

## **Chapter**

### **1**

#### **Introduction**

Comparative literature and translation studies have been accepted as established domain in Indian universities. (Figueira, 2) Indian comparative literature seems to be following its own paradigm. Multilingualism and multiculturalism can be cited as primary reason for this. As Jasbir Jain points out comparative literature serves particular purpose in India as it is only discipline or methodology which can take multiculturalism into account and emphasize importance of translation (and therefore of translation studies) in Indian universities. As Sisir Kumar Das professed once, ‘The future of comparative literature in this country will naturally be directed towards an intensive study of various Indian literature in main, but as long as it realizes that its texts and contexts are Indian, its methodology comparative, and its main subject is literature.’ (Das 10)

This can be nearly accurate description for this research project. It aims to study an Indian literature, namely Gujarati literature while employing methodology of comparative literature and talking about emergence of a kind of literature (Gujarati popular fiction) which has not got critical attention from this perspective till now. However, comparative literature and translation studies have changed a lot in northern America as well as outside of it, especially in India. Rise of ‘World Literature’ has sparked debate around position of comparative literature and its relation to World literature. As this research project attempts to see literature from perspective of world literature, it tries to situate this debate in the context of Gujarati literature and Indian literature(s) at large.

The history of Gujarati language and literature intertwines with the notion of World literature theory, spanning centuries of remarkable journey. Gujarati, a prominent language of India, originated in Gujarat, located in western India. Ancient literary works emerged in the 12th century, laying the foundation of Gujarati literature. The medieval period witnessed the rise of religious and devotional literature by influential figures like Narsinh Mehta and Akho, exploring spirituality, morality, and social issues.

The colonial era brought transformative changes to Gujarati literature. Writers like Narmad and Dalpatram challenged societal norms and advocated for social reforms through their works. The freedom struggle against British rule inspired a wave of patriotic literature, with Mahatma Gandhi and K.M. Munshi making significant contributions to the literary landscape.

In the modern era, Gujarati literature expanded its horizons, engaging with global literary trends. Renowned authors like Jhaverchand Meghani, Umashankar Joshi, and Pannalal Patel explored diverse genres, including poetry, novels, and plays. These writers skillfully merged traditional Gujarati themes with universal human experiences, ensuring their works resonated with a global audience.

The notion of World literature theory emphasizes the transcendent nature of literary works, surpassing national and cultural boundaries to represent shared human experiences and emotions. Gujarati literature embraced this concept by incorporating diverse perspectives and

themes from around the world. Gujarati writers drew inspiration from international literary movements, contributing to the global discourse through translations and adaptations of foreign works. Likewise, the infusion of translated international literary works into Gujarati has enriched the literary landscape of the language, introducing fresh themes, styles, and perspectives. Translations serve as conduits connecting diverse cultures, enabling readers to delve into various literary traditions and participate in a global dialogue. They facilitate the exchange of ideas, influences, and literary techniques, thereby fortifying the bond between Gujarati literature and the concept of World literature theory.

World literature term has been in discussion in comparative literary studies since times of Goethe. His idea of world literature was a global process of exchange transcending national boundaries and Germany was to take a cardinal role in the process. However, political and social forces shaped history otherwise (Damrosch 2004: 1). In 1960s world literature again came into discussion after translation and comparative studies started gaining attention. This time it had a global approach. As Damrosch says, "...the shifting landscape of world literature offers new opportunities for readers to encounter writers located well beyond the select few western European countries whose works long dominated worldwide attention." (Damrosch, 1). Historical accounts reveal that world literature is age old phenomenon. We can detect it by examining classics of Greek, Persian, and Sanskrit and Hebrew literatures. Similarities found in these literatures can be called 'inter-literariness' as termed by Durisin. Idea of world literature has changed. Damrosch's definition of it as literature which "encompasses all the works that circulate beyond their culture of origin." changes the old notion of world literature as 'world classics', a set of few works forming a canon not unlike national literature as generally conceived by scholars and laymen. This definition considers every text which can move beyond its source culture as world literature. It allows scholars to include writers like Stephen King,

Jules Verne, Lee Child, Isaac Asimov etc in world literature as well as texts and writers like Tagore, Ghalib, Kabir, classical Sanskrit texts like the epics and the Puranas. World literature in Indian context would need to see whether mediating space of Indian literature plays a role in it or not.

There is no single Indian literature as there are national literatures in the west, especially like in the European continent. India before 1947 was cluster of various kingdoms and provinces and most of them were under British rule. As British rule homogenised the large geographical land as one, it nearly narrowed down the possibility of conceiving its pluralism in terms of culture, religion, regionalism and customs. Therefore, it is evident that all literatures within the geographical and cultural boundary of India becomes part of Indian Literature(s). However, from Macauley's education policy to demands in a globalised world.

English has emerged as a mediatory language between various regional languages. First anglophone novel *Rajmohan's Wife* (1864) was intended for English readers but ironically opened up space of Indian English literature. History of Indian English literature rightly shows how this space became more and more acceptable with time and now with emergence of 'new middle class' which has been defined as "compromising those who are employed in high sector service jobs...what has been dubbed as India's 'new' middle class had parents who were part of the 'old' one." (Radhakrishnan 42), Indian English Literature has gained a vast readership whose first language varies as per region. Another interesting thing to note is that most of the readers, regardless of their knowledge of English know at least two regional languages. That means average reader in India is multilingual and of course the English used in the India is

‘Indian English’ which often includes words from different regional languages. Most of the novels have been written in Indian English.

Therefore, it is evident that Gujarati literature has connections with other regional and Indian English literature. These connections can be traced in two forms. First is of readership. Gujarati literature shares its readership with Marathi, Bengali, Hindi, Indian English and other foreign literatures also. Readers who read Gujarati novels are likely to come across novels produced in other mentioned literature directly. Second form is of translation. Gujarati literature produces hundreds of translations every year from other literature. This activity of translation brings various themes, plots, literary devices, techniques, marketing strategies, promotion strategies, reception attitudes, fandom practices etc in the regional literary space. Here, engagement of readers with texts from other literatures is indirect. Translator works as mediator between two languages and cultures in this form of connections.

However, present practices in any literature is very much a result of its interactions with other literatures throughout its history. As Lefevere points out translation, for which he uses word ‘refraction’ is effective agent in ‘evolution’ of a literature (Lefevere, 239). His notion of refraction is based on system approach to literature as promoted by Itamar Even-Zohar. Understanding Gujarati literature as a literary polysystem would be beneficial framework to understand proceedings of world literature in it. This theoretical perspective provides a fresh view of looking at Gujarati literature. It frees the literature from the normative approach taken by literary histories. This research project is conceived to understand how Gujarati literature works as a polysystem and how translation can be positioned in it, especially translations of popular fiction.

