CHAPTER III:

THE TEMPORAL FRAMEWORK AND HISTORICAL BACKGROUND
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In chapter I, we have taken a review of the research on translation studies in Marathi. We have seen how Marathi has been receptive to the literature from different world languages. A review of Russian literature in Marathi shows us that the Marathi subsystem has accepted literature from various fields other than fiction, mainly the political and philosophical.

A review of various theories in translation studies (Chapter II) helped us evolve a model for our study. The model, based on the Polysystem theory, gives us scope to search all the connections, visible and invisible, to the emergence of space for Russian literature in Marathi subsystem of translated literature.

Section A

The Evolution of India-Russia Contact

I

Bonds of Russo-Indian contact:

The cultural contacts between central Asian countries including India and Russia existed from ancient times. Russians knew India through their literary monuments, legends and lore of older times. The ancient slavs thought it a magical kingdom full of mystery and beauty. Great Indian scholar Rahul Sanskrutayan (1893-1963) in his book *Volga se Ganga* (1944) traces this contact back to 8000 years (6000 B.C.). Buddhist missionaries and traders from India traveled beyond stormy seas, enormous deserts and high mountain ranges. They had established religious and commercial links with Russian people. But there is no written record about these pioneers and adventurers.

Afanasy Nikitin, a Russian trader, was the first Russian to record his unique experiences in India. It was in the fifteenth century when Nikitin
journeyed all the way from Tver, 150 Km north of Moscow, along the Volga and further south along the Black sea and the Caspian into Iran and Oman and finally reached India’s western shores near Mangalore in what was then the Bahmini and Vijaynagar kingdoms. His journey is the earliest record of Indo-Russian friendship.

“The Russian merchant,” writes Bhisham Sahni, an Indian man of letters, “...seems to have been the only one of the early European travelers to have mixed with the common people.”

(Chelyshev 1985: 21)

In the 16th century Astrakhan became the most important centre of Russia. Indian merchants set up settlements, bazaars and a caravanserai (desert inn for traveling caravans). There emerge written accounts of real image of the 16th and 17th century India in Russian.

Russo-Indian relations in the 19th century were determined in terms of the general international situation of the time and political and socio-economic factors operative in the Russian Empire, in Great Britain and in colonial India. (Roy 1999: Preface xi)

At the end of 18th and during the first decades of 19th century Russians seem to have visited India frequently. Their travel notes and diaries show respect and liking for India. Gerasim Lebedev (1749-1817), a Russian musician, actor and scholar, spent twelve years in India (1785-1797). He founded the first professional drama theatre in Calcutta, studied many Indian languages, ethnography, philosophy and arts. He published A Grammar of Pure and Mixed East Indian Dialect in London, and then the main work of his life - An Unbiased Observation on the ‘System of the Brahmans, Sacred Rites.

* Nikitin’s journey predates that of Vasco-da-Gama (1498-1502) and he didn’t even have the means or the royal support that the latter enjoyed. Nikitin lived in India for three years (1469-1472) and went back via Turkey, but died before he reached his hometown, Tver. He kept a daily journal that gives such valuable insights into the demography, politics, social structure, institutions, legal system and practices in the regions along his route – Voyage beyond Three Seas. It was the sheer determination of a single individual backed by vision, courage and persistence that brought Nikitin to our shores.

Nikitin started for his return journey from Dabhol (in today's Maharashtra) after three year stay and continuous travel. A memorial dedicated to the “first Russian to set foot on Indian soil” was constructed in Revadanda, Alibaug (Maharashtra) in 2002. Since then the Indo-Russian relations have made a long journey making the bond of friendship stronger and stronger.
and National Traditions of East India’ in 1805. (Roy1999: Preface xvi) He is considered the founder of the science of Indology in Russia.

The first Sanskrit scholar in Russia, Fyodor Adelung (1768-1843) wrote Common Features in Russian and Sanskrit. In 1830s systematic Sanskrit studies and the teaching began in Russia. The translation activity from original Indian sources increased. In 1840s Sanskrit, Hindi, Marathi and Kashmiri languages were taught at Kazan University. Departments and Chairs of Oriental Studies were started at various universities in Moscow and St. Petersburg. Russian scholars started visiting India for field work. These visits became the main source of Russo-Indian exchange.

The visits of Ivan Minaev (1840-1890), a noted scholar of ancient Indian languages, literature and paleography, and then his pupils S. Oldenburg and F. Scherbatsky (1866-1942) and their academic work stimulated the interest of Russians in contemporary Indian life. The diaries and notes of Minaev (1840-1890) became an important source for the study of India. He showed deep interest in the struggle of Indians for freedom and independence. He made a study of the peasant revolt led by Phadke in Maharashtra (1874). He also attended the first session of the Indian National Congress in Bombay (1885).

The Russian writer N. Novikov (1744–1818) and the revolutionary democrat A. Radishchev (1749–1802) condemned the colonial exploitation of India. N. Dobrolyubov (1836–1861) expressed his view that the great uprising of 1857-1859 was not a spontaneous explosion but a “historical necessity”. The great Russian writer-poet Aleksander Pushkin (1799-1837) in his Traveling from Moscow to St .Petersburg mentioned the tyranny of the British in India. While working on his History of Peter the Great in 1835, he traced Peter’s efforts to establish trade relations with India.

The travel notes and diaries written and portraits, sketches, paintings painted by Russians like A.Saltykov, V.Vereschagin, who visited India, introduced India to Russian people in the 19th century.

The progressive Russian press, especially the journal ‘Otechestvenniye zapiski’ (1834-1884) published a number of articles about India, which include ‘Indian Beliefs’ (1845) by well-known literary critic V. Belinskiy (1811–1848). The Revolutionary democrat and publicist
N. Chernyshevskiy (1828-1889) emphasized in his writings the great role played by India in the cultural development of humanity. Another revolutionary democrat D. Pisarev (1840-1868) admired the progress made by ancient India in different fields of knowledge like astronomy, medicine, arithmetic, geometry etc.

Many Russian figures in music and theatre got attracted by the cultural heritage of India. The operas \textit{Nal} and \textit{Damayanti}, staging of Kalidasa’s \textit{Shakuntala} in 1914 are considered as a landmark in Russian theatre.

From the end of 18\textsuperscript{th} century and on, we see Russian writers being greatly impressed by the Indian classical heritage. N. Karamzin’s (1766-1826) translation of \textit{Bhagavadgita} and excerpts from Kalidasa’s \textit{Shakuntala}, V. Zhukovsky’s translation of the \textit{Nal} and \textit{Damayanti} legend from \textit{Mahabharata} and N. Berg’s translation of \textit{Mahabharata} show the interest taken by Russians in the Indian classics. Many writers/poets like A. Fet, Semyon Nadson, Ivan Bunin were inspired by Indian motifs.

The hypothesis of the affinity of ancient Indians and the Slavs gained wide popularity and aroused interest in India in the 19\textsuperscript{th} century. This hypothesis appeared from the discovery of the similarities between Sanskrit and the Slavonic languages. N. Roerich combined in his paintings and verses two themes “Russia and the Himalayas”, expressing the spiritual affinity with India.

It is important to note that, in contrast to Russia, the Western countries’ interest in India was motivated mainly by the concerns of their colonial policies. Most of the Western writers glorified the ‘mission’ of the Europeans to ‘civilize’ India. They misrepresented the true national character of the Indians. Naturally, the Russian and Soviet Indian studies differ quite markedly from those practiced by Western scholars in respect of the strange and baffling India.

After the Socialist Revolution in Russia, the Russo-Indian relations entered into a new era. Much interest was taken by Lenin in the liberation movement of India. The interest in Indian history, art, culture and life soared in the Soviet Union. The best works of Oriental literature, including those from India, were translated and published in great number. The Soviet Indology made great progress. Academician A. Barannikov (1890-1952) made
tremendous contribution to Indian philology. Research into modern Indian literature and culture was another area of interest for the Russians. The Indian theme was widely represented in Soviet literature, especially in poetry, drama and cinema.

Friendly relations between the Soviet Union and India were established after the independence of India from colonial rule. The cultural exchanges increased manifold. The co-operation in the field of science and technology, defense increased.

