

Echoing the Past: History of Translation in Gujarat

Dr. Amit R. Prajapati

Abstract:

When one interacts with any kind of history, one has to deal with the relationship between the past and the present. This relationship of history can be fundamentally the historic one interpretatively and re-interpretatively. The present cannot exist without the interaction with the past. Carr rightly said, "History is an unending dialogue between the present and the past" (Carr 1961: 30). In order to develop, the past has to be mediated by the contemporary perspectives. Thus, making the present the product of the past actions, the history turns to be living. This history is the byproduct of the human civilization. History functions as a medium to allow cultures to negotiate. Translation synthesizes different literatures, traditions and the system of knowledge. It is must to revisit the history of translation to understand the dynamic process involved. George Steiner observes that translation is not episodic but constructive as "inside or between languages, human communication equals translation" (Steiner 1975: 49). Moving away from the wider perspectives of history in the West and in India, this research paper limits itself to the rewriting of history of translation with reference to Gujarati literature only.

Keywords: history, translation, rewriting, Gujarati literature

(1) Introduction:

History bears on translation as translation bears on history, at least literary history. The "translatable" changes with times and the translated changes, if not the times exactly, at least our perception of them. The existing histories amount to a clustering of cultures, races and religions. Writing of history in this way becomes the study of different national traditions. A variety of discourses on history can be explored to lay the groundwork for new avenues, methods and models possible. It attempts to review now several cultivated fields along with the uncultivated ones in near future. To delve into this area, the translator, the translated and especially the historian can be considered. Examination of various history books already published functions as the main raw material for allowing systematic history to come to life. By employing the term "historiography", it is meant a particular approach to understand, write and determine the course of history. By the employment of the word "translation" it is strictly meant the literal one and not any adaptation or something else.

It is perhaps easy to rewrite the history of translation in the West, the West being monolingual whereas the nation like India with her multilingualism faces many challenges in rewriting the history. The journey of translation begins in Gujarat from early Jain and Sanskrit traditions. Rita Kothari writes that Geoffrey Chaucer mentions: "The period of old Gujarati, beginning from the twelfth century, has many long narrative poems by Jain saint poets...A plethora of poetic forms invented by Narsinh, Mira, Akho, Premchand and Dayaram make this period (the medieval period, i.e. 1450-1850) an extremely fertile one" (Kothari 2003: 72). The 'bhakti' period of the medieval Gujarat, the influence of Arabs and the colonial encounters with the British have allowed to flourish translation in Gujarat not as an activity inferior to the creative one but rather equal.

Regional literary texts of all genres could not have spanned in the absence of the act of translation. Many religious, philosophical, cultural and political texts have travelled out of Gujarat due to translation and vice a versa. Steiner's very significant quote, "human communication equals translation" (Ibid: 49) suits to the activity of translation in Gujarat constructing the bridge of communication not only among native and non-native people and literature. The history of translation in Gujarat embeds culture and power structure. Since the history itself is a type of "rewriting" to Lefevere (Lefevere 1992: 2), the study and rewriting of history makes it indirectly the study of Gujarat's encounter to religion, culture and coloniality.

(2) History as Meaning-Making: Its Name and Nature:

It has always been argued that history cannot be created but made. The making of history makes it individual. Admitting ideology in the person of the historian smothers the disinterested history. Though the nature of history is much complex and elusive, attempts have been made to define it. History is not the record of facts only but something more. It discovers something hidden. If the facts are simply arranged in chronological order, they have no meaning to explain because history is not a chronology of historical evidences but “the enquiry conducted by the historian” (Carr 1961: 23). Thus, the historian in an attempt to discover the past enlivens it. A historian is assisted by his attitude to interpret events at a given point of time resulting as “the re-enactment of the past thought in the historian’s own mind” (Collingwood 1962: 215).