Translation of Popular can be seen as double marginalised area. First popular literature itself seems to have brought notions of ‘cheap’, ‘non-literary’ etc from the west and translation as activity doesn’t get much mention in literary history of the Gujarati literature as it still carries notion of ‘not original’, ‘inferior’, ‘copied’ etc. Dhirubhai Thakar’s *Gujarati Sahitya ni Vikasrekha* (1965-1990) is a five part history of Gujarati literature, which fails to mention popular writers or novels. Another prominent literary history series commissioned by Gujarat Sahitya parishad offers only one mention to Ashwini Bhatt (in its latest edition only) out of eight volumes; other than that there is no significant critique of popular fiction in Gujarati. Although this kind of works may be deprived from a mention in Literary history and critical attention empirical studies of Gujarati book market tells otherwise. Translated works are most likely to sell in Gujarati in both fiction and non-fiction category. Also, books which are in print for many years with good selling records all seems to come under popular genres like thriller, romance, social drama etc. Thus, we can make a temporary assumption that ‘critical apparatus’ and ‘market’ both seems to disagree in reception of some corpus of texts in the Gujarati literary system.

### **Primary Authors and Texts**

This research project has analysed authors whose works have been translated into Gujarati. Jules Verne, Alistair MacLean and Edgar Rice Burroughs represent three different western genres, namely science fiction, crime & thriller, and adventure. Also, these translation had activated readerships for certain genres which influenced native authors to try their hands at science fiction, adventure and thriller genres. Furthermore, these translations, unlike many others, are still in the print and available to readers with many going for reprint every few years.

This suggest their lasting impression on the readership and the literary field whole. These genres with its plot mechanics, characters types and genre conventions go into a juxtaposition with target culture of Gujarati literature which provides qualitative data to understand formation of certain genres into target system.

## **Jules Verne**

Jules Verne, born in 1828 and departing this world in 1905, stands tall as an eminent French luminary renowned for his trailblazing contributions to the realm of science fiction. His literary oeuvre reverberates with enduring influence, sculpting the trajectory of speculative fiction and positioning Verne as a veritable progenitor of the genre. The alchemy of Verne's prose melded scientific erudition with imaginative narratives, yielding a singular style that enraptured readers and kindled the creative spirits of future literary torchbearers. Among Verne's illustrious repertoire, three opuses ascend to the zenith of recognition: "Twenty Thousand Leagues Under the Sea" (1870), "Journey to the Center of the Earth" (1864), and "Around the World in Eighty Days" (1873). These seminal works unveiled Verne's profound cognizance of scientific principles and his aptitude for conjuring wondrous escapades within the realm of plausible scientific progress.

Throughout his illustrious career, Verne embraced an ethos of meticulous research and unyielding accuracy. He seamlessly wove strands of inspiration from contemporary scientific breakthroughs into the intricate tapestry of his narratives. Verne's keen attention to scientific minutiae and his prescient foresight into technological advancements emerged as hallmarks of his literary craft. For instance, in his magnum opus "From the Earth to the Moon" (1865), Verne foreshadowed the advent of manned spaceflight, a prophecy that would materialize a century

later with the awe-inspiring Apollo missions. Verne's literary tapestry also mirrors the spirit of exploration that pervaded the 19th century, intertwining with society's inexhaustible fascination for uncharted frontiers. His intrepid protagonists embarked on audacious odysseys, venturing into hitherto unexplored domains and pushing the boundaries of human knowledge and imagination. Verne's mastery of storytelling, coupled with his deftness in evoking a palpable sense of awe and adventure, precipitated his widespread acclaim during his lifetime, leaving an indelible imprint on the literary landscape that resounds fervently even in the present day. Jules Verne has been translated several times by various authors into Gujarati. Mulshakar Bhatt, Yashvant Mehta, Dolatbhai Naik, Jigar Shah, Saadhna Naik Desai etc have translated various novels and stories by Verne into Gujarati from 1920s to present time.

### **Alistair MacLean**

Alistair MacLean, born in 1922 and departing this mortal coil in 1987, hailed from the Scottish Highlands and emerged as a luminary renowned for his enthralling and pulse-pounding thrillers. Within the genre of action-adventure fiction, his contributions ascended to iconic heights, propelling him to the vanguard of popularity and bestowing upon him an enduring legacy as one of the most influential writers of his era. MacLean's literary tapestry, interlaced with intricate plots, deftly woven twists, and meticulously researched settings, ensnared the imaginations of readers, weaving an indomitable web of suspense.

The pulse of MacLean's works resided in their breakneck pace, immersing readers in a tumultuous maelstrom of high-stakes conflicts. Within his novels, such as the venerated "The Guns of Navarone" (1957) and the gripping "Ice Station Zebra" (1963), MacLean wielded his mastery, fashioning riveting tales of espionage, military maneuvers, and the art of survival



amid inhospitable realms. MacLean's literary prowess was not devoid of the imprint of personal experience. Enlisted in the British Navy during the crucible of World War II, he gleaned firsthand knowledge of naval operations and the relentless specter of warfare. This intimate understanding, permeating his being, breathed authenticity into his depictions of naval battles and maritime locales, thus bestowing an aura of verisimilitude upon his narratives. In tandem with his fastidious attention to detail and unwavering commitment to exhaustive research, MacLean elevated the credibility of his tales, submerging readers into the rich tapestry he wove.

The triumph that MacLean achieved as a wordsmith finds its roots in his uncanny ability to captivate readers through the mastery of suspenseful storytelling and his skill in crafting labyrinthine plots. His novels stood as beacons of unpredictability, where unforeseen twists and turns lurked at every corner, ensnaring the reader in an inescapable web of anticipation. Critical acclaim found its embrace, lauding MacLean's unwavering ability to sustain soaring levels of tension while charting uncharted territories of narrative originality.

### **Edgar Rice Burroughs**

Edgar Rice Burroughs, an American writer (1875 to 1950), etched his indelible mark upon the literary landscape through the birth of a timeless archetype, none other than the emblematic Tarzan, while concurrently engendering an imaginative trove within the realms of adventure and science fiction. Burroughs' profound literary contributions have transcended the page, permeating the very fabric of popular culture and catalyzing an array of adaptations across a myriad of media forms.

The saga of "Tarzan of the Apes" (1912) stands as an opus, illuminating the genesis of the titular character—a man nurtured by apes within the verdant tapestry of the African jungle. Within this novel and its subsequent iterations, Tarzan embarks upon enthralling escapades, navigating the vicissitudes of the untamed wilderness, encountering exotic fauna and belligerent tribes, beckoning readers far and wide into a realm of boundless wonder and enchantment.

In conjunction with the lauded Tarzan series, Burroughs' quill bore forth an abundant tapestry of adventure and science fiction, exemplified within the realm of Barsoom, a series chronicling the exploits of John Carter, a protagonist inadvertently whisked away to the planet Mars. In these literary odysseys, Burroughs' creative faculties flourished, culminating in the construction of imaginative realms brimming with action, romance, and a menagerie of fantastical components. The essence of Burroughs' narrative tapestry emanated through the conduit of vivid descriptions, pulse-quickenning action, and a profound yearning for escapism. Burroughs have been translated many times in Gujarati. Tarzan stories translated by Raman Soni remains prominent among them. Shankar Shah has also translated such adventure stories by Burroughs. Other than that, various local publishers printing pockets books also have Burroughs' translation intended for children. These books are notably not credited to any translators.

