

# CHAPTER 1 INTRODUCTION

# CHAPTER ONE

## INTRODUCTION

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### I

#### **1.1. Translation:**

##### **1.1.1. Importance of Translation:**

Translation is an activity of enormous importance in the modern world and it is a subject of interest not only for linguists, professionals, translators and language teachers, but also for electronic engineers and mathematicians as well. In the present context of national development, translation is considered to be an important component of language learning. As the world has become a 'global village' and 'Internet' has facilitated the communication system, the role of translation has become crucial. At the national level, translation helps in bringing about national integration. At the international level, it helps in developing good relations among neighbouring countries. In a way, translation helps the people in their effort at nation building and establishing national identity.

In a multi-lingual and multi-cultural country like Indian, translation is of paramount importance for exchange of ideas and thoughts among people belonging to different regions, languages and culture. The importance of translation lies in the fact that translation brings the readers, writers and critics of one nation into contact with those of others, not only in the field of literature; but in all areas of human development: science and philosophy, medicine, political science, law and religion, to name but a few. With the "indeterminacy of meaning" of a "text" (Das, 7), the need for translation in the modern world is now greater than ever before.

##### **1.1.2. Defining Translation:**

The concept of translation has undergone a sea change over the years. In the light of recent literary criticism which overlooks the author, undermines the text, highlights the reader and emphasizes the polysemy of interpretation and pleads for the indeterminacy of meaning, the art of translation has become increasingly difficult.

To give an exact definition or meaning of 'translation' is not an easy task. 'Translation' like poetry has become elusive. Let us examine a few important definitions associated with 'Translation':

(1) According to Sussan Bassnett McGuire:

Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the SL will be preserved as closely as possible but not so closely that the TL structure will be seriously distorted (Bassnett 11).

(2) According to Peter Newmark, "Translation is a craft consisting in the attempt to replace a written message or statement in one language by the same message or statement in another language" (Kanakraj and Kalaithasan 4).

(3) J.C. Catford defines translation from the linguistic point of view as "the replacement of textual material in one language by equivalent material in another language" (Das 1).

(4) Theodore Savory defines translation as an 'art' (Bassnett 14).

(5) Eric Jacobsen defines it as a 'craft' (Bassnett 14).

(6) Eugene Nida borrows this concept from the German and describes it as a 'science' (Bassnett 14). He defines it as,

Translation is a process by means of which a person who knows both the Source Language and the Receptor Language decodes the message of the Source Language and encodes it in the most appropriate form in the Receptor Language (Kanakraj and Kalaithasan 4).

(7) Horst Frenz goes a step ahead to accept translation as an 'art' but with qualifications, stating that, "translation is neither a creative art nor an imitative art, but stands somewhere between the two" (Bassnett 14).

In fact, translation is more than all these art, craft and science. It is a process of analysis, interpretation and creation that leads to a replacement of one set of linguistic resources and values for another. Translation, in the modern

context, is not secondary to original literature in the source language. It is not reproduction but recreation.

Sussan Bassnett's idea of 'approximation'; Peter Newmark's thought of 'message' or 'statement'; J.C. Catford's notion of 'equivalence'; Theodore Savory's idea of 'art'; Eric Jacobsen's idea of 'craft' and Eugene Nida's idea of 'science' quintessentially sums up the contemporary idea of translation and accordingly the translation of Ramnarayan Pathak's short stories adopts an integrative and assimilative approach.

### **1.1.3. Types of Translation:**

Traditional translation theorists have divided translation into two types: literal and literary translation. Literal translation is the rendering of text from one language to another language one word at a time with or without conveying the sense of the original whole. According to Andre Lefevere, in literal translation, the emphasis on word-for-word translation distorts the sense and the syntax of the original (Bassnett 84). Literal translation denotes technical translation of scientific, technical or legal texts.

In literary translation, the translator decodes the motive of the SL text and re-encodes it in the TL text. In other words, an SL text gets recontextualized in the TL text. It permits deviations, additions, omissions and modifications in translation. It tries to capture the internal realities of the text and tends to be creative. Literary translation consists of the translation of literary texts (poetry, dramas, novels, short stories, etc.). Some of the most prominent theorists and their views on translation are as follows:

#### **(1) Horace and Cicero:**

Both Horace and Cicero distinguished between 'word for word' and 'sense for sense' translation. A translation of meanings is desired rather than translation of words.

