Chapter

3

<u>Reading between the Languages: Language</u>

3.1 Significance of Language

Television as a medium has gathered academic attention and has given ways to significant theoretical concepts. Many critics have thought TV as 'an ideological state apparatus' (Althusser), 'a mind manager' (Herbert Schiller), 'an instrument that maintains hegemony and legitimates the status quo' (Tuchman), 'that invents reality' (Parenti) and 'that manufactures consent' (Noam Chomsky). The television medium has been both thought and used as a dominant tool for brain training and for bringing social change (Kumar, 1994).

Post 1970s India was heading towards decolonizing and making itself as a confident nation and television was evolving as an instrument for governance. There were only government sanctioned broadcasts on television during the 1970s and 1980s. Television with Doordarshan as its only channel during the late 1980s had a major role in generating perspectives of the audiences for nation. Moreover, shows devotedly communicated the hegemonic ideas about India. Even though, having hegemonic position, the Hindi programming took on extraordinary salience. As claimed by the linguistic anthropologists, language can shape thought and imagination.

Primary sources like *Malgudi Days, Bharat Ek Khoj and Mr. Yogi* originally written in other languages were adapted into Hindi and narrated various notions about India that

could have established possible stereotypes about India, which could have created larger conceptual groundings for the receivers. The primary texts chosen for analysis in clear ways dealt with the 'Indian' social and traditional values and its evolution vis-à-vis modern advancements, as thought by the state. It not only entertained the audience by appearing on the newer audio-visual medium of television but also subtly made them aware of their region specific socio-cultural identities, which were majoritarian and pluralistic through Hindi yet was constitutional. Stereotypical notion of Hindi with a touch of Sanskrit to be the national language, and one should know it in order to not only entertain but also to educate. In Noam Chomsky's words, the broadcasts were 'manufacturing consent' of the audiences about the content broadcasted (2016). Also the role of article 351 to develop Hindi and also Sanskrit, the linguistic patterns adopted for the Hindi translation of *The Discovery of India* can be clearly observed. The natural language Hindi of the political class was thought to be made as the national language for the masses.

Pierre Bourdieu an eminent French philosopher in his book *Language and Symbolic Power* coined a term linguistic capital. He explains that linguistic capital is a form of cultural capital and he adds that the accumulation of an individual's linguistic skills predetermine his position in society as delegated by institutions run by the state. He also explains that cultural capital is a conglomeration of knowledge, skills, and other cultural acquisitions, which is enhanced by educational or technical qualifications. Hence, the use of the language on media platforms and the use of a specific language intrigue the ideological relevance with the people in power.

Various anthropology scholars have developed significant concepts for language and its role in building understanding about the surrounding culture. Linguistic anthropologists Sapir-Whorf suggest that language conditions the habits of speech and can result into generation and organization of particular patterns of thought. They demonstrated a hypothesis which claims that the effect of language is determinative of culture and world view. They also argued that culture and worldview are largely psychological. (Jourdan and Tuite, 2006)

In his essay an Issue about language, Charles Taylor avers that "the boundary between agents and forces is fuzzy in the enchanted world; and the boundary between mind and world is porous, as we see in the way that charged objects can influence us. " (Jourdan and Tuite, 2006) "Human beings use language to reflect and communicate what they know and feel about physical and social reality. Everything human beings say, write listen to or read is the result of the twin processes of cognition and communication." (Albrecht and Shreve, 1992) Linguistic anthropologists or cognitive anthropologists believe that language can modulate perception and can finally shape thinking.

The feeding of the language for a given content can have cognitive significance as it results into ascertaining the sensitivities about the surroundings and culture at large. It not only facilitates the recognition of linguistic patterns but also of critical social patterns. So, language becomes an important part of the analysis to understand the dynamics of the politics for having a language for our primary texts.

3.2 India and the Language Problem

Having a five thousand year old civilization, nearly seventy years old democracy, a union of twenty nine states and seven union territories, India is a unique blend of geological, climatic, geographic, cultural and linguistic diversities. With over nine hundred million individuals and more than one thousand dialects, India is certainly one of the multilingual nations within the world nowadays. It is domestic to the Indo-Aryan and Dravidian dialect families, two of the world's largest. Dialects of the Austro-Asiatic and Tibeto-Burman dialect families are too talked in India, though by moderately few individuals compared to speakers of the other two families. This huge number of dialects reflects India's long and different history. Amid the final few thousand a long time, the Indian sub-continent has been both united beneath different domains as well as divided into numerous little kingdoms. This has made a difference spread many common phonetic highlights among Indian dialects without permitting any specific dialect to become overwhelmingly prevailing.

Having achieved autonomy from the British in 1947, Indian pioneers chose Hindi as the official language of India within the trust that it would encourage territorial communication and encourage national solidarity. It is a nation full of contradictions yet united by composite policy framework. Moreover, Indian media networks are also very complex, as its society has varied ownerships, distribution dynamic and linguistic markets. Most of the communication mediums in India are as old as in the world. Print, Films, Radio, Television, and Internet all began in India as it happened in the other parts of the world. Press, Film and Internet owed it to the private players but Radio and Television in India took off under the government leadership. Also, having attained freedom from the British in

1947, the pioneers of the modern Indian country recognized the opportunity to join together the numerous locales of India with a common language, all inclusive dialect. Mahatma Gandhi felt that this was fundamental to the rise of India as a bona fide country. He pointed out five necessities for any language to be acknowledged as the national language:

i. It ought to be simple to memorize for government officials.

ii. It ought to be competent of serving as a medium of devout, financial, and political intercut throughout India.

iii. It ought to be the discourse of the larger part of the tenants of India.

iv. It should be easy to memorize for the complete of the country.

v. In choosing this dialect, contemplations of brief or passing interface ought to not check. (Das Gupta 1970, p.109)

The assignment of the Indian government was a critical but troublesome one-not as it were because choosing the link language was a disputable assignment but it would be troublesome to induce the reinforcement.

India has been a colony to numerous exquisite empires which introduced many centuries of peace to the land. Nonetheless, The Indian sub-continent has continued many conquests for the duration of its history. Certainly the only with the longest lasting impact became the Aryan invasion which introduced Vedic speech with it. Sanskrit, Sauraseni Prakrit, and then Sauraseni Apabhramsa served as languages of interregional communications from early instances till the Muslim invasions in north India withinside the thirteenth century (Nayar 1969, p53). At that time, Persian had become the courtroom docket

language at the same time as Sauraseni Apabhramsa endured for use as a reliable language. Beginning with the Moghul emperor Akbar`s reign, Persian became a widely used one because of it being a reliable language and through the years received such status that it was perceived as the language used in north India even after the stop of Muslim rule. However, throughout the 17th and 18th centuries, Hindi and Urdu additionally advanced into languages of interregional communities (Nayar 1969, p. 57). The remaining overseas language to preserve sway in India is English, which to at the moment keeps playing a distinguished position in Indian life. English changed Persian because the reliable language in 1837, Much endured though Persian and, to a lesser extent, Hindi had been retained in a few capability on the decrease tiers of administration. English additionally had become the language of the highbrow elite, a state of affairs which has been replicated in lots of components of the post-colonial world.

Today, English is spoken with the aid of using about three to four percentage of the Indian populace. Although that is a minority, it is possibly the maximum elite and influential minority in India nowadays. Having received independence from the British in 1947, the leaders of the brand new Indian kingdom identified the possibility to unite the numerous areas of India with a common, customary language. Mahatma Gandhi felt that this became vital to the emergence of India as a bona fide kingdom. The assignment of the Indian authorities became critical due to the fact deciding on the link language became a questionable assignment. However, due to the fact it would be really tough get acceptance from the general public for any particular language.

Starting years earlier than independence, M. K. Gandhi tirelessly supported Hindustani, that is a type of compromise among Hindi and Urdu, because the first-rate preference for a country wide language. However, after the partition and the following emigration of hundreds of thousands of Muslims, Hindu leaders in Congress noticed Gandhi's negligence to the Muslims. They hence targeted on Hindi and left Urdu and Hindustani to their own fates. Though it did no longer have a confident dominance over the alternative languages in India, Hindi was regarded the clearest preference from the beginning. English, regardless of its prominence and truly even distribution for the duration of the kingdom, became unacceptable for numerous reasons.

As the language of the colonial energy which had simply been ousted, English became, to many, as an ''image of slavery" (Nayar 1967, p.12). According to Ralph Fasold (1988, p. 182), "the former colonial language is definitely atrocious preference as a country wide language. Nothing will be a worse image of a new kingdom's self-cognizance than the language of a rustic from which it had simply carried out independence." More importantly, an overseas tongue together with English could no longer make a contribution to the country wide identification along with the manner that an indigenous language should. English additionally had few audio system-most effective approximately one percentage of India's populace.

Hindi claimed the finest number of audio system of all of the Indian languages, and it became carefully associated with numerous of the alternative maximum extensively spoken ones including films. Though it became unrelated to the south Indian languages, it became

additionally concept that Hindi could now no longer be entirely overseas to south Indians due to the robust Sanskrit affect it shared with four predominant Dravidian languages. Whether or now no longer this wondering became correct, Hindi became selected because the reliable languages amidst Prime Minister Jawaharlal Nehru's guarantee that it would by no means be imposed on human beings in non-Hindi areas.

The Constitution of India became framed with the supply that the reliable language of the Union could be Hindi in Devnagari script with global figures (Das Gupta 1970, p. 136). Many moves had been taken to useful resource the Hindi (1965). The Indian authorities funded institutions which promoted Hindi for the duration of India, the maximum a hit of which had been companies which furnished Hindi preparation within side the south. The authorities additionally gave cash to writers, poets, and translators to supply works in Hindi. Committees had been shaped to "develop" Hindi a good way to supply with extra complete vocabulary which could permit it to meet its reliable functions. The number one supply for brand spanking new phrases became Sanskrit; however, the brand new terminology became regularly unusual and surprisingly lengthy for the common person, and the bulk of those phrases by no means took preserve. Instead, English phrases or variations of them had been regularly used.

