

World literature and formation of popular fiction in Gujarati: A
Critical Study of Jules Verne, Edgar Rice Burroughs and Alistair
Maclean in translation

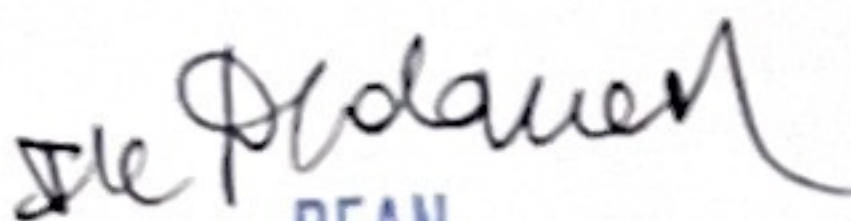
SYNOPSIS

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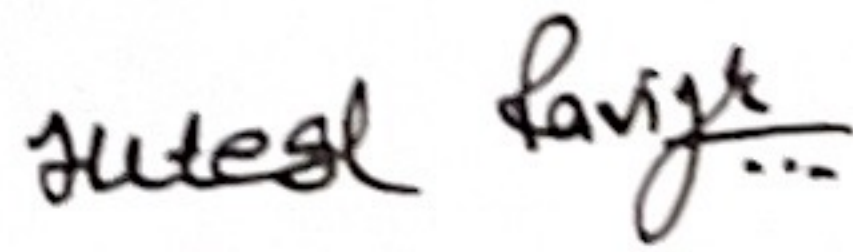
In conformity with the requirements
to fulfill the criteria for the Doctor of Philosophy Programme

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December
2021


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SYNOPSIS

India, being a multilingual space, presents a unique opportunity for comparative literature. It doesn't fit into monolingual national models; neither does it conform to monolingual literary formation. Regional literature has been in constant transformation through dialogue among them, painting a dynamic hegemonic structure from time to time. The arrival of English literary forms has proven to be a huge factor in restructuring the hegemony. Regional literature's reception of this foreign intervention in terms of forms, genres, literary practices, literary devices, character types, plot structures, market practices, patronage, etc can show interesting historical, sociological, political, and psychological processes which play an important role in the formation of literature.

This research project studies the role and significance of world literature in English in the formation of popular Gujarati fiction by critically analyzing the Gujarati translations of Jules Verne (1828-1905), Edgar Rice Burroughs (1875-1950), and Alistair MacLean (1922-1987) into Gujarati.

Popular literature is still an underexplored research area in Indian literature, regional literature like Gujarati still shows a lack of a theoretical framework to study popular literature. Histories of Gujarati literature also show less exposure to popular literature as they mostly focus on canonical texts and authors. This results in reinforcement of the canon itself.

Regional Indian literature like Gujarati has less exposure to development in Popular literature theory. It results in a lack of a theoretical framework to study the corpus of popular Gujarati literature.

Translation also seems to have a similar marginalized position in Gujarati literature. It is ironic because popular as well as many canonical texts have been informed in terms of repertoire by translated works from other literature. English literature has been translated a lot into Gujarati; also it has been an active agent as lingua franca in the exploration of other literature like French, Japanese, Italian, African, etc. Another channel of circulation is from neighboring regional literature like Hindi (acting as lingua franca of northern India), Marathi,

Bengali, etc. Gujarati literature often underestimates the role of translation in the formation of its corpus and hence needs critical attention.

This project aims to put light on the role of translation in the formation of popular genres like science fiction, crime fiction, and adventure fiction and theorize popular literature in Gujarati.

The research project engages with following questions:

- How can we read the role and significance of world literature in the formation of popular Gujarati fiction?
- What was the role of the English language and English translations of popular fiction? What were the objectives behind these translations? Was there any market or literary demand for it or was it created? What were the ideological, poetological, and linguistic constraints and agendas behind the translation?
- What strategies were used by the translators to negotiate cultural differences and the lack of equivalence at verbal and cultural levels? How were these strategies influenced by historical, cultural, and ideological agendas?
- What abstract concepts like plot structure, characterization, storytelling devices were being imported by them into Gujarati literature? Could it change the literary scene or not?
- What was the function/impact of these translations on the poetics of popular fiction in Gujarati, who were other authors influenced by these translations?
- What was the impact of such translation on the market and readership?
- How have these translations influenced the form of novels in Gujarati literature? And how has the language of popular fiction in Gujarati been constructed?
- What were the reasons for the popularity of these works in source and target languages? Was this popularity temporary or long-lasting? Why?