#### **(2) John Dryden:**

John Dryden divided translation into three basic types. In the preface to *Ovid's Epistles* (1680) he categorized the problems of translation by forming them as follows:

- (1) Metaphrase, or turning an author word by word and line by line from one language into another.
- (2) Paraphrase or translation with latitude, the Ciceronian ‘sense for sense’ view of translation.
- (3) Imitation, where the translator can abandon the text of the original as he sees fit (Das 28).

In metaphrase, individual word is more important than sense. Word for word translation is a slavish imitation. Dryden considers metaphrase to be the least desirable method of translation. He calls the paraphrase method of translation as the best method of translation. He considers paraphrase a balanced path, a golden mean. In imitation, the translator forsakes both words and sense. Here, the translator takes a lot of liberty with the original – liberty to vary the form, the words and the sense. He says on many occasions the imitation method could become inevitable.

**(3) J.C. Catford:**

J.C. Catford in his book *A Linguistic Theory of Translation* classifies translation in terms of ‘extent’, ‘level’ and ‘ranks’ (21). On the basis of the extent of the SL text, translations are classified into ‘full’ translation and ‘partial’ translation. In a ‘full’ translation, every part of the SL text is replaced by the material in the TL text. While in a ‘partial’ translation, some parts of the SL text are left untranslated.

On the basis of the levels of language involved in translation, he classifies translation into ‘total’ and ‘restricted’ translation. He defines ‘total’ translation as,

“replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology” (Catford 22).

A ‘restricted’ translation is that where the SL textual material is replaced by equivalent TL textual material at one level only.

On the basis of rank in a grammatical hierarchy, translations are classified into ‘rank-bound’ and ‘rank-free’ translation. Translations are ‘rank-bound’ usually at word or morpheme rank. They set up word to word or morpheme to

morpheme equivalence. Machine translations are ‘rank bound’. ‘Rank-free’ translations are unbounded where equivalents shift freely up and down the rank scale (Kanakraj and Kalaithasan 30-31).

**(4) Anton Popovic:**

Another important writer Anton Popovic distinguishes four types of translation in his discussion about translation equivalence. McGuire expresses the distinction made by Popovic in the following words:

- (1) *Linguistic equivalence*, where there is homogeneity at the linguistic level of both SL and TL texts, i.e. word-for-word translation.
- (2) *Paradigmatic equivalence*, where there is equivalence of ‘the elements of a paradigmatic expressive axis,’ i.e., elements of grammar, which Popovic sees as being a higher category than lexical equivalence.
- (3) *Stylistic (translational) equivalence*, where there is ‘functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning.’
- (4) *Textual (syntagmatic) equivalence*, where there is equivalence of the syntagmatic structuring of a text, i.e., equivalence of form and shape (Bassnett 32).

**(5) Eugene Nida:**

Eugene Nida is considered one of the significant theorists of translation studies in the twentieth century. Edwin Gentzler is right in saying that “Nida’s book, *Towards a Science of Translating*, has become the ‘Bible’ not just for Bible translation, but for translation theory in general” (44). Nida outlines his translation methodology as follows:

It is both scientifically and practically more efficient (1) to reduce the source text to its structurally simplest and most semantically evident kernels, (2) to transfer the meaning from source language to receptor language on a structurally simple level, and (3) to generate the stylistically and semantically equivalent expression in the receptor language (Nida 68).

Translating for him is reproducing in the receptor language the closest natural equivalent of the message of the source language first in terms of meaning and second in terms of style.

**(6) Edward Fitzgerald:**

Contrary to the aforesaid theories, Edward Fitzgerald, who is best known for his version of *The Rubaiyat of Omar Khayyam* (1858), pleaded for taking liberty with the original text and creating a new T.L. text. He declared that a text must live at all costs ‘with a transfusion of one’s own worst Life if one can’t retain the Original’s better’ (Basenett 73). It was Fitzgerald who made the famous remark that “it were better to have a live sparrow than a stuffed eagle” (Basenett 73). In other words, far from attempting to lead the TL reader to the SL original, Fitzgerald’s work seeks to bring a version of the SL text into the TL culture as a *living entity*.