## **Research Questions**

This research project deals with following research questions:

- How can we read the role and significance of world literature in formation popular Gujarati fiction?

- What was the role of English language and English translations of popular fiction? What were objectives behind these translations? Was there any market or literary demand for it or it was created? What were the ideological, poetological and linguistic constraints and agenda 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 translation on the poetics of popular fiction in Gujarati, who were other authors influenced by these translations?
- What was the impact of such translation on market and readership?
- How these translations influenced form of novel in the Gujarati literature? And how language of popular in Gujarati was constructed?
- What were the reasons for popularity of these works in source and target languages? Was this popularity temporary or long-lasting? Why?

## **Research Objectives**

The objectives of this research project are,

- To explore role & signification of world literature in English translation in 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 translation of popular fiction from English into non-English Indian languages, namely Gujarati.
- To explore and understand the role of translation in 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 literatures.
- To contribute to the study of Indian literatures from the contemporary world literature perspective

### **Theoretical Framework**

The research project uses exploratory and qualitative and employ close comparative textual analysis of the Gujarati novels translated from English . While this research project uses the broader eclectic framework 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 Marlowe 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. The choice of exploratory and qualitative methods for studying a product-based analysis of translations from English to Gujarati provides a nuanced understanding of the translated novels and their cultural implications. These methods allow for an in-depth examination of the translated texts, focusing on close comparative textual analysis to uncover the intricacies of the translation process.

The research project's employment of a comparative literary studies framework enables the exploration of similarities and differences between the original English novels and their translated Gujarati versions. This approach facilitates a comprehensive examination of the translated texts in relation to their source material, shedding light on how the translation process shapes the final product.

By incorporating theories from translation studies, postcolonial studies, and cultural studies, the research project broadens its theoretical scope. It draws on the insights of scholars like David Damrosch, Dyoynz Durisin, Gideon Toury, Itamar Even-Zohar, and Andre Lefevere, who have made significant contributions to the study of world literature and translation. These theoretical frameworks offer conceptual tools to analyze the translations within their socio-cultural and historical contexts, exploring issues of power, identity, and intercultural dynamics.

The inclusion of descriptive translation studies, polysystem literary studies, and the notion of refraction and rewriting enriches the methodological approach. Descriptive translation studies, as developed by Gideon Toury, provides a systematic framework to analyze translation choices and strategies, offering insights into the translator's decision-making process. Polysystem literary studies, as propounded by Itamar Even-Zohar, allows for the examination of translations as part of a larger literary system, considering the reception and status of translated works within the target culture. The notion of refraction and rewriting, as elaborated by Andre Lefevere, explores how translations are influenced by the target culture and undergo creative transformations.

Overall, the chosen methods and theoretical frameworks create a comprehensive and interdisciplinary approach to studying the translated Gujarati novels. They enable a detailed examination of the translation process, the impact of cultural and contextual factors, and the reception of translated literature within the Gujarati literary landscape. This approach offers a rich understanding of the complexities and dynamics involved in the practice of translation and its role in shaping world literature.

## **Comparative Literature**

Comparative literature, an interdisciplinary domain, engages in the study of literature across diverse languages, cultures, and literary traditions. It delves into the commonalities and disparities within literary works, examining themes, motifs, and techniques to gain a profound comprehension of their cultural, historical, and aesthetic significance. Consequently, comparative literature fosters a broader and more nuanced perspective on literature and its societal role. René Wellek, a prominent scholar in the field, defines comparative literature as "the study of literature beyond the confines of a single national literature and language, where the focus is on the study of literature from different cultures and languages, and the interaction and exchange between them" (Wellek, 1955). This definition underscores the central premise of comparative literature, which transcends national boundaries to engage with literary works from diverse linguistic and cultural backgrounds.

Erich Auerbach, another influential figure, underscores the significance of comparison within the field. He asserts that comparative literature "does not, like some literary history, aim at completeness or chronological ordering, but chooses certain literary works for detailed treatment and compares them" (Auerbach, 1953). This approach accentuates the analytical

aspect of comparative literature, wherein specific works are carefully selected for comprehensive examination and juxtaposition to unveil similarities, contrasts, and broader literary patterns.

Furthermore, comparative literature encompasses a range of theoretical frameworks and methodologies derived from disciplines such as sociology, anthropology, and philosophy. It seeks to grasp how literature mirrors and shapes social, political, and cultural contexts, offering insights into the human experience across different societies and time periods.

The field of comparative literature has undergone significant transformations over time, shaped by the influential contributions of various theorists who have sought to delineate its scope, establish methodologies, and formulate theoretical frameworks. This historical account sheds light on key theorists whose work has profoundly impacted the development of comparative literature.

"Goethe's concept of world literature set the stage for the field of comparative literature, calling for a global perspective that transcends national boundaries. He envisioned literature as a collective body of work that should be studied across cultures and languages." (Casanova 1999)

Johann Wolfgang von Goethe stands as a foundational figure in comparative literature, with his works in the late 18th and early 19th centuries laying the groundwork for the field. Goethe advocated for a comparative approach that transcended national boundaries, highlighting the importance of studying diverse cultures and literatures. His concept of "world

literature" called for the examination of literature as a collective body of work spanning multiple cultures and languages, thereby expanding the traditional confines of literature within national contexts.

In the early 20th century, scholars such as Hugo Meltzl and Leo Spitzer expanded the horizons of comparative literature by incorporating linguistic and philological perspectives. Meltzl emphasized the study of language's influence on literature, while Spitzer delved into the realm of "comparative stylistics," analyzing the stylistic features of literary works across different languages.

During the mid-20th century, the contributions of René Wellek and Erich Auerbach proved pivotal in shaping the field. Wellek underscored the necessity of interdisciplinary approaches in comparative literature, integrating insights from philosophy, sociology, and anthropology. Auerbach's seminal work, "Mimesis: The Representation of Reality in Western Literature," introduced the concept of "thick description" and emphasized the importance of meticulous textual analysis grounded in historical context within comparative literary studies.

"Poststructuralist and postcolonial theorists have significantly expanded the theoretical frameworks of comparative literature. Their focus on issues of power, language, and representation has deepened our understanding of literature's social and political dimensions." (Davis and Schleifer 2001)

In the latter half of the 20th century, poststructuralist and postcolonial theorists left a profound imprint on the field. Roland Barthes, Michel Foucault, and Jacques Derrida



introduced novel modes of analysis that challenged traditional literary interpretations, focusing on power dynamics, language, and representation. Postcolonial theorists such as Edward Said and Homi Bhabha emphasized the study of literature in the context of colonialism, imperialism, and cultural hybridity, expanding the field's purview to encompass marginalized voices and perspectives. Contemporary theorists continue to make significant contributions to the field of comparative literature, exploring emerging topics such as transnationalism, globalization, and digital humanities. Scholars such as Emily Apter, Gayatri Spivak, and Franco Moretti have expanded the theoretical frameworks and methodologies of comparative literature by incorporating approaches from cultural studies, gender studies, and posthumanism.

