender, patriarchy, sexuality, etc. There are two texts from the selected which have romantic subplots. In JCE, Axel loves Lindenberg's daughter and wishes to marry her. This romantic subplot is absent in the target text. Reasons for this are quite natural. It would have increased the word count and pages of the book. So, removing it can be seen as an economical decision. Another reason is ideological. Twentieth-century Gujarati society had cultural reservations against children exposed to the notion of 'courtship' as arranged marriage was a central way of finding partners. As Bhatt was writing it for children, he removes it completely from the target text. This affects the characterization of Axel, who is motivated by thoughts of his loved one when he is trapped underground.

Contrasting that to the EDPP, where Aouda and Fogg are shown to have a romantic relationship at the end of the novel, it is present in the Gujarati translation. But it imitates the Victorian sensibility present in the English version closely. Nayak uses words like 'ઔડાના આ

ખુલ્લા આહ્વાનથી ફ્રોગમાં રહેલો પુરુષ જાગૃત બની ગયો.' and describes their union as 'એક સંપૂર્ણ પુરુષ અને એક સંપૂર્ણ સાથેનું એ સુમધુર મિલન હતું.' (EDPP: 206) It is seen as 'perfect' and 'ideal', Nayak could include that in the plot as he is translating it for twenty-first-century adult readers/audience who expects a love story in any narrative, one which often ends with the union of the lovers. Women in Verne's fiction doesn't have any other role than to tend to men and men's need. This is particularly true of the Extraordinary Voyages series. Later works of Jules Verne have included various notable women characters. Otherwise, as Cravens suggests 'dogs are valued much more than women in the world of Jules Verne.' (Craven: 2008)

That also seems to have much impact on the earlier Gujarati science fiction where male characters or characters of boys (as they were children's fiction in most cases) are given primary roles. Female is either absent as in the fictions of Raman Soni or Kalidas Jadav. But recent fiction seems to have female-centric stories like Mruda or Kalindi written by Megha Shah. Still, Gujarati science fiction seems to lack even gender representation.

As mentioned before many of his novels carry imagery which can may sexual subtext. The act of penetration can be seen in both TLUS and JCE. In TLUS the submarine vessel is 'a long blackish body' and its tail beats the sea with 'violence'. The narrator perceives its dimensions 'to be admirably proportioned'. (TLUS: 31) This Bhatt translates it as 'શાળના કાઠલા' (SS: 1) and describes it as 'માછલી જેવા આકારનું' at another place. (SS: 17) Which doesn't retain the imagery of the source text. In TLUS, Nautilus's shape becomes important when it penetrates a military ship. This act of penetration happens as a revenge act by Nemo.

Speed of the vessel is 'accelerated' and it penetrates the ship 'below the water-line' (below waist) like a 'needle through sailcloth!' (TLUS: 332) In this incident, if the context of Nemo's revenge is removed, Nautilus can be seen as powerful first luring and then penetrating the ship which is helpless in the situation. However, this reading cannot be applied to the target text as it presents no such imagery.

In JCE also the act of penetration happens. It is the penetration of the underworld which is done by three male characters, one of whom is too excited for that. Words like 'tunnel', 'dark way', and 'well' suggesting a particular shape. The journey ends with a (volcanic) 'eruption' which suggests natural sexual imagery. Translation of these texts carries those universally recognizable images into them. Interestingly, the text is considered a children's story in Gujarati which removes the possibility of such images being present there. But they are present there nonetheless.

In "Around the World in Eighty Days," we delve into several themes that are closely tied to the global context of the late 19th century. The story explores ideas like globalization, empires, and trades, showing how countries were connected, the impact of colonialism, and the importance of commerce. Through vivid descriptions and interesting characters, Verne gives us valuable insights into the rapidly changing world during the Industrial Revolution.

For Gujarati readers this turns into an encyclopaedic journey of the world as author describes various nations, people, customs, laws, geographies and places. This also fulfils the objective of 'inciting curiosity' in the children through translation of the text.

One of the main themes in the book is globalization, which means how countries and cultures became more interconnected and dependent on each other. Verne shows this through the ambitious journey of the main character, Phileas Fogg, who travels around the world. Fogg's trip represents the growing ease of communication and transportation across the globe, and the story takes us through different countries and landscapes that are all connected.

Verne shows us the power dynamics and influence of colonial empires on a global scale. For example, when Fogg and his companions arrive in India, they see the British Empire's oppressive rule. Verne writes, "India seemed to be entirely under British control, with native princes ruling in the name of the Queen. The English had a dominant presence in the subcontinent." This quote highlights how the British Empire dominated and influenced the regions it controlled.