Even though Hindi became possibly the most natural preference, there had been many blocks to its attaining achievement because the country wide language. One of those became the excessive role of English-a role it has retained till nowadays regardless of the plan to section it out of all authorities' communications with the aid of using 1965. The choice to

have an Indian language replace English became truly a part of nationalist movement of the 1920s (Nayar 1969, p. 98). However, due to English's significance across the world and the numerous blessings conferred upon folks who should communicate it, the take a look at of English endured with even more vigour than earlier than, while Hindi suffered in lots of areas where human beings perceived little want for it. This ensured that a big phase of the knowledgeable populace who went into authorities offerings had to use English in acting their jobs.

Accordingly, English has simply shared its role as a reliable language with Hindi in place of relinquishing the position entirely. Where English has acted as a stumbling block for Hindi, the alternative principal Indian languages have furnished a wall. Because of these and different elements working towards the promotion of Hindi, neither the deliberate changeover from the English to Hindi nor the expected rise of Hindi as the countrywide language occurred. Nevertheless, in 1965, in accordance with the fifteen year plan, guidelines have been given to go beforehand with the linguistic changeover.

Communication between the center and the states was once to be in Hindi, barring for the non- Hindi states, which would get hold of an accompanying English translation (Das Gupta 1970, p.236). This determination led to protests in many different areas of India-most extraordinarily in Madras. There, the Dravida Munnetra Kazagham (DMK) political party helped arrange the Madras State Anti-Hindi Conference on January 17, 1965-little later than a week earlier than the January 26 date scheduled for Hindi's ascent to the position of sole official language of India. The day earlier than this deadline, college

students in Madras picketed with cries of "Hindi Imperialism" and "Hindi never, English ever!" opening a two month lengthy duration of agitation and repression. During this time, sixty-six humans died-two of which have been contributors of the DMK who dedicated suicide with the aid of self-immolation on the street. At the identical time, pro-Hindi agencies in the north staged demonstrations which attacked "English imperialism" and entreated the Union authorities to go in advance with the shift to Hindi. Because of the general lack of recognition of the ruling Congress party, the violence in Madras brought them to national scene.

Jyotirindra Das Gupta in his book *Language Conflict and National Development: Group Politics and National Language Policy in India*(1970) says as in many Indian agitations, the Madras agitation was quite a significant movement what the key leaders had consistently refused to address. Violence added what was once enraged beneath and thereby opened a way to the seeking of an answer to this problem. In this sense it carried out vital political function. The manifest function of this violence was once to assist assemble a bridge of conversation between the leaders in power, who lacked sensitivity, and the touchy people, who lacked power. This is no longer to say that the Madras agitation was entirely primarily based on violence. In fact, the magnitude of violence in the preliminary stage was once minimal, and the acts of violence have been generally merchandise of the ruling authority's failure to set up verbal exchange with the humans who had excessive emotions regarding the language issue. The impact of violence was once to provoke this conversation and to open up the subsequent possibilities for compromise. (Das Gupta 1970, p. 240). A compromise used to

be laboured out, however it was once plagued with the aid of the equally adamant and opposing pro-Hindi and anti-Hindi forces.

In February 1965, a decision used to be handed by way of the Congress Working Committee which referred to that the role of English as a professional language would no longer exchange except all states consented to it. One of the biggest worries of the college students in Madras was once that any outstanding use of Hindi in the government services would a weakness to them for employment in these services. They additionally felt it used to be unfair that they would have to study Hindi and English would have to study Hindi and English, whereas native audio system of Hindi would want solely analyze English. In response to this, the Three Language Formula of training was once instated so that the instructional load would be fairer. People from non-Hindi areas had been to learn about their regional language, Hindi, and English (or another European language). Hindi audio system had been to find out about Hindi, English, and any other language. According to Kamal Sridhar (1989, p.22) in *English in Indian Bilingualism*, the Three Language Formula is "a compromise between the needs of the more than a few strain agencies and has been hailed as a masterly imperfect compromising solution to a complicated problem. It seeks to accommodate the pursuits of party identification (mother tongues and regional languages including the dialects), country wide delight and harmony (Hindi), and administrative effectiveness and technological progress (English)."

Like so many things, this was once exceptional in theory, however it was once no longer observed in practice. Hindi states did little to enforce this curriculum. Despite the truth that Hindi instructions have been now not significantly taken in Tamil Nadu, the anti-Hindi DMK government in Madras decried the northern states' lack of implementation of the Three Language Formula and removed all educating of Hindi from colleges in Tamil Nadu. The Three Language Formula has demonstrated a failure in India as a total (Handa 1983, p.16), even though in some areas, it has labored well. As a long way as the instructing of Hindi is concerned, there have for sure been few barriers to its being a compulsory subject in the north, however some areas in the south and the north-east both do now not require Hindi or oppose the study of it. It also becomes quite significant to understand that the context of the linguistic multiplicity and its role in shaping the country, by the reformation or the reorganization of states in India which further added significance to the target culture communities in India. As Doordarshan was considering the larger pan-Indian audience as their target culture communities, the linguistic yet regional identities of such audiences cannot be neglected which was a result of the entire process of Linguistic Reorganization of States in India.

3.2.1 Linguistic Reorganization of States

Since the late nineteenth century, once Indian nationalism started growing, Indian states were usually centered on a way to gain their freedom from British colonial administration. Hence, they were united for that purpose there have been instances once some states demanded the reorganization on the basis of the majority of people using a particular language in that region.

India witnessed the expansion of varied languages spoken around the country before independence. The 1961 census recognized 1,652 different languages and dialects in India. Out of which Madhya Pradesh alone had its 377. There square measure formally 211 separate, distinct languages. It has been noted that Hindi is the principal language in family of languages on the Indian plains and Hindi was spoken by more than 240 million populations as their mother tongue, which constituted half of the national population. Hindi in Devanagari script has been recognised because the wide use of official language and, therefore, by government policy, instruction in Hindi within the non-Hindi square measure as speedily intensified and enormous numbers words and idioms were added to vocabulary. Notwithstanding, the government policy of redoubled experience with the Hindi language has been confronted with stiff resistance from many non-Hindi speaking areas.

The British introduced western education for the historically illiterate caste with the hope of inculcating the values of Western society to support colonial administration. The British colonial policy had turned a heterogeneous society of India into one political entity that structured the foundation for national consciousness. One of the most significant expectations was to reorganize the states on linguistic basis, this was done to make administration smoother and to substitute controversial caste and religion based identities with the less divisive linguistic identities. This reorganization was done based on political and historical considerations but nevertheless on linguistic basis. This reorganization was done on an experimental basis.

The politics of language and linguistic reorganization of Indian regions before and after the Indian independence had given rise to various questions with regards to the notion of Hindi as a language for masses. During the pre-independence era, the Indian Nationalist Movement started having support all around for liberation from the British. Also, the nationalist resistances against colonial rule made people lose focus from the sentiments of linguistic protests prior to independence. Moreover, after the partition of Pakistan from the Indian Union and the subsequent independence of India, the desire for the linguistic reorganization of Indian states grew across the country.

It is noteworthy that in the year 1951, the constitution recognized 14 national languages. However, the Constituent Assembly was silent on the linguistic reorganization of states. Hence, immediately after independence such sentiments began to gather momentum among sections of the electorate that compelled a review to accommodate the linguistic reorganization of states. This gave rise to the idea and the foundations for the linguistic reorganization of Indian states were eventually laid.

At the time of independence in the year 1947, India consisted of five hundred seventy one disjointed princely states that had been merged collectively to shape twenty seven states. The grouping of states on the time turned into accomplished on the premise of political and ancient issues as opposed to on linguistic or cultural divisions, however this turned into a transient arrangement. On account of the multilingual nature and variations that existed among diverse states, there had been a want for the states to be reorganized on an everlasting foundation. It could result in the area people collaborating with the administrative affairs of

the government in large numbers due to being capable to converse in a common language. Governance could be made less complicated in regions, which shared linguistic and geographical features. This could result in the improvement of vernacular languages, which had lengthy been overlooked with the aid of using the British.

In 1948, S. K. Dhar, a Justice of the Allahabad High Court, turned into appointed with the aid of using the authorities to move a fee that might inspect the want for the reorganization of states on a linguistic foundation. However, the Commission favored reorganization of states on the premise of administrative comfort which includes ancient and geographical issues as opposed to on linguistic lines.

In December 1948, the JVP Committee comprising Jawaharlal Nehru, Vallabhbhai Patel and Pattabhi Sitaramayya turned into shaped to have a look atthe difficulty. The Committee, in its record submitted in April 1949, rejected the concept of reorganization of states on a linguistic foundation however stated that the difficulty may be checked out afresh within side themild of public call for. In 1953, the primary linguistic kingdom of Andhra for Telugu-talking humans turned into born. The authorities turned into compelled to split the Telugu talking regions from the kingdom of Madras, within side the face of a extended agitation and the demise of Potti Sriramulu after an almost two-month starvation strike. Consequently, there had been comparable needs for introduction of states on linguistic foundation from different elements of the states.

On December 22, 1953, Jawaharlal Nehru appointed a Fazal Ali commission to take into account those new needs. The fee submitted its record in 1955 and it counseled that the complete statesbe divided into sixteen states and three centrally administered regions. The authorities, at the same time as now no longer agreeing with the suggestions entirely, divided the states into fourteen states and six union territories under the States Reorganisation Act that turned into exceeded in November 1956. The states had been Andhra Pradesh, Assam, Bihar, Bombay, Jammu and Kashmir, Kerala, Madhya Pradesh, Madras, Mysore, Orissa, Punjab, Rajasthan, Uttar Pradesh and West Bengal. The six union territories had been Andaman and Nicobar Islands, Delhi, Himachal Pradesh, Lakshadweep, Minicoy and Amindivi Islands, Manipur and Tripura. In 1960, the kingdom of Bombay turned into bifurcated to create the states of Gujarat and Maharashtra following violence and agitation. In 1963, the kingdom of Nagaland turned into created for the sake of the Nagas and overall range of states stood at sixteen. The regions of Chandernagore, Mahe, Yaman and Karekal from France, and the territories of Goa, Daman and Diu from the Portuguese, had been both made union territories or had been joined with the neighbouring states, after their acquisition.

Based on the Shah Commission record in April 1966, the Punjab Reorganisation Act turned into exceeded with the aid of using the Parliament. Following this, the kingdom of Haryana were given the Punjabi-talking regions at the same time as the hilly regions went to the Union Territory of Himachal Pradesh. Chandigarh, which turned into made a Union Territory, could function as the common capital of Punjab and Haryana.