Following are the research objectives of the project:

- To explore the role & significance of world literature in English translation in the formation of Gujarati literature.
- To explore the role of English and English translation of popular world literature for Gujarati translation.
- To contribute to the area of translation studies in India by focusing on the translation of popular fiction from English into non-English Indian languages, namely Gujarati.
- To explore and understand the role of translation in the formation of languages and genres, primarily of popular fiction in non-English Indian languages, namely Gujarati.

- To contribute to the neglected area of research into popular fiction in the non-English Indian languages in English studies and comparative Indian literature.
- To contribute to the study of Indian literature from the contemporary world literature perspective

The thesis consists of six chapters:

Chapter 1 - Introduction

This chapter gives an overview of the history of Gujarati literature in the 20th century with a focus on novel form. It introduces the methodology of comparative literature and focuses on world literature theory. As David Damrosch defines world literature as 'world literature is an elliptical refraction of national literatures.' (Damrosch, 3) This chapter introduces authors from three different national literatures and hence takes up to analyze their elliptical refraction in Gujarati literature.

The research project is exploratory and quantitative and employs close comparative textual analysis of the novels. While this research project uses the broader eclectic framework of comparative literary studies, translation studies, postcolonial studies, and cultural studies, its specific methodological focus is on recent theorization on world literature, especially by David Damrosch, Dorothea Dörnyai among others, and the discipline of descriptive translation studies as developed by Gideon Toury, Polysystem literary studies as propounded Itamar Even-Zohar and the notion of refraction and rewriting as elaborated by Andre Lefevere.

Damrosch has provided a threefold definition focusing on the world, text, and reader. His first definition that "world literature is an elliptical refraction of national literatures" focuses on the world. When a text enters into a foreign culture, it is received for many purposes: to diminish it as primitive, to make a model out of it, or to define local poetics against it. His second definition focuses on text. It proclaims that "world literature is writing that gains in translation." Damrosch notes that it is mainly through the activity of translation, a work of national literature enters world literature. Translation alters the text and it is always received differently at various places by a variety of readers. A generalist should be concerned only with the afterlife (translation) of the text in Damrosch's opinion. His third definition focusing on the reader declares world literature not as 'a set canon of texts' but as 'a mode of reading'. This changes the whole perspective on looking at world literature. Damrosch says that discussion of world literature happens in two places: 1) when authors read and discuss each other's works and 2) when a reader reads works from multiple cultures

and thinks about them. World literature becomes a way of reading works that hint at a larger system than national literature.

This notion can be juxtaposed with the idea of 'literature as a world' by Pascal Casanova. She proposes 'a world literary space' that can mediate between political, social, and historical contexts and the aesthetic autonomy of the text. She considers hierarchy and inequality as primary characteristics of the world literary space. Inequality comes into consideration with unequal distribution of literary resources. There are two opposing poles: one of greatest autonomy from political or social factors and the other is of dependence on them. When we talk about national literature, we can see their position ascribing either dependence or independence on culture.

The Slovak scholar Dionys Durisin (1984 and 1993) has provided an inter literary model of world literature that is relevant to the complex multilingual context of Indian society. He believes that world literature is “to be the ultimate target category for literary scholarship” and, “an exhaustive and final, or absolute, definition of world literature is, in fact, impossible. A historically living and dynamic concept reaches out to meet the needs of the theory of literature in that it fulfills the function of basic methodological instruction. (1993:158).

Along with the notion of world literature, the project draws upon the advances in translation studies. Gideon Toury in his seminal work 'A case for Descriptive Translation Studies(1985) argues how translation studies can be a scientific branch of knowledge. It needs to develop a descriptive branch for that. As he states, Empirical science has to have a developed descriptive branch.....where it can test its hypotheses'(Toury, 16). Toury formulates the nature and function of descriptive translation studies. He talks about the 'functional relational approach' which is the actual subject matter of DTS. He formulates the method of DTS as follows:

1. To analyze a text from the intrinsic point of view of the target culture.
2. Then its counterpart can be established from appropriate source culture.
3. Next is to identify and describe the relationship between each pair.
4. Finally, one can refer to these relations and generalize.

Toury gives a method with which we can understand translated texts and the phenomenon itself in a more productive way. It can be even more productive if we understand source and target cultures as 'polysystem' as theorized by Itamar Even-Zohar.

Itamar Even-Zohar's 'Polysystem Theory' is a method of viewing literature as a historical phenomenon to be studied with a systematic approach. He describes this system as

"polysystem- a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are independent."(Even-Zohar 1990, 11). A Polysystem is a large structure that includes various kinds of parts such as producers, consumers, market, culture, norms, poetics, etc and forms a framework to analyze the social function of literature. This project studies more than two types of literature. Every literature can be seen as a unique system as it grows out of a different cultural situation. As every system, it has a centre and periphery. Parts at the periphery always struggle to move towards the centre. Polysystem theory provides a theoretical framework where popular literature can be positioned and analyzed about the larger system of which it is a part.