Verne's perception in depicting the power dynamics and influence of colonial empires, such as the British Empire in India, can be seen as having elements of Orientalism in the Edward Saidian sense. Orientalism refers to a Eurocentric view that portrays the Orient (Eastern cultures and societies) as exotic, inferior, and in need of European domination and control.

In Verne's works, including the example mentioned, there is a portrayal of the British Empire's oppressive rule over India. This depiction aligns with the Orientalist discourse that presents the colonized regions as subordinate and in need of control by Western powers. Verne's

narrative reinforces the idea of Western dominance and presents the British Empire as having a "dominant presence" in India, implying their superior authority over the natives.

This idea of interconnectedness can be seen as representative of national dream given the context of national freedom movement (of which Gujarat was a prominent center) led by various leaders. Debates regarding after independence had started at that time. Various perspectives were purview to understand the place of this new nation in the world. Verne's novel presents a preview of such states it can become. This translation seems to present alternative futures for a nation struggling for freedom.

The theme of trades is also important in the story. Fogg's journey is driven by a wager he made at a club in London. He wants to travel around the world in 80 days, and this emphasizes the significance of global trade routes and the importance of commercial interests during that time. Verne vividly describes bustling ports, railway stations, and different modes of transportation that allowed goods to flow across continents. He writes, "Trains, steamers, and railroads were available for these travelers, who seemed to have an intense desire to explore." This quote shows the excitement and impact of trade and commerce.

Verne's "Around the World in Eighty Days" presents an exciting story that reflects themes of globalization, empires, and trades. Through Phileas Fogg's journey, we get a glimpse of a world where borders are crossed, cultures meet, and economies thrive or struggle. The novel shows us the significant changes brought about by globalization, the influence of

empires, and the effects of global trade. It offers a captivating look into the complexities of the 19th-century world.

In Jules Verne's captivating novel, "20,000 Leagues Under the Sea," we embark on an extraordinary journey that explores the themes of globalization, empires, and trades in a unique and exciting way. Set during a time of industrialization and colonial expansion, the story takes us beneath the ocean's surface to uncover the complex relationships between nations, the pursuit of power by empires, and the impact of trade.

The novel focus on globalization, which means how countries become more connected and dependent on each other. We witness this through Captain Nemo's incredible submarine, the Nautilus, as it travels across vast oceans without being limited by national borders. Verne's vivid descriptions immerse us in the global underwater world, emphasizing the interconnectedness of nations and the shared resources found in the oceans. As Professor Aronnax puts it, "The sea is everything. It covers most of our planet. It is teeming with life and connects us all."

Another important theme is empires, exemplified by the mysterious character of Captain Nemo. Nemo is a prince who has rejected any allegiance to a specific nation. This challenges the idea of empires and their power. As Nemo says, "I am not what you call a civilized man! I have completely separated myself from society for reasons only I understand. I don't follow its laws." Nemo's rejection of empires and his independent existence on the Nautilus highlight the complex relationship between individuals and the imperial systems that try to control them.

The theme of trade is also significant in the story. The Nautilus becomes a vessel for exploration, discovery, and the collection of valuable resources from the ocean depths. Verne portrays the economic motivations behind imperial expansion, as countries seek to exploit new trade routes and resources. He describes the Nautilus as a powerful tool used to hunt and capture marine creatures, serving the industries that sustain them. This highlights the utilitarian view of the ocean as a source of valuable goods and the exploitative nature of trade during that time.

In "20,000 Leagues Under the Sea," Jules Verne expertly weaves together the themes of globalization, empires, and trades. Through the extraordinary underwater journey of the Nautilus, we are introduced to a world where nations are interconnected, empires hold power, and trade plays a significant role. Verne's novel reflects the rapidly changing 19th-century world, where globalization and imperialism reshape societies, and the pursuit of trade drives the quest for power and prosperity.

In Jules Verne's "A Journey to the Centre of the Earth," the themes of globalization, empires, and trades are intricately interwoven within the context of a perilous expedition into the depths of the Earth. Through the protagonist's quest for knowledge and exploration, Verne delves into the consequences of colonialism, the interconnectedness of nations, and the transformative power of trade.