However different, often and confusingly, the two terms “history” and “historiography” are used synonymously. History refers to what happened in the past, while historiography refers to what historians write about what happened in the past. Woodsworth, on the difference between the two comments that history is “the events of the past recounted in narrative form” whereas historiography is “the discourse upon historical data” with reference to the methodology of writing (Woodsworth 1998: 101). For Furay and Salevouris, historiography is “the study of the way history has been and is written — the history of historical writing” (Furay and Salevouris 1988: 223). The study of historiography does not mean to study the events of the past directly but that of how a historian interprets them. In order to examine what the history is, a few definitions of history can be noted here. To Collingwood, history is, “the re-enactment in the historian’s mind” (Collingwood 1962: 282), to Marc Bloch, “the science of men in time” (Bloch 1954: 27), to Leopold Ranke, the history is historian’s “office of judging the past” (Ranke 2011: 57), to Edward Said, “History is made by men and women, but they make it under circumstances not of their own choosing” (Said 1994: 35) and to Foucault “History is not a memory but a critical diagnosis of the present” (Foucault 1977: 154).

Even philosophers like Aristotle, comparing history to poetry, says, “Poetry is more philosophical and more serious than history; for poetry speaks more of universals, history of particulars” (Aristotle 1996: 17). To Carr, “The facts of history never come to us ‘pure’, since they do not and cannot exist in a pure form” (Ibid: 16), to Nietzsche, “We need history, but we need it differently from the spoiled idlers in the garden of knowledge” (Nietzsche 1998: 5), to Eric Hobsbawm, “History is not the past but a map of the past drawn from a particular point of view” (Hobsbawm 1997: 13) and lastly but not the least, to Thapar, “History is not just the past; it is the interpretation of the past” (Thapar 2014: 6). On the basis of the views of these critics cited here, it can be said in conclusion that history as the record of the past, in connection to its significance in present, is individually a historian’s point of view to narrate how he observes the past.

(3) Echoing the Past: History of Translation in Gujarat:

History, as an echo of the past narrated by a historian in view of his own perception of the past, reproduces the events as a foreground to construct the future. Translation in Gujarat is not only a translation merely, a production of one text into another language, but also an act of political, religious, historical, social and post-colonial contribution to the field of literature. The British rule in India proliferated the activity of translation echoing its effect even in Gujarat.

(3.1) Reconstructing the History of Translation:

In order to create a comprehensive history, the process (theory / method based practice) and the product (result / history) need to be considered. Much work remains to be done in order to formulate adequate models. Attempts made to write history lack systematizing because “History has no method” (Veyne: Cited by Georges Bastin 2006: 111). Incompleteness of Translation Studies indirectly substantiates the role of history. A truly comprehensive history has yet to be produced and developed because “no work . . . can claim to encompass exhaustively all periods of history” (Baigorri-Jalon 2006: 104).

One finds many versions of history in the society. The point is why should history be rewritten if events are the same? Is history helpful to practicing translators? What role does the translation historian play in documenting the past? Is translation history as a discipline merely a recounting of past events? Pym² (1998) claims that writing of history is necessary to mould the present. Rewriting of history is essential for translation activity which Venuti says takes place “at different historical moments” (Venuti 1998: 82).

(3.2) History of Translation in Gujarat:

The history of translation in Gujarat does not date back in the deep past for Gujarati language is not so old as Sanskrit is. Gujarati language is considered to have been derived from Sanskrit and Prākrit. Bhālan (b.?), a poet and translator of 15th century, calls it Apabhrāmsha. Gujarati belongs to the Indo-Āryan family of languages. UmāshankarJoshi considers the old form of Gujarati language as MāruGurjar to suggest that it was common to both Mārwār and Gujarat (Jhaveri 1976: 2). The Gurjars, having come to India in 5th century AD, won the northern

part of Gujarat by the end of 6th century. Therefore, “The land came to be known as Gurjarāta or GurjarDesha. The term ‘Gujarat’ had emerged by the tenth century” (Kothāri 2003: 73) and Hemachandrā’s (1088-1172) PrākritaVyākaranā written in 11th century is known as the first Gujarati work ever written in Gujarat.