In the study of English popular authors translated into Gujarati using world literature theory, comparative literature assumes a pivotal role. It facilitates the analysis and comparison of the translated works with their source texts and the wider literary panorama. Comparative literature uncovers the creative transformations, linguistic choices, and cultural adaptations inherent in the translation process. It also takes into account the cultural and historical contexts that shape the reception of the translated works in Gujarati. Furthermore, comparative literature encourages a dialogue between diverse literary traditions, underscoring the interconnectedness of literature across borders. It situates the translated works within the global literary landscape and explores their significance within the realm of world literature.

## **Translation Studies**

Translation Studies is a field that encompasses the theory, practice, and analysis of translation. It plays a crucial role in Comparative Literary Studies by providing a framework to examine the intricate interactions between languages, cultures, and texts.

According to Lawrence Venuti, a well-known translation theorist, Translation Studies focuses on the cultural implications of translating texts. It emphasizes how translations contribute to the dissemination of ideas across cultures and the formation of intercultural relationships (Venuti, 1995). This perspective underscores the significance of translation as a bridge connecting different cultures, enabling the exchange and sharing of knowledge and ideas.

Within Comparative Literary Studies, Translation Studies allows scholars to engage with texts from diverse linguistic backgrounds. Susan Bassnett, another influential figure in the field, highlights that Comparative Literature cannot be conducted without considering the role of translation (Bassnett, 2002). Analyzing translated texts comparatively enables scholars to explore how different languages and cultures mutually shape and influence each other, thereby deepening our comprehension of the literary landscape.

Translation Studies also contributes to the study of literary theory and criticism. Mona Baker asserts that translation is central to the circulation of literary works, genres, and writing styles within and across cultural communities (Baker, 2018). Translations serve as intermediaries between languages, molding readers' understanding of the original works and influencing their reception in different cultural contexts.

Furthermore, Translation Studies fosters an appreciation for linguistic and cultural diversity, fostering dialogue and understanding between distinct communities. André Lefevere

argues that translation is not merely the transfer of meaning between languages but an active process involving negotiation, selection, and manipulation (Lefevere, 1992). This perspective sheds light on the power dynamics and challenges of linguistic mediation in the translation process.

## **World Literature**

Damrosch has provided a threefold definition focusing on 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. Text has to be considered and acknowledged as different from its position in a national literature. Even specialists'(of national literature) should be kept in check. It should be used at primary stage, but generalist (comparatist) tendency should take over to understand same text in new culture (2013: 201)

His second definition focuses on text. It proclaims that "world literature is writing that gains in translation." Damrosch notes that it is mainly through activity of translation a work of national literature enters world literature. Damrosch distinguishes between literary and non-literary languages. In translation literary language either gains or losses, which decides a text's position in the world literature. Translation alters the text and it is always received differently at various places by variety of readers. A generalist should be concerned only with 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 it 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 it. World literature becomes a way reading works which hints at a larger system than national literature.

These definitions provided by Damrosch elucidate the multi-faceted nature of world literature, emphasizing the dynamic interplay between texts, readers, and the global literary landscape. They underscore the complex processes of reception, translation, and cross-cultural interpretation that shape the understanding and appreciation of literary works across borders. By embracing a comparative approach and recognizing the transformative power of translation, scholars and readers can navigate the rich tapestry of world literature, exploring its diverse expressions and contributing to a broader dialogue that transcends national boundaries.

We can juxtapose this idea with idea of 'literature as a world' by Pablo 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. She cites Goethe who thought of it as 'a market where all nations offer their wares'. So, this world literary space could be seen as a place of intellectual trade. Here, 'value' is ascribed according to political, historical and economic factors. That makes certain author or national literature more powerful than others. 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 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 Dionyz 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 fulfils the function of a basic methodological instruction. (1993:158). He also holds that the object of the inter-literary research on world literature comprises of those facts that are “the bearers of mutual relationship and affinities, those that are genetically and typologically mutually conditioned and systematize. The measure of their influences in the literary-historical system is the measure of their share in the progress developmental trends of the inter-literary process. Developmental progressiveness is not a priori evaluative phenomenon; it embodies the criteria of developmental dynamism, which are also realized during periods of stagnation and decline. The concept of world literature is not an 'immutable phenomenon' contrary it is subject to constant modification-an inner restructuring (157).

Durisin uses the terms ‘inter-literary’ process to overcome “the vulgarization and one-sidedness implicit in the idea of ‘influence’ or casualty as this approaches does not take into account “ the factors of autonomous individuality’ on one hand as well as, ‘the factors which integrate in the work the moments of native progressive development, tradition and continuity, activated by factors of natural causation, as well as of creative negation and overcoming....It is for this reason that comparative research we stress the necessity of taking into account the determining principle of selectivity existing in the recipient element” (1984:50-51). The notion of inter-literariness does away with the assumption of hierarchy or linear one directional transmission between the source culture and the recipient culture. As Durisin's model goes beyond the conventional ‘influence studies’ in comparative literature, it is methodologically

more constructive in the context of Indian literatures. 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 own hypotheses'(Toury, 16). Toury formulates nature and function of descriptive translation studies. He talks about 'functional relational approach' which is the actual subject matter of DTS. He formulates method of DTS as following:

1. To analyse a text from intrinsic point of view of target culture.

This kind view frees the translated text from the notion of it being translated and therefore not 'original'. Here, it is viewed as equally as any text produced in target culture.

2. Then its counterpart can be established from appropriate source culture.

Toury makes it clear that there can be more in 'source code'(using William Frawley's terminology) does not have distinguished relationship with 'target code'. The 'new code' emerges from both of them. So, Toury suggest that we can locate source culture after we view it by norms of target culture.

3. Next is to identify and describe relation between each pair.

This a part where we can find a rationale for DTS. Toury states that one can analyse and describe relation between each pair of 'source text' and 'target text'.

4. Finally, one can refer to these relations and make generalization.

Toury argues that scholars can reach to a conclusion and agree on common constraints of the system only after they have analysed number of such pairs.

Durisin employs the term 'inter-literary' process to surpass the limitations inherent in the idea of 'influence' or causality. This approach acknowledges the disregard for the autonomous individuality on one hand and the failure to incorporate the elements of native progressive development, tradition, continuity, natural causation, creative negation, and overcoming on the other (Durisin, 1984:50-51). The concept of inter-literariness discards the hierarchical or linear transmission between the source and recipient cultures, which is commonly associated with influence studies in comparative literature. Instead, Durisin's model offers a more constructive methodology, particularly when applied to Indian literatures. It embraces the idea of world literature and integrates insights from translation studies, as proposed by Gideon Toury in his influential work 'A case for Descriptive Translation Studies' (1985). Toury advocates for the establishment of a descriptive branch within translation studies as an essential component of empirical science, necessary for knowledge accumulation and the advancement of theoretical and applied research. By aligning with Toury's argument, Durisin's inter-literary process emphasizes the importance of adopting a descriptive approach to comprehend the intricate dynamics of literary interactions. In summary, Durisin's inter-literary process challenges the notion of influence, promotes a nuanced understanding of literary relationships, and draws upon translation studies to enrich its methodological framework, thus contributing to a deeper understanding of Indian literatures and world literature at large.