In 1969 and in 1971, the states of Meghalaya and Himachal Pradesh got here into being respectively. With the Union Territories of Tripura and Manipur being transformed

into states, the full range of Indian states rose to 21. Thereafter, Sikkim in 1975 and Mizoram, Arunachal Pradesh in February 1987 additionally obtained the fame of states. In May 1987, Goa have become the twenty fifth kingdom of the Indian Union, at the same time as three new states of Jharkhand, Chhattisgarh and Uttaranchal had been shaped in November 2000.

On June 2, 2014, Telangana formally have become India's twenty ninth region state. Currently, India has twenty nine states and seven union territories. These states are: Andhra Pradesh, Arunachal Pradesh, Assam, Bihar, Chhattisgarh, Goa, Gujarat, Haryana, Himachal Pradesh, Jammu and Kashmir, Jharkhand, Karnataka, Kerala, Madhya Pradesh, Manipur, Maharashtra, Meghalaya, Mizoram, Nagaland, Orissa, Punjab, Rajasthan, Sikkim, Tamil Nadu, Tripura, Uttar Pradesh, Uttarakhand, West Bengal and Telangana. The union territories are: Andaman and Nicobar Islands, Chandigarh, Daman and Diu, Dadra and Nagar Haveli, Delhi, Lakshadweep and Puducherry.

One predominant cause turned into the cultural or social affiliations. For instance, the kingdom of Nagaland in the Northeast turned into created taking tribal affiliations into account. Another cause turned into monetary improvement. For case in point, Chhattisgarh felt that the location ought to develop economically simplest separate statehood due to the fact the location's improvement wishes had been now no longer being met with the aid of using the kingdom authorities.

For an aggrieved location, there may be a robust feel that normal improvement will now no longer come to them within side the larger kingdom due to inequitable distribution of

sources and absence of good enough possibilities for increase. There is similarly a shift in power from the Centre to the states and with the increase of various communities; the present federal shape might be now no longer enough to satisfy the aspirations of the growing numbers. Also, events have a tendency to partner themselves with identification politics to get interest at the countrywide degree and for gaining a vote bank. Hence, there may be a growing call for formation of recent states primarily based totally on social and cultural identities.

Nevertheless, it's necessary to denote that the Constituent Assembly tackled the difficulty of language policy within the Constitution, that became a political concern for the nation state of India, by evading the term national language and designating "Hindi" in Devanagari script because the official language of the Union. The Indian Constitution explicit that English may be used for fifteen years from 1950 to 1965 for official functions aboard Hindi and stipulated a time-frame for implementation and review by the Parliament for a rendezvous according linguistic characterization that was down view by the British colonialists for body convenience. However, with the partition of India and Pakistan, succeeding independence of India, the feelings for the linguistic reorganization of Indian states gained traction across the Indian Union.

3.2.2 National Language

It is essential to note that the pre- and post-independence Indian National Congress strongly supported the idea of Hindi to be made as the national language; India has no national language though. Moreover, Jawaharlal Nehru was an eminent leader of the

Congress party. Furthermore, it was the Congress party under the leadership of Rajiv Gandhi that ruled India during the late 1980s when these televisions shows *Malgudi Days*, *Bharat Ek Khoj* and *Mr. Yogi* appeared on televisions. So, to inquire about the politics of the discovering India through the transformative practice of these adaptations, one of the central research questions is whether the ruling class was trying to naturalize the national language? or was trying to nationalize the natural language? The idea of Hindi as a thought national language goes back to the time of late nineteenth and the early twentieth century when eminent leaders like Seth Govind Das, M. K. Gandhi, B.R. Ambedkar, Frank Anthony, K.M. Munshi, Jawaharlal Nehru and others of the INC through its movements about national government, national education, national policies; wanted Hindi as a national language.

In 1918, the congress party aimed that Hindi should have a national status but provincial languages must also have their due place in the life of people. In 1925 at Kanpur session of the Congress this policy was reiterated. The sub-committee on the fundamental rights adopted "Hindustani written either in Devanagri or Persian script at the option of the citizen shall, as the national language, be the first official language of the union. English shall be the second official language for such period as the union may by law determine. All official records of the union shall be kept in Hindustani in both the scripts and also in English until the union by law, otherwise provides." (Siwach, 1987) Such policy was adopted in the hope that even if Muslim league were a part of the constituent assembly would gain acceptance from both the sides, the Hindi speaking Hindus and non-Hindus as well as the Urdu speaking Muslims.

In 1947, Ambedkar stated that "Hindustani should be made the language not only of the union but also of all the units. If each unit is given liberty as the clause does not make any language an official language, not only the object of having a national language for India will be defeated but linguistic diversity will make Indian administration impossible." (Ambedkar, 1955)

There was a lot of controversy on the question of national language as the drafting committee did not put an agreed decision on the formula for an accepted yet uniting language. Whereas there were groups in the Congress party that were keen on making Hindi as the quintessential national language. After a long time of tension about national language the matter was taken up again in 1949 when the constitution was nearing its completion. The Congress party was evenly divided for having Hindi as official or national language. After a prolonged discussion and election Hindi won a status as a national language and the Congress passed a resolution.

Nehru stated that "In our various languages and more particularly in the language that you may choose for all India use… [and]… that language should be more or less a language of the people not language of learned coterie… that this language should represent the composite culture of India. In so far as it was the Hindi language it should represent the composite culture which grew up in the northern India where Hindi language specially held a sway; it should also represent that composite culture which it drew from other parts of India." But he also stated that "Any attempt to impose a particular language on unwilling people has usually met with strongest opposition." (Siwach, 1987) He also warned the Hindi supporters

that "If you consider the question with wisdom, this approach will do more injury to the development of Hindi language than the other approach. You just cannot force any language upon people or group who resist that you cannot do it successfully. You know that it is conceivably possible that a foreign conqueror with the strength of sword might try to do so, but history shows that even he has failed.

Certainly in a democratic context of India it is impossibility. You have to win the good-will of these people, those groups in India in various provinces whose mother tongue is not Hindi. You have to win the good-will of those groups who speak, let us say, some variation of Hindi, Urdu or Hindustani. If you try, whether you win or not, if you do something which appears to others as an authoritarian attempt to dominate and to force down something then you will fail your endeavour." (Siwach, 1987)

In the year 1950 the part 18 of the Constitution through article 343 made Hindi as the English language for a period of fifteen years or till the next amendment. It seems that constitution did not support the idea of Hindi to be the national language but majority of the Congress leaders wanted it to be the one. In the early 1960s, post anti-protests from the southern part of the country, three language formula were adopted for the official languages. Hindi being the primary official language whereas English and other 15 regional languages got the status of official languages and were used for administrative purposes. The constitution part 18 and the Articles 343-351 have been amended twice adding seven more regional languages whereas rest of the articles remain the same till the present times. Today there are twenty official languages in India. Political struggles for having separate states on

linguistic basis during the 1960s and anti-Hindi waves in southern India have a significant impact on the mechanisms for the languages in films, television and publishing sectors as Hindi remained the most used language of expression in the mass-media.

The idea of national language according to a Nigerian critic A.S. Mustapha is that "a national language serves as a symbol of national identity of people and distinguishes them as an entity from others" (2010). National language, in my view, is the one that integrates the pre-existing ethnic and cultural peculiarities of the national but for a complex blend like India. It becomes really very tough to come up with an idea of a single national language but it can be argued that the ruling class tried their best to make Hindi as the most used language. This can be observed through the article 351- which is a directive for development of the Hindi language, which states that "It shall be the duty of the Union to promote the spread of the Hindi language, to develop it so that it may serve as a medium of expression for all the elements of the composite culture of India and to secure its enrichment by assimilating without interfering with its genius, the forms, style and expressions used in Hindustani and in the other languages of India specified in the Eighth Schedule, and by drawing, wherever necessary or desirable, for its vocabulary, primarily on Sanskrit and secondarily on other languages" (2015).

3.2.3 Natural Language

Andre Lefevere in his essay claims that natural language is an important constraint that cannot be neglected. He states that natural language is the language 'in which a work of literature is written, both the formal side of that language and its pragmatic side, the way in

which language reflects culture. Since different languages reflect different cultures, translations will nearly always contain attempts to "naturalize" the different culture, to make it conform more to what the reader of the translation is used to'(Venuti, 2000). He avers that, as different languages reflect cultures, the adapters make a conscious effort to customize the text from another language into the language of the target culture.

The natural language of the target culture is much more influential in shaping the refraction. The foreign writer would only be accepted if the original work is adapted into a language not necessarily of the original but the natural acceptable language of the 'target culture.' This is the constraint that may bring a great variance in the literary work as different languages have their own unique cultural differences. Hence, examining the Hindi adaptation from Indian English can help us understand the working of this constraint. So, natural language constraint, which is biased to the dominant target culture, cannot be neglected to analyze refractions. Moreover, as the television medium was working under the Ministry of Information and broadcasting, it had the power to decide what was needed for the nation.

3.3 Titles

Titles of the texts often present them in their most condensed and reduced form, where language often carries implication rather than representation mainly due to the metonymic nature of a title. A related perspective is that a title can have an element of power associated with the notion of refraction. This means that the translation of a title must sometimes be treated as a special case in literary translation because of the difficulties it may

involve. One of the suppositions of this chapter is that title translation allows for a certain degree of creativity, so title translations sometimes take the form of artistic exchange or what Roman Jakobson calls "creative transpositon" in the case of poetic untranslatability (Jakobson, 1959). The target title would therefore be a creative exchange of the source title. The creative transformation of titles is a literary exchange within the framework of creativity in translation. Moreover, regarding creativity is the stylistic aspect which gives us another proposition for this chapter, a thorough analysis or description of the literary titles is a prerequisite for translating the titles of the target texts.

The pragmatism of title translation relies on a cognitive approach because of its explanatory potential. Also, it can be argued that to place title translation within a socio-historical and political context can explain the effects created by a certain genre of translated titles through the selection of a particular language in literary texts. The effect of these translated titles is explained with reference to the thematic interpretation of the source text. In this chapter, an examination of the function of literary titles of the source texts and how they were made for the target texts in a context when they were reproduced are emphasized.

