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Chapter 1
Introduction

1.0
This chapter introduces the entire research and research design discussing purpose and scope of the study, Darshak’s Contribution to Gujarati Literature, place of Socrates in Gujarati Literature, objectives of the Study, research methodology, significance of the Study, problem statement and scheme of chapterization.

1.1 Purpose and Scope of the Study

While for many years research on practical, functional, linguistic and pedagogical aspects of translation dominated, there has been increased interest in literary translation studies in recent years. As far as literary translation is concerned most research has traditionally tended to be source-text-oriented. Many of the books written on translation through the ages deal largely with literary translation and in particular with the difficulty of ‘translating well’ and of being ‘faithful’. However with the growing involvement of literary scholars, more attention is being paid to the actual translations, to the translators and the cultural contexts.

Translation is a culture bound phenomenon, it is essential that we study the way in which it varies through time across cultures because literature deals with language.

To the extent that literatures are tied to particular languages, they have all developed, at least in part, with the aid of literary exchange via translation. It is fair to say, however, that there are many instances where a literary tradition has been greatly influenced by imported and translated models on the level of stylistic devices, metaphors, narrative structures or
entire genres. What plays a decisive role in determining the extent of such influence is the position of literary translation. History is the evidence of the case that a literary translator and his/her own text have acquired more prestige than the source text and the source author.

In a multilingual country like India, the consideration of the target audience is very relevant to the process of translation. Indian tradition is very ancient with regard to translation. In India, before Independence translation was taken for granted as a form of creative practice. But in Independent India, due to an increasing awareness about the development of Indian languages, the activity is considered from the theoretical perspective.

1.2 Darshak’s Contribution to Gujarati Literature

Shri Manubhai Rajaram Pancholi ‘Darshak’ (B. 15 October, 1914) was born at Panchashia in Vankaner. His father Rajaram Pancholi was a village teacher. Manubhai was a student in the 9th Std. in 1930 when Gandhiji started the Salt Satyagrah and Manubhai could not resist joining the movement. He was sent to the prison at that early age. He married Vijyaben Patel of Bardoli in 1939. It was Gandhiji who performed the ritual of ‘Kanyadan’ in this intercaste marriage.

Referring to his activities and contributions, he has been Director of Institutions of higher secondary at Ambala, and rural higher education at Sanosara; Managing trustee of the above mentioned Institutions; Minister of education & local self Government, during responsible government at Bhavnagar; Minister of Education - Gujarat state; Founder and Chairman of Saurashtra Constructive worker’s committee; Member of State Council of Education; Founder, Member and Chairman of
Gujarat Nai talim sangh; Member, Central Advisory Board of Education, Govt. of India; President of Gujarati Sahitya Parishad. 1981-83; President of Gujarati Sahitya Academy and Editor of Gujarati monthly Kodiyun and fortnightly Swaraj Dham.

He has contributed remarkably in the areas of Literature, Education, Gandhian – Ideology, Social-Dynamics, Rural-reconstruction, Religion and Philosophy, History, Politics, Biography, Current events. Hence, he is not only a writer but also constructive worker, educationist and Man of Letters. He has into his credit several plays like Jaliyanwala, Adharsosattawan, Paritran; novels like Bandighar, Prem ane Pooja, Bandhan ane Mukti, Kalyanyatra, Deepnirvan, Jher to pidha jani jani, Socrates, Kurukshetra etc

He gave up his formal education in order to participate in the Satyagrah movement of 1930. Mahatma Gandhi, Vinoba Bhave, Swami Ananda, Kakasaheb Kalelkar, Ravishankar Maharaj and Nanabhai Bhatt were the eminent personalities who greatly influenced his perception of life.

Whatever he missed out of life due to formal education, he made it good through vast reading and deep thinking. His reading of the works of great literatures and thinkers of the East and the West, inspired him to develop interest in History, Political Science and the Classical Literary works and the cultures of India, Greece and Rome.

His literary career started with the plays 1857 and Jalianwalla in 1935, both proscribed by the British Government. His other dramas are Paritran in 1967 and Antim Adhyay in 1983. He projected his ideas on war and human values in these four plays as he did in his novels. It was
the novel - Bandhan Ane Mukti (1939) that brought him to the forefront. Apart from it, his other novels are Bandighar (1935), Kalyanyatra (1936), Prem Ane Pooja (1944), Deepnirvan (1944), Jher to Pidhan Jani Jani (1952, 1958, 1985), Socrates (1974) and Kurukshetra (1991). He was one of those notable novelists of Gujarat who considered the writing of novels as a project work, who closely studied the relevant books and reference materials as well as travelled widely for the purpose. He shaped the development of his sensibilities and life by reading and mulling over great masterpieces. He has given a close insight into the process and details of such transformation in two booklets titled Tran Adharshilaal (1958) and Mari Vachankatha (1966) which are essential in understanding his sensibility and creative impulse.