Thus, translation theorists have depended upon some notion of equivalence such as linguistic, structural and dynamic between the source text and the target text (or between original and translation). It can therefore be stated that translation is not an easy process. People generally believe it to be a very simple process. Rather, it is a painstaking and complex process. It involves a number of problems. However, every problem has its own solution like transliteration, omission, substitution, addition or providing glossary among others. This aspect is discussed in detail in the last chapter of this dissertation.

The discussion on importance, definition and types of translation summarizes the contemporary idea of translation and consequently the translation of Ramnarayan Pathak’s short stories adopts a unifying and coordinative approach. The following section gives a brief idea about the history of short story in Gujarati literature, the life and works of Ramnarayan Pathak and the objectives and hypotheses behind selecting Ramnarayan Pathak’s short stories for translation.

## II

The developing phase of Gujarati short story after the first short story by Kanchanchal Mehta's *Govalani* reaches its artistic culmination with Gaurishankar Joshi's *Tanakha Mandal* and Ramnarayan Pathak's *Dwiref ni Vato*. They are the two major milestones in the history of the development of Gujarati short story in the third decade of the twentieth century. Gujarati short story found its identity with the publication of Gaurishankar Joshi's *Tanakha Mandal – I* in 1926, and the first part of Ramnarayan Pathak's *Dwiref ni Vato* in 1928. This is an unprecedented and influential event in shaping Gujarati short story. The majority of features of Gujarati short story are formalized with the advent of Joshi and Pathak. Though the stories of Joshi and Pathak are different in thematic range and treatment, they give the right direction to Gujarati short story. The credit for writing great number of short stories undoubtedly goes to Gaurishankar Joshi; however Ramnarayan Pathak excels in the art of short story writing in Gujarati. Pathak becomes a trendsetter in the art of short story writing in Gujarati literature. Nowadays there are precious little translations available on Ramnarayan Pathak's short stories and therefore this work is a pioneering effort in that direction. The objectives and hypotheses behind translating Pathak's short stories are as follows.

### **1.2. Objectives:**

The aims and objectives behind translating Pathak's short stories are as follows:

1. To offer a standardised and reliable translation of Pathak's short stories.
2. To make Pathak available to the non-Gujarati readers and critics and to draw national as well international attention to Pathak's literary art and critical insights.
3. To assess Pathak's contribution to the Gujarati short story with his peers from a comparative point of view.
4. To inspire and motivate a series of translations of Pathak's literary writings.
5. To give Pathak his rightful place in the field of short story.



### **1.3. Hypotheses:**

1. Pathak's short stories transcend the limits of language and nationality and they carry a universal appeal.
2. Pathak's short stories when translated into English would serve to be an effective medium to place him and his works in proper perspective.
3. Pathak's oeuvre, in comparison, seeks and justifies greater 'visibility' at national and global levels.

Accordingly, in keeping with the aforementioned objectives, it would be most relevant to discuss the evolution of short story form in Gujarati literature:

### **1.4. A Brief History of Short Story in Gujarati Literature:**

The nineteenth century is known as the age of reforms in Gujarati Literature. It is the transitory period culminating in Pandit Yug which resulted in the emergence of different literary prose forms like: essay, novel, new drama, autobiography, biography, short story, critical essays, travelogues, letters, memoirs, journalistic writings, diaries, and varied methods of documentations along with translations that were influenced by western literary traditions.

The short story form, as a universal phenomenon, was the last to emerge in Gujarati literature. We cannot disregard the fact that India has had a rich oral tradition and it has greatly influenced world literature. *Purana Katha*, *Varta*, *drashtants*, *akhyans*, folklore, bards, *kirtans*, dance performances and various other traditions have narrated stories along with the prehistoric Vedic and *Upanishadic* literature. The oldest of oral epics the *Ramayana* and the *Mahabharata* are the store houses of mythical stories. They have kept alive the story-telling tradition even today. The *Panchtantra* needs no introduction or acclamation to state its importance and influence on world literature. In Indian languages, terms such as *Kahhani* (Kannad), *Kissa* (Hindi), *Varta* (Gujarati), *Katha* (Marathi), *Afsana* (Kashmiri) and others indicate varied formal practices of story-telling.