The British having opened their first trade centre at Surat, one of the leading cities of Gujarat, acquired the possession of Bharuch (Broach), a city on the banks of the Narmadā, in 1803. The British rule got stabilized in Gujarat due to the victory of Company at the battle of Kirkee (also known as Khadki) in 1818. It is notable that no translation was possible between Gujarati and English prior to that. Gujarat was completely under the control of the British till the end of the First World War in 1918. The arrival and stay of the Britishers in Gujarat confirm two phases in the history of translation in Gujarat: *Madhya Yuga* (the Medieval Age:c.1150-1850) and *Arvāchin Yuga* (the Modern Age: c.1818 onwards).

ChandrakāntSheth mentions how translation activity began in the Medieval Age in Gujarat. During this age, translations were done from Hindi, Sanskrit and Prākrit into Gujarati. The *urvedic*, religious and literary books were translated more. Though Gujarat had certain Muslim rulers, translation from Arbi and Urdu languages has been less (Sheth 1989: 193-197). A few translators surface inthe *Madhya Yuga*: Bhālan (15th c.), Padmanābh Pandit (1456-?), Gnānāchārya (16th c.), Dāmodar (16th c.), Ratneshwar (17th c.), Rāmdās (1604), the first translator to translate the *BhagvadGītā*, Vāsudevānand (1759-1864), Shāmal (18th c.), Prītam (1718-1798), Krushnarām (1768-1840) and Jāmāsthā (?-1821).

Towards the end of *Madhya Yuga*, the possibilities of establishing the press grew. The printing press survived the translated books for long in Gujarat. Giving the factual data, K. M. George comments that “The Gujarati language appeared in print for the first time on January 29, 1797 . . . The Surat Mission Press was founded in 1820 by the London Missionary Society” (George 1992: 120). A variety of opinions made hard to be sure about when exactly the first publication appeared. RitāKothāri, in her book *Translating India* comments differently:

The first printed book was completed in the year 1815, after the arrival of printing in Gujarat in 1812. The first Gujarati newspaper, *Mumbai Samāchār*, started in 1822 and is the oldest surviving newspaper in the country.

(Kothāri 2003: 73)

The *Arvāchin Yuga* can further be divided into six sub-Yugās(Ages). These subgroups focus on various features and social changes which had taken place.

(i) *The Narmad Yuga* (the Age of Narmad, also known as *The Sudhārak Yuga* c.1818-1880) notes the contribution of the pioneer writer-cum-translator Narmad (1833-1886) and other major writers like: NavalrāmPandyā (1838-1888), PremsakhīPremānand (1815-1911), Dalpatrām Kavi (1820-1898), VrajlālShāstri (1825-1892), Ranchhod Dave (1837-1923), RanchhodUdayrām (1837-1923), Kavi Shivlāl (1850-1899) and others. English flourished after “the establishment of BombayUniversity in 1857” which benefited two generations of writers (George 1992: 121). In order to give Gujarat’s response to the beginning of colonialism, Gujarat’s first modern poet Narmad (1833-1886) read an essay “MandaliMalvāthiThatāLābh” (“The Benefits of being Associated”) in Surat focusing on the value of forming co-operatives and associations. Narmad translated *Shrimad Bhagvadgītā* (1882) into Gujarati. He also wrote *Iliad no Sār*(*The Summary of the Iliad*) (1870) in Gujarati. Not only that but the first Gujarati novel *Karan Ghelo* (1866) (*The Last Rājput King*) by NandshankarMehtā and the first social novel *SāsuVahuniLadāi* (1866) (*The Fight between Mother-in-law and Daughter-in-law*) by MahipatrāmNilkanth also belong to this modern period of Gujarati literature.

The translation of Dalpatrām’s (1820-1898) *God Save the King* (1864) into Gujarati claims a little growth in translation activity during this Age. “The Gujarat Vernacular Society” established in 1845 (now known as “The GujaratVidyāSabhā”) by A. K. Forbes (1821-1865) with the help of Dalpatrām attributed to publish the original as well as translated works with a view to improving the Gujarati language. Mahipatrām functioned as the “President” of The Gujarat Vernacular Society. As Parekh notes:

“When we contribute to a Christian Mission we acknowledge the call. When we try to lift up the language of the province from its present ignoble condition and encourage the moregifted fancies among those to whom it is vernacular, to enlarge, refine and regulate it by manifold application, that it may become a filter to convey from mind to mind and from generation both the beautiful and the true, then too we acknowledge the same call to benefit those among whom for the present we are sojourners.”(Parekh 1932: 11)