If we consider Gujarati literature having a certain structure then it may be called 'Gujarati literary system'. This Gujarati system has components or working parts of a structure. In Even-Zohar's terminology they are producer, consumer, product, institution, and repertoire.

Even-Zohar uses the term 'Producer' as a substitute for the word 'writer' as being a writer means a certain role(producing texts), whereas a 'producer' not always produces it but sometimes performs or modifies it. A producer claims power which is no lower than that of a political agent. Here, a producer is not always an individual but a body of groups, communities and people engaged in production. In the Gujarati literary system such groups can be found in the form of established publication houses with high selling rates, small publication firms, individual publications funded by agencies like Sahitya Akadami, editors of various newspapers and magazines, directors and producers of drama etc. These 'producers' subscribe to different ideologies.

A 'consumer' is not merely a 'reader' as 'consuming' cannot be limited to the act of reading texts only. Consumers often receive certain parts of literary production transmitted by cultural agents. The Gujarati literary system seems to have such agents. There are various departments for literature in prestigious universities, libraries and literary clubs in metropolitan cities, drama groups, groups of folk artists and speakers etc. Even-Zohar questions whether direct readers engage in other activities than reading. In the last few years, there have been more programs of speech by individual authors. This has increased in urban areas. Consumers in rural areas are often led by folk artists and *bhajan* artists. Even-Zohar also points out how 'consumers' are not individuals but groups of people like 'producers'.

'Market' and 'institution' can be understood in terms of bodies engaged in selling and promoting products and maintaining them in the socio-cultural sphere. Gujarat has a big

market for books. Publishers often advertise their produced texts for more sales. Literary institutions are not unified but integrated in a way that makes every agent dependent on others. Market mainly monitors promotion of literary consumption. Gujarati literary system has its market that is expanded beyond its geographical limits. Various techniques like book launch events, paid book review in a prestigious magazine, sponsoring a book fair etc. can ensure more attention from consumers. A publication house which publishes new texts frequently promotes them with regulated media like a journal. R. R. Seth publishes quarterly journals with 'exclusive' first chapters of new books.

A 'repertoire' means an aggregate of rules and materials which govern both the making and use of any given product. The Gujarati literary system also shows a variety of rules and materials. Some of these rules apply only to certain parts of literature. For example, popular drama uses certain kinds of material (marriage life, farcical comedy etc.) and drama regarded as 'serious' refrains itself from using such themes as they use different material. A repertoire is aggregation of all such materials and rules regarding it.

This research project also uses 'refraction' theory by Lefevere. He describes refractions like this, "Writers and their work are always understood and conceived against a certain background or, if you will, are refracted through a certain spectrum, just as their work itself can refract previous works through a certain spectrum." (Lefevere 234) Refraction happens because of the certain constraints of the receiving literary system. He talks about three such constraints. Patronage comprises three components: ideology, economy and status. Patronage, differentiated, can be defined when all the three components are prominently independent of each other, and patronage, undifferentiated, can be determined when all the three components are "all dispensed by one and the same patron" (Lefevere, 1992). Poetics is an important constraint that Lefevere discusses. Poetics is an important constraint for this project as it aims to look into the emergence of various popular genres into Gujarati literature. Ideology is connected with the poetics as ideological notions decide parameters to evaluate a work's quality.

This research project attempts to discuss translation to study culture. So, the phenomenon of Refractions will help to achieve that aim. Moreover, this project will also look for some dominating constraints of the Gujarati literary system.

Theo Herman talks about Manipulation as an important phenomenon in translation activity. Based on Even-zohar's 'polysystem' theory he puts forward it as a better way to study translation. He details how it doesn't treat translation as secondary but 'sees literary translation as one element among many in the constant struggle for domination between the

system's various layers and subdivisions.'(Herman, 11) This view gives translation an equal status with other parts of the system. Herman notes that translation often occupies the space in periphery due to lower status it has in various histories of national literatures.

This project will attempt to study the Gujarati translations of world popular fiction to identify various norms under which they are refracted. A comparative analysis of source texts and target texts will give an insight into how Gujarati literary system functions while receiving new literary texts. As the selected authors are popular authors this research project will focus on how the Gujarati literary system accommodates popular world fiction in translation and how this translation affects the popular fiction in Gujarat. An important question discussed will be how much translation has contributed to the formation of popular literature in the Gujarati literary system.

This research project focuses on the three important writers of fiction who were extensively translated into Gujarati: Jules Verne (1828-1905), Edgar Rice Burroughs (1875-1950) and Alistair Maclean (1922-1987).