Even after the disintegration of Soviet Union in 1990, the trade and cultural ties between Russia and India have been sustained and seem to develop further.

II

The Indo-Russian interaction:

It is a widely accepted fact that Indo-Russian contacts go back to the ancient times. They are found quite visible in the middle ages. However, information on this subject is very scanty.

The colonial enslavement of India disrupted the long economic and cultural links with other countries, including those with Russia. Very little information on Russia reached India at the end of 18th and the beginning of 19th century. E.Chelyshev and A.Litman interpret this fact as follows:

Responsible for this were the complex international relations, acute political struggle within India and, particularly, the wars of conquest waged by the East India Company and the political isolation of India from the external world. The poor communications prevailing at that time and the embryonic stage of the publication of newspapers and other periodicals inhibited the spread and exchange of information.

(Chelyshev 1985: 135)

The British denied the Indians access to accurate information about Russia and the life of the people there. They tried to keep Indians unaware of the revolutionary movement in Russia.

But the development of the national liberation movement in India and the upsurge of the revolutionary struggle in Russia gave rise to Russo-Indian links of a new meaning and scope. (ibid.)
An exchange of emancipatory ideas originated in Russia and India began in the middle of the 19th century. Many Indian patriots were inspired by the mass revolutionary movement in Russia. They realized a need to intensify the organized mass struggle against colonial oppression and spread socialist ideas in India. The Indian revolutionaries were in close contact with political émigrés from Russia. They also had correspondence with Maxim Gorky.

Russian literature started appearing in India in the 19th century. The first primary readings and studies of Russian literature were only through its English translations. Russian ideas penetrated into Western Europe and India through Russian literature. Russian literature is read and studied in India not only for its literary value, but also for its political implications.

The Great October Socialist Revolution opened new prospects for the Indian people in their struggle against colonial and social oppression. Indian patriots and leaders welcomed the victory of the socialist revolution in Russia. In spite of police censorship, vicious slander and misinformation about the revolution in the capitalist newspapers, many Indians from the national liberation movement, writers and journalists grasped the true meaning and the significance of the Russian revolution. Indians with a progressive outlook were influenced by the doctrines of Marx and Lenin.

While speaking at the Indian Legislative Assembly, Motilal Nehru had asked the British in 1929.

"Can you erect barbed wire entanglements and artificial barriers to keep ideas out of India?"

(Sardesai S.G. 1967: 77)

It was against this background that the literature about Soviet Russia started emerging in India. It included articles, essays, feature stories, memoirs, poetry, prose, drama, research papers on various political, social and cultural aspects of Soviet life, literary criticisms by books by Soviet authors and studies of the Russian language. Books and articles on the October Revolution and Lenin, concepts of socialism were being published in India.

Bombay was one of the largest centres of the revolutionary movement at that time. K.P.Khadilkar, a follower of B.G.Tilak, wrote an article in the first issue of the journal Chitramaya Jagat in December, 1917, in which he described the socialist revolution in Russia in simple language and introduced

The new ideas generated by the revolution in Russia found expression in new poetry produced in India. The traditional images and symbols, mainly associated with nature, acquired new ideological dimension. After the formation of the Communist Party of India in 1925, many writers and poets joined the left. The image of Lenin became a symbol of the ideas of socialism in the poetry in many Indian languages.

During the World War II, many Indian writers and poets glorified the feats of the Soviet army fighting against the Nazi aggressors. The heroic resistance of the Soviets and their victory in the war created a wave of admiration among the Indians. It gave a new spirit to the struggle of the oppressed in the world. The democratization of literature became the first item on the agenda. Indian writers experienced a need to link themselves with the progressive trends in world literature, especially the Russian literature.

The impact of Russian literature in India became prominent at the end of 19th and the beginning of 20th century. There was a feeling that Russian writers like Tolstoy, Turgenev and Dostoevsky were outstanding and original in comparison with the Western bourgeois writers. In spite of the ban, many works by Russian writers were translated and made available to the Indian readers. The genius Tolstoy received great respect in our country. Maxim Gorky was another Soviet author who received great love from Indian people. This great writer of proletariat had established contact with Indian revolutionaries living in Europe even before the First World War. Gorky’s novel ‘Mother’ has remained a favourite and valuable book for Indians. Many revolutionaries of India found it helpful in understanding the principles of socialism.

After India’s independence in 1947, the Indo-Soviet relations grew in form and substance, thus enhancing mutual trust and respect. Cultural exchange programmes brought the peoples of both the countries closer. The economic ties were reestablished. The Russian classics started gaining popularity.
“Apart from Pushkin, Gogol, Tolstoy, Dostoevsky, Chekhov and Gorky, we took some sparks from the fires that raged in Mayakovsky, Yesenin and Tikhonov. We read voraciously the epic novels of Sholokhov and many others,” notes Mulk Raj Anand.

(ibid. 143)

Mayakovsky is the most popular Soviet poet in India. The first translations of Maykovsky into Marathi were done by Amar Shaikh. Books on the Civil and the great Patriotic wars by Soviet authors became popular in India. The Soviet poetry, too, aroused interest in the minds of Indians. Many progressive writers visited Soviet Russia and wrote articles, travelogues on their experience.

Indo-Soviet friendship strengthened further during the Soviet era.

The fall of Soviet Union was an unexpected phenomenon for many in India. The post-Soviet era was seen in the beginning as a shift towards the unipolar American power in the world politics. But the economic relations continue to exist. The cultural ties, too, are growing with the festival of Russia being organized in India in 2008 and that of India to be held in Russia in 2009 on the government level.

III

The British –Russia relations in the colonial period:

At the start of the 19th century there were some 2000 miles separating British India and the outlying regions of Tsarist Russia. Much of the land in between was unmapped. The expansion of imperial Russia threatened to destroy the so-called “jewel in the crown” of the British Empire, India. As the Tsar’s troops began to bring under control one Khanate after another the British feared that Afghanistan would become a staging post for a Russian invasion of India.

In 1907, the United Kingdom and Russia signed an agreement which-on the surface-ended their rivalry in Central Asia. It is known as the Anglo-Russian Entente. As part of the entente, Russia agreed to deal with the sovereign of Afghanistan only through British intermediaries. In turn, the United Kingdom would not annex or occupy Afghanistan.
The Great Game was the term used to describe the rivalry and strategic conflict between the British Empire and the Tsarist Russian Empire for supremacy in Central Asia. In Russia the same was known as the Tournament of Shadows (Турниры теней). The classic Great Game period is generally regarded as running from approximately 1813 to the Anglo-Russian Convention in 1907.


IV

Russian Consulate in British India:

It was in November 1858 in London that Russian Government made the first request to establish Russian diplomatic missions in a number of British colonies including India. In view of the steady growth of trade between the two countries it was felt necessary to represent and protect the commercial and economic interests of Russia in India. Russia was granted a right to "appoint its consuls within the boundaries of England and its overseas possessions" under the Treaty on Trade and Commerce between Russia and Great Britain of January 12, 1859. It was the time of the Great Game. Hence, the need for setting up a mission in India arose from political considerations, too.

Bombay had permanent links with all major centres of the country and thus was the most convenient place to collect political, economic as well as defense information. Bombay was the gateway through which a streamflow of Muslim pilgrims from Russian Central Asian provinces was heading to Mecca and Medina. So it was regarded as the most suitable place for a diplomatic mission.

The British-Indian authorities were extremely suspicious of the Russians and all staff-members of the Consulate were under permanent.....and vigilant police surveillance...Talking to foreigners and Indians, Klemm, a talented diplomat with rich experience in the Orient, heard the view that
prevailed here that allegedly "Russians were going to invade the country". (Kadakin, 2000)

The British Viceroy Curzon had written:

रशियाची महत्त्वाकांक्षा व धोरण यांचा पश्चात वर्षांचा माझा अभ्यास जमीलता धरकन मी असे म्हणणो ती रशियाची अतिन आकांक्षा आशिया ही आपणी वसाहत बनविपणाची आहे. हे म्हणणे कोणताही रशियन मुख्यांदेखील नाकारील असे मला वातल नाही.