The theme of globalization is depicted as Professor Otto Lidenbrock, along with his nephew Axel, embarks on a scientific journey that transcends national boundaries. Verne's narrative reveals the impact of global scientific advancements and the pursuit of knowledge across borders. As the characters descend into the depths of the Earth, they encounter geological formations and ancient artifacts that challenge they're understanding of the world. Verne writes, "Each of these, under the heat of the great central fire, will yield up the treasures it contains." This quote highlights the universal nature of scientific discovery and the interconnectedness of geological phenomena across the globe.

The concept of empires is subtly touched upon in the novel, particularly through references to past civilizations and they're enduring legacies. Verne alludes to the mighty empires of ancient history, such as the Roman Empire and the Egyptian Empire, showcasing they're enduring influence on the world. He writes, "We are at the crossroads of the ancient world. Think of the great conquerors who have trod this ground, and you'll feel the weight of they're history." This quote suggests the lasting impact of empires on culture, knowledge, and the historical tapestry of civilizations.

The theme of trades emerges through the exploration of the Earth's subterranean realm. Verne portrays the value of mineral resources and the potential economic gain associated with them. The characters encounter valuable gemstones and minerals during they're journey, hinting at the transformative power of trade and the economic interests linked to natural resources. Verne states, "The mineral wealth that lies beneath our feet would be sufficient to support the hole world." This quote emphasizes the economic significance of the Earth's resources and the potential implications of they're extraction.

Through "A Journey to the Centre of the Earth," Jules Verne engages readers in a thrilling adventure that encompasses the themes of globalization, empires, and trades. The novel serves as a reminder of the interconnectedness of scientific progress, the lasting legacies of empires, and the economic value associated with natural resources. Verne's work invites contemplation about the impacts of human exploration and the exploration of the unknown on the global stage.

Conclusion

The analysis of Jules Verne's impact on Gujarati science fiction uncovers a dynamic and rich literary landscape. Verne's novels, with their captivating blend of scientific exploration, adventure, and wonder, served as a catalyst for the development of science fiction in Gujarati literature in translation as refraction.

One significant finding from the examination of Verne's translations into Gujarati is the challenge posed by limited literacy rates and reading capacity among the population. Translations, especially those by Mulshankar Bhatt and Dolatbhai Nayak, found an eager audience among children. Bhatt's translations specifically targeted young readers, necessitating adaptations to suit their reading abilities and interests. This shift towards catering to children reflects the recognition of the importance of nurturing a love for literature and scientific imagination from an early age.

Verne's plot structure, characterized by the breaking of "zero-space" and the initiation of scientific journeys, exerted a significant influence on Gujarati science fiction. The use of segmented chapters to introduce new elements gradually allowed readers to engage with the novum of the story in manageable portions. This approach mirrors the structure of European romances and modern novels, highlighting Verne's mastery of narrative pacing and suspense. Gujarati authors such as Harish Nayak, Girish Ganatra, and Shrikant Trivedi embraced this plot structure, incorporating scientific concepts and utilizing Verne's template to craft their own captivating tales.

However, it is important to acknowledge that not all Gujarati science fiction writers adhered to Verne's plot structure. Some authors, including Ravindra Andhariya, Sparsh Hardik, Jyotindra Maheta, and Megha Shah, ventured into alternative narrative structures and explored themes beyond Verne's influence. Their works showcase a departure from the traditional formula, embracing diverse storytelling techniques and addressing a wide range of subjects outside the realm of Verne's impact. This willingness to experiment and push the boundaries of the genre demonstrates the evolution and maturation of Gujarati science fiction.

Verne's influence extends beyond plot structure and narrative techniques. His works sparked curiosity and enthusiasm for scientific knowledge and exploration. Inspired by Verne, Gujarati authors aimed to convey scientific concepts and ideas in accessible language, enabling readers to engage with complex subjects. Harish Nayak's use of language to describe scientific phenomena and Girish Ganatra's integration of post-Verne science fiction elements within Verne's narrative framework exemplify this approach.

In conclusion, the impact of Jules Verne on Gujarati science fiction is multi-faceted. His works introduced the wonders of science into fiction and laid the foundation for the genre's development in Gujarati literature. Translations of Verne's novels faced the challenge of limited literacy rates but found success among young readers, gradually expanding the readership. Verne's plot structure, characterized by the breaking of "zero-space" and incremental storytelling, influenced Gujarati authors who sought to incorporate scientific notions and captivate readers with their own imaginative tales. However, the genre has also evolved beyond Verne's influence, with authors embracing alternative narrative structures and themes. Overall, Jules Verne's legacy continues to inspire and shape the vibrant landscape of Gujarati science fiction, fostering a sense of wonder, exploration, and scientific curiosity among readers of all ages.