The emotional depth of a man-woman relationship, decency, dignity, elegance and noble idealism, the constant endeavour at research, truth-finding, making judgment and powerful description ability are the salient features of his novels. His reading of great masterpieces led him to write Essays, Letters, Criticism and Travelogue and to edit some of the then prominent literary works.

Literature of speculative and reflective thinking in Gujarat is very much rich and Darshak’s place in this scenario is very important due to his works. His creative works and philosophy provide the context of Indian culture, tradition, values, refinement and a historical perspective. They capture the spirit of Indianness within the context of a wholesome world-view, the present-day human problems, the struggles for which it provides motivation and guidance. Thus, they do not contribute merely to Gujarati literature but on a large scale to the Indian and World Literature.
The work of his contribution is appreciated with the numerous awards, prizes and citations he received. He received one of the most prestigious awards in Gujarati language, the Ranjitram Gold Medal in 1964. The very same year he was awarded the first prize in Gujarat state for his book entitled Shantina Paya. He received the second prize by Government of Gujarat for his play Paritran in 1968 and first prize for another play Antim Adhyay in 1983. He was conferred with an award by Bhartiya Sahitya Akademy for his novel Socrates in 1975. The Murtidevi Award of the Bhartiya Gnanpeeth was conferred on him for his celebrated novel Jher to Pidhan Jani Jani in 1987 keeping in mind both – the work cited and his total literary output. He was also a recipient of the Kanhaiyalal Munshi Centenary Award for his contribution to Gujarati literature and in 1972 the highest award of the Government of Gujarat – Narsinh Mehta Award was conferred on him. Saurashtra University conferred on him the D.Litt. degree Honoris Causa in 1991, then the Government of India bestowed on him Padmabhushan for his outstanding achievement. He was selected as the president of Gujarati Sahitya Parishad in 1981-82 and 1991 onwards, he was named as the Chairman of Gujarat Sahitya Akademy in recognition of his significant contribution to literature in general and Gujarati literature in particular.

1.3 The Place of Socrates in Gujarati Literature

Darshak was a well accomplished and moralist litterateur. The genre of the novel is the chief medium of his significant literary contribution. He had a belief that the present moments of life are full of means and materials for creative writing but for writing novels, he always went into the past: whether it is the backdrop of the Second World War or
the heart-rending events of 1857 within the country, whether those are the problems of the small princely states of ancient India or the brutally eventful history of life in the ancient Greek city-states. The pinnacle of all his creative works is his novel *Socrates*. It was honoured by the Sahitya Akademy Award in 1975.

*Socrates* was published from Ambala in 1974. It is considered an outstanding contribution to Gujarati literature for its admirable characterization, portrayal of intellectual conflicts and healthy and constructive approach to life. In this novel, Darshak turns to ancient Greece in order to probe inconsistencies which trouble us today in our search for democratic ideal. He aims; it would appear, at tracing Gandhism back to its source releasing once again its healing power.

Darshak as a teacher of history, regards history as an invaluable source for creative writing. *Socrates* is a fictional biography of a famous Greek philosopher and is very well received by literary critics as a historical novel. It intends to reveal cultural values in the context of democracy.

*Socrates* as a historical novel depicts the bygone ages of some distant alien land. It gives vivid pictures of Greece of the fourth and fifth century B. C. Darshak himself said, “My purpose here is to recreate Socrates in flesh and blood as a foil to the politically mutilated society of present times.” (1974, p. 7)

Umashankar Joshi observed about the novel, “Only a person like Darshak who has claimed the domicile of old Greece can create such a work.”

*Socrates* is impressive in characterization and narration and is successful as a novel of ideas. On one hand Socrates is the hero of the
novel but on the other hand Aspasia’s daughter Medea and Cassandra’s son Apollodorus are the chief characters. And moreover, Darshak has looked beyond the then Greek imagination of women. He portrayed a woman as a housewife, a mother and a leader.

The method of entering into a big scene from a small event and presenting characters while describing the event; is one of the reasons the novel has come up very well. The atmosphere in the first fifteen chapters is of urban civilization and then the author takes the readers to the rural universe.

Darshak has juxtaposed the world of historical facts with the world of imagination. And this becomes more challenging as the writer on one hand, has to take care of the questions raised about the study of history and on the other hand, has to retain the authenticity of the work as his creation.

Though the inner search of Socrates is Greek, the expression of it is Indian.

"... I consider Socrates to be my most important creation ..." "My main objective is to make Socrates come alive among us in these rotten times." – Darshak (1974)

Socrates is remarkably a great contribution of Darshak to Gujarati literature. Fifth-century Athenian Socrates, in his use of critical reasoning, by his unwavering commitment to truth, and through the vivid example of his own life, set the standard for all subsequent Western philosophy. And Darshak is considerably successful in expressing Socrates’ philosophy, his critical thinking, his conversations and many incidents of his life from beginning to end. According to Vishnuprasad
Trivedi, “Having given an artistic touch to the central idea of this historical event, the author is rendering velocity to the novel which makes it unique and remarkable.”