(ii) *The Pandit Yuga* (The Pandit Age, also known as *The Sākshar Yuga*), from 1880 to 1915, has produced many great Gujarati writers but very few translators like BholānāthDivetiā (1823-1886), ManibhāiMehtā (1844-1900), MalhārBelsāre (1853-1906), IchhārāmDesāi (1853-1912), Harilāl Dhruv (1856-1896), Keshavlāl Dhruv (1859-1938), Vaishnav Prasād (1861-1917), Manishankar Bhatt known as “Kānt” (1867-1923), Ramanbhāi

Neelkanth (1868-1928), Balvant Thākor (1869-1952), Uttamlāl Trivedi (1872-1923), Bhimrāo Divetiā (1875-1925), Nhānālāl Kavi (1877-1946), Mādhavrāv Divetiā (1878-1926), Khabardār (1881-1953) and others. This age celebrates the publication (between 1887 and 1901) of the best Gujarati novel *Saraswatichandra* by Govardhanrām Tripāthi and translated by Vinod Meghāni into English.

(iii) *The Gāndhī Yuga* (The Age of Gāndhī), from 1915 to 1947, claims a few major translators like Krushnalāl Jhaveri (1868-1957), Mohandās Gāndhi (1869-1948), Nilkanth Vidyāgauri (1876-1958) Manilāl Desāi (1880-1942), Jaysukhlāl Joshpurā (1881-1954), Keshavprasad Desāi (1888-?), Tribhuvan Vyās (1888-1975), Kishorlāl Mashruvālā (1890-1952), Narhari Parikh (1891-1957), Mahādev Desai (1892-1942), Ramanlāl Desāi (1892-1954), Jhaverchand Meghāni (1896-1947), Hansā Mehtā (1897-?), Nagindās Pārekh (1903-1993), Mansukhlāl Jhaveri (1907-1981), Jayanti Dalāl (1909-1970), Gulābdās Broker (b. 1909), Umāshankar Joshi (1911-1988) and others. Hansā Mehtā's translations of *Hamlet* (1942) and *The Merchant of Venice* as *Venice no Vepāri* (1945), Mashruvālā's translations of *The Light Shines in Darkness* as *Timirmā Prabhā* (1936) and *Who Walk Alone* as *Mānavi Khandiyaro* and Gulābdās Broker's translation of the Norwegian play *Ghosts* as *Bhutāval* in 1960 are major.

Especially after 1920, Mahātmā Gāndhi played a major role in India, particularly in Gujarat with reference to translation activities. His impact on education directed the location of English in the post-colonial Gujarat. He believed that teaching through English is one of the "many evils of foreign rule" (Gāndhi 1928: 59) as the education through English is unnecessarily expensive preventing "the growth of our vernaculars" (Ibid: 59). Emphasizing the significance of translation, Gandhi further said, "It would be good economy to set apart a class of students whose business would be to learn the best of what is to be learnt in the different languages of the world and give the translations in the vernacular" (Gandhi, 1938, 9).

(iv) *The Anu-Gāndhī Yuga* (The Post-Gāndhī Age), from 1940 to 1960, includes the translators like Rāmnārāyan Vishwanāth Pāthak (1887-1955), Vishwanāth Bhatt (1898-1968), Chandravadan Mehtā (b. 1901) (known as C. C. Mehtā), Keshavram Shāstri (b. 1905) (known as K. K. Shāstri), Sundaram (1908-1991), Bhogilāl Gāndhī (b. 1911), Anant Rāval (b. 1912), Rājendra Shāh (1913-2010), Amrulāl Yāgnik (b. 1913), Yashvant Shukla (b. 1915), Harivallabh Bhāyāni (b. 1917), Makrand Dave (b. 1922), Ramanlāl Pāthak (b. 1922), Madhusudan Pārekh (b. 1923), Vinod Meghāni (b. 1923), Ramesh Betāi (b. 1926), Mohammad Mānkad (b. 1928), Subhadrā Gāndhī (1928-2004), Jayant Bakshi (b. 1929), Suresh Dalāl (b. 1932), Bhogilāl Dave (b. 1933), Nalin Rāval (b. 1933), Vijay Shāstri (b. 1945), Dilāvarsinh Jādejā (b.?) and others. This Age enjoys many translations of general books on history, criticism, philosophy and literature. Jayant Bakshi and Mansukhlāl Jhaveri translated *Contemporary Indian Literature: A Symposium* as *Ādhunik Bhārtiya Sāhitya* (1976). C. C. Mehtā translated the famous Spanish novel *Don Quixote* (2001). Ramanlāl Pāthak translated Russian writer Chekhov as *Chekhov ni Shreshtha Navlikāo* (1957). Dilāvarsinh Jādejā translated *She Stoops to Conquer* as *Edariyo Gadh Jityā Re* (1949), *Hamlet* (1957), and *Julius Caesar* (1958).