(Lord Curzon, Quoted from Gopal S. 2006: 310)

Late 19th – early 20th century was an important stage in the evolution of Russian-Indian ties. The activities of the Russian diplomatic representative in Bombay helped the Russian Imperial Court in moulding its foreign policy towards England and the regions adjacent to India.

Klemm did a lot to familiarize the cream of Indian society with Russia counteracting Britain’s anti-Russian propaganda in India. After a number of tours across the country he underlined the "awakening of national self-consciousness of local intelligentsia and manifestation of people’s hatred" towards British rules and their traditions in India. (Kadakin 2000)

The establishment of trade ties between two countries was a very important aspect of the activities of the Russian Consulate.*

Klemm contributed a lot to the development of cultural ties between the two countries.

Klemm met the outstanding leader of the Indian National Congress and freedom fighter Bal Gangadhar Tilak. They met several times and during talks discussed the internal political situation in India, and direct business relations between Indian entrepreneurs and Russian commercial and industrial elite. Tilak took keen interest in the possibility for Indian youth "to enter Russian military educational institutions of different combat arms and to get complete education of an officer", so that they could form the main body of the Indian liberation army. (Kadakin, 2000)

The Consulate of Russia in Bombay helped in organizing the visits of Russian scientists, engineers and cultural workers to India. The humanitarian exchanges between two countries started.

* Before the First World War Russia was one of the largest buyers of Indian tea, being second only to England.
Thus, Russian Consulate created favourable conditions and traditions, which later contributed to the birth of friendship between the peoples of Russia and India.

V

The impact of the Russian revolution on India:

The Great October Socialist Revolution (1917) in Russia had an enormous impact on the rise of National liberation movement in India.

Just two months after the October Revolution Bal Gangadhar Tilak, who was called “the Father of Indian Unrest” wrote an article in ‘Kesari’ (29.1.1918) on Lenin. He stressed Lenin’s adherence to the ‘socialist doctrines of Karl Marx’. While talking about Lenin’s concern and his desire for peace, he called Lenin’s thought on peasant’s problem ‘Aladini Chirag’. He appreciated him for establishing the constructive state of toiling masses and said that in the course of time they will be the rulers of the society.

In February, 1922, following the violence in Chauri-Chaura, the National Congress withdrew the Civil Disobedience campaign at the suggestion of Gandhiji, which resulted in the frustration among a number of young activists. This was the time when the communist movement came into being in India. Comrade S.A.Dange wrote a small book ‘Gandhi vs. Lenin’ in 1921. In 1924, the Communists began to publish the magazine ‘The Socialist’, in 1925 the journal ‘The Worker’, and in 1926 the magazine ‘Revolution’. The authorities persecuted those who published communist literature. The organizers of the magazine ‘The Socialist’ were arrested and charged with “a Kanpur Bolshevik conspiracy” and sentenced to lengthy terms in prison. In December 1925, the Communist Party of India was founded. The authorities invariably hounded members of the communist party and of the trade unions. Many of their leaders were arrested and put on trial.

The Kanpur Bolshevik conspiracy case and the Meerut trial ultimately helped to spread the ideas of communism. A number of accused in Meerut trial were from Maharashtra.

The everlasting inspiration of the Indian Revolutionary youth Bhagat Singh was executed by the British in 1931 with the last words emerging from
his heart ‘Inquilab Zindabad’ (Long Live the Revolution!). The last night of his life he spent studying *The State and Revolution* by Lenin.

In 1933, the Communist movement revived. But in 1934 the authorities declared the Communist Party illegal, and it was again forced to go underground. This greatly complicated its operations.

The Russian revolution encouraged not only a spirit of freedom amongst the subject people, but also the revolutionary class concept of political and social change.

The October Socialist Revolution in Russia and the emergence of communist movement in Maharashtra created the favourable condition for the Russian political literature. This was the political compulsion of the time which gave way to the entrance of Russian literature into Marathi polysystem.

VI

**Impact of Marxism and the Socialist Realism on Marathi literary system:**

Socialist Realism originated at the beginning of the 20th century. Gorky’s novel *Mother* (1906) is considered to be its first reflection in Russian literature. For the first time in world art, workers became the heroes of artistic works. It was considered to be a logical continuation and development of the best realist traditions of past art. Its essence was fidelity to the truth of life, no matter how stern it may be, expressed in artistic images from the communist angle. It was based on the Marxist-Leninist world outlook.

Marxism and the literary trend of Socialist Realism have left a profound impression on both the form and content of the creative writing in the world literature. The present research is certainly not an attempt to produce a full, comprehensive picture of the effects of Marxism on Marathi literature. What is felt important here is to review the role of literature/translation in carrying new ideas/thought from one language to another and from one culture to another, here Russian and Marathi, to see how the languages in contact transfer mutually influencing elements through literature.

Anant Kanekar writes,
“So, when there emerged a wave of progressive literature in Indian writers around 1935, and when Marathi newspapers were producing editorials on Marxism in Marathi literature, Maxim Gorky from Russia and Upton Sinclair from America had become our Gods; and their novels and their short stories had become our scriptures.”

(Quoted from Sawant, 2001: 82).

We can mention some important events in this phase, which made great impact on the Marathi literary polysystem:

1. The Socialist October Revolution in Russia in 1917 created a totally new socio-political perspective in the literary field in Marathi. The Russian literature introduced the concept of Socialist Realism to the Marathi literary polysystem. The literary works of various soviet writers like Maxim Gorky and the writings of Lenin on political ideology created a new awareness among the Marathi writers.

2. An International Congress for the defense of culture was held in Paris from 21-26 June, 1935. The delegations included writers from France, Bratain, Germany, Soviet Union and many other countries. Syed Sajjad Zaheer (1905-1973) and Dr. Mulk Raj Anand (1905-2004) attended the meeting.

“At the conference there were writers of different beliefs and persuasions. On one issue, however, all were united. All believed that writers should with every means in their power defend their right of freedom of thought and opinion. Wherever fascist or imperialistic forces attempt dictatorially to impose restrictions on writers or adopt repulsive measures on account of their views, a powerful agitation should be launched against it”.

(Zaheer. Quoted from Copolla 1988: )

3. Meeting of All India Progressive Writers Association (PWA) was held in Lucknow, 9- 10 April, 1936. The well-known writer Premchand presided over the meeting. This meeting served as a source from which the socialist realist movement in India flowed. It produced great literary effect upon Indian creative writing during the first three quarters of the twentieth century. The
Lucknow Manifesto was adopted by this conference. As Prabhakar Machwe puts it:

"...the fact can not be denied that the Progressive Writers’ movement, advocating as it did socialist realism, did, in spite of its human weaknesses, play a very catalytic role in the development of modern Indian literature. I feel that this movement brought forth positively the following significant changes in writers’ attitudes:

1. Writers became more aware of international problems. They took sides on world issues. Their horizons were broadened.

2. They became conscious of a continuous war against exploitation, poverty, ignorance, blind superstition, narrow casteism, and communalism.

3. The growing gap between cities and villages, between so-called sophisticated languages and rural dialects, was bridged. Writers chose to go back to villages, to tribal areas, to folk songs and folk tales, for greater inspiration, new themes.

4. There occurred a profound change in the male-dominated moral code which allowed expression to a long-suffering section of humanity—women—to express a frank appreciation of feminism and now, of women’s lib. ...

5. Realism could also lead to surrealism; thus Freud could be complementary to Marx. It was a new dimension which was pointed out by many progressive critics. ...

6. Socialist realism definitely gave a new impetus to the writing of problem plays and stark neo-realistic drama without the usual sentimental frills and high melodrama.

7. Progressivism did give a number of words to prose. Many translations were being made into Indian languages, which very much needed technical terminology."

(Machwe, 1974, Quoted from Copolla, 1988: 63-64)

4. Formation of Indian People’s Theatre Association (IPTA) in the twilight of World War II.
The original purpose of IPTA was to attack fascism. IPTA was led by intellectuals but it was intended to serve the uneducated masses. Hence, it relied on age-old indigenous institutions, including religious and mythological plays, wandering bards, folk dances, and village mimes and clowns, used in a direct, simple approach intended to propagate anti-fascist ideology and support the cause of world democracy.