The short story form is the youngest child of modern literature; it emerged in most of the Indian languages almost at the same time in the last decades of the nineteenth century. The nineteenth century marked a remarkable progress in

documenting classical and folk literature. The west under British rule and English education system greatly influenced the reformist spirit of the age that eventually enhanced experimentation with new literary forms. In Gujarat, writers like Narmad and Dalpatram moulded the Gujarati language in the process of their experimentation with different genres. Though Narmad, known as *Kavi Narmad*, has written voluminous amount of prose works, such as periodical essays, autobiography, critical notes, diary etc., he did not take up short story or novel forms as he must have considered essays more instrumental in his reformist mission. Thus, the time was not ripe or not much was done with the limited literacy with regard to short story form in the 1850's and 1860's which proved to be a historical period of acceptance and experimentation with prose forms as well as criticism, research, and translations. But along with novel there were attempts to write stories on shorter canvas and compiling the traditional stories or tales. *Ishapniti kathao* (1828), *Ishapniti ni Vaato* (1854), *Dodasali ni Vaato*, *Panchopakhyan*, etc. were some of the compilations of the ethical tales.

The period, 1885 to 1915, known as the Pandit Yug of Gujarati literature, recognized and popularized the short story as an art form. The first significant development that shaped and encouraged the rise of short story was the rise of periodicals like *Buddhi Prakash*, *Buddhi Vardhak* and *Aryadharm Prakash* that invited the writers to write or translate Russian, French, English, Hindi and Bengali short stories into Gujarati by publishing shorter tales. Later periodicals such as *Gyan Sudha* (1896-97), *Chandra Sahitya* (1897) *Sundri Bodh*, *Varta Varidhi* and *Vismi Sadi* (1916) did publish some artistic short stories. As yet short story was not taken seriously but was meant for light reading. But with the dawn of the twentieth century, the short story form in Gujarati literature has been accepted as an independent form and is no longer considered as an offshoot of the novel form.

The notable writers of *Pandit Yug* who contributed to the development of short story were Raman Nilkanth, Narayan Hemchandra, Dahyabhai Laxmanbhai Patel, Ranjitram Mehta, Haji Mohammed, 'Narad' (Matubhai Kantawala), Batukbhai Umarwadia, Gokul Raichura, B.K. Thakor, Ambalal Desai, Oliya Joshi, Rammohanrai Desai, Keshavprasad Desai, Dhansukhalal Mehta and 'Malaynil'

(Kanchanlal Vasudev Mehta); their works reflected the reformist spirit of the times, or they were romantic love stories. They were the forerunners in creating a favourable ground for short story. They generated interest in the readers, writers, thinkers and critics to look and perceive it as a developing literary form.

The short stories that gained recognition and appraisal as pioneering or novel works of art with the dawn of the twentieth century are: Ambalal Desai's 'Shantidas' (1900), Ranjitram Vavabhai Mehta's 'Heera' (1904), Dhansukhlal Mehta's 'Baa' (1920), Kanchanlal Mehta's 'Govalani' (1918). They have been much discussed and analysed as they have played an important role in the development of the short story form in Gujarati literature.

In 1926, with the publication of Gaurishankar Joshi's *Tanakha Mandal - I*, the Gujarati short story found its identity. Gaurishankar Govardhan Joshi, popularly known as 'Dhoomketu', is the pioneering short story writer. He made an enormous contribution to the corpus of Gujarati short story. He penned 492 stories in a total of 24 anthologies over a period of 40 years. He encompasses a wide range of characters from all walks of life; and every strata of the society.

In 1928, with the publication of Ramnarayan Pathak's first part of the collection of the short stories *Dwiref ni Vaato*, Gujarati short story took an entirely new and different direction which was hitherto unexplored. Pathak introduced novelty in theme, plot, style, characterization, narration and setting. Though the short stories of Ramnarayan Pathak were less in quantity compared to Gaurishankar Joshi, they achieved a milestone in the development of Gujarati short story. The realistic and philosophic outlook of Pathak is complementary to Joshi's sentimental short stories. Thus, Pathak enriched Gujarati short story and provided a favourable climate for the evolution of the short story form. He showed to posterity, the art and practice of short story form which could be a crucial factor in shaping the short story form.

Thus, twentieth century is a landmark in the development of the short story form. The short story form has evolved in its present form after passing through various stages of formation. Gujarati literary historians have categorized Gujarati literature into two sections: pre-independence literature and post-independence literature. This binary in itself is an overarching generalization that often casts its

shadow on the complex nature and development of literary forms that existed in the past.