Edgar Rice Burroughs, Alistair MacLean and Jules Verne were three popular writers who wrote a large body of literature in different periods. Each of them had a different reason for his artistic pursuit. Verne was preaching the world about scientific technology with stories that accepted varieties of humans in natural arbitrary relations. Edgar Rice Burroughs wrote his fantasies to 'escape' from the disappointments of daily life and to make some earnings to support his family. MacLean was writing as he was creating a new trend in popular culture and it meant a lot for the post war England's mass psyche. We can say that these eras were eras of conflicts. Verne's France was sitting on political dynamite which was blown away with the French Revolution. Burroughs' works were written during a most depressing time, that of two World Wars. MacLean's works were written against the backdrop of the cold war and decline of power of England.

Jules Gabriel Verne (1828-1905) was a nineteenth-century French novelist who wrote adventure stories depicting various scientific technologies well before they had been invented. Thus, he is also known as the 'father of science fiction'. He was born in the port city of Nantes where he had seen various military and civilian vessels departing which 'sparked his imagination for travel and adventure' as noted by editors of biography.com. He worked toward developing a style that combined scientific research and adventures. This launched his career as a novelist writing one or two novels per year. His novels featured 'extraordinary voyages' which were believed to be impossible due to lack of scientific discovery. His stories

featured a protagonist or a group of protagonists, embarking on a journey and using some scientific technology in the course.

Europe was moving from monarchy to democracy. Idea of freedom was the core idea behind this change. Also, scientific research was making humankind independent and more powerful than nature itself. This kind of story contemplated and encouraged that spirit. As Harish Nayak notes Verne 'envisioned making a world civilization on the foundation of kindness and knowledge'. (Nayak, 3 translation mine)

Edgar Rice Burroughs (1875-1950) was an American novelist who is known for his science fiction and Tarzan stories. He was born in Chicago and raised in various places in America. At the age of 35, he wrote his first novel, completed it half and submitted it to a magazine. It was accepted and published, earning him a good fortune. So, his writing career began out of his need for financial support. His stories were about otherworldly places like Mars and the jungles of Africa. Often, popular literature is termed as escapist literature. As he once said, "Stories which would give me mental relaxation." (Fenton 1967) His next creation Tarzan was something that became more popular. It was the first of the series of Tarzan stories, which became popular worldwide. Its relation with racism, heredity, the idea of civilization etc attracted more readers who were living in modern times. Tarzan's preferences towards nature over modernity stirred the age. Its universal themes of good vs. evil made it more acceptable in various cultures. Gujarati translation of such stories can be seen as adventure stories written for children. It seems to have taken a radical turn as children stories baring sub commentary on sexuality as critics like J Michael Coughlan had argued. (coughlan, 4)

Alistair Stuart Maclean (1922-1987) was a Scottish novelist. He was drafted into the Royal navy at the age of eighteen where he worked in a submarine and had firsthand experience of military life in the Second World War. This experience of sea and being a soldier became a cornerstone for his writing career. He wrote *HMS Ulysses* (1955), drawing heavily upon his experiences in the Royal navy. As it became a bestseller, he embarked on a successful writing career and wrote novels which were about military and commando missions, sea, crime and extraordinary characters. His second work was more popular which set a trend for the thriller genre in novels and movies. *Guns of Navarone* (1957) were unique with its plot structure, characters and twists for which Maclean became famous. Similarly, he wrote *South by Java Head* (1958), *The Last Frontier* (1959), *Ice Station Zebra* (1963), *Where Eagles Dare* (1967) etc.

These novels were set in the time of the Second World War. So their publication in postwar times and their making bestseller list denotes a particular socio-political temperament in English popular fiction. War was viewed as a horrible and unkind act, but Maclean's works glorified war. It can be seen as opposition to the trend of painting war as horrible and inhumanly barbaric. England had lost its power as a world leader, forces of American capitalism and Russian communism had risen. English popular space needed something to hold on to the notion that England was still a superpower in world politics. MacLean's novels, often ending with victory of British commandos, fed that notion sufficiently. It was the time of 'cold war', a political hostility between the USA and Soviet Union. England had been in opposition to communism. So, Maclean's fiction also condemned it, especially in *The Last Frontier*.

Another set of novels written by Maclean have different characteristics. His novels like *The Golden Rendezvous*(1962), *Fear is the Key*(1961), *Puppet on a Chain*(1969) are domestic crime thrillers, a subgenre of crime fiction dealing with interpersonal relationships. They were more relevant with the realities of contemporary society which was facing problems like drugs, organized crimes and corruption. These novels offered a peek into the 'dark' side of the society in the mould of thrillers.