But Jayant Vyas (Sabhipray: 1976) has altogether different views about the novel. He comments on the way Darshak has portrayed Socrates and other characters and has set up the Greek culture. According to him, Darshak’s Socrates appears more like one from Saurashtra and not from Greece; the description of Athens is more like that of a village in Saurashtra; the text does not render a feeling of ‘foreign element’; it is not a historical novel but a social fiction. However, he admits that *Socrates* is a remarkable ‘Work of Art’ in Gujarati literature.

When the researcher visited Lok Bharti and interviewed (25.12.2010) Dr. Arunbhai Dave – the honourable Vice Chancellor of Lok Bharti Gramvidhyapith, she asked him about the influence of Socrates on Manubhai and thereby on Lok Bharti. According to him, Socrates’ thoughts are reflected in Manubhai’s life. Socrates’ impression on Darshak and Darshak’s impression on Lok Bharti can be seen in his insistence for truth. Lok Bharti Gramvidhyapith, as it is known to everyone, is based on Gandhian philosophy. The most common element between Socrates and Gandhiji is that both of them are ardent lovers of Truth: one who refused to live in order to confirm Truth and the other who devoted his life to experiment Truth.

Shri Ramchandra Pancholi – Manubhai’s son, when interviewed by the researcher, shared the same view that Darshak was fond of both Gandhiji and Socrates. The Second World War and Indian independence inspired Darshak to write *Socrates*. And his love for history strengthened
the inspiration. He further mentioned that for Darshak ‘History is the third eye of a human being.’ He was influenced by extraordinary people like Socrates, Gandhiji and Lincoln. Ramchandrabhai with pride stated, “His life causes his writing. The outcome of life research is Socrates.”

1.4 Objectives of the Study

1. To translate a creative work in the TL.
2. To study issues arising during the process of translation.
3. To make the non-native speakers get an idea of the original text in the target language.
4. To study translation as a strategy in teaching language and literature.

1.5 Research Methodology

The study will be conducted using the principles of translation studies based on the analysis of SL and TL. The principles of text analysis in the areas of text linguistics and discourse analysis will be applied for this purpose. The English version of Socrates will be studied to identify issues in translation and their implications for teaching language and literature. Thus, it is a study in the area of descriptive research, and will employ qualitative research methodology.

1.6 Significance of the Study

Literary translation is a complex process. It requires a strong base of research. It has been realized that translation of literature involves not only linguistic but also socio-cultural issues. In its earlier subsidiary status, translation did engage serious attention of linguists and comparative literature scholars. There are several theories and works analyzing the linguistic aspects of translation. After its initial
consideration as a purely linguistic process, it has been realized that it operates on a larger and more complex level of cultural discourse. Translation serves a great variety of purposes. The existence of bilingual speakers and the possibility of learning languages are the root causes of translation. For a long time, language learning was seen mainly as a question of memorizing words and grammatical rules for understanding and producing texts, with both activities proceeding from minimal units such as phones/graphs, morphemes and words to the sentence as an upper limit. In other words, language learning was, above all a question of acquiring a bottom up skill in understanding source text forms and their content and transforming them into linguistically ‘equivalent’ target text forms.

The basic need for the study is to make the non-native speakers get the idea in its original form as far as possible for language is able to deal with human life and every part of human life and experience. Thus, it is necessary to concentrate on the role of translation and the role of SL and TL in the process.

1.7 Statement of the Problem

Issues Arising out of the Process of Translation of Darshak’s Socrates and its Implications for the Teaching of Language & Literature

1.8 Scheme of Chapterization

The present study comments upon the cultural aspects of the SL and their implications on the TL. The study engages with literary translation of a novel. As the field of translation studies is practical in nature, the study takes up Socrates by Manubhai Pancholi ‘Darshak’ and proceeds with special reference to the novel translated by the researcher.

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The study is divided into five chapters:

1. **Introduction**
2. **Review of Related Literature**
3. **Translating Darshak’s *Socrates***
4. **Pedagogic Implications**
5. **Conclusion**

1.9 **Conclusion**

The first chapter was a general overview of the discipline of Translation Studies. It also covered the problem, the purpose and scope of the study, Darshak’s contribution to Gujarati literature and the place of *Socrates* in Gujarati literature, research methodology and the relevance of the study. The second chapter is a review of related literature. It will comment upon theoretical aspects of translation, history of translation, history and problems of prose translation and European and Indian traditions of translation.

The third chapter will discuss the issues faced during the process of translation carried out by the researcher. It will also examine the identified issues in the light of related literature. The fourth chapter will study translation as a strategy in teaching language and literature, translation in curriculum and implications for teaching *Socrates* – English version. The final chapter will conclude the study by citing overview of it and will present generalized views on the issues raised and discussed in the previous chapters.