(v) *The Ādhunik Yuga* (The Modernist Age) covers the span from 1960 to 1980. (In order to differentiate between *The Arvāchin Yuga* and *The Ādhunik Yuga*, *The Ādhunik Yuga* has been translated as "The Modernist Age" and therefore *The Anu-Ādhunik Yuga* is rendered into English as "The Post-Modernist Age".) It includes the translators like Raman Soni (b. 1908), Shivkumar Joshi (1916-1988), Suresh Joshi (1921-1986), Dhirubahen Patel (b. 1926), Ramanlāl Shāh (b. 1926), Niranjan Bhagat (b. 1926), Kundanikā Kāpadiā (b. 1927), Champaklāl Gāndhi known as Suhāsi (b. 1932), Bhagvatikumār Sharmā (b. 1934), Bholābhāi Patel (b. 1934), Chandrakānt Topiwālā (b. 1936), Ramniklāl Māru (b. 1937), Hasmukh Bārādi (b. 1938), Vinod Bhatt (b. 1938), Chandrakānt Sheth (b. 1938), Rājendra Nānāvati (b. 1939), Upendra Bhatt (b. 1941), Madhusudan Thākar (b. 1942) and others. Chief translations like Suresh Joshi's *Dhīre Vahe Chhe Don* (1960) (*Quiet Flows the Dawn*), Niranjan Bhagat's *Auden nā Kāvya* (1976) (*Auden*), Dhirubahen Patel's *Huckleberry Finn nā Parākramo* (2010) (*The Adventures of Huckleberry Finn*) and *Tom Sawyer nā Parākramo* (2010) (*The Adventures of Tom Sawyer*) are prominent.

(vi) *The Anu-Ādhunik Yuga* (The Post-Modernist Age) leads 1980 onwards. Major translators of this period are: Mīrā Bhatt (b. 1925), Rekhā Shroff (b. 1929), Bhārti Vaidya (b. 1929), Vāsudev Pāthak (b. 1940), Suvārtik Benjamin (1941), Kumārpāl Desāi (b. 1942), Vishnubhāi Pandyā (b. 1945), Balvāni Hundrāj (b. 1946), Haresh Dholakiyā (b. 1946), Himānshi Shelat (b. 1947), Keshubhāi Desāi (b. 1949), Utpal Bhāyāni (b. 1953), Bindu Bhatt (b. 1954), Renukā Soni (b. 1954), Bhagirath Brahmbhatt (b. 1954), Kanaiyālāl Bhatt (b. 1965), Bhāgyendra Patel (b. 1967), Suhāsh Bhatt (b. 1959) and others. Most of them have translated texts from Gujarati into regional languages and vice-versa.

The study made on the basis of Sāhitya Akādemi catalogues, *Gujarati Sāhityakār Parichaykosh* (2008) edited by Dr. Kirit Shukla, *Gujarati Sāhitya Kosh Part: I Madhya Kāl* (1989), edited by Jayant Kothāti and Jayant Gādit; and *Gujarati Sāhitya Kosh Part: II Arvāchin Kāl* (1990) edited by Chandrakānt Topiwālā registers that the texts of European and the Middle East countries have also been translated into Gujarati. These translations include

novels, poems, short stories and dramas from various countries like Britain, Italy, Spain, Yugoslav, America, Japan, Africa, Russia, Germany, Hungary, Poland, Czechoslovakia, China and France. Many novels, plays and poems in European languages have been translated, often through their English versions, into Gujarati.