In Maharashtra Amar Shaikh and Annabhau Sathe made a significant contribution by revitalizing the ancient powada and other folk-art forms to present social criticism and propaganda.

All the above events presented in Section I had direct or indirect impact on the development of translation culture in Maharashtra, and the emergence of space for Russian literature in the subsystem of translated literature in Marathi polysystem.

Section B

Within the Marathi polysystem

I

The present study has a target-oriented and culture-oriented theoretical framework. It emphasizes on the target or receptive culture rather than the source culture. It also considers that literature is an organic part of the social, cultural, literary and historical framework.

In order to understand the translation process from Russian into Marathi, it becomes essential for us to study its socio-cultural background as translation is not merely a linguistic activity but a cross-cultural, communicative phenomenon. Hence, it cannot be separated from that society and culture, in fact the social and historical formation, in which it is generated.

Translator is first a reader/receiver of the original text in the source language and s/he is also a writer/producer of the new translated text. S/he is conditioned by the culture of a particular language system. Similarly, the
reader of translation text also operates in the context of certain socio-cultural conventions which are a mark of the literary / cultural atmosphere. Literature, like all other cultural productions, is not produced on an ivory tower. Nor is it a celebration of universal human values. It is organically embedded in a particular social ethos in which various systems of cultural production operate within the context of certain conventions. Similarly, the system of translated literature does not work in isolation. It fully participates in the history of the literary polysystem, as an integral part of it, related with all the other co-systems, and even in a dialogical relationship with them. Hence, for our study it becomes imperative to examine from a historical perspective the conditions in the socio-cultural ethos of Maharashtra in which Marathi translators turned towards the Russian literature.

This requires us to subject the various socio-cultural and historical factors, which contributed greatly to the development of translation culture to a critical scrutiny. The first question that we need to pose in this endeavour is: What relationship obtained between the Russian and Marathi cultures first and then secondly, and more specifically, between the Russian literature and the Marathi literary polysystem. This is an attempt to locate the relationship in the historical course of time.

The tradition of the Russian literature in Marathi emerged as a part of cultural change that took place in nineteenth and twentieth century Maharashtra in the prominently colonial background. This chapter examines the dimensions of the relations that developed between the two cultures and goes on to specify how a new literary polysystem emerged there during this period. It seeks to analyse how the Marathi polysystem created a space for a translation culture as a subsystem in its cultural space.

II

The evolution of translation culture in Maharashtra in the Colonial Period:

Russian literature started coming to India during the British colonial period. This period is considered as the Golden Age of Russian literature in Russia. The historians often refer to this period as the renaissance period in
Marathi. The basis of this renaissance was East-West contact. With the spread of European colonial power around the world through the agency of the East India Company and similar organizations, many regions of Asia, including India, experienced tremendous upheaval in their traditional cultures. In India, and also in Maharashtra, five important influences led to the Renaissance: The rise of British-India commerce and trade, the introduction of English education, British Orientalism, Christianity, and perhaps most importantly how the Marathi intellectuals themselves responded to these influences. Like in Europe and Britain, here also we see how the translation culture developed, how it played a great role in materially realizing renaissance of ideas, language and literature. The old order collapsed, the new socio-political order initiated, the literary polysystem developed and how the language developed, particularly through the translations made during this period. As it is already accepted, the role of translator is quite important in the European and particularly Britain renaissance. But here the fact is Indian renaissance was essentially a function of the colonial situation. “In Europe it was an internal phenomenon, while in India it was brought about by the political domination of the British imperial powers with an aim to bring about the desired shift of intellectual and cultural values” (Narkar, 1990: 86).

The political and the ideological dimensions of the colonial discourse defined and shaped the renaissance and the translation culture in the Indian situation in the 19th century.

A brief review of the socio-cultural developments in Maharashtra during the nineteenth century reveals how the British intentionally developed the polysystem of Marathi in their colonial interests and gave impetus to the translation culture in Maharashtra.

In the beginning of the nineteenth century i.e. in 1818, the Peshva rule came to an end. It was the rule of domination and exploitation of the Brahmin caste over the rest of the community. Both the educational as well as cultural life was dominated by the Brahmins. The common people led a hard life. Religion and caste were the most dominant, uncontrolled and self-sufficient systems organizing the social life. The Brahmins considered Marathi as a vulgar language and respected Sanskrit Vedic language. Marathi had not developed as a prose medium of education or of intellectual discourse.
The foundations of Marathi prose were laid mainly by the Mahanubhavas in the 13th century. A different form called bakhar became prominent in the days of Shivaji (167-1680). Many historical accounts of battles, orders and instructions of political and administrative kind came to be written in prose. This kind of prose-writing again gathered a new tempo in the days of peshwas, later. But there was no continuous tradition of prose writing, especially for educational and intellectual interaction. Marathi system of prose writing was also not standardized. Modi, rather than Devanagari, script was used for writing. There was a strong tradition of oral literary culture, which had achieved its own richness. However, since it was predominantly poetic, it could not be used for intellectual and academic discourse. Both the literary traditions folk and written were dominated by religion. Even the translation culture was not an exception to this rule.

However, Marathi had its own indigenous tradition of translations from Sanskrit. Bhavarthdeepika or Dnyaneshwari written by Dnyaneshwar in 1290 is the best example of this tradition. It was a great work of interpreting the Bhagwadgeeta in the language of the people and bringing the spiritual solace within the reach of the common man.

As Ganesh Devy notes, the whole bhakti movement of poetry in India had the 'desire of translating the language of spirituality from Sanskrit to the languages of people.' ... The activity of rewriting the Sanskrit texts into the regional languages ranged from commentaries 'teeka', 'bhashya' to more faithful renderings. The primary aim of such renderings was not to produce a 'faithful copy' of the originals but to empower even the illiterate and the oppressed. (Ketkar (2006b)

Ayyapaa K. Paniker in 'The Anxiety of Authenticity: Reflection on Literary Translation' (1996:36-45) points out that the fear of being unfaithful and the anxiety of being true to the original in letter in spirit did not haunt the medieval Indian translators. He notes, 'All through the Middle Ages, throughout the length and breadth of India, Sanskrit classics like the epics and puranas continued to be retold, adapted, subverted and 'translated' without worrying about the exactness and accuracy of formal equivalence.'(ibid.37). He points out that the politics of medieval Indian translations could perhaps be understood and interpreted in terms of the visible absence of the anxiety of
authenticity on the part of these 'translators'. He also notes that the absence of an exact equivalent for the modern sense of translation in medieval Indian languages probably suggests that the Indian practice tolerated a great deal of creative deviance in retelling or adaptation of a literary text and that the prestige of the source text did not haunt or frighten the reader (1998). (Ketkar 2000b)

In the nineteenth century, attempts were made by the Christian missionaries to translate the New Testament into Marathi in their proselytising campaign, which was a totally SL-oriented activity which focused on the fidelity of the translation and the translator to the sacred words. Saint Mathewche Shubhvartaman was published in 1805 by the ‘Baptist Society for Propagating the Gospel Among the Heathen’ in Serampore. This also was the beginning of printing of books in Maharashtra. A project was undertaken by the American Marathi Mission in Mumbai (1813) under the supervision of Dr. William Carey, to retranslate the Bible into Marathi. But it, too, adopted a policy of literal translation. Being unsatisfied with the TT, the translation was revised by Rev. J. Murry Mitchell of Scottish Mission. These attempts evolved a strange, odd variety of Marathi.

Many Christian men and women made attempts to bring the Bible into Marathi. The whole process aimed at propagating Christianity through translations.

The entry of British power in India introduced new values – democracy, equality, rationality, and individualism, which penetrated the society through the introduction of new education.