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

## **Polysystem Theory**

Itamar Even-Zohar's 'Polysystem Theory' is a method of viewing literature as a historical phenomenon to be studied with systematic approach. He describes this system as "polysystem- a multiple system, a system of various system 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 which includes various kinds of parts such as producers, consumers, market, culture, norms, poetics etc and forms a framework to analyse the social function of literature. This project studies more than two literatures. Every literature can be seen as a unique system as it grows out of different cultural situation. As every system it has centre and periphery. Parts at the periphery always struggle to move towards the centre. Polysystem theory provides a theoretical framework where popular can be positioned and analysed in reference to the larger system of which it is a part.

If we consider Gujarati literature having 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 word 'writer' as being a writer means a certain role (producing texts), whereas a 'producer' not always produce it but sometimes performs or modifies it. A producer claims power which is no lower than of a political agent. Here, a producer is not always an individual but a body of groups, communities and people engaged in production. In Gujarati literary system such groups can be found in form of established publication houses with high selling rates, small publication firms, individual publications funded by agencies like Sahitya Akademie, 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 act of reading texts only. Consumer often receives certain parts of literary production transmitted by cultural agents. Gujarati literary system seems to have such agents. They 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 activity than reading. In some last years, there have been more programs of speech by individual authors. This has increased in urban areas. Consumers in rural areas 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 it into socio-cultural sphere. Gujarat has a big market for books. Publishers often advertise their produced texts for more sell. Literary institution is 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 event, paid book review in a prestigious magazine, sponsoring a book fair etc. can ensure more attentions of consumers. A publication house which publishes new texts frequently promotes them with regulated media like journal. R. R. Seth, a leading Gujarati publishing company from Ahmedabad, publishes quarterly journal with 'exclusive' first chapters of new books.

A 'repertoire' means aggregate of rules and materials which govern both the making and use of any given product. Gujarati literary system also shows variety of rules and materials. Some of these rules are applicable only to certain parts of literature. For example, popular drama uses certain kind 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.

Itamar Even-Zohar tries to form some law regarding the interference which is caused by translations. He defines interference as 'A relationship between literatures, whereby a certain literature A (source literature) may become a source of direct or indirect loans for another literature B (target literature)'(Even-Zohar, 54). It can be unilateral or bilateral. It can also work between parts of literatures. Both literature needs to make contact for making interference possible. A literature can be an 'independent' system or 'dependent' system. In independent state a literature develops within its own spheres (for example English and French literatures for last two hundred years). In dependent state an external system is main source/condition for the existence of it. He states that nationalistic view of history of literature has left a gap in understanding of interference.

He tries to form some laws regarding interference. In general principles he states that literatures are always in interference which are mostly unilateral and literary interferences can be independent from interferences on other level between two communities. That means interference works for both ends. Majority of literatures have some 'contact' with other literature. Then he tries to establish basic conditions necessary for emergence and occurrence of interference. He argues that established contacts between two literatures needs to have

favourable conditions to generate interference. That means two literatures can have contacts for long time but interference occurs only when favourable conditions arise. Then he argues that source literature from which the interference will happen is chosen by prestige (for example a renowned publisher or a major author). A source literature is selected by dominance. This means the political dominance in the polysystem chooses source literature (for example British rule in India made more translations of English literature possible). Last condition he puts forward is that 'Interference occurs when a system is in need of items unavailable within itself.'(Even-Zohar, 69). This is a major condition for interference as foreign texts are often translated to provide something which native literature cannot offer. (for example, epic Aeneid translated into English in 15th century England). Translations carries forms, poetics, publishing practice, marketing practice, theory on literatures, style, genre etc from one to other literature. Interference makes it possible given that target literature needs it.

After establishing general outline of what is interference Even-Zohar proceeds to identify procedures of it. He argues that 'contacts may take place only one part of target literature'(Even-Zohar, 69). That means other parts may remain out of interference at first. However, they may get influenced later. The part that makes contact can be confined to only one stratum. Here, Even-Zohar means interference may take place either in centre or the periphery of the target literature. Another process recorded by him is that 'an appropriated repertoire does not necessarily maintain source literature functions.'(Even-Zohar, 70) An item imported from source literature may have a particular function there, but it may assume a different position in the target literature due to present constraints. This leads to his next argument which states that, 'an appropriation tends to be simplified, regularized, schematized'(Even-Zohar, 71). This argument suggests that an item may have variety of functions in source literature, but its function within target literature may be more univocal or restricted.

Even-Zohar's polysystem theory has made significant strides in advancing the field of literary and cultural studies, particularly in the realm of comparative literature (Even-Zohar, 1978). This theory presents a comprehensive framework for comprehending the intricate dynamics and interactions within literary systems. Nonetheless, upon closer examination, certain limitations and criticisms emerge.

A primary critique of Even-Zohar's polysystem theory lies in its inclination towards a hierarchical understanding of literary systems. The theory posits that dominant or central systems wield influence over peripheral or marginalized systems (Even-Zohar, 1978). This hierarchical perspective may inadvertently diminish the agency and creativity of peripheral systems, construing them as passive recipients of influence rather than active participants in the literary process. Such an approach risks perpetuating power imbalances and neglecting the richness and complexity inherent in diverse literary traditions.

Moreover, the theory's reliance on the notion of norms and normativity has been subject to scrutiny. Even-Zohar asserts that norms within a literary system act as regulating forces that determine what is deemed acceptable and valued within that system (Even-Zohar, 1978). However, the concept of norms can be subjective and culturally biased, potentially disregarding alternative forms of artistic expression and challenging the notion of a universal literary standard. By privileging certain norms, the theory may inadvertently exclude and marginalize literary voices that diverge from those norms.

Another critique pertains to the limited attention given to the sociopolitical and historical contexts in which literary systems operate. Even-Zohar's theory primarily focuses on the internal dynamics of literary systems, often neglecting the broader external factors that shape and influence them (Even-Zohar, 1978). By overlooking the impact of sociocultural, economic, and political forces, the theory falls short of providing a comprehensive understanding of the multifaceted nature of literary production and reception.

Additionally, Even-Zohar's polysystem theory tends to prioritize synchronic analysis over diachronic analysis. While the theory effectively captures contemporary interactions within a literary system, it may overlook the historical evolution and transformation of literary traditions over time (Even-Zohar, 1978). By neglecting the temporal dimension, the theory presents a static and limited perspective on the development and evolution of literature.