The former includes writers like Gaurishankar Govardhan Joshi, Ramnarayan Vishwanath Pathak, Tribuvan Purushottam Luhar, Umashankar Joshi, Gulabdas Broker, Zaverchand Meghani, Jayant Khatri, Pannalal Patel, Chunilal Madia, Jayant Kothari et al.. The later includes writers like Suresh Joshi, Madhurai, Kishor Jadav, Chandrakant Bakshi, Raghuvir Chaudhari, Evadev, Jyotish Jani, Vibhut Shah, Ghanshyam Desai, Suman Shah, Manilal Patel et al.. Significant contribution has been made by women writers as well, namely Dhiruben Patel, Kundanika Kapadia, Saroj Pathak, Varsha Adalja, Ila Arab Maheta, Anjali Khandwala and Himanshi Shelat.

Out of these writers mentioned above, Ramnarayan Vishwanath Pathak (1887-1955) is rightly acclaimed to be the forerunner in short story writing in Gujarati Literature. Like Gaurishankar Joshi, he is one of the most important milestones in the development of Gujarati short story. His stature as a critic, poet, essayist, dramatist and short story writer has grown manifold over the decades. Umashankar Joshi has aptly honoured him 'Sahitya Guru' of the Gandhiyug (Trivedi 203). He taught poetry to Snehrashmi, Sundaram, Karsandas Manek, Nagindas Parekh. In the tradition of Gujarati literary criticism, Ramnarayan Pathak is an established critic along with Anandshankar Dhruv and Balvantray Thakore. He has also rendered crucial service to Gujarati Sahitya Parishad. Ramnarayan Pathak is the trailblazer short story writer in Gujarati Literature. He has carved a niche in the annals of Gujarati Literature, particularly in the field of short story. His art of short story writing marks a new epoch in the evolution of short story in the history of Gujarati Literature. His contribution lies in the fact that he is the first to give right direction to the development of Gujarati short story form. Considering his contribution in the field of short story, Yashwant Shukla rightly considers him 'the highest peak of Gujarati short story' (Sharma 23).

After considering the brief history of short story form in general and Ramnarayan Vishwanath Pathak's short stories in particular, it shall be most appropriate to look into the life and works of Pathak in some detail:

### **1.5. Life and works of Ramnarayan Pathak (1887-1955):**

Ramnarayan Vishwanath Pathak was born on April 8, in 1887 in Ganol of Dholka taluka in Ahmedabd district of Gujarat. He acquired primary and secondary school education at Jetpur, Rajkot, Jamkhambhaliya and Bhavnagar. In 1904, he passed matric with high marks and joined Shamaldas College. He stood first in the first year of the college and obtained scholarship and then he joined Wilson College in Bombay. In 1908, he passed B.A. with Logic and Moral philosophy with first class which got him a fellowship. There he taught Sanskrit for a year. In 1911, he completed LLB from Bombay University and for seven years he practised as a Pleader at Ahmedabad and Sadra. During the Non-cooperation movement in 1920, he was influenced by Gandhiji which, eventually, led him to join Gujarat Vidyapith along with Rasiklal Parikh as Professor in 1921. From 1921 to 1928, he taught Logic and literature along with the scholars of different faculties. During this time, his articles on education and literature were published in the magazines like *Sabarmati*, *Puratatva*, *Yugdharma*, and *Gujarat*.

The monthly magazine, *Prasthan* was launched in 1926. Ramnarayan Pathak left Gujarat Vidhyapith and became a full-time editor of *Prasthan* magazine. This became an important milestone in the literary development of Ramnarayan Pathak. It spurred Ramnarayan Pathak's creative as well as critical activity. He, through selfless service, played a key role in the development of *Prasthan* magazine, that greatly contributed to his literary career till 1937. He participated in different movements led by Gandhiji and went to jail as well. From 1935, he resumed teaching. He joined as a professor in S.N.D.T. University, Bombay. He taught at L.D. Arts College, Ahmedabad; Indian Vidhyabhavan Institute, Bombay, and Gujarat Vidhyasabha in the post graduate department, Ahmedabad till 1952 and then he was engaged with teaching and research activities in Indian Vidhyabhavan Institute, Bombay till the end of his life. In 1953, he served as an advisor to Gujarati department in Bombay Radio Station. He died of cardiac arrest in 1955.