In such a situation education, conciliating the native elites to the foreign rule, creating a system of organizing the orient linguistically, socially, militarily, economically, politically etc. became important. The role of language had great importance. British officers were introduced to the native languages in order to successfully communicate with the natives. And the natives were introduced to the English language and through it the Western knowledge to carry out the smooth functioning of bureaucratic machinery. Before this the Brahmins had been the rulers and thus wielded a great political and socio-cultural power. They were also the only people in the rigid caste system, who were entitled to obtain knowledge and they controlled the power
that their knowledge gave them over the other lower castes. When the Brahmins got displaced from political power, they were deeply anguished. Elphinstone sought to conciliate and appease this class to the new power so that they would not prove to be a threat to the British rule in India.

It was the policy of the government to reach their domination over all the sections of the society and this was sought to be done through education. The British viewed the Indian populace as depraved and morally degenerate.

We must at present do our best to form a class who may be interpreters between us and the millions whom we govern, --a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect.

(Macaulay: 1835)

This view also formed a part of their civilizing mission.

The languages of Western Europe civilised Russia. I cannot doubt that they will do for the Hindoo what they have done for the Tartar. (ibid.)

So they had to graft European knowledge on the branches of the native languages. This could not be done except through translations. Thus education emerged as the field of intervention in the native culture, the life of the colonialized and translation emerged as the operational strategy of that intervention.

In 1822, Elphinstone (1790-1859) founded the ‘Bombay Native School-Book and School Society’, which was later called Bombay Native Education Society. Elphinstone started Hindu college, which was also known as ‘Pune Pathshala’, which later on became the centre for the translation activity. He also made developments in the field of printing. He opened institutions for education in engineering and medicine. Translations of books on engineering, medicine, law, physics, chemistry and social sciences became a major activity during this time. All this required great reorganization of the native language, Marathi. It was the task of the translator to bring about the reconstruction in terms of lexical, syntactic, semantic and formal structures.
The native intellectuals unconditionally surrendered to the colonial strategies of dominations and they became the agencies of the strategies of the rulers. The initial response of the common people to this new regime was favourable. They welcomed the new rule, as they found it comparatively just and kind. Policies like elimination of the middlemen in revenue collection, setting up direct relations between farmers and the state, new system of laws and judiciary, cast and class neutral in matters of justice and equity and democratization of education created hopes for the better life.

It also affected the literature as well as linguistic culture of the society. Marathi had to be reconstructed through the translations on the models of English and Sanskrit. A lot of space was created for translators as well as the writers. “Translator was the architect of the linguistic and literary systems.”(Narkar,1990). He was to perceive the gaps within the linguistic system and fill them with new creations of lexical, syntactic and formal structures. Translation thus became the chief point of the textual and cultural contact between the colonial rulers and the colonized natives. Engineering, medicine, law, physics, chemistry, history, geography, mathematics, moral science were the new subjects which replaced the medieval concerns of mythological tales and spiritual urges as reflected in the older oral as well as written literature.

Translation culture acquired a crucial position in the newly developing literary polysystem. In 1851 the Board of Education under the suggestion of Major Candy created posts of ‘Translation Exhibitioners’ in Poona College, where Sanskrit, English and Marathi were studied. Krishnashastri Chiplunkar, Narayaanshastri Apte, Mahadeoshastri Purohit and Narasimha Shastri were the first Indian scholars to be appointed as the ‘Translation Exhibitioners’. (Narkar 1990: 112)

In 1851, as per the request of Lokhitwadi (Gopal Hari Deshmukh, 1823-1892) – one of the few intellectuals produced by the new liberal education, British Government formed the Duxina Prize Committee (DCP). The main objective of the committee was to improve native language and literature.

Two more societies were functioning for the promotion of Translation: ‘Students’ Literary and Scientific Society’ and ‘Duxini Bharat Pustake
Prasiddha Karanari Mandali’. A violent debate went on between the ‘orientalists’ and the ‘anglicists’. As per Macaulay’s view, the liberal aim of promoting the native languages was discarded and it was replaced by the aim of promoting English language and literature among the natives. Now ‘knowledge’ meant only the knowledge of English language and literature. Hence, motivation for Translation activity decreased. Still under the involvement of European officials like Molesworth and Candy a lot of work was done in the vocabulary and grammar in Marathi. The British compiled works on Marathi grammar and lexicography. William Carey (arrived in Calcutta 1793, died 1831) published in 1805 *A Grammar of the Mharatta language* and *Saint Matthewche Shubhawartaman*, the first two printed books in Marathi. In 1810, came the Marathi-English Kosh (Marathi-English dictionary) in the Modi script with some 10000 entries, the first modern Marathi-English Dictionary. In 1831 J. T. Molesworth, assisted by George and Thomas Candy, published the monumental Marathi-English Dictionary, a classic reference work even today. But now English education was seen as an important basis for expanding the market for British goods in India, for rearing British values and tastes.

The unchallenged political domination of the British rule over India was established in 1857. Three universities were established in India- at Bombay, Calcutta and Madras. The native language Marathi was rejected as a medium of instruction and English was used instead. Marathi was a subject of study for the first few years in the university but then from 1860 onwards it was dropped from the syllabus. Now Marathi was used as a medium of instruction only at the primary level and in some of the secondary schools. The importance of Marathi drastically reduced and translation activity also suffered. Now there was no interest in production of textbooks. This interest in translation was replaced by the spirit of literary production. We see here a revival in the interest in Sanskrit. Along with the linguists like William Jones and Charles Wilkins, many scholars in Germany also carried out studies in the Sanskrit literature and philosophy under the rubric of oriental studies. This interest boosted up the morale of the native intellectuals. Newly started periodicals and journals, new printing presses developed new reading habits.
In 1862-63 the DPC limited the scope of its activity and stated its objective as “to aid in the fostering of pure and healthy Marathi literature” and classifying the readers into different groups it encouraged the production of suitable works in Marathi. Two different types of texts were deliberately proposed for translations. Translations of Sanskrit dramas were intended to cater to the most influential class of readers i.e. Brahmins and romances of all types in English were translated for the ordinary literate readers. This established a new literary tradition in Marathi. The different literary genres – novel, drama, lyric etc were introduced in the Marathi literary polysystem. The Committee encouraged two types of translation procedures.

1/ faithful translation in case of Sanskrit works.

2/ adaptations in case of English texts in popular literature. Translators were advised to delete the names of places or any other piece of information that was supposed to be unfamiliar to the ordinary readers.

III

A debate in the field of translation:

This era saw a vibrant debate on the relationship between the readers and writers, emergence of translation criticism, discussions on the problems in the translation process, relationship between translation and independent literature, criteria for evaluation of translation and their relation with literary criticism. A debate developed between the two methods of translation i.e. faithful translation and the adaptation. The government gradually started withdrawing the support to the translation culture after Elphinstone, mainly due to Macaulay’s minute and then after the revolt in 1857. It adopted a policy to employ English as the medium of instruction not only at the university and college level, but also at the secondary levels. Marathi was no more a subject for study.

Many scholars in Marathi related the state of the language with the state of the country. In their view translation was a means to develop their own language. Vishnushastri Chiplunkar (1850-1882) completed the translations of Rasselas begun by his father. For him, translation was the most important means of enriching Marathi. He rejected the possibility of creating the ‘same’
meaning in translation. He recognized the ‘impossibility’ of translating cultures encoded within the source language; he argued that it was essential for the translator to adapt the SL, if the TT had to reach to the several readers. He advocated ‘adaptation’ as the technique of translation. For Chiplunkar, the function of the translation was to make the vision of the original writer reach the readers.

Gopal Ganesh Agarkar (1856-1895) translated *Hamlet* with the title *Vikar-Vilasit*, which has a long preface on the problems of translation and the state of the Marathi language. He looked at translation as an instrument of social change, a weapon in the hands of the reformers who aimed at the cultural and political reorganization of the society. He argued that the translations had to expose people to a world and culture which were essentially different from theirs. He wanted the translation activity to bring about a change in the value system of the society and free it from the prejudices and oppressive customs of the traditional way of life.

V.K.Rajwade (1863-1926), a renowned Marathi historian, strongly protested against the established translation culture. He tried to redefine the role of the translator. In his view, the function of the translator was to make the readers conscious of the terrible fate that had befallen on the people as a result of the exploitation – social, religious, economic and political. Rajwade rejected the trend of adaptations and related the faithful translation to a nationalistic consciousness.