Despite these criticisms, it is crucial to acknowledge that Even-Zohar's polysystem theory has played a pivotal role in shaping the field of comparative literature. Its emphasis on the interconnectedness of literary systems and the recognition of multiple voices and traditions have paved the way for further research and inquiry. However, future developments in the theory should address the aforementioned limitations, incorporating a more inclusive and nuanced understanding of literary dynamics that considers the agency of peripheral systems, the cultural relativity of norms, the influence of external factors, and the temporal dimension of literary evolution.

## **Interplay of World Literature and Translation**

Franco Moretti, a renowned scholar, introduces the concept of "distant reading" as a means to comprehend the larger patterns and structures of world literature. Moving beyond close readings of individual texts, Moretti advocates for large-scale quantitative analyses. By examining extensive literary data, such as genres, themes, and trends across different languages and cultures, distant reading provides a macroscopic view of the interconnectedness of world literature. Applying this approach to Gujarati literature can unveil hidden connections and influences, revealing broader patterns and trends within the larger literary system.

In Moretti's literary scholarship, translations assume a pivotal role, constituting a vital lens through which cultural transmission and influence can be comprehended. In his seminal work titled "Graphs, Maps, Trees: Abstract Models for a Literary History," he delves into the intricate dynamics of translated literary works, aiming to unravel the diffusion and reception of ideas across temporal and geographical boundaries. Through meticulous cartography of translation paths spanning diverse languages and cultures, Moretti exposes the intricate web of literary exchange and interplay between different traditions.

Moreover, Moretti ventures into the realm of translations to scrutinize their impact on the construction of the literary canon. He posits that the elevation and sway of specific works within the canon can, to a significant extent, be ascribed to their successful rendering in multiple languages. Employing quantitative analysis as his methodological backbone, he discerns discernible patterns that illuminate the ways in which translations have contributed to the canonization of particular authors and texts, thereby shedding light on the broader mechanisms underpinning literary prestige and cultural capital.

In essence, Moretti's concept of distant reading, complemented by his ardent focus on translations, unveils a refreshing vantage point in the realm of literary inquiry. By harnessing computational methodologies and scrutinizing the wider tapestry of literary production, he strives to unearth concealed patterns, structures, and connections that may elude conventional modes of close reading. Ultimately, Moretti's scholarly oeuvre beckons academics to embrace a more expansive approach to literary studies, one that encompasses a macroscopic perspective and duly acknowledges the influence of translations in shaping our comprehension of literary history and culture.

Pascale Casanova's influential work, "The World Republic of Letters," explores the concept of a global literary space in which prestige and success are determined by international recognition. Casanova argues that the unequal distribution of literary resources and the dominance of certain national literatures create. Pascale Casanova's seminal work, "The World Republic of Letters," offers an insightful exploration of the intricate dynamics within the global literary space, where the success and prestige of writers are intertwined with their international recognition. Casanova argues that this recognition is not uniformly distributed, resulting in the formation of hierarchies within the world literary landscape. Casanova brings to the forefront the multifaceted nature of selecting and receiving literary works in translation, debunking the notion that artistic merit alone dictates their fate. Rather, she underscores the intricate interplay of cultural, political, and economic factors that shape these processes. Translated works that align harmoniously with the prevailing literary norms and values of the recipient culture are more apt to garner recognition and assimilation into the esteemed literary canon, while others may languish on the fringes, their significance overlooked or marginalized.

Casanova's astute analysis also casts a revealing light on the inherent power differentials that pervade the terrain of translation. She posits that preeminent literary hubs, such as Paris, London, or New York, exert substantial influence over the curation and translation of works from peripheral or marginalized literary traditions. Translations emerging from these influential centers bear a greater likelihood of international acclaim and wield a broader impact, thus further solidifying the hegemony of certain literary systems. Furthermore, Casanova ventures into the realm of "unequal exchanges" within the realm of translation. She contends that translations are often rife with asymmetry, wherein dominant literary cultures possess a greater capacity to export their literary creations and import translated works, while peripheral literary systems encounter formidable barriers to international circulation. This perpetuates a hierarchical global literary order, wherein particular cultures and languages assume ascendancy within the translation market.

By examining the reception of Gujarati literature on the international stage, the translation of Gujarati works into other languages, and the participation of Gujarati authors in global literary events, we can gain valuable insights into the position of Gujarati literature within this global hierarchy.

The recognition of Gujarati literature on the international stage serves as a crucial aspect in assessing its position within the global literary space. Casanova highlights that acknowledgment by publishers, critics, and literary institutions beyond one's national boundaries signifies a significant measure of success. In recent years, Gujarati literature has witnessed a growing recognition on the global stage. Writers like Munshi and Meghani has



achieved national acclaim and considerable success with their works, thereby elevating the profile of Gujarati literature on a global scale.

Translation plays a pivotal role in expanding the reach and recognition of a literary tradition. Casanova emphasizes that translations enable works to transcend linguistic barriers and reach wider audiences.

Examining the extent to which Gujarati works are translated into other languages provides insights into the international reception of Gujarati literature. While Gujarati literature may not witness the same level of translation activity as some major literary traditions, significant efforts have been made to make Gujarati works accessible to a broader readership. Translations of works by renowned Gujarati authors like Govardhanram Tripathi(1855-1907) and Pannalal Patel(1912-1989) have contributed to introducing Gujarati literature to readers beyond its traditional boundaries.

The presence of Gujarati authors in global literary events serves as another significant indicator of a literature's position within the global hierarchy. Casanova argues that participation in these events is crucial for writers to gain international recognition and establish their place within the world literary space. The involvement of Gujarati authors in prestigious international literary festivals and conferences showcases the increasing recognition and relevance of Gujarati literature on a global scale. Over the years, several Gujarati authors have actively participated in prominent literary events such as the Jaipur Literature Festival and the Hay Festival, thereby solidifying their position within the global literary community. However, it is essential to acknowledge that the global literary hierarchy is not solely determined by

international recognition. Casanova highlights that the unequal distribution of literary resources and the dominance of certain national literatures also contribute to the formation of hierarchies. Gujarati literature, like many other regional literatures, faces challenges in terms of limited access to resources and infrastructure compared to more dominant literary traditions. These constraints can hinder the global visibility and recognition of Gujarati literature, despite the notable achievements of individual authors.

Casanova's analysis of the global literary space and its hierarchies provides a framework for evaluating the position of Gujarati literature within this realm. While the international recognition of Gujarati literature has been on the rise, translations and participation in global literary events have played vital roles in enhancing its profile. However, the unequal distribution of literary resources remains a significant challenge. Further efforts to promote Gujarati literature on a global scale, including increased translations, support for emerging authors, and the development of literary infrastructure, can contribute to a more equitable positioning of Gujarati literature within the world literary hierarchy. hierarchies within the world literary space. Evaluating the recognition of Gujarati literature on the international stage, the translation of Gujarati works into other languages, and the presence of Gujarati authors in global literary events can shed light on its position within this global hierarchy.

Achille Mbembe's concept of "vernacularization" offers a nuanced framework for comprehending the intricate relationship between world literature and local languages (Mbembe, n.d.). It suggests that the circulation and translation of texts into different languages can have profound effects on local literary traditions, while simultaneously challenging the

hegemony of certain global languages. By delving into the application of this concept to the realm of Gujarati literature, we can gain valuable insights into the specific manifestations of vernacularization.