Nevertheless, in addition to capturing the perception, titles can also suggest the theme or act as an extension or explanation of the theme. Content oriented titles describe genres, themes, forms, characters, and symbols and they can be inward, i.e. the title can point to an aspect that is part of the novel, or outward, i.e. the title can point to an aspect outside of the novel, thus maintaining an external aspect. So, a literary title can be said to convey an idea or an argument regarding the text. It is not merely a decoration or a mere guide and the choice

of a title can reflect the ideology of the author and the people involved in the process of translation or adaptation and very often it is seen as an introduction to the work. In translation, the functions of titles are recognized, but at the same time the translated titles must strive to maintain a relationship with the original work. This also means that in some cases, there may be literal translations, such as biographical titles referring to heroes of the same name, titles using thematic approach, approach plot or phased approach. Whereas in other cases, more especially titles that use an intertextual approach, a symbolic approach, or sometimes even a secretive approach, are adopted to get a translation done literally and very often have to change the translation.

The reading of the source texts raises significant question on titles of the source texts and titles of the target texts. It is also quite noteworthy that when observed from the linguistic perspective, one finds that the titles of the episodes in the source text, which were in English in the cases of *Malgudi Days* and *The Discovery of India* and Gujarati in the case of *Kimball Ravenswood*, get translated into Hindi garner insights on the processes of translations during the specific socio-political context in which the source texts are recreated. They were not just the titles of the literary works and tele-series but also titles of the episodes that were translated into Hindi. Also, as stated above titles can have significant role in the generation of effects in the rendition the translations, the analysis of the linguistic translation of titles vis-à-vis the language constraint remains prudent.

3.4 *Malgudi Days* (1986-88)

The primary source used for the tele-series adaptation *Malgudi Days* (1986) was not just *Malgudi Days and other Stories* (1942) but the primary sources included several other

works written by Narayan. These works include two novels *Swami and Friends* (1935) *and Vendor of Sweets* (1967), and other collections such as *Under the Banyan Tree and other Stories* (1985) and *A Horse and Two Goats and other Stories* (1970). As discussed above the title of any work in translation into a particular language, Hindi can have a range of significances and all the more, it becomes important to address the question on the title to be just one as *Malgudi Days* for the tele-series adaptation that was adapted from so many sources, even though written by the same author. Malgudi is the fictional town that is created by Narayan and most of his works are set in the town of Malgudi. The idea of having a fictional town for literature can also be found in other literary works such as Thomas Hardy's fictional town Wessex and William Faulkner's Yoknapatawpha. Narayan creates a town which has its own geography with a river Sarayu, various buildings, streets, Mempi forest and other landmarks that add to the detail in it.

All the said primary source texts including *Vendor of Sweets* (1967), *Swami and Friends* (1935)*, Under the Banyan Tree and other Stories* (1985), *A Horse and Two Goats and other Stories* (1970) and *Malgudi Days and other Stories* (1942) are set in the town of Malgudi which create common grounds for the adapters to see these works that may be considered for the appropriation of the title Malgudi Days for the target text. Whether they are the stories from the *Malgudi Days and other Stories* (1943), *Under the Banyan Tree and other Stories* (1985) and *Two Goats and other Stories* or they are the chapters from *Swami and Friends* or Vendor *of Sweets*, the town has a significant role as a character within the narratives.

As the word 'Days' is English and more often than not is not used in the colloquial or formal Hindi language, it is quite intriguing to note that Malgudi Days as the title for the television series has been refrained and there could have been various possibilities considering the Hindi language for translation. Further, even though having observed that there were multiple sources by Narayan for the target texts, the title still remains Malgudi Days. So, no matter from which text the story is been selected or no matter what the title of the episode is, the series title can create a perception that all the episodes are the stories from the collection *Malgudi Days and other Stories* (1943).
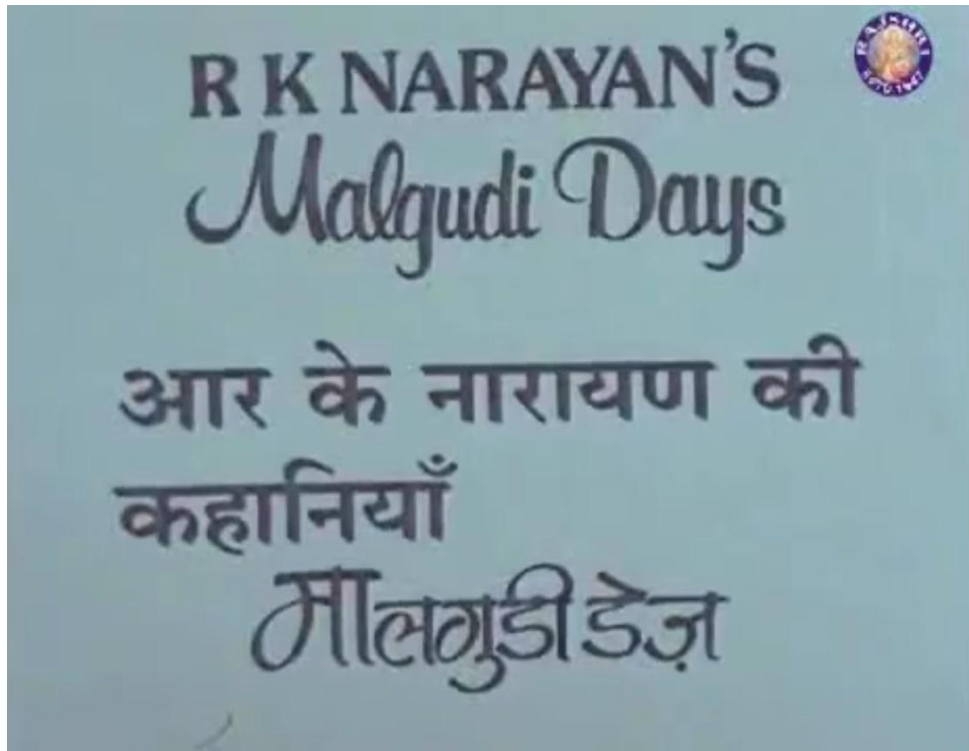

Fig. 14 A still from one of the episodes stating the title of the series in English and Hindi.

It cannot also be neglected that the series title may remain the same as Malgudi Days against the title of his several collections of works but the titles of the episodes within the

series have certain proximity to that of the stories. How individual stories ideologically motivated are transformed for the medium of television would be discussed in the next chapter but follows is the discussion of how the titles of the episodes within this tele-series Malgudi Days were used vis-à-vis their target texts.

In the season one of *Malgudi Days* that appeared in the year 1986 had thirteen episodes and it can be observed that the titles of the episodes in tried to be as close to the appropriation of pluralistic Hindi culture. The adaptation of the story "A Hero" remains "Hero" where as other stories such as "A Horse and Two Goats" story is adapted as "Muni" which is also the name of the central character in the story. "The Hoard" in English means 'stock' but it adapted as "Maha Kanjus" which means a miser of highest level. "Cat Within" can be understood as an idiomatic expression so it was translated as "Paap ka Ghada" which may mean the store of sins and has been used quite often in Hindi language. "The Missing Mail" has been adapted with the name as "Dakiya" which means a postman. "Leela's Friend" is adapted with a title as "Siddha" who is the second lead character of the source and adapted story. "Old Man of the Temple" has been translated literally as "Mandir ka Buddha". "The Watchman" is also literally adapted as "Chowkidar". "A Willing Slave" means a slave with no rebellious attitude but it has been translated as "Aaya" which means a maid servant or a nanny. "Roman Image" is literally translated for the adaptation as "Rome ki Murthi". "Sweets for Angels" is a story which tries to put across children as angels and the story is about the distribution of sweets to school going children but its translation is done as "Kaali" which is the name of the character who distributes sweets to those school going children. "The Seventh House" is literally translated as Saatvan Ghar and the story "Nitya" is translated as "Nitya" which is the name of the lead child character.

In the season two of *Malgudi Days* which appeared during the year 1987 also had thirteen episodes. The story "Engine Trouble" was titled as "Injun ki Kahani" in Hindi. the story "Iswaran" was retained the same title for the tv episode, the story "The Gateman's Gift" is adapted as "Govind Singh ki Bhent" for the episode title in Hindi. Here the word gift has been translated as 'bhent' which means a gift or present in Hindi. Also, the name of the gateman in the story is Govind Singh. Hence, the title tries to appropriate the Hindi translation. The story "The Edge" which means the end surface of an object or point, is made as "Dhaaraa" which means a stream in Hindi. "Forty-Five a Month" a story from the source text is translated as "Forty Five Rupiya", the eighteen chapters from the novel *Swami and Friends* (1935) were used as sources for making seven episodes naming them as "Swami and Friends / Swami – 1", "Swami and Friends / Swami – 2", "Swami and Friends / Swami – 3", "Swami and Friends / Swami – 4", "Swami and Friends / Swami – 5", "Swamy and Friends / Swami – 6", "Swami and Friends / Swami – 7", "Swamy and Friends / Swami – 8."

Season three of Malgudi Days appeared during the year 1988 and this also had thirteen episodes. The story "Performing Child" becomes "Abhinetri" as the title which means an actress in Hindi. "The Career" title of a story has been translated as "Ramji ki Leela" this means the 'play of lord Rama' in Hindi. the story "Trail of the Green Blazer" is adapted for an episode title "Pocket Maar". The story "Naga" by Narayan is made into two episodes naming them to be "Naga – 1" and "Naga – 2". The novel Vendor of sweets has thirteen chapters and these chapters are adapted into eight episodes for the television adaptation as "Vendor of Sweets / Mithaiwala – 1", "Vendor of Sweets / Mithaiwala – 2",

"Vendor of Sweets / Mithaiwala – 3", "Vendor of Sweets / Mithaiwala – 4", "Vendor of Sweets / Mithaiwala – 5", "Vendor of Sweets / Mithaiwala – 6", "Vendor of Sweets / Mithaiwala – 7" and "Vendor of Sweets / Mithaiwala – 8".

Almost all of the title translations of the said episodes have tried to remain as simple as possible to be understood by the Hindi audiences to relate to those titles without ambiguities. The creative processes of translation for adaptation of tele-series would have considered the linguistic constraint associated with the notion of refraction.   Also, it can be observed that like the series title *Malgudi Days,* if all the episodes are named the same as their source, it could have created barriers in the understanding of certain idiomatic expressions and contextual English expression used for the titles such as "The Cat Within", "Engine Trouble", "Trail of the Green Blazer", "The Edge" and "The Career" to name a few. Such titles would have not just added ambiguities to the larger audience but would have also created a notion that these episodes are mostly for the viewers who are well-versed not only with Hindi but also English.