Rajwade started a journal ‘Bhashantar’ (Translation) in 1894. He explains the advantages of translation in the preface to his journal:

> जगतावर जे विचार आज प्रचलित झालेले आहेत, ते सर्व मराठी भाषेत उत्तरद्यास मात्र लोकांस ते यथास्थित समजतील असे आमचे ठांब मत आहे. हा हेतू सफल करण्याचे मार्ग दोन आहेत. स्वतंत्र लेख सिद्धांत हा पहिला; व अन्य भाषातील उत्कृष्ट विचारांचे तत्त्वांमुळे मराठीत करणे हा दुसरा. ड्राफ्टीक दुसऱ्याचे अवलोकन आहे प्रस्तुतस्वत्त्वी केले आहे. भाषातरापासून अनेक राज्य देखील भिन्न राज्य, भिन्न काळ, ज्या भिन्न प्राचीन वाचनाचे समाजावर महत्त्वाची घडलेली असतात, ते ग्रंथ जसे या तसे सांकेतिक केले असतांना स्वदेशातील समाजावर तल्याचे त्यांच्याही घडून येथे त्यांची म्हणजेच युगांनी आपल्या व्यक्तीगतीच्या काळात घडून येण्याची साधनेच्या क्रियेत परवृत्त असतो. तत्साधन समोर ग्रंथ स्वभाषेत अपलोक्याच तारक होतात व स्वभाषेच्या सुसंपन्नता पाहून देशातील लोकांस उतारतार अभिमान वाचू लागतो. परंतु लोकांनी आपल्या भाषेसंबंधी किंवा अनेक किंवा बोलणाऱ्यांचे पंचाइत रचले, व आपल्या देशाची व आपल्या भाषेची निर्देश आपल्या लोकांवर
In fact, Rajwade explained in simple words the necessity of developing a translation culture for the literary system of Marathi. He related it with the enrichment of language, literature as well as the society.

The Marathi literary polysystem was dominated at the turn of the century by the populist and tenth-rate writings of “penny-periodicals” as these popular novels were known in England. Rajwade made an attempt to free the translation culture from the clutches of populism whereby writers had translated or adapted only the popular and substandard writers like Lord Litton, Reynolds, Mrs. Henry Wood etc. for the newly educated middle class readers who wanted something to read that could entertain them.

Rajwade stated that there is vast difference in the quality of writings of English authors and that of French or other European writers. English writers do not go beyond ‘person’. He said that the novels with social and national spirit flourished only in France and Russia. There is lack of independent literary creations in England. (Rajwade 1999: 28)

According to Rajwade the main reason for this is the accumulation of wealth in England through exploitation of India and consequently its ignorance to education, arts. He feels that literature plays an important role in the socio-political developments in any nation.

सत्य रशियात आज पनास साठ वेष जी भोजी सामाजिक व राजकीय उलाळाल होत आहे, तिचे मुख्य वकते रशियातील कादंबरीकारच आहेत.

( Ibid. 29)

रशियात अतिद्वितीय राजसत्य असल्याकारणाने, मुडणारे स्वातंत्र्य नाही आणि लोकांना आपले विचार योग्य मार्गांनी प्रसिद्ध करता येत नाहीत. द्याचा असा परिणाम झाला आहे की १८४५ पासून मंडणे गोगोल याने आपली महत्त्वपूर्वी कादंबरी छापत्याच्या कादंबरीसूत्र तो आत्मार्पण रशिया प्रथ्याकाराची राष्ट्रीय अशा सर्व वासना कादंबरी द्वारा प्रकट केल्या आहेत. गोगोल, गुरुगुरु, पिसोतूकी, आणि दूसर्या कुटुंबांच्या मंडणे Las Cosaques, Guerreet Paix, Anna Karenina वगैरे
He urged the translators to encompass the works not of the substandard English writers, but those of the great masters of the European tradition like Zola, Balzac, Dumas, Hugo and Tolstoy. He rejected the tradition of the contemporary English romance writers and acclaimed the tradition of realistic novels in European culture. He criticized the tendency in the translators to adapt the source texts to cater to the populist taste by deleting difficult and culturally unfamiliar passages. He felt that the function of the translator was to mould the public taste as well. He analyzed the role of translators during the renaissance of the English literature and argued that it was the translations which had brought to the people ‘knowledge’ relevant for building the nation.

Thus Rajwade talks about creating an alternative path for the development of the nation through translations. He talks about creating an alternative translation culture which translators of Russian literature later on actualized.

**IV**

New trends in Literature:

The effect of Western impact on Marathi literature came in several stages. In the initial stage, beginning in the 1840’s most of the efforts was directed at translating the classics of English literature. But soon the new writers and translators were exposed to entertaining books published in the periodicals or journals or to the second rate novelists. Novels and dramas became the most successful forms of the translated texts. The concepts of tragedy, comedy and a well knit structure of five acts to be performed on the stage in front of an audience were totally new concepts. Exposure to the English plays opened up a new form of entertainment for the middle class. We find the dominance of adaptations in the initial phases and gradual reawakening of the interests in faithful translation.

But soon translations gave way to trans-creations and independent literary writings. From the 1880’s onwards there was a spate in the publication of independent words in poetry, drama and fiction.
The literary culture got a major impetus, when independent writers tried to break away from the established canon of subject matter, readership and composition. And as Even-Zohar puts in his polysystem theory, once the translation culture is developed, translation culture seems to be gradually pushed to the peripheral position in the literary polysystem.

Thus, in the nineteenth century translation meant an introduction of the new literary forms in the existing literary polysystem, the spirit of creativity and individualism, romantic theories of literature and popular taste and entertainment. There was a spirit of renaissance witnessed in various fields. And translation was one of the articulations of this spirit.

The most important and far-reaching impact ushered by the cultural revolution and Renaissance was in the field of Marathi journalism. It brought into being a new genre, the literary essay.

The influence of newspapers was felt in two ways. One, they published the news of the local social events, as well as of the region, the subcontinent and the European world. They extended the mental horizons of their readers far beyond the usual narrow vision. Secondly, through their editorials and correspondence from their readers, the newspapers began to formulate and articulate specific social and political philosophies and drew their readers’ participation in such formulation and articulation. The periodicals awakened the curiosity of the newly educated classes about the events in the world and their impact on India. They introduced the revolutionary philosophical and constitutional ideas of the Western world, particularly in Britain. This aroused in them aspirations of eventually achieving not only the independence of India but, more so, the ambition that India would emulate the constitutional models of the advanced Western world.

This has a link to the introduction of Russia and the revolutionary movement there to the Marathi people.

V

Tradition of Realism in Marathi Literary System:

Marathi as a spoken language is about a 1000 years old. Marathi has had a strong literary tradition since the early thirteenth century starting from
the tradition of Mahanubhava sect, saintly and devotional poetry of Saint Dnyaneshwar (1271-1296) and then Saint Namdeo (1279-1350), Eknath (1533-1599), Ramdas (1608-1681) and Moropant (1721-1794). These saint poets were the pioneers of change and social reform. They created the intellectual and spiritual background for the birth and growth of Shivaji’s stirring national movement for freedom.

Powadas (ballads), Lavanis (love lyrics), Abhangas, Ovees, Angaees (lullabies), Bhajans and Kirtans form part of rich heritage of folk literature in Marathi.

In the nineteenth century Marathi prose was in the process of development and was acquiring a new form based on the English model. The traditions of indigenous prose writing were totally ignored under the influence of English. Most of the prose writings during this period were educational books, missionary books, and books on different trends of thought – social, historical, philosophical, religious etc. These trends were also reflected in fiction. This form emerged in Marathi literary system mainly through imitations of the English novel. In the first phase the Marathi fiction writing was done primarily through the translation of English stories and novels. *Yatrik Kraman* - the translation of John Bunyan’s *Pilgrim’s Progress* by Hari Keshavji was the first translation into Marathi. It was followed by a number of translations from English as well as Sanskrit.