Ramnarayan Pathak was appointed as the President in the ninth and the thirteenth Gujarati Sahitya Parishad for literature section. He was also appointed as the honorary president of the whole assembly in the sixteenth Gujarati Sahitya

Parishad. He was awarded Motisinhji Mahida gold medal in 1943 for the short story *Uttar Marg no Lop* (1940), Hargovinddas Kantawala award and Narmad gold medal for *Prachin Gujarati Chhando* in 1949 and Sahitya Akadami Delhi award for *Bruhat Pingal* in 1956.

Pathak's literary career is the result of a fine confluence of the Saksharyug and the Gandhiyug. He has rendered incalculable service in the field of criticism, poetry, drama, metrics, editing, short story and translation as well. His literary contribution both in quality and quantity is highly remarkable and prolific. The list of his published works in diverse genres is presented in the following tabular form:

1.	<b>Short Story</b>	<i>Dwiref ni Vato Bhag 1-2-3</i> (1928, 1935, 1942)
2.	<b>Poetry</b>	<i>Shesh na Kavyo</i> (1938), <i>Vishesh Kavyo</i> (1959)
3.	<b>Drama</b>	<i>Kulangar ane Biji Krutio</i> (1959)
4.	<b>Essay</b>	<i>Swairvihar Bhag 1-2-3</i> (1931, 1937), <i>Nitya no Aachar</i> (1945), <i>Manovihar</i> (1956)
5.	<b>Literary Criticism</b>	<i>Pramanshashtra Praveshika</i> (1922), <i>Arvacheen Gujarati Sahitya</i> (1933), <i>Narmadashankar Kavi</i> (1936), <i>Arvacheen Kavya Sahitya na Vaheno</i> (1938), <i>Kavya ni Shakti</i> (1939), <i>Sahityavimarsh</i> (1939), <i>Aalochana</i> (1944), <i>Narmad: Arvacheen Gadhya Padhya no Aadhyapraneta</i> (1945), <i>Prachin Gujarati Chhando: Ek Aaitihasik Samalochana</i> (1948), <i>Gujarati Pingal: Navi Drashtie</i> (1952), <i>Raas ane Garba</i> (with Govardhan Panchal, 1954), <i>Sahityalok</i> (1954), <i>Bruhat Pingal</i> (1955), <i>Nabhovihar</i> (1961), <i>Aakalan</i> (1964), <i>Kavyaparisheelan</i> (with Nagindas Parekh, 1965)
6.	<b>Translation</b>	<i>Kavyaprakash 1-6</i> (with Rasiklal Parikh, 1924), <i>Dhammapad</i> (with Dharmanand Kosambi, 1924), <i>Chumban ane Biji Vato</i> (with Nagindas Parekh, 1928)

7.	<b>Edited Works</b>	<i>Govindgaman</i> (with Narhari Parikh, 1923), <i>Kavyasamuchchya Bhag1-2</i> , (1924), <i>Purvalap</i> (Second Edition, 1926), <i>Kavyaparichay Bhag 1-2</i> (with Nagindas Parekh, 1928), <i>Kavyatatvavichar</i> (with Umashankar Joshi, 1939), <i>Sahityavichar</i> (with Umashankar Joshi, 1942), <i>Digdarshan</i> (with Umashankar Joshi, 1942), <i>Aapno Dharma</i> (1942), <i>Vicharmadhuri</i> (with Umashankar Joshi, 1946), <i>Gurjar Vartavaibhav</i> (with Hirabahen Pathak, 1956)
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The above-mentioned list of Ramnarayan Pathak’s literary writings manifests his multi-dimensional personality; his erudition and comprehensiveness of his literary influence in Gujarat and outside Gujarat as well. He was received everywhere as an influential man of letters.

### **1.6. Pathak’s Concept of Short story:**

In addition to being a very renowned short story writer, Pathak is also a great critic of the short story form of literature. His concept of short story is more classical, insightful, thorough and radical. In his articles ‘*Toonki Varta*’ and ‘*Mari Varta nu Ghadatar*’ Pathak defines the short story as “the portrayal of the mystery of life with a bare minimum cast of characters, events and words” (Pathak 200). For Pathak, the first thing in the formation of a story is to feel about something. When one feels about something, it is still in an abstract form. This abstract form takes a concrete shape when facts, incidents, characters, plot or events, dialogue are incorporated into it with total spontaneity. And, when, eventually, the writer begins composing a story, the process of story formation gets completed. This process, according to Pathak can be described as communication in concrete terms of the abstract and the separate parts of an experience. Thus, having analysed the creative process of his story writing, Pathak has unfolded the mystery of creating a short story.