3.5 *Bharat Ek Khoj* (1988-89)

The Hindi book translation of the text *The Discovery of India* (1946) by Ramchandra Tandon that published first in the year 2008, was titled as *Hindustan ki Kahani* which means 'the story of India' and it is remarkable that the word Hindustan is used for India. Also, 'Bharat' or 'Hindustan' as the name for our nation India has always been a part of academic and political discourse. Hence, the titling of the television series as *Bharat Ek Khoj* from the source text *The Discovery of India* enables to address the intriguing phenomena of naming an

entity for larger purpose of popularization or establishing possible stereotypes vis-à-vis its political and social history.

All the more, as discussed above that titles play an important role in establishing understandings for literary pieces, titles and names can often also be perceived as powerful political expressions. It is not unknown that political parties often indulge into the renaming of streets, public places and also at times, cities. Most of the times, these renamings or namings are expressions of the ruling authorities of a region, constituency or a nation at large. Consequently, indigenous people in colonies often resist the reinforcements of colonial names and also have often shown the possibility to retain native place names. Name of the nations express sovereignty but at the same time they also hint the spirit of the nation not only from the perspective of the people but also the political players. The political beliefs of naming are directly associated with the effort to organize and create a public memory around the ruling party preferred version of the historical past.

Fig. 15 A still from *Bharat Ek Khoj* that has the title of the series.

It can be understood that the larger intent of the series would have been to re-invent the perception towards to the idea of nation. Furthermore, if looked into history and other popular archaic names of India, it can be recalled that India was referred with several names by many, such as *Meluha, Hind*, *Bharatvarsha*, *Aryavarta*, *Hindustan* and *Jambudweep* to name a few. Also, on checking history it can be found that after the independence the newly formed Constituent Assembly did not spend much of time on the renaming of the Indian subcontinent as 'Bharat.' The constitution registered the nation under a dual bilingual identity as 'India that is Bharat.' The discussions in the article focused on the concluding half of Article 1, and the federal relationship of the centre and other regions was suggested. A closer reading of the debates that happened in the assembly reflects that quite a few other names for India were considered. However, when the draft of Article 1 that was introduced in 1949, it had the name 'Bharat' for the nation. Many members of the assembly seemed to be happy with the idea of the ancient name 'Bharat' (GOI 1948). Whereas, some of the few members sought to reorder the article as the ancient name paved the way of unfamiliarity to (GOI 1949). Catherine Clementin Ojha states in one of her articles that the third name was never considered by the assembly for discussion but was colloquially used by many members to refer to the India in their speeches as 'Hindustan' (Ojha, 2017).

For many reasons, it can be observed as what Ojha states that "three names had been at the start of the race, but at the end two had been placed on equal footing and one dropped." Even though 'Hindustan' was dominant colloquially, 'Bharat' in the end was fixed (Ojha, 2014). There can be numerous interrelated reasons for why "Bharat" may have been prefered. Ojha indicates that the idea of India being Bharat has Puranic roots as the name was

used in the Vishnu Purana and Markandeya Purana to refer to a regional entity that is located between the northern Himalayas to the seas in the west, south, and east. She also asserts that 'Bharatvarsha' is more a social and religious term of the Indian territory, as it conveys the idea of karmabhumi, a region where one gets the rewards of karma. In the religious scriptures or ancient literature, 'Bharat' is not seen as a political entity as understood today but seen as a regional entity for social and moral order. Nevertheless, narrative accounts of the king Bharat, who brought together all of South Asian regions are pretty popular in the nationalistic imagination which is also found in Nehru's *The Discovery of India*. Nehru categorically writes the chapter "Bharat Mata."

Benedict Anderson on the other end suggests that the entire idea of nationalism lies or the notion of nation is in the imagination of the regional communities (1983). Also, it cannot be forgotten that Nehru was among the few first leaders of independent India, who were able to establish possible stereotypes for nation and its imagination. Scholar Manu Goswami (2004) writes that the imagination of India as 'Bharat' happened in the latter half of the 19th from the political centres of India, and that this initiated the constitution for many nativist identity projects. Also during this time was when the poem by Bankim Chandra Chattopadhyay "Vande Mataram" from the book *Anandmath* (1882) was started being used for the idea of the nation in resistance against the separation of Bengal. Then after, Bharat Mata as the revered feminized mother land manifested in usage for cries of war and rallies with 'Bharat Mata ki Jai' which meant 'Victory shall be of mother India.' *Bharat Mata* also as a visual form of Mother Lordess India juxtaposed India against other territorial borders creating 'geopiety' for the inhabitants (Ramaswamy 2010).

'Bharat' as a term however, remains a crucial link to comprehend the legacy of the historical struggles and the nationalist vision of the pre and post-colonial continuum of the Indian civilization. This probably also could have been the legitimization that the drafting committee who have wanted to retain by adding 'Bharat' with the more practical "India" in Article 1. This history has, however, been significant ever since in the creation of political and legal discourse in the country. The song that was chosen as the national anthem was written by Rabindranath Tagore was started being accepted from the very day of Independence on 15 August 1947, had the phrase "Bharat bhagya vidhata", which meant "Bharat is maker of fortune."

On the other hand, the possibilities of 'Hindustan' as the name for India could have suggested as the land of only Hindus. Also, this could possibly be the reason why was it never discussed as the name for India. Intriguingly, two highly unlike political figures in the history, Vinayak Damodaradas Savarkar and Mohammad Ali Jinnah had united in their preference for having 'Hindustan' as the name for the nation, which they felt was more appropriate in the description of the nation (Savarkar 1922; Devji 2013). It is also noteworthy that an activist, freedom fighter, Bipin Chandra Pal (1858-1932) described Hindustan as 'foreign' but he was also keen to draw the people's attention to the Moghuls contribution in the development of Indian consciousness. He claims that it was during the Moghul rule, a time when India was referred as Hindustan and that political and religious unity had been compounded to idea of the cultural unity of Bharat, enabling Indians to develop a sense of belonging together, irrespective of their religions.

In 1904, Pal wrote his famous patriotic poem *Humara Desh* in Urdu which means our country. Also, Mohammad Iqbal (1877-1938) a famous Urdu poet also associated 'Hindustan' as the name of nation with Indians at large and emphasizing on the composite religious culture. The poem states "Sare jahan se accha Hindustan humara, Hum Bulbule hai iski ye gulsitan humara" and it means that "India is better than the world and we are the bulbuls and it is our garden of flowers." It is the nationalist perception of Hindustan in Iqbal's poem which made it to be immediately popular in anti-British rallies, was also solemnly chanted on 15 August 1947, the day of India's independence, along with the national anthem Jana Gana Mana. Iqbal's poem is still widely sung in schools and other place during any nationalistic celebrations even today.

Against the one hundred and twenty eight subchapters within ten chapters of the book *the Discovery of India* (1946) are the fifty three episodes in the tele-series *Bharat Ek Khoj* (1988-89). The episodes are often a clubbing of various chapters and also subchapters to suit to the taste of the audiences and to appropriate for the medium of television. However, the titles of the episodes are worth observing. Except for the first episode "Bharat Mata ki Jai," all the chapter titles are either in English or are the names of popular historical figures. Morever, these titles have been taken directly from the book such as "Acceptance and Negation of Life" which is episode ten in the television series but it is a sub-chapter title in the chapter four of the source text. All the other titles in *Bharat Ek Khoj* (1988-89) like the episode two "The Beginnings", episode three "The Vedic People and The Rigveda", episode four "Caste Formation", episode Five "Mahabharata - I", episode six "Mahabharata - II", episode seven "Ramayana - I", episode eight "Ramayana - II", episode nine "Republics &

Kingdoms", episode eleven "Chanakya and Chandragupta – I", episode twelve "Chanakya and Chandragupta – II", episode thirteen "Ashoka – I", episode fourteen "Ashoka – II", episode seventeen "The Classical Age", episode eighteen "Kalidasa, Part I", episode nineteen "Kalidasa, Part II", episode twenty "Harshavardhana", episode twenty-one "Bhakti", episode twenty-two "The Chola Empire – I", episode twenty-three "The Chola Empire – II", episode twenty-four "Delhi Sultanate Part I, The Arrival of Turk-Afghans and Prithviraj Raso (I)", episode twenty-five "Delhi Sultanate - II, Prithviraj Raso II & Alauddin Khilji", episode twenty-six "Delhi Sultanate - III, Padmavat and The Tughlak Dynasty", episode twenty seven "Synthesis", episode twenty-eight "The Vijayanagar Empire", episode twenty nine "Feudalism in India", episode thirty "The Fall of Vijayanagar", episode thirty-one "Rana Sanga, Ibrahim Lodi and Babur", episode thirty-two "Akbar - I", episode thirty-three "Akbar – II", episode thirty-four "Golden Hind", episode thirty five "Aurangzeb – I", episode thirty six "Aurangzeb –II", episode thirty-seven "Shivaji –I", episode thirty eight "Shivaji – II", episode thirty-nine "Company Bahadur", episode forty "Tipu Sultan", episode forty-one "The Bengal Renaissance and Raja Rammohun Roy", episode forty-two "1857, Part I", episode forty-three "1857, Part II", episode forty-four "Indigo Revolt", episode forty-five "Mahatma Phule", episode forty six "Sir Syed Ahmed Khan", episode forty-seven "Vivekananda", episode forty eight "Extremists And Moderates", episode forty-nine "And Gandhi Came – I", episode fifty "And Gandhi Came -II", episode fifty-one "Separatism", episode fifty-two "Do or Die" and episode fifty-three "Epilogue" were not titles that could narrate or put across any idea particularly in the Hindi language as against the use of Hindi as the channel of expression for the medium of television. The above titles were the names of chapters and subchapters from the source text and some titles such as episode fifteen "The

Sangam Period and Silappadikaram-I", episode sixteen "The Sangam Period and Silappadikaram- II", were introduced. The possible reasons for why certain things were added and omitted have been discussed in other chapters. These titles of the episodes may not raise intriguing questions but the title for the entire series addresses the ideological and political stands of the creators with regards to the socio-cultural idea of Indian nation.