Gujarati literature encompasses the rich array of literary works produced in the Gujarati language, predominantly spoken in the western Indian state of Gujarat. Over the course of time, Gujarati literature has flourished and made notable contributions to the vibrant literary tapestry of India. However, akin to numerous regional literary traditions, Gujarati literature has often found itself confined within the confines of its linguistic and cultural milieu.

The process of vernacularization within Gujarati literature can be observed through the translation of Gujarati works into other regional languages within India. This facilitation of cross-linguistic exchange enables the dissemination of Gujarati literary texts to a broader audience, fostering a fruitful cross-pollination of ideas and influences. When a Gujarati text is translated into, for instance, Hindi, Marathi, or Tamil, it not only provides access to the literary content for speakers of those languages but also engenders fresh avenues for dialogue and engagement among diverse linguistic communities within the Indian context.

Moreover, the purview of vernacularization in Gujarati literature extends beyond the boundaries of India, encompassing translations into international languages such as English. The translation of Gujarati works into English serves as a conduit for reaching a global readership and actively participating in the wider discourse of world literature. It enables Gujarati authors to engage with international literary communities, explore novel themes and styles, and potentially challenge the pervasive dominance of English as a global language.

Scrutinizing the interplay of Gujarati literature with diverse linguistic contexts yields valuable insights into the multifaceted process of vernacularization within the broader framework of world literature. It affords an opportunity to analyze how the translation and circulation of Gujarati texts reverberate in terms of their reception and perception, both within the Indian milieu and on the global stage. By delving into the reception and impact of translated Gujarati texts, scholars are better equipped to fathom the intricate dynamics of vernacularization and its transformative potential in reshaping literary traditions.

In conclusion, Achille Mbembe's concept of vernacularization provides a nuanced framework for comprehending the interplay between world literature and local languages. Its application to Gujarati literature underscores the significance of translating Gujarati works into other regional languages within India, as well as international languages such as English. The process of vernacularization not only enriches local literary traditions but also challenges the dominance of certain global languages. By exploring the interactions of Gujarati literature with diverse linguistic contexts and delving into the reception and impact of translated texts, we gain a deeper understanding of the transformative power of vernacularization within the broader paradigm of world literature.

Furthermore, earlier discussed theories of world literature, such as David Damrosch's focus on the world, text, and reader, and Dionyz Durisin's inter-literary model, can be specifically applied to the analysis of Gujarati literature. Examining how Gujarati texts are refracted in different cultural contexts, how translations shape their reception, and how readers engage with these texts within India's multilingual and multicultural society offers a fertile

ground for understanding the complexities of Gujarati literature within the world literature framework.

### **Cultural Studies and Popular Fiction**

Cultural studies is an interdisciplinary field that critically examines the interplay between culture, power, and society. It investigates how cultural practices, representations, and discourses shape and are shaped by social structures, ideologies, and historical contexts.

During the 1950s and 1960s, Cultural Studies gained momentum as a distinctive field, shaped by influential figures like Raymond Williams, Stuart Hall, Richard Hoggart, and Michel Foucault. Raymond Williams emphasized the study of popular culture and the intricate relationship between culture and society in his work "Culture and Society" (1958). Stuart Hall, a pioneering scholar associated with the Birmingham Centre for Contemporary Cultural Studies (CCCS), contributed an interdisciplinary approach, integrating insights from sociology, anthropology, and semiotics to examine the production, circulation, and reception of cultural meanings. His encoding/decoding model revolutionized the study of cultural representation. Richard Hoggart explored the impact of mass media and popular culture on working-class communities, challenging elitist perceptions of culture and centering on the lived experiences of ordinary people. Michel Foucault, while not exclusively a scholar in Cultural Studies, made profound contributions by examining power, knowledge, and discourse, shedding light on how culture functions as a system of control and regulation.

Collectively, these scholars shaped the theoretical framework of Cultural Studies, focusing on culture's influence on society, identity, and power dynamics. Their insights paved the way for interdisciplinary approaches, critical examinations of cultural production and consumption, and a recognition of the complex relationship between culture and social structures. As Cultural Studies continues to evolve, it draws from these foundational contributions while embracing new perspectives and methodologies to analyze the dynamic role of culture in contemporary society.

Judith Butler, a prominent philosopher and gender theorist, expanded the horizons of Cultural Studies by examining the intersections of gender, sexuality, and identity. Her exploration of performativity and the social construction of gender disrupted conventional understandings, highlighting the role of cultural discourses and practices in shaping the formation of identity. Homi K. Bhabha, an eminent postcolonial theorist, extended the realm of Cultural Studies to encompass issues of cultural hybridity and postcolonial contexts. Bhabha's work delved into how colonial histories, migration, and globalization give rise to novel forms of cultural expression. The concept of the "third space" introduced by Bhabha underscored the negotiation and ambivalence that emerge from the encounter between diverse cultures, challenging established notions of identity and authenticity.

In the exciting realm of popular culture, there's a lot to explore! It delves into the stuff that many folks find enjoyable, like movies, music, fashion, and more. It's all about how these cultural bits both mirror and impact society. By closely examining popular culture, researchers can grasp how our shared experiences and values mould the world we inhabit. One big reason why studying popular culture matters is because it helps us comprehend the ideas and

experiences that a particular group or society shares. It reveals how folks find significance in cultural goodies, like TV shows or social media trends, and how these goodies connect to the time and place of their creation.

We can learn about the steps that bring movies, music, and other things into the limelight, as well as the influence of large corporations and advertising in shaping what becomes popular. This understanding lets us see who holds power in shaping and influencing culture.

Moreover, studying popular culture allows us to scrutinize the stories and images that circulate widely, and to question those that reinforce stereotypes and inequalities. By critically examining popular culture, we can uncover biases and strive for more fairness and inclusivity in representing diverse groups in society.

In a nutshell, studying popular culture grants us a deeper understanding of the things we all enjoy and engage with. It shows us how our culture reflects our values and experiences, and how it can impact our worldview. By analyzing popular culture, we can challenge unfair portrayals and work towards a more inclusive and just society.

Drawing on these diverse theoretical perspectives, the research project aims to unravel the intricate connections, power dynamics, and literary exchanges that shape the position of Gujarati literature within the broader world literary landscape. Through a multidimensional

analysis, it seeks to contribute to the ongoing discourse on world literature while highlighting the unique characteristics and contributions of Gujarati literature within this global context.

The scholarly exploration of Gujarati literature, replete with its rich traditions and cultural eminence, has remained comparatively scant in the annals of academic discourse surrounding the global literary panorama. Prevailing examinations have predominantly fixated upon the historical trajectory and cultural dimensions intrinsic to Gujarati literature, while regrettably neglecting a rigorous interrogation of its entanglements, power dynamics, and literary interplays within the expansive tapestry of the global literary canon. Evidently absent is a more nuanced exploration that incorporates the vantage point of cultural studies, essential for comprehending the reception, recognition, and representation of Gujarati literature in a global milieu.