Chapter 2 - An Overview of Modern Gujarati Literature and Popular Fiction

Gujarati literature is one of the major literatures in India. It has a long oral history and manuscript-based written history before it came to print in the nineteenth century. The novel form is around 165 years old in Gujarati literature. It came to Gujarat due to English education and became a major form of literature later. Time after that saw the form becoming a medium of entertainment as well as social education. This change of function happened due to historical reasons.

Sudharakyug (Reformation era) which remained prevalent until the end of nineteenth century, saw various literary figures like Narmad(1833-1886), Dalpatram(1820-1898), Nandshankar Mehta(1835-1905), who used literature as a tool for social reformation. As Sarla Jag Mohan notes Dalpatram and Narmad "were first to introduce subjects of common life". (Jag Mohan, 103)

Every form gradually evolved in *PanditYug* (1885-1915) which means Scholar's era. Govardhanram Tripathi(1855-1907) experimented with the novel form and wrote *Saswatichandra* (1887-1901) an epic social novel dealing with modernity in Gujarat. First

comic novel '*Bhadrambhadra*'(1900) by Ramanbhai Nilkanth published during this age. Gujarat started having a strong political presence, especially after the annual session of Indian national Congress in Ahmedabad which was held in 1902. That was the time when Mumbai was very far from provincial states. Ahmedabad had become a nexus of cultural exchange, enriching itself with various activities.

After 1915, the rise of Gandhi in public life affected literature and Gujarat Vidyapith became a center for literary activity. Gandhian ideology was reflected upon, discussed and digested through literature in this time. Various publications started publishing pamphlets and magazines. Education was becoming a necessary tool for the fight against social problems of the time. He also edited several newspapers. Various writers made contributions to the newspaper and pamphlet activity. This age was of abundance in output. This age saw other literatures of the world very closely and some authors went on to bring devices, plot structures and genres from other literatures. K.M Munshi(1887-1971) a Mumbai based lawyer wrote novels depicting historical characters with tight knitted plot lines and extensive use of romance and suspense. His other novels like *Verni Vasulat*(1913), *Patanni Prabhuta*(1916) and *Rajadhiraj*(1918) etc can be traced as first instances of popular literature on a large scale in Gujarati literature. Manubhai Pancholi (1914-2001) wrote novels which combined the psychological style of the age with the message of world peace of Gandhi and Tagore. Dhumketu had tried on various genres like parables, folk tale, myth, historical and science fiction. Other such writers are Sundaram and Joshi, who dealt with psychological aspects of characters and also experimented with Subject matters like homosexuality and social taboos with subjects like social realities and modernity.

Literature after 1955 shows an intense engagement with modernist European literature especially in English translation. It can be seen as the result of works of world literature influencing Gujarati literature. Now, imagination expands and philosophical streams are explored. Harindra Dave (1930-1995), Manoj Khanderia (1943-2003), Nalin Raval (1933-), Chinu Modi (1939-2017), Adil Mansuri (1936-2008) etc brought various European movements into Gujarati. This resulted in the expansion of poetic forms. With the rise of many commercial magazine and newspaper prose became a common medium and it helped in the evolution of essay form. The Novel reached its peak in terms of experimentation with Suresh Joshi (1921-1986) Raghuveer Chaudhri (1938-), Chandrakant Bakshi (1932-2006), Madhu Rye (1942-) etc and made it distinct and vivid. Bakshi is particularly known as 'King of action'(as described in biography on Gujarat Sahitya Parishd's website) who wrote stories which depicted people living in metropolitan cities like Mumbai, Kolkata and Ahmedabad.

Rye was a contemporary of his who experimented in theatre and short stories. He advocated a minimalist style in theatre against the absurd movement. Suresh Joshi is an important writer as a modernist in Gujarati literature as he made Gujarati prose fiction modernist as per European standards. He emphasized form and tried to make action and plot as minimal as possible.

Here we can see popular forms emerging from shadows and claiming place as a parallel art in Gujarati literature. It became possible only with the rise of private publications which had little affiliations with academia and rigid norms of literary conventions. Vajukotak(1915-1959) was one of the first such writers with Gunavantray Aacharya(1900-1965) who started writing fiction as written in European magazines. Kotak started the magazine *Chitralkha* which became one of the most read magazines in Gujarati. His magazine helped to spread this kind of stories to wider range readers. These new readers were not Gandhians or traditionalists. They were more of a newly educated class for whom reading was a status symbol. Also, as the world opened up with translations of foreign work local writers like Kotak needed to make bold moves. In contrast to Suresh Joshi, his novels went on to become more focused on action. Themes from thriller and science fiction were borrowed. His works like *Doctor Roshanlal*(1952), *Chundadi ane Chokha*(1954), *Ha ke Na*(1955), *Ramakadavahu*(1955)etc brought elements of social novels and combined them with thriller genre, romance and suspense. After Kotak, Harkishan Mehta (1928-1998), a journalist of *Chitralkha* started writing novels in episodic form. This practice is no stranger for novelists who write in popular genres. Popular or generic novels (as they are called in some parts of the world) don't get published until they prove that a wide readership will consume it. Many of the classics in Gujarati literature were published in serialized form first. But popular magazines changed the scene as they were aimed for readers from every part of the society. It was both an economically profitable and revolutionary step towards making the language free from elite class.