3.6 *Mr. Yogi* (1989)

Mr. Yogi (1989), one of the primary sources for the analysis of the current thesis, was adapted from the novel *Kimball-Ravenswood* (1973) by Madhu Rye (1942). The titling of the television adaptation could have been direct naming as Kimball-Ravenswood the same name that of the source text.

Fig. 16 A still from the series of the title *Mr. Yogi*.

Also, they could have had thought of the possibilities of naming it as Chicago-Ahmedabad or America-India or simply the name of the protagonist as Yogesh Patel, on which there is also a play based on the source text as *Yogesh Patel nu Vevishal* staged by Gujarati Sahitya Mandal. However, the creative people involved in the process of adaptation chose the series title as *Mr. Yogi.*

It is worth mentioning that the title *Mr. Yogi* has a blend of two languages that are English and Hindi. *Mr.,* the abbreviated form of *Mister* is one of the most used prefixes in English for male gentry whereas *Yogi* is one of the terms that has profound meanings and have been used in the '*sanatan*' religions originated in India. The title here appropriately blends the entire theme of dealing with traditions and modernity as discussed in the chapter two which was also an ideological stand of the ruling party and also of the media that was run by the very same class. The effort of using the medium of television was not just to entertain but also to educate the audiences about various perceptions related to traditions and modernity, but of course in restrained ways.

Also, it cannot be neglected that *yogi* is not just a word but a term that has not just religious but also philosophical conceptions in the Indian thought. In the raw sense of the term, a yogi is someone who is either married or unmarried, who may or may not have religious bondages and the one who performs yoga. Moreover, yoga is a specific process of attaining self-discipline and control over mind and body. According to Paramhansa Yogananda, a yogi is someone who engages in definite stimulating practices through which

he attains discipline and his soul is liberated. Yoga does not allow the yogi to take anything for granted on emotional grounds or on the grounds of faith instead a yogi practices a systematically tested and established series of exercises which were recorded by the ancient saints and sages who were the practitioners of yoga (2017). More so often, it has been observed that sages and hermits are denoted as *yogis* who devote themselves to the spiritual and religious worlds no matter, if they perform yoga or not. Yogi is often synonymous to others terms such as sage, saint, hermit, ascetic and monk.

Further, in the most popular Hindu scripture, which is also considered as the holy book of Hinduism, the Bhagavad Gita chapter six, Lord Krishna says, "*Composure of mind is Yoga*" and therefore "*He who achieves this state is a Yogi*". Lord Krishna adds that he who has beaten his senses and is free from '*moh*' the attractions or '*maya*' the sensual pleasures attains cerebral stability. Hence, a *yogi* is able to take sorrows and pleasures. He would not be dejected in pain nor would be overjoyed in pleasure. He is free from all sorts of attachment, anguish and fear. Mental poise is his characteristic. He is in control of his senses and never lets those senses to drag him into any sort of treachery for pleasures. Lord Krishna in *Bhagwad Geeta* calls such a person as a '*Sthithapragnya*', which means the one who is not affected by situations of envy, anger, dispassion or insult and has withdrawn himself from all worldly materialistic or sensual pleasures and he has reached at this state through tough discipline, self-control and devotion over a long period of time.

On a close reading of *Mr. Yogi* it can be found that the protagonist Mr. Yogesh I Patel, whose name is Mr. Yogesh S. Patel in the source text, is of course someone who goes

to the United States of America, who has done an M.B.A and because of his crossing geographical boundaries and have taken higher education, is supposed to be clear about his life and other key decisions. Nevertheless, Patel is someone who has adopted modernity in terms of education, dress, language and lifestyle but he struggles with the entire idea of being a self-disciplined focused person, having control over his emotions, a notion for being a *yogi*. He can be observed as a person who is in a complete state of ambiguity and has no real justifications on his actions except for the fact that he wants to make a choice from the range of girls he meets on the basis of their astrological signs. This also challenges his way of being an NRI modern individual.

The role of the narrator in the television series *Mr. Yogi* is played by well-known actor Mr. Om Puri (1950-2017). Puri in the narration in the beginning of the almost all the epsiodes refrains the lines *"Yogesh Ishwarlal Patel, umra pachhis chhabbis saal, Sanyukt Rajya America ke Chicago namak nagar mein MBA namak degree me leen hai, aur pandrah din ke chhuti leke Bharat aye huve hai."* The translation of these lines would be *"Yogesh Ishwarlal Patel, age twenty-five or twenty-six, engrossed in the degree education of MBA from Chicago, USA, has taken a leave of fifteen days and has come to India."* The line here has been refrained deliberately to put across the idea of ambiguity in the life of an NRI who is neither totally rooted in India nor is he an American fully. The narration also includes lines such as asking *"Y I"* which may also be understood as who am I? This question is for direct self-inquiry of the protagonist. The instance of such interrogation is something that the so called *yogis* would have already found an answer and have reached a level where these questions of identity do not really matter.

The narration and content of the tele-series are more about finding clarities and get rid of complications that rise because the protagonist, Patel's aspirations to find the most suitable match for him from the series of events and range of girls. There are such patterns through which the creators try to generate humour in the tv episodes and also they try to mock at the Mr. Yogi's certain decisions. Hence, the idea of having this title is not to appropriate the character's being but to satire upon the patterns of society where there are no clear boundaries. The ambiguities and sufferings in the form of mockery in the tele-series, is hard to find in the source text. The source text has a plot line similar to that of the target text but the treatment of the content by the adapters play a significant role in the understanding of the title for the Hindi audiences.

3.7 Language for the Primary Sources

As, the source texts namely *Malgudi Days* and *The Discovery of India* were written in English and also the source text *Kimball Ravenswood* has quite a role of English in the writing of source text in Gujarati; also, over the years English has become one of the frequently used means for communication in all political, business and educational affairs even in India, it is essential to understand the relationship of English and other languages especially in India to be able to connect the source languages and the target languages with regards to its culture and adaptations.

When source culture communities have immediate connection with the target cultural communities thus the role of translation comes into action. Ultimately, these translations in

the words of Lefevere 'refractions,' lead us to an understanding about the linguistic relationship between the languages and their ideological implications on the target texts. Also, Translation involves them as a device for empowerment as they are able to specific their mind, thoughts and troubles in a foreign language, take them to the outer international and make the target market on how different worlds apprehend them.

On the contrary, translation additionally facilitates to exhibit particularly to the colonizers about the wealthy cultural historical past and inform them that local literature and subculture are as appropriate as theirs and consequently combat colonial prejudices. The British had translated from India easily from what they desired and the matters that facilitate their prejudiced method to Indian literature and subculture. Now the tables had been turned; now we are writing back, telling them what they ought to study to apprehend our peoples, literatures and cultures. Just like the writers from the English international, our writers have received global acclaim and had been embraced anywhere as English writers.

The nation-wide extensive beaming of Network Programmes on Doordarshan became frequently rejected in a few regions of the states as it became visible as a vehicle for implementing Hindi and treating non-Hindi programmes as secondary textual content at the linguistically numerous states. The National Programmes have been visible because the centre to set up Hindi and North Indian subculture as the real articulation of Indian identification and became rejected. Consequently, Doordarshan had no alternative however to installation its language channels of which fifteen are on air today, beaming out academic

and leisure programmes, along with the ones dubbed into the local languages from the authentic Hindi serials.

So, it can be traced that translation for the bigger activity of television adaptation allows different cultures to connect, interact, and enrich one another. Also, as discussed above in the Indian context, the role of translation is very important as India is the address to people speaking twenty two recognized languages and hundreds of mother tongues and dialects. It is all the way through translation that populace in the periphery and the centre communicates with one another. It can also be considered that India would not have been a nation without these many languages as we use translation to communicate and such communications keeps us united as a nation. Therefore, the entire translation process of the primary texts will have to keep in mind the target culture and its audience. 'Target culture' is the culture in which the translated texts are intended to be made public. This is something the people involved in the process; keep in mind before taking the activity of translation. It is essential for a translated text to be culturally relevant and accurate in a market to avoid misappropriated information to the target culture.

The process of adaptation further involves a process of cultural decoding, recoding and then encoding. As the linguistic cultures interact by having the translations done, they reveal their relations based on power and reception. This greatly influences a text when figuring out how to go about take into account the target audience's political situation, cultural identity and regional dominance in the national context. The source language might often create a challenging state for target language if translated literally. So, when dealing

with cultural transposition of language, it is important to evaluate these linguistic variables that give outcome for the target text while remaining gripped to the source material. As thought by Lefevere with regards to natural language constraint, the foreign writer would only be accepted if the original work is adapted into a language not necessarily of the original but the natural acceptable language of the target culture. Names, terms, idioms and cultural references are the elements that often become constraints vis-à-vis the language involved in the adaptation with the help of translation. These constraints enable researchers to look through the possible ways of looking at these texts for the role of source and target languages in the process of translation or adaptations.

Source Language of *Malgudi Days* (1943)

Malgudi Days (1943) originally written in English by R. K. Narayan, the target text recreated in Hindi**.** While a common national language as a symbol of national identity was an integral component in the national struggle of colonial countries, the emphasis on the national language differed partly because of the different sociolinguistic situations and partly because of the ideological commitment of the political parties. The case of Hindi as a national language may be considered as a prototype of the complex sociolinguistic issues involved in national identity **with** the rhythms of the South Indian city he created. The New Yorker stated in one of the issues about the literature by Narayan that "Their significance is not simply one of the first significant Indian novels in English but from being the first English work to transmit download novels with an oriental existentialist perspective."

R. K. Narayan the author of *Malgudi Days*, Narayan is considered an important contributor to the 'Indianization' of English literature, which was just blossoming at that time. Commenting on the written form, Narayan once said, "The writings of Indians in English are often regarded with a certain degree of contempt and favoritism, but it is a legitimate development and needs no excuse." This also highlights his ideological stand of English as a tool for development and in subtle ways modernization.

R. K. Narayan's leanings towards the English language are reflected in his literary works when he chose to write only in English. Narayan (1906-2001) was born and raised at a time when English language teaching was institutionalized in the Indian subcontinent. Like other Indian writers in English, such as Raja Rao and Mulk Raj Anand, he trained in English and wrote in English throughout his literary career. However, it is thought that he used the English language and literary form to scrutinize colonialism and portray the ever-changing Indian society caused by colonial rule. Part of this effort seems to be evident in Narayan's attitude towards the English language. Narayan's position on the matter is considered quite universal and complex - he knows that English is the language of the settlers, but it turns out he accepts it for practical reasons. In other words, his attitude towards the English language seems to be rooted in and shaped by the realities prevailing in the post-colonial framework.