*Yamunaparyatan* (1857) by Baba Padmanji is considered the first realistic novel written in Marathi. It exposes the miserable condition of Hindu widows and encourages them to embrace Christianity. This can be said to be the beginning of realistic tradition in Marathi fiction. This trend was continued further by M.V. Rahalkar’s novel *Narayanrao ani Godavari* (1879). Rahalkar depicts in it a poignant picture of the middle class and the viciousness of the idle new rich. *Shikshak* (1883) by D.N. Randive can be described as a socio-political novel. It depicts the condition of petty Indian States, where the rulers had fallen victim to Lord Dalhousie’s policy of ‘Lapse’.

The realistic novel reached to the remarkable height with the novels of Hari Narayan Apte (1864-1919). His approaches and attitudes were very progressive. Absorbing Western literary and cultural influences, he wrote novels and depicted the harsh socio-cultural reality of his time.
His work *Pan Lakshat Kon Ghetto?* is the first of its kind, cast in the form of the autobiography of a widow. Apte wrote ten social novels in all. Marathi novel attained maturity with his work.

V.K. Rajwade categorically gives a new direction to the creative writers in Marathi:

The review of translation culture in Maharashtra in the 19th century shows us the evolution of Marathi literary polysystem and the role of translation in this process. Such an account of the emergence of subsystem of translation culture in Marathi helps us to understand some major compulsions of the Marathi literary polysystem of the time. We find a whole stratified subsystem of translated literature developed in Marathi literary culture. It includes:

1. The translations of Bible done by various missionaries with an aim to spread the religious values of Christianity;
2. The translations of educational texts carried out in order to introduce new educational system; and
3. The translations of popular literary works catering to the needs of ordinary readers.

In this scenario, obviously, we do not find any translations from Russian language. No translations of any Russian work exist in this process of
development of Marathi polysystem. But what is important for us here is the fact that the Marathi literary polysystem responded to this historical necessity enthusiastically. It developed a heterogeneous, hierarchical subsystem of translation culture and this subsystem, in the process of further development, created space for translation of Russian literature.

VII

Marathi literary system in the 20th century:

Going through this tradition, Marathi literature in the twentieth century faced a radical change in form and content towards realism. ‘Keshavsut’ or K. K. Damle (1866-1905) realized in his poetry the drift in social and economic pressures, and gave them poetic expression.

B.S. Pandit, a critic of Marathi poetry, commenting on Keshavsut’s poem *Labourer*, appreciates the poet’s concern with the downtrodden and the working class. This poem was written in 1899, when the name of Karl Marx was not very familiar in India. Yet it is Marxist in tone and temper. (Shahane, 1988: 192)

Keshavsut was essentially a genuine humanist. This can be sensed in his poems *The First Question of the Untouchable Boy, New Soldier*. His poem *Worker Forced to Starve* indirectly suggests what may be termed as class struggle between the have-nots and have-nots.

After the death of Lokmanya Tilak in 1920, the impact of Mahatma Gandhi’s Satyagraha movement was felt in Maharashtra at the beginning of 1930s. It drew the large masses of people and even the women into the freedom struggle. Gandhism received major attacks from two directions: one, from the Hindu communalists and the other, from the leftists. The leftists viewed Gandhiji’s economic programme as naïve, pro-capitalist and anti-people. The trade-union movement gathered much strength in the twenties, and was largely controlled by the communists. The majority of the accused in the Kanpur (1924) and Meerut (1929) conspiracy cases launched by the Government were Maharashtrians. Though communism had a limited following in Maharashtra, the youth accepted the leftist literature, creative as
well as theoretical, enthusiastically. The left thought is obviously reflected in the Marathi prose and poetry.

Earlier, the Western influence meant only English influence. But then there was great international awareness among the youth, as it followed the developments in some of the countries of Europe. Now the West was no more confined to England. In the literary scene, many of the Victorian models were displaced and even thrown up by the new writers. The German and Soviet novelists, who resisted the Nazis, provided stimulation to them.

As Chandrakant Bandiwadekar analyses, the English literature and through English the western literature was received in Marathi culture for its entertainment value.

The educated middle class youth started establishing newspapers, periodicals, books in order to create awareness among the people. In Maharashtra, the newspapers like ‘Kesari’ by Tilak, ‘Sudharak’ by Agarkar and many others became the means of enlightenment in the society. But the British tried to suppress the new liberal thought by applying the Press Act (1879). A movement started against this policy of the government with a demand to stop the suppression of the writing-printing-publishing rights of the people. Resolutions were passed in various Maharashtra Sahitya Sammelans held in 1921, 1926, 1927, 1934 and 1936 against the restrictions on freedom of thought and printing literature. (See End Note -1.)

There was a ban on the Russian literature, too. The intellectuals in India used to read the secret literature on Communist movement through English. Some of the books were translated and distributed among Marathi readers. Annabhau Sathe (1920-1969), a well-known Marathi writer, mentions in his travelogue Maza Rushiyacha Pravas:
In the field of drama and novel we see Mama Varerkar (1883-1964) is the brightest exponent of socialist realism. Mama Varerkar wrote a novel on the growth of socialism in Marathi - *Dhavata Dhota* (Part I in 1930; Part II in 1933). He presented the picture of the life of Bombay’s textile labour under the shadow of an impending strike. His other works *Sonyacha Kalas* and *Saat Lakhatil Eka* also broke new ground. His real objectives were to present life and its problem in their nakedness and horror.

Social realism also emerges as a force in the post war Marathi literature. A new group of poets led by V. V. Shirwadkar (1912-1999) in 1930 began to show a sign of revolt against alien British rule and social and economic injustice in Indian society. They were realistic in spirit, rebellious in approach, challenging in tone. We see an anti-capitalistic note in the *Slave*. We find the reflection of Marxist ideology in the poetry of Anil, Muktibodh and V.R.Kant. A collection of poems *Chandarat* (1933) by Anant Kanekar, his travelogue *Dhukyatun Lal Taryakade* (1940) and his essays prominently represent the Marxist outlook. Lalji Pendse’s book *Sahitya ani Samaj Jivan* laid the foundation of Marxist criticism in Marathi. G.B.Sardar, B.R.Sunthankan, Prabhakar Padhye, G.Y.Chitnis, H.R.Mahajani, P.Y.Deshpande became the spokespersons of Marxist thought. P.V.Gadgil wrote in a summarized form *The Capital* of Karl Marx.

Amar Shaikh (1917-1969), Sharatchandra Muktibodh (1921-1984), Vinda (G.V.) Karandikar (b.1918) and Narayan Surve (b.1926) are remarkable poets, whose work is filled with Marxist spirit.

Marxist critics like Bedekar, Pendse and Muktibodh propounded for ‘Art for Life’s sake’. To them, art is a product of the socio-economic conditions under which it is produced, and the artist has a responsibility to the society. In this context, the word ‘progressive’ acquired a positive meaning.

The novels of Annabhau Sathe are characterized by Marxist point of view. His stories and novels were progressive in their value judgments. They were positive in their attempt at creating a new social order based on justice and equality. Many of his stories, novels and even a poem were translated into...
Russian. (See End Note – 2) In the field of the short story, the work of Shankarrao Kharat is also marked by Marxist attitude.

During 1935-1945, much was written and discussed on democracy, nationalism, dictatorship, communism, fascism and war in the print media. Y. G. Joshi published 12 books on these themes. The books included Sulabh Samajwad, Fascism, Arajyawad v Marxcha Bhoutikwad written by P. V. Gadgil, Communism by K. N. Phadake, Samrajyashahi by N. G. Gore and Jadwad by Lakshmanshastri Joshi. In a series of articles Tirangi Navmatwad N. C. Kelkar introduced the political, social and economic aspects of communism. Taking Navmatwad as Communism, Kelkar wrote 12 articles in Kesari. (Kesari, Vol. III: 815-956). They include articles on the history of communism, the Communist State, the internal system of Russia, the social condition in Russia, the changing status of Russia after the Bolshevik Revolution, Is there real communism in Russia? etc.

Maharashtra has a rich intellectual tradition. The intellectuals in Maharashtra have been deeply drawn towards the ideologies of socialism and communism. Well-known socialists like S. M. Joshi, N. G. Gore, Achyut Patwardhan and P. V. Gadgil wrote powerful essays and treaties on aspects of socialism. Among the well-known communists S. A. Dange, Lalji Pendse, and S. G. Sardesai wrote articles and delivered speeches on their attitudes and approaches to class struggle in the Indian context. D. K. Bedekar is a distinguished intellectual, whose social and political writings have been deeply influenced by Marxism.