More writers came to write these kinds of novels and made the popular form a large body of work comprising various genres. It began in the 1950s and still is a growing body of literature in Gujarati language. These new kind of writing had some distinguished features:

1. They were being written in episodic form, so it became necessary to add some kind of cliffhanger which can make the reader wait for the next 'Installment'.
2. These novels did not have certainty that they would be published in book format.
3. These novels were written with the aim of gaining more popularity, therefore readership for the magazine. Therefore, they were to be tested against feedback sent

by readers. If a novel would get less favorable reviews it had the danger of being scrapped from the magazine serialization.

4. These novels usually had less rigid plot structures. Many popular novels were expanded due to their popularity among audiences.
5. These novels were seen as 'low' literature by literary critics, thus there was no review system or theoretical assumption which can be used to critique this large scale practice.

Arrival of Ashwinee Bhatt (1936-2012) impacted popular literature, especially the novel form. His early novels like *Lajja Sanyal*(1979), *Shailja Sagar*(1979) and *Nirja Bhargav*(1979) were published in Sandesh, a newspaper instead of a magazine. As Dr. Kanti Rami notes Bhatt novels had increased the selling of Monday's edition. (Rami, 5)

By the time he was an established novelist, there was quite a change in the status of a novelist. Ashwinee Bhatt and Harkishan Mehta became top novelists writing in popular form with a large fanbase. When their novels came into book format, words like 'Bestseller' were used for the first time for a Gujarati novel. Both writers tried their creativity with different genres and plot structures. Mehta's novels used to be longer, generally running a combination of more than three plot lines. He used to have a larger cast of characters, which means he had to attend most of them every week. Bhatt's plots were preplanned and had less plot lines which enabled him to expand his prose into a beautiful description of the characters and scenes. It made his style very unique and helped him depict action scenes which were done never before in Gujarati fiction.

Ramanlal Soni (1908-2006) was a children's author. He had written many popular children stories, dramas, and songs before he translated from Bengali and English language. His translation of Tarzan became popular. He converted Burrough's ape-man into an icon for children.

After 1985, a new era has risen in Gujarati literature. Globalization, advancement in technology and communication has changed literature very much. Methods of printing and publishing have also changed. Online platforms like private blogs and Matrubharti(an online reading platform) are expanding the boundaries of the Gujarati literary system. Popular culture seems to have distanced itself from literature, as it seems to have grown its relation with films and television and recently with social media. Gujarati literature has reached to a stage where its communication with Indian English literature and other Indian regional literatures contributes to its development.

Chapter 3 - Genre of Science Fiction – Close readings of texts and comparative analysis

This chapter attempts to analyze the emergence of the science fiction genre in Gujarati literature. Science fiction, considered to be a part of speculative fiction, has no clear definition. It is a problematic aspect of this genre of popular writing. It can be seen as fiction which depicts science and technology in the narrative. Various modes of the genre like high science fiction, proto-science fiction, science fantasy, postmodern science fiction, etc creates a complex web of writing practices, ideology, and cultural significance which is hard to define.

This chapter discusses some of the main theories in the field of science fiction studies and explains them. Darko Suvin's work has inspired the field. His ideas of Novum as the leading characteristics of a science fiction work are relevant to the genre in the Indian context also. He perceives science fiction as fiction depicting what he calls 'cognitive estrangement.' This paper has an attempt to understand it in Gujarati science fiction. Fredrick Jameson's work in Utopia sees the function of science fiction in society. Istvan Csicsery-Ronany, Jr. gives a framework to study science fiction based on the type of fictionality it presents. This chapter attempts to bring all these into the discussion.

Gujarati science fiction has a history of almost a hundred years. It came after the turbulence of the First World War. The technological and cultural background was not suitable for such stories. But Education was flourishing, especially in the urban areas. Modern machinery was replacing laborers in the mills and factories. A literary form of the novel was now established but genres were being imported from western and vernacular literature across the world. Many children's writers were attempting to make literature didactical. This led Mulshankar Bhatt to translate Verne as his stories glorify science and technology and encouraged exploration of the world.