The study of English language and literature in the postcolonial context seems to be "a dense cultural and political phenomenon" (Ashcroft, Griffiths and Tiffins 1989:23) and therefore within the scope of postcolonial writers. One of the basic assertions of postcolonialism is that English language and literature played a very important role in

promoting colonial ideology in order to survive and strengthen colonialism (Walder 1998). In other words, the construction of an English literary education was part of the colonial cultural design (Viswanathan 1995). Many postcolonial writers attempted to address the issue of cultural domination through the English language and literature.

Indian novelist Raja Rao (2000) says that English is the language of the intellect, not of the emotions; and in India, English should therefore be adapted to the degree of "a dialect that will one day be as distinctive and colorful as Irish or American". Thus, the postcolonial text uses the language of the colonists but adapts it to the discourse of the colonists. It is achieved through two processes: cancellation and appropriation (Ashcroft, Griffiths and Tiffins 1989). Abolition means questioning the universal concept claimed by the settlers about language. Appropriation, on the other hand, is the use of imperial language to express the cultural experience of the colonized. It was a process by which Imperial English was exposed to native languages. Standard English words are used with many new meanings, and in turn, the English language receives many new words from its native languages. Furthermore, postcolonial literature emerged from the tension between these two perspectives. Ashcroft, Griffiths and Tiffin (1989: 39) rightly argue that in a sense, all postcolonial literature is multicultural because they negotiate a distance between the "world", a gap in which the simultaneous processes of destruction and ownership constantly strive to define and define their practice.

Thus, questioning and rereading the European concept of language became an essential part of literary decolonization (Loomba 2001). As Boehmer (1995) illustrated, almost every aspect of the colonial world, including the language of instruction and

commerce, was dominated by empire. The colonial education of the middle classes then tended to induce a 'spiritual colonization' among them: "The teaching of English and literature played an important role in the naturalization of culture of British values" (Boehmer 1995: 169). In the early 20th century, students in the colonies were strongly influenced by the excellence of the English language and literature. This factor seems to explain the "synchronized" nature of the post-colonial society, which cannot be divided into a purely traditional or completely foreign society.

Ashcroft, Griffiths and Tiffin (1989: 110) assert that 'cultural value construction' is always carried out in a radically altered dynamic of power relations. Thus, reading the writings of post-colonial R.K Narayan, especially essays concerning his attitude to the English language, would perhaps show that he was attempting to form a combination of Indian and colonial elements. Narayan does not try to "nativize" English; nor does he try to add superfluous glossary to his works. Instead, he infused his simple, light prose with human sensitivities.

Target Language of *Malgudi Days* **(1986-88)**

In a country like India, translation can be perceived as a powerful democratizing agent. Not only does it the strengthening of democracy with the aid of using or giving equal respect to all languages but also disposes the dominance of a particular language. When a literary piece from one language, for instance English, is translated right into a local language or dialect, the people of the language/dialect are capable of rendering and apprehending the text as a useful resource of knowledge and understanding than to be in English. The thoughts,

mind and emotions of the writer in English are consequently transferred or carried throughout to the local language/dialect into which the textual content is translated. This now no longer complements the knowledge base of the target audience. However, it increases the significance and self-belief in coping with socio-political affairs vis-à-vis the translated text. Most importantly, translations or adaptations offer a possibility to the sections of society to relate to the social significance of the text produced in a language of their own.

The analysis of the target text *Malgudi Days* (1986-88) is based on the understanding of the source text that it emerged from a part of the nation that is south and the translation of it into a language Hindi, which had been a part of not just political discourse but of also social consciousness. It is inevitable of Hindi to be not linked with entire idea of India to be modern state with not just common nationality but also a common language. While the target text was in English, the source text was in Hindi. These adapted texts were made public during varied yet very significant socio-political eras. Also, *Malgudi Days* the source text came in during the time when the discourse on the idea of language and national identity were pretty prevalent.

It is also noteworthy that the target text *Malgudi Days* chose the language which made the receivers believe the it is not just a south based tele-series but had numerous characters played by Deven Bhojani (1969) as Nitya in the episode *Nitya*, Kanti Madiya (1932) as various characters, Harish Patel as various characters in the entire series, Dina Pathak as Ayah in the episode *Willing Slave*, Girish Karnad as Swami's Father in the episodes of *Swami 1-7* and Anant Nag as various character including being the vendor of

sweets in the episodes *Mithaiwala 1-8*. These names especially Dina Pathak and Harish Patel were known names and were familiar to the popular audiences as they had their visibility in the precursor popular media of films. Also, Karnad and Nag had been parts of many NFDC films, including Karnad in Shyam Benegal's *Manthan* (1976) and Nag in the film *Bhumika* (1977) by Benegal. Interestingly, these were the only actors like Pathak and Patel who were taken in the production of the target text and were the only from the main stream Hindi cinema. Also, it becomes necessary to note that rest all the actors used in the tele-series namely Master Manjunath as W. S. Swaminathan-Swami, Visalia Kasaravalli as Swami's mother, Suhasini Adarkar as Swami's grandmother, B. Jayashree as Muniya's wife, Somu as Shopkeeper, Vishnuvardhan as Venkat Rao, Shankar Nag as Venkatesh, Ramesh Bhat as various characters, Rohit Srinath as Rajam, Raghuram Sitaram as Mani, Chetan as S. Somashekar Somu, Arundathi Nag as Kamala, Sunil Sadanand as Mali, Jagan's son, Mandeep Rai as Narsimha, Jagan's cousin, Ashok Mandanna as Thanappa, Vasanth Josalkar as Govind Singh, Kalpana Naganath as various characters, Jagadish Malnad as Siddha, Mico Chandru as Swami's father, Sampath Raj as Ekambaram, S. K. Padmadevi as Elderly villager are from the then existing Kannada film industry. They were known figures in the Kannada viewership culture but for *Malgudi Days* (1986-88) they all performed their roles in the Hindi adaptation. The dubbings could clearly indicate their discomfort in the articulation of Hindi lines and words. Many of the male characters played by the above actors had the voice dubbed by Anant Nag, who was not so uncomfortable in the delivery of Hindi.

The source language of the text *Malgudi Days* (1943) by Narayan was in English. English as a language of literature raises significant questions for its cultural place in the

Indian context. While, for the study of the target text *Malgudi Days* that appeared on the TV channel Doordarshan makes one think of the reception culture as well the target audience as thought by the creators. Even though set in Malgudi, a quintessential south India town, it has Hindi as a language of the audio-visual narrative. Of course on thorough observation one comprehends that the Hindi narration and the lines delivered by the many of the characters have south Indian dialectical accent while uttering Hindi words and lines.

It can be inferred with this, that not just the actors but also the Kannada Film Industry of which the producer, director, actors were established players, showed their participation in the larger nation building activity having a common language for media which required submission from all the corners of the nation. Unlike, Bengal or Tamil Nadu as discussed above had shown their resistance in accepting Hindi, Kannada actors and directors, even though with discomforts of articulations or Kannada accentual-dialectical influence on Hindi, showed their submission by creating a Hindi version *Malgudi Days* (1988) of the English source, *Malgudi Days* (1943). It is noteworthy that the dubbed versions in languages like Telugu, Tamil and English, of the same series were made telecast after gathering huge popularity in the Hindi version of it. Of course, it cannot be neglected that the notions of 'ideology', 'status and 'economy' within the idea of 'patronage' can superintend the creativity of the artists involved in the craft. Also, during the research it was found that the shooting of the entire series had happened in a town called Agumbe, which is situated in the Shimoga district, in Karnatka. The idea of chosing this location would be discussed in larger details in the next chapter. However, it can be perceived that the even the setting which has its own role in the structure of the narrative which presumptuously had created a quintessential Karnataka locale.

Source Language of *Bharat Ek Khoj* (1988)

The source language for the primary text *Bharat Ek Khoj* (1988) was English that is the language of source text *The Discovery of India* (1946) by Jawaharlal Nehru**.** Frank Moraes (1907-1974) who is best known for a writing Nehru's biography states "Nehru's style shows a vigour and clarity as pleasing and compelling to the ear as to the mind" (1956). Nehru can be considered in those few of Indian writers, among which Mulk Raj Anand, R. K. Narayan, M. K. Gandhi and R. Tagore were also prominent, who found ways to subjugate most other Indians born in the nineteenth century with the often perplexing colonial tongue, English. English, the language of which rules and moves could be learnt. Many young Indians desiring to make careers under the British Raj learnt English but were never used it with the same vigor or flexibility.

A well-known historian Sunil Khilnani, in the book *Biography of Nehru* (2000) states that the "English made the empire." It can be observed that Nehru was not a professional writer but used English as a language for decisive ways. In fact when he became the first Prime Minister of the Independent Indian state, he maintained a political commitment to English as a language for public communication. It cannot be forgotten that the independence speech by Nehru' "tryst with destiny" was in English and not in Hindi. For Nehru, English may have been a language of enemy but he wanted to accept English along with other Indian languages like Hindi and Urdu or Hindustani, as also discussed previously. He believed that English is not only an important link to the wider world, but also a way to empower ourselves.

In an essay "Literature in Hindi and other Languages" from the book '*Who Is Bharat Mata?'* (2019), a collection of important writings by and on Nehru, edited by Purushottam Agrawal, Nehru gives a historical view of the growth and diversification of languages. Language for his is a unifying factor. Nehru states "Many of us know English and we should take advantage of this as this language is constantly expanding." Nehru adds "We have begun to see the world through English eyes, not realizing that they are biased." Even though Nehru wrote "I am not a man of letters," to his daughter Indira in the book *Letters from a Father to his Daughter* (1929), Nehru left no chance to write but Nehru was a man of letters in more an enduring sense, as readers of any of his key works such as *Glimpses of World History* (1934) and *The Discovery of India* (1946) would not agree. That is to say that Nehru can be read not just for his political ideas and ideologies or just for understanding his personality but also for the ways in which he expressed himself and for the prolificity and rhythm of his writing in English.