Furthermore, despite the profound contributions rendered by eminent scholars such as Antonio Gramsci, the Frankfurt School, Raymond Williams, Stuart Hall, Michel Foucault, Judith Butler, and Homi K. Bhabha within the field of cultural studies, their conceptual frameworks and illuminations have been somewhat underutilized in the realm of Gujarati literary inquiry. Hence, an exigency arises for a comprehensive analysis that adeptly assimilates these theoretical perspectives, serving as a lens to dissect the positioning of Gujarati literature vis-à-vis the global literary landscape. Such an endeavor should encompass an exploration of its entwined interactions with diverse cultural and literary traditions, while concurrently scrutinizing the prevailing power dynamics that shape its reception and acknowledgement.



The paramount objective of this research undertaking resides in bridging this substantial lacuna by delving into the intricate placement of Gujarati literature within the broader canvas of world literature, adroitly employing insights gleaned from cultural studies. By drawing upon the theoretical bedrock forged by cultural studies scholars, the study aspires to proffer a discerning comprehension of the manifold ways in which Gujarati literature is received, interpreted, and portrayed within the expansive confines of the global literary realm. Through the fulfillment of this scholarly endeavor, the research strives to augment the ongoing discourse surrounding world literature, concurrently shedding light on the idiosyncratic attributes and contributions of Gujarati literature within a global context.

This research endeavor is specifically centered on the realm of Gujarati literature, predominantly composed in the Gujarati language. The study may confront constraints when it comes to accessing and scrutinizing Gujarati literary texts for researchers who lack proficiency in the language. The act of translating Gujarati literary works also presents potential challenges in capturing the subtleties and cultural intricacies embedded within the original texts. The availability of Gujarati literary texts, particularly those of a vintage or lesser-known nature, may pose a limitation. The accessibility to comprehensive collections, archives, and translations of Gujarati literature may vary, potentially impacting the breadth and depth of the analysis. Within the constraints of this research, the study may need to rely on a restricted selection of texts based on the resources that can be accessed.

Gujarati literature is deeply entrenched within the distinct cultural and regional contexts of Gujarat, India. While this research endeavor aspires to situate Gujarati literature within the expansive terrain of world literature, it is imperative to acknowledge that the findings and

conclusions may be influenced by the unique historical, social, and linguistic attributes of the Gujarati-speaking community. The generalizability of the research findings to other regional or linguistic contexts may be circumscribed.

The analysis of literature and cultural texts inherently encompasses subjective interpretation, interwoven with the researcher's own perspectives, biases, and experiences. The findings of this research project may be shaped by the researcher's cultural background and theoretical orientation. It is crucial to recognize and address the potential subjectivity intrinsic to the interpretation and analysis of Gujarati literary texts. Given the vast expanse and intricate nature of the subject matter, this research project may not be all-encompassing in its coverage of every facet of Gujarati literature and its positioning within the global literary milieu. The study may necessitate a narrowing of focus to specific genres, time periods, or thematic considerations, which could curtail the overall breadth and profundity of the analysis.

Conducting a thorough analysis of Gujarati literature through the prism of cultural studies necessitates a substantial investment of time, resources, and expertise. The limitations of time, funding, and access to primary and secondary sources may impact the extent of the analysis and the level of understanding attained within the confines of the research framework.

In conclusion, the aim of this research project is to investigate the position of Gujarati literature within the expansive realm of world literature, employing the analytical lens of cultural studies. By delving into the intricate interplay among culture, power, and society, the study seeks to unravel the complex connections, power dynamics, and literary exchanges that shape the role and significance of Gujarati literature. The theoretical frameworks of notable

scholars like Antonio Gramsci, the Frankfurt School, Raymond Williams, Stuart Hall, Michel Foucault, Judith Butler, and Homi K. Bhabha provide a solid foundation for this investigation.

This research project recognizes the importance of studying popular culture, encompassing the narratives, images, and cultural artifacts that circulate widely. It aims to scrutinize and challenge those that perpetuate stereotypes and inequalities while striving for fairness and inclusivity in representing diverse groups within society. The study acknowledges the influence of large corporations and advertising in shaping popular culture and emphasizes the need to comprehend the dynamics of power in cultural production and consumption. Nevertheless, it is crucial to acknowledge certain limitations that may impact the scope and depth of this research project. Factors such as language limitations, availability of resources, cultural and regional contexts, subjectivity of interpretation, scope and depth considerations, as well as time and resource constraints must be taken into account. These limitations underscore the necessity for a nuanced and cautious approach when analyzing Gujarati literature within the global context of cultural studies.

By addressing these limitations and striving to attain a comprehensive understanding of Gujarati literature's position within the broader world literary landscape, this research project aims to contribute to the ongoing discourse on world literature. It seeks to shed light on the unique characteristics and contributions of Gujarati literature while enhancing our understanding of cultural dynamics, power structures, and literary exchanges in a global context. Through an interdisciplinary analysis and critical engagement with the theoretical frameworks of cultural studies, this research project endeavors to deepen our comprehension of the intricate interplay between culture, power, and society. By exploring the significance of

cultural practices, representations, and discourses, it strives to unveil the ways in which Gujarati literature shapes and is shaped by social structures, ideologies, and historical contexts.

By undertaking this research project, our aspiration is to contribute to the broader field of cultural studies and illuminate the rich heritage and contemporary relevance of Gujarati literature. Through a comprehensive analysis of Gujarati literary texts and their connections to the global literary landscape, we aim to provide insights that can inspire further research, foster cross-cultural understanding, and promote a more inclusive and equitable representation of diverse voices in literature and society as a whole.

## **Overview of chapters**

This research thesis has following chapters:

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

Gujarati literature holds a significant position among the major literary traditions in India, with its roots in an extensive oral tradition and manuscript-based written works predating the arrival of print culture in the nineteenth century. The introduction of English education played a pivotal role in the development of Gujarati literature, particularly in the emergence and subsequent prominence of the novel as a prominent literary form. The novel, a relatively recent addition to Gujarati literature, has been in existence for approximately 165 years.

Under the influence of English education, the novel form made its way into Gujarat, gradually gaining traction. Initially serving as a source of entertainment, the novel eventually

evolved into a medium for social education. This transformation in the novel's function within Gujarati literature can be attributed to historical circumstances and the shifting needs of society.

The purpose of this chapter is to provide a historical overview of Gujarati literature, tracing its evolution and highlighting instances of popular fiction within the tradition. It aims to contextualize theories of popular fiction from the Western literary tradition and apply them to the Gujarati literary context. Through this approach, a framework is established to comprehend the dynamics and characteristics of popular fiction within Gujarati literature. The framework takes into consideration the historical context, cultural nuances, and societal factors that have influenced the development and reception of popular fiction within the Gujarati literary tradition.

### **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.

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 Acharya (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 translation 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 attempts 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 introduce 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.

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.