Indian Literature in English Translation: A Bibliography (1984) by Jatindra Mohanty records various translations in India till 1984. All translated books till 1989 published by SāhityaAkādemi, New Delhi, have been catalogued in *SāhityaAkādemi Books* (1989). The catalogue of all the books recently published in translation by SāhityaAkādemi till 2011 is also available as “Index of Publications” on <http://sahitya-akademi.gov.in/sahitya-akademi/publications/catalogue2.jsp>, the SāhityaAkādemi website (Consulted on 9 April, 2012). One can conclude from these catalogues that the translations have been made from fourteen Indian languages into Gujarati. The most translations have been found between Bengāli and Gujarati, and next between Marāthi and Gujarati. Gujarati literature has been translated into eleven Indian languages. The number of translations from Gujarati into other Indian languages in descending order is as follows: Hindi, Kannad, Marāthi, Sindhi, Tamil, Bengāli and Telugu.

The difference between what Gujarat has imported and exported by the way of translation is huge. RitāKothāri surveys:

... approximately 1000 works from Indian and some European languages exist in Gujarati translation. In contrast, very little from Gujarati literature has made inroads into other languages, particularly English.

(Kothāti 2003: 74-75)

In multilingual India, certain languages enjoy hierarchy. Texts of non-hierarchal languages do not attract translators which results into missing the award for creative writing even if being the best work. Bholābhāi Patel regrets for indifference towards Gujarati literature. Mr. Patel comments that people knowing Gujarati do not know English or know little English and those knowing both are indifferent to Gujarati literature (Patel 1989: 1-5). Rāmlāl Parikh agrees with Mr. Patel that the scarcity of translation owes to the fact that Gujaratis are businessmen and so they “needed the local language and not English” (Parikh 2003: 80).

Before independence, there were only ten works translated from Gujarati into English. These were the translations of literary and non-literary works. The serious translation activity begins with MahādevDesāi’s translation of Gāndhi’s works in perhaps the second and the third decades of the twentieth century. RitāKothāri comments that it was “the year 1998-1999 alone” which “witnessed the production of eight English translations from Gujarati” (Kothāti 2003: 76).

At present time, translators like ĀdamTankārvi, AnilāDalāl, RitāKothāri, Madhu Rye, Darshnā Trivedi, Dhanvanti, Narendra Patel, Piyush Joshī, Pradeep Khāndwālā, Pramod Mehtā, RājendraJādeja, Ranjanā Harish, Rupāli Burke, Sachin Ketkar, HemāngDesāi, Shailesh Pārekh, Vijay Padaki, RākeshDesāi and others oblige to outnumber Gujarati texts into English translations. Kothāri mentions that “Gujarati has more translations to show in the last five years than in the entire twentieth century” (Kothāti 2003: 70). Moreover, translation has been offered in various academic courses in the universities in Gujarat.

In the last decade, Gujarat is a very much changed place even with the smaller towns. The noteworthy move is its significant attitude towards the reshaping of English. “The first SāhityaAkādemi (Western Zone) Translation Workshop” which “was held in Ahmedābād in 1996” broke the ice (Kothāti 2003: 89). Certain poems of Gujarati language were translated into Indian languages and English. Kothāri mentions that since 2000, the Akādemi “has published at least five translations in English a year” (Kothāti 2003: 89). In the year 1999, the GujaratSāhitya Parishad (estd. by RanjitrāmMehtā: 1881-1917) launched a project of translating Gujarati works into English under the chairmanship of Niranjan Bhagat, a reputed Gujarati poet and teacher of English. *Parab* (a leading journal started in 1960 at Ahmedābād) publishes translations. Moreover, a Translation Trust was set up by a band of Gujarati writers in 2002 which included the writers-cum-translators like Chinu Modi, a writer; R. A. Dave, an ex-English teacher; V. J. Trivedi, an ex-English teacher and others. The Trust was funded by the major industrialists of Gujarat and MorāriBāpu (b. 1946), a well-known spiritual leader of Gujarat. *Sandhi*, a leading creative and critical journal of Gujarat started in 2006 with editors like BābuSuthār and Indra Shāh, publishes translations from English into Gujarati and vice-versa.