Another front opened as various digital platforms as Pratilipi and Matrubharti got popularized. Writers like Jyotindra Maheta, Jigar Sagar, Sparsh Hardik, Megha Shah, etc are writing science fiction which deals with postmodern themes while also discussing Gujarati culture.

Jules Verne as a French writer is popular and he has been translated into various languages as a primary science fiction writer. This chapter talks about three of his texts namely,

Twenty Thousand Leagues Under the Sea as સીગર-સમુદ્ર

Journey to the Center of the Earth as પાતાળ-પ્રવેશ

Around the World in Eighty Days translated as એશી દિવસમાં પૃથ્વીની પ્રક્ષિણા

This chapter places the texts in their historical context and analyses the condition of education in Gujarat; which links it to the arrival of modernity and how it changed the literary scene. The lengths of source texts and target texts are compared to understand the publishing process, language structures, and economy of the market in both cultures. It also sheds light on how these texts have dual source texts in the form of French and English versions. It argues that linguistic comparison should be made with English versions while bigger units like the theme, plot structures, etc can be derived from French versions.

It comments upon how these translated works denote patronage in Gujarati literature and how it has changed in the last nine decades. It also points out reasons why science fiction was not much published due to these constraints. It understands the ideological constraints that have shaped both the texts and analyses them in the context of their cultural and historical background.

It employs close reading of the texts to understand how plot structure, characters, and themes are translated from source texts to target texts. It also looks at titles of such pairs to see how they show assimilation of the new genre using tools available within the literary system. It deconstructs the structure of the plots in Verne's novels and how it has impacted later stories in Gujarati science fiction.

Chapter 4 - Genres of Thriller & Crime Fiction – Close readings of texts and comparative analysis

This chapter attempts to analyze the emergence of the Crime fiction genre in Gujarati literature. Crime fiction is an umbrella term used for a range of writing from cozy detective stories to modern police procedurals. Understood as a literary lens to view society, modernity and morality, It sometimes serves as a logical puzzle as in case with Agatha Christie's novels or it may be a critique and portrayal of modern society as seen in Raymond Chandler's novels.

Crime and thriller fiction in Gujarat seems to have been before the translation of MacLean in the 1960s. But it had subordinate space and undistinguishable form in other genres. That's why MacLean's works had an impact on the genre. Before, crime fiction was non-existence; the Gandhian age had cultural constraints where violence and crime were often used to teach values of non-violence, for example Manubhai Pancholi (1914-2001) uses crime to show the tragic life of a commoner in British India. Crime is used as a tool in his

philosophical, historical and social novels. However, Thriller was more prevalent in comparison to crime; as thriller can be an element of any genre, it doesn't need to be a fully realized genre to function fully in any literary system.

It can be seen in the works of Kanaiyalal Munshi (1887-1971), Gunvantray Aacharya (1900-1965), Zaverchand Meghani (1896-1947) etc. These writers use elements of thriller both as a part of plot-structure and also as a part of description. Munshi wrote historical fiction to understand and depict socio-political historicity of pre-colonial times. His usage of thriller comes as he structures plot, especially of the famous Patan trilogy (of which first novel *Gujaratno Nath* was published in 1916 and other two in consequent years); The first novel depicts conflicts of political identities but presents it in style of romance and adventure novel. Plot elements like escape, chase, mystery etc have been used throughout the narrative. Language used however focuses on the character more,

Alistair MacLean (1922-1987) is known for two kinds of sub-genres in thrillers. He has written crime and noir stories like *Fear is the Key* (1961) and *Puppet on a Chain* (1969); and war thrillers like *Guns of the Navarone* (1957), *The Last Frontier* (1959), *Where Eagles Dare* (1967), which includes two sub-genres, military thriller and spy thriller. Translated (and updated after 50 years of original publication) by Ashwinee Bhatt, these texts become first instances of the crime fiction along with Sherlock Holmes and Agatha Christie translations.

This chapter analyzes how MacLean's early novel brought the genre of military thrillers into Gujarati. It focuses on how ideas of military and war as a construction of a modern nation state were translated into newly independent Indian regional languages. These translations presented new character type and plot devices exclusive to the genre but also applicable to the source culture, i.e. British/American culture. This chapter identifies those and theorizes their reception and appropriations as devised by the translator. It also attempts to understand how action is depicted and how that style is carried out in Gujarati and how it leads to development of a new poetics. This chapter also discusses political and social commentary handled in the translations like idea of nation, military, gender roles etc. It also discusses depiction of violence in genre.