The emergence and flourishing of Dalit literature in 1960s shook the Marathi main stream literary tradition to its core by its representation of the lives of the most marginalized, the previous untouchable communities of the Hindu caste system. The Marathi literary reader, scholarly as well as casual, heard a new language; a new, direct, angry, accusatory, and analytic voice; and a literary production that dared to question centuries-old myths, traditions, and practices.

The origin and growth of Laghuniyatkalik (Little Magazine Movement) in 1960s was a revolt against the established canons of Marathi language and literature.
These Little Magazines performed one more important task i.e. translations of literature from various Indian and world languages.

Thus the translation culture in Maharashtra has been performing different functions in Marathi polysystem. The subsystem of translated literature has been an integral part of the progress of Marathi culture.

A new dynamism is seen in the Marathi literature during the 1960s. This was followed by some other social movements in Marathi society especially in Dalit and Muslim communities, in the women organizations, which deeply influenced the literature. Many new writers, who depicted the contemporary mood of the people, emerged in this atmosphere with an experimental approach to fiction writing.

Within Marathi polysystem and within its subsystem of translated culture exist different trends. After 1970s, there has been a constant inflow of literature meant for mere entertainment. There have been translations of popular literature from different world languages. This becomes visible in case of the American literature translated into Marathi in this phase. This can be
interpreted as a decadence of literary culture in Maharashtra. (Jahagirdar: 2001: 174)

The collapse of Soviet Union in 1990 and the setback of communist ideology in the East Europe made a deep impact on the minds of intellectuals and literary figures in Maharashtra. This was followed by the new economic policies and a phase of globalization. There appeared an ideological vacuum, which affected the various progressive socio-political movements in Maharashtra. The concept of ‘End of Ideology’ was being put forward through the capitalist mass media. The Little Magazine movement, the Dalit movement and the feminist movement received a setback and they became weak. This all was reflected in the Marathi literature at the end of 20th century.

The translation culture in Maharashtra has seen great changes in recent years, especially in the beginning of 21st century. These changes become visible in the framework of changing socio-economic conditions in India in the context of globalization, new free market economy and the effects of consumerism. The translation activity has flourished today with increasing number of translated works being published day by day. The role of publishing companies has changed, thus making the translation activity an industry, selling the most profitable product. The selection of the texts is done by the publishers, instead of translators. The publishing of bestsellers has become prominent. The publishers like Mehta Publishing House, Pune have been engaged in this kind of translation activity. This has influenced the reading habits of the people.

Venuti (1998) makes a general observation that globalization results in more capital being spent on translation into the regional languages, whereas Paul St.-Pierre (2002) points out that there is increasing emphasis on translations from Indian languages like Marathi into English. On the one hand, the processes of globalization are threatening the local languages and cultures; while on the other hand, it also valorizes the regional and the local by considering it worthy of translation and publication by important publishers. (Ketkar (b)

This gave way to the theory of Nativism in Marathi culture by prominent Marathi writer Bhalchandra Nemade. There is a trend to return to native roots.
Nemade reminds us of the line of Rajwade and highlights the common link between Russian and Marathi literature:

In such a situation, there still exists some space for Russian literature in the Marathi literary system within the subsystem of translated literature. The recent publications indicate that the Marathi literary system still turns to the Russian classics and the tradition of 19th century Russian writers like Tolstoy, Dostoevsky and Chekhov. In the context of the collapse of Soviet system, there seems to be no more attraction for the typical Soviet novels, which depicted the Soviet life. However, there is a space for those Soviet or dissident novels, which are considered as Russian classics. They include authors like Gorky, Pasternak etc.

The tradition of translating serious literature goes parallel with the translations of popular and utility literature. And the tradition of translating Russian literature links itself to the long tradition of social realism in Marathi literature as once was anticipated by Rajwade.

VIII

Russia in Marathi literary system

Marathi literary system has taken great interest in Russia and the developments in the Russian society.

Russia was introduced to Marathi people by V.R. Natu through his book ‘Russia’ (1885). It describes in detail the origin, history, geography, the tsars, socio-political conditions, religions in Russia. It also narrates about the British-Russia relations in colonial India.

Tarkateertha Lakshamanshastri Joshi attended the 25th International Conference of the scholars in Oriental Studies held in Moscow during 9-16th Aug., 1960. He shares his experiences of the conference and his stay in Russia with Marathi readers through his article published in *Navbharat* (1960).

Well-known Marathi poet V.V. Shirwadkar wrote a review of the book 'Journey to Russia' by Laurence van der Post in *Navbharat* in 1967. He writes:

> रशियात जाणारा प्रवासी काही विचारांची प्रार्थणेकं बघत असतो. आणि विचार ही वस्तु अकस्मात उदाचरणारी नसेल; तिला काही पूर्णपरत्या असते, पार्श्वभूमी असते. महानु रशियवाची तलाप खिंचा केवळ वर्तुंगित असे प्रवासाच्याच प्रायः असंस्कृतीच्याच आहे. प्रत्येक प्रवासाच्यांनाल सुरुचिसमयता रशिया अनूठेल वा प्रतिकूल दोकाव्याच असतो. लॉरेन्स व्हान झर पोस्ट वा लेखकांचे गाजलेले पुस्तक 'ज्यांनी इंडू रशिया' या संदर्भ नियमानुसार अपवाद असावे असे प्रार्थीच्या लेखानमर्कबद्ध बावले. पण पुढील पुस्तक वाचताना तपासून येते की, आपल्या लेखकांनी केवळ रशियानवून नसेल तर स्वतः काही पूर्वाधानवूनही प्रवास करून आहेत. ... परिस्थितीलून निष्पर्यावर्तक वाचकांनी इंडू रशिया निश्चितता निष्पर्यावर्तकांना परिस्थिती जोडतील आहेत, असे हे पुस्तक वाचताना अनेकदा बावले.

*(Shirwadkar 1967: 19-20)*
Some passages from the book are made available in Marathi version for the readers in the same abovementioned issue.

Chandrashekhar Jahagirdar points out another fact in Marathi literary system. He shows how the translation activity in Marathi is unidirectional. He says that it is the Marathi people, who translate the English books into Marathi, and at the same time the English translations of Marathi literature is also done by us. (Jahagirdar 1984: 40)

We see growing mutual contact between the Soviet Russia and India after independence. This was an era of Indo-Soviet Friendship.

Annabhau Sathe visited Soviet Russia in 1961 as a representative of Indo-Soviet Cultural Society (ISCUS). Many of his stories were translated into Russian. (See Appendix.) He narrates the experiences of his journey in the small travelogue Maza Rushiyacha Pravas. He mentions that his powada (ballad) on Stalingrad was popular in Russia, and that his novel ‘Chitra’ and some other stories had been translated into Russian quite before that. His story ‘Sultan’ was well-appreciated and liked by the Russian people. He informs that a Russian lady Tatyana Katenina, who spoke Marathi well, was working on the compilation of a Marathi-Russian dictionary, and that Professor Evgeny Chelyshev was writing a biography of Shivaji in Russian.

IX

It is in this larger context that we place our study of translations of Russian literature into Marathi. All the above points help us to understand the relationship between the Marathi literary polysystem and the emergence of a space for Russian literature in it. The fact that the first Novel translated from Russian into Marathi was Mother by Maxim Gorky in 1932 obviously proves the specific functional value of the socialist literature in Marathi polysystem at that time. This is what makes the study of translation culture a target-oriented, function-oriented study.

Some major factors related with the subsystem of translation culture in Maharashtra are the colonial background, the evolution of translation culture in Marathi literary polysystem, the inter-relations between British, Russia and
India in the nineteenth and twentieth century and the political compulsion emerged in the historical course of time. These are some preconditions, which formulated the subsystem of Russian-Marathi translation in the Marathi literary polysystem.

The next chapter studies the Russian literature as a subsystem in Marathi polysystem.

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