In addition, in ‘*Toonki Varta*’ Pathak has also tried to explain the fable form of literature, and he points out that, in terms of length, the short-story form is closer to the fable form than the novel form of literature. He has categorized fables in the following three types:

- (1) Anecdotes suitable to oral narratives
- (2) Short delightful stories for entertainment
- (3) Aesthetically rich and delightful stories.

Thus, the core formative elements outlined by Pathak have not merely been theorized but have also found practical implementation in the short-stories selected for analysis and translation in the present treatise.

### **1.7. Influences on Pathak:**

There is no visible influence of any short story writer either from India or outside. However there is a deep impact of socio-politico-cultural aspects of Indian life during the freedom struggle movement. The recent developments of psycho-analysis in the field of psychology also appear to have had a strong impact and influence on his mind. We can see many characters have been depicted with focus on the thoughts, obsession, ambitions, tension, pressure, aspirations etc. in the minds of the characters.

### **1.8. Methodology:**

As far as the method of translation is concerned, the researcher has tried to adhere to the sense for sense translation which would lead to valid interpretation of the Source Language (SL) so as to produce a Target Language (TL) version based on the principle of expressing sense for sense.

The present translation will also bring a new insight into the so far under noticed literary form. Translation from one language to another poses a challenge owing to the cultural differences of the speakers of two languages. This dissertation has kept fidelity to the text as far as possible, however at certain places free translation (*bhavanuvad*) was inevitable. The culture specific terms and the concepts will be elucidated wherever necessary. The dissertation has a glossary explaining various terms and concepts at the end of the thesis.

In the light of all this, an endeavour is made to translate the select Gujarati short stories of Ramnarayan Pathak from the three parts entitled *Dwiref ni Vato*. These three collections manifest some groundbreaking ideas in Gujarati short story writing. With Pathak's advent, Gujarati short story made a distinct departure from the traditional method of short story writing. Twenty short stories have been



selected from the three collections entitled *Dwiref ni Vato*. The following table provides the list of short stories that have been translated in the present treatise.

<b>Sr. No.</b>	<b>Title of the Story (Original)</b>	<b>Title of the story (Translated)</b>
1.	<i>Jamuna nu poor</i>	Flood of Jamuna
2.	<i>SachiVarta athava Hindu Samajna Andhara Khunama Drashtipat</i>	A True Story or An Insight into the Dark Corner of the Hindu society
3.	<i>Sarkari Nokarini Safalata no Bhed</i>	The Secret of Success in Government Job
4.	<i>Jakshani</i>	Jakshani
5.	<i>Mukundray</i>	Mukundray
6.	<i>Kapilray</i>	Kapilray
7.	<i>Khemi</i>	Khemi
8.	<i>Hradaypalto</i>	A Change of Heart
9.	<i>Chhello Dandkya Bhoj</i>	The Last Dandakya Bhoj
10.	<i>Be Mulakato</i>	Two Meetings
11.	<i>Surdas</i>	Surdas
12.	<i>Kodar</i>	Kodar
13.	<i>Kankudi ne Kaniyo</i>	Kanku and Kanaiya
14.	<i>Saubhagyavati</i>	Most Fortunate Wife!
15.	<i>Be Bhaieo</i>	Two Brothers

16.	<i>Jagjivan nu Dhyey</i>	The Aim of Jagjivan
17.	<i>Uttar Marg no Lop</i>	Loss of <i>Uttar Marg</i>
18.	<i>Parkayapravesh</i>	Transmigration
19.	<i>Kag toda</i>	Memorial Pillars of a Crow
20.	<i>Aruna ane Trivikram</i>	Aruna and Trivikram

### **1.9. Rationale for the selection of twenty short stories for translation:**

The principal reasons for the selection of aforesaid twenty short-stories for translation are:

1. Common philosophical and psychological outlook
2. Influence of Gandhian ideology
3. Variety in themes
4. Well-organized plot structure
5. Delineation of psychological and conjugal aspects of man woman relationship
6. Sharp irony and humour.

These notable features have been discussed in the subsequent chapter in detail. In addition, these are the representative stories selected from the three parts of stories entitled *Dwiref ni Vato*. After reading these stories, the reader would have a composite picture of Ramnarayan Pathak as a short story writer.

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