This chapter analyzes the depiction of crime in the translation of noir thrillers. How modernity brings virtues of crime detection and vices of corruption in post-independence Gujarat is examined through plot points exclusive to the genre. Organized crime as depicted in the source texts have an ideological dialogue with post-gandhian era readers living in increasingly capitalistic society. This chapter also discusses relations among gender, sexuality and crime in the view of translated texts. How societal constructs play into imaginary

narratives of that society while centering on crime is investigated through comparative methods.

At last, this chapter positions crime fiction in Gujarati literature by discussing its relation with the caste system and how it develops a grammar of ‘thrill’ which is carried out to other genres. The chapter concludes with discussion on digital crime fiction and how depiction of crime fiction has changed since its inception in Gujarati literature.

Chapter 5 - Genre of Adventure Fiction – Close readings of texts and comparative analysis

This chapter would attempt to analyze the emergence of the adventure fiction genre in Gujarati literature. Adventure fiction, being a co-genre with multiple genres, shows a complex formation and poetics, and also adheres to some common ideological tenets which can be traced across genres and literatures. That becomes common ground for the comparison this chapter attempts to theorize.

This chapter analyzes translations of five Tarzan books by Raman Soni, namely *Tarzan of the Apes* (1912), *The Return of Tarzan* (1913), *Tarzan and the Jewels of Opar* (1916), *Tarzan the Untamed* (1920), *Tarzan, lord of the Jungle* (1928). These are adventures of the titular characters through various times and locales which ranges from deep african jungles to urban jungle of skyscrapers.

This chapter analyzes how Tarzan is translated into Gujarati as children’s fiction and adventure being its main anchor point. What does it tell about the culture of receiving society? How translation receives and adopts themes like ‘man vs. nature’, survival and morality, virtues, physical strength as characteristics for masculinity etc. Moreover, given Tarzan series’ implications on imperialism and colonialism this chapter attempts to unravel strategies employed by translators to tackle them in post-independence Gujarat.

As it becomes children’s fiction in Gujarati literature, the main inquiry is to understand demand for such texts despite Gujarati literature having a long history of such fiction. The poetics and plot devices it introduces and competes with hardened poetics of children’s fiction in Gujarati suggest an effect of globalization on literary culture. It questions the image of a child reader in the light of it.

As children’s fiction is regulated by adults who adhere to moral codes of a society, it is interesting to view how sexuality and violence have been depicted in the translated texts as source texts are not children’s fiction. Also, the jungle narrative depicts nudity, both male and

female. Sexual imagery found in descriptions and larger themes are analyzed to understand receiving literary culture,

The Tarzan series tackles the idea of civilization, mainly western civilization and pits it against cold and ruthless ways of the jungle. Source texts cleverly invert the binary to highlight some of its themes. This chapter examines how this has been handled in the translation and how it creates a dialogue with prevalent notions of civilizations after globalization.

At last, this chapter identifies poetics of the adventure genre which plays an essential role in shaping translated texts, which serves the dual purpose of reading and education.

Chapter 6 - Conclusions

This chapter articulates the responses to the research questions and elucidates the significant research findings.

It is evident from the analysis of the selected translation that they become mediatory space in circulation of popular genres like science fiction, crime fiction and adventure fiction between foreign and Gujarati literature. They were chosen for various ideological, poetological, and historical reasons. Jules Verne, essentially a propagator of freedom, was chosen as a symbol against the British in the freedom movement. Alistair MacLean, visionary to depict national military of former superpowers and essentially western society was chosen for the new poetics and values of the modern nation it depicts. The Tarzan series was chosen for the popularity of the character across media which can help circulation of the texts using manipulation of the author's/character's fame.

It can be concluded from the comprehensive analysis of the source and translated texts that Gujarati literature has a literary system where popular literature occupies a peripheral space, more open to receive ideas from other literatures. Idea of technology and science transforming lives and sometimes bringing destruction is depicted in fictional narratives which would have made the Gujarati readers ready for the future. It must also have presented a self-image of Gujarat as a part of India in the vein of national identity depicted in the source texts. Crime fiction, including war and thriller, must have played a role in discussion of western values and their place in Indian society, especially post-Gandhian Gujarati culture. Adventure as a co-genre of both of the above genres must have served didactic as well as poetological purposes in the emergence of the popular genres in Gujarati.

Its interaction with children's fiction must have been interesting for literary culture of post-globalization Gujarati culture.

These genres brought new poetics, plot devices, character types and genre mechanisms which had competed with existing ones. Their synthesis with local poetics is the literary phenomenon this thesis aims to highlight. That phenomenon, though in making for more than 30 years since the publication of first translation reached its culmination in post-independence India, can be seen as the emergence of popular literature, as opposed to 'high literature with its independent yet interacting poetics, market and economic positions and with its unique hybrid poetics.

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