Due to the focus on the mainstream Gujarati writing, the literature of marginalized society is looked after by alternative institutions like Dalit SāhityaSabhā and Dalit Sabhā. However, the shift of attention towards the Dalit writings is visible. Dalit poetry and short stories have been translated into English as *The Silver Lining* (2010) (A Collection of Gujarati Dalit Poetry) and *Tongues of Fire* (2010) (A Collection of Gujarati Dalit Short Stories) by Rupālee Burke and Darshnā Trivedi. Recently, the Department of English, VīrNarmadSouthGujaratUniversity has published an anthology titled *Society and Literature: Narmad in Critical Discourse* (2011) edited by RākeshDesāi consisting of the translations into English of Gujarati critical essays on Narmad.

Gujarat has not contributed much in the area of history and theory of translation, apart from a few books and articles published: NagindāsPārekh's *AnuvādnīKalā* (1958), Mohanbhāi Patel's *AnuvādVigyān* (1970) and *AnuvādnīSamasyā: EkSangosthi* (1975), Dr. Bharat Thākar's *GujaratiSāhityamāAnuvādPravutti* (1981-82), MafatlālBhāvsār's *AnuvādnīJaruraneArth* (1984), ChandrakāntSheth's *Anuvād* (1989), UmāshankarJoshi's *BhāshāntarkeRupāntar* (1993) and *PadhyānuvādnīSamasyā* (1994), NagindāsPārekh's articles edited by RamamSonī's as *Anuvād: Siddhānt and Samikshā* (2009), PrasādBrahmbhatt's articles *Gujarati-BangāliBhāshāSāhitya: Ādān-Pradān* and *TulnātmakSāhityamāAnuvād nu Mahatva* (2010) and KeshubhāiDesāi's *AnuvādVishe* (?) and *Anuvād: ShāstriyaKalā* (?) are noticeable.

The fact remains that much work needs to be done in the area of translation in Gujarat. Inevitably, inviting team efforts, the history of translation in Gujarat requires the primary work of data collection which is in it a difficult task. The oral as well as written translations may be taken care of. Each category could be further divided into literary and non-literary translations. Even the issues like choice of a text, subjectivity of translator, the complex nature of history and marginalized groups should be considered. Thus, such activities of translations will strengthen not only the unity of India but also enhance the cross-cultural traffic enriching the regional literature.

Although the practice of translation is long established, interest in the history of translation through conferences, writing of history books, translation projects and the study of translation theory, has grown in the recent years of the twentieth century. Somewhere from the mid-twentieth century, different scholars have attempted to write a history of translation. A truly modern theory of translation faces a challenge to construct a history. D'husl comments that "It is time to give a history of translation the place it deserves" (D'husl 1991: 61; trans.). Examining the history of translation necessitates understanding the concepts of "history" and "historiography".

(4) Conclusion:

On the basis of the discussion made above, one comes to know that the history of translation in Indian, and particularly in Gujarat, projects that translation has shaped not only the history of the Gujarati literature but also the linguistic, cultural and post-colonial concepts in Gujarat. Various history books of Gujarati have noted that the practice of translation in Gujarat has its very deep roots in the past confirming the "dialogue between the present and the past" as rightly mentioned by E. H. Carr (Ibid: 30). To end the discussion, it is worth to note a few names of books available in English which can be referred for the information about the history of translation in Gujarat: Rita Kothari: *Translating India: The Cultural Politics of English* (2003), Rita Kothari: *A Multilingual Nation: Translation in India* (2018), Rita Kothari and Judy Wakabayashi (ed.) *Decentering Translation Studies: India and Beyond, History of Translation in India* published (2015) by National Translation Mission, Harish Trivedi and Susan Bassnett (ed.) *Post-colonial Translation: Theory and Practice* (1999) and others.

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