The Discovery of India (1946) is a typical example of the elevated Nehru's style of writing. His way of using is unique in ways as it consists of several sentences, extensive but syntactically balanced and clear in meaning, consistently leading from specific to general. His writings especially in the current book illustrates inherent humanism and universalism. He discusses the history of Ganges, from its origins to the sea, from the olden times to the new ones. This book through the medium of English language encapsulates history of the civilization and culture of India. He talks about the rise and fall of empires, significant urban centres and proud places. He goes on to discuss the adventures of man and the search for the knowledge that has so occupied the Indian thinkers for wealth and completeness, as well as

its denial and rejection, its ups and downs, its growth and decline, its life and its death. The only phrase that spoils these calls is "ups and downs" which can be considered Nehru's favorite phrase. His writing may be in English but it is about India that may appear to be a mission planned to lift India from its mundane realities and to try to bring dynamism and knowledge using the same language of the recent colonizers, referring to the past and universal human history.

Target Language of *Bharat Ek Khoj* (1988)

As discussed in the previous portions of the chapter, while a common national language as a symbol of national identity was an integral component in the national struggle of colonial countries, the emphasis on the national language differed partly because of the different sociolinguistic situations and partly because of the ideological commitment of the political parties. The case of Hindi as a national language may be considered as a prototype of the complex sociolinguistic issues involved in national identity. However, a text that educates and narrates the idea of the very nation India adopting particular linguistic pattern gains prudence. The use of the language for the target text *Bharat Ek Khoj* (1989) was not just Sanskritized Hindi but also Hindustani, a mix of Sankritized Hindi and Persian inclined Urdu. It also incorporated Hindi translated Sanskrit Vedic verses for the cover title song of *Bharat Ek Khoj*. This also challenges the claims of baises for a certain language from the creators. In one of the interviews with the Doordarshan Archives (2020), Shyam Benegal states that "there were no constraints as such" whereas on a close reading of the target text it can be observed that there could have been a selection policy in the creation of the television adaptation with regards to language of the text in particular.

With reference to the entire idea of target language for the Doordarshan adaptation there can be observations made and they are quite prominent patterns, which are also being stated by Shyam Benegal in the very same interview quoted above, that there are two ways of narration that the series adopted mainly. One is the voice of Nehru articulated by the lookalike figure of Nehru played by Roshan Seth (1942) and the other was the voice of the historians and the then contemporary historiography which is articulated by Om Puri (1950), who had also played various characters in entire series. Also, there were various folk forms of narration were used but they would be discussed in larger details in the following chapter on poetics.

The narration that is done by Roshan Seth is the perspective of Nehru as expressed in the source text and it can be found that exact lines from the source text were translated into a language which was more Hindustani than just being Hindi. The frequent use of words such as *maazi* which means past, *shaql* means face, *zehen* which means mind, *justuju* which means desire, *haqiqat* means truth, *jadojehat* means strife, *wakt* which means time, *talaash* means search or discovery, *mukhatar* means the village head, *mukkamal* means complete or full, *tehzeeb* means civilization, *kefiyat* means state of being, *munaseeb* means reasonable, *masle* means problems and many such other words, suggest Nehru's inclusive attitude towards a particular variant of the Hindi speaking classes. These classes may include the Hindi cinema goers, where the Hindustani language was pretty prevalent or the Muslims and others whose first language was Hindustani or whose tongue was Urdu. The exact synonyms of the above word in the Hindi language are quite possible to be found but it seems that these

words epitomize the larger idea of using Hindustani as the language which was always thought be a potential language to be the national language.

In the essay "Literature in Hindi and other Languages" from the book '*Who Is Bharat Mata?*' (2019), a collection of important writings by and on Nehru, edited by Purushottam Agrawal, Nehru writes "I am absolutely certain that Hindi or Hindustani should be our national language and it will be so, even though there are two scripts." Benegal with the narration done by Seth seems to comply with the Nehruvian ideals of national language.

Nevertheless, Om Puri's voice in the background can be observed as having used a language which is more inclined towards the Sankritised version of Hindi, where he uses more so synonymous words in Sankritized Hindi for many of the above mentioned Urdu inclined words. For instance the word *talash* used by Seth in narration, is used as *Khoj* by Puri, the word *wakt* is used as samay by the latter, tehzeeb as sanskriti and so and so forth. The observation leads us to an understanding that the series tries to maintain a balance not only on the basis of the historical content but also in terms of language used by the masses in India. This move has connections to entire idea of having Hindi as the language for the people of India and also to the opinions of the Congress party stalwarts including Nehru and Gandhi and also Ambedkar, who was the chairperson for the drafting committee of the Indian constitution. Of course the source was by Nehru but when the text was recreated in Hindi on television, in many ways the television series followed the opinions of Nehru on language for the nation.

Also, the content of *Bharat Ek Khoj* was such that could have established narratives or even meta-narratives for the nation especially with regards to the language used in it. It is also worth mentioning that the idea of having a television adaptation of *The Discovery of India* was proposed by the office of the Prime Minister, Rajiv Gandhi during the Mid-1980s, which would ideologically want to establish conceptions as thought by Nehru or even Gandhi. Also, the idea of natural language as explained by Lefevere is mainly about the culture of the audiences and on close reading of the target text it is quite prominent that the creators of the television text missed on the idea of varied languages of heterogeneous composite culture of India or pluralities. In ways the use of such languages could have possibly established the notion that the language to understand India through the medium of television is Hindi or Hindustani.

Source Language of *Mr. Yogi* (1989)

Most of the creative writing by Rye is in Gujarati language and so is the text *Kimball Ravenswood*. As discussed in the first chapter and even though, Rye was born in Jamkhambalia, Gujarat, he was raised in Calcutta, West Bengal, where his father served as a teacher. Known Gujarati literary figures from Calcutta, such as the dramatist-novelists Shiv Kumar Joshi and Chandrakant Bakshi introduced Rye to the Mumbai and Gujarat literary circles which made him earn respect and awards in the Gujarati regional language literary world. Subsequent to attaining little success in the Gujarati theatre scene, Rye went to the USA.

The transformation in Rye as a writer came in the year 1971 when he had participated in the Stage Craft program at the University of Hawaii's East-West Center in Honolulu, USA. He also got a scholarship to take the course. The course preached a minimalist style. He returned from the USA in 1972 having equipped with the nuances of writing and conducted a workshop in Ahmedabad with well-known poets, writers, critics and actors. Consequently, Rye led the absurd Gujarat theatrical writing movement of the time. For that reason he is often considered as an outsider by many Gujarat literary figures (Bhatt, 2011). Even though settled in the USA, he still longs for Gujarat and returns home almost every year to his hometown. Rye now has been based in New Jersey, USA, for the last fifty years. His relocation may have impacted the thinking of Gujarati theatre in significant ways but it certainly has also made serious impacts on his writing of Gujarati with a prominent use of English in it, especially in the text *Kimball Ravenswood*.

In a talk with actor and theatre director Vijay Kenkre in a session titled "Inspired by Language: A Playwright's Journey" organized by Sanjna Kapoor in Mumbai, Rye calls himself as a lover of language and not as someone who is writing just for "a cause" (2020). Considered as an experimental writer, Rye nevertheless writes for the Gujarati mainstream theatre where commercial pressures tend to make him keep the content safe. Yet, Kenkre in the same talk says that Rye's plays have been consistently engaged with topics too risky to have been explored on the mainstream stages. Rye's plays such as *Kumarni Agashi, Santu Rangilee, Koi Pan Ek Phool nu Naam Bolo, Sura Ane Shatrujit, Pankor Nake Jaake* and others deal with all kinds of themes and motifs that are too complex from the receiver's point of view.

Also, in one of the interviews with Hindustan Times dated 08 January 2020, on asked about how one can bring more regional writing to the forefront. To which he responds, "my entire life has taken place because of circumstances, I may be somewhere tomorrow, I may not know, so what do I say about the belief of regional writing and writers. It is not in my hands." Hence, Rye's writing style and language Gujarati could have played a vital role in the selection of the source text. Of course the writing genius of the Rye cannot be shadowed as the theme and the content of *Kimball Ravenswood* proves to be a key text to understand not just the traditional mindset or the faith in astrology of an NRI Gujarati but it also is an indicator for the influence of American English on Gujarati as the language of many people in India.

The frequent occurrences of English phrases for greetings, expressions and fillers in the language used for the text *Kimball Ravenswood* suggest a strong influence of the linguistic culture on the writer from the place where he had his creatively intellectual transformation. The language of the text can be considered as a blend of Gujarati and English and henceforth would be called as *Gujlish* for the language of the text. There are numerous prominent instances when protagonist Yogesh S. Patel makes use of fillers and other expressions in English by the such as *Hi honey, that's all, that's alright, that's it, sure thing, excellent, good-good, by the way, come-on in, okay, correct, Boy-o-Boy, don't be silly, good luck* and many others. These English phrases and expressions have a clear role in the entire narrative which is thought to be in Gujarati. These phrases and expressions are suggestive of the protagonist's come back to his place of origin but with a lot of linguistic influence from the place where he is taking his higher education that is the USA, where the common language of use is English.

Also, it is quite intriguing to note that the astrological descriptions that are made for the girls are in the Gujarati language which seems to be similar to that of colloquial Sanskritised Gujarati without any influence of English on the content and so it is indicative of the prominent theme of the clash between modernity and traditions. English as a language of western modernity and the Gujarati as the traditional one and their amalgamation in the text not only represents the clash but also suggests that the ambiguity of protagonist in terms of using language and adopting ways to live.

Target Language of *Mr. Yogi* (1989)

As explained above the source language of Mr. Yogi was Gujarati and the reasons for the author to write in Gujlish. Like the other two primary texts, *Mr. Yogi* (1989) was also adapted into Hindi language. However, the target text is in Hindi or a mix of Hindi and English analogous to the idea of language in the source text that was Gujlish. The idea of Gujarat with regards to Hindi with a blend of English language is quite intriguing. *The Peoples Linguistic Survey of India, Gujarat* (2016) initiated by Prof. G. N. Devy, Bhasha Research and Publication Centre and edited by Kanji Patel identified that there are around fifty languages spoken in Gujarat and around thirty have been extinct. Also, it is quite challenging to imagine a single state of Gujarat because it was an integration around two hundred small kingdoms into a homogeneous regional entity. The notions of Gujarat or being Gujarati are mostly used as showings on media to indicate as all Gujarati language speaking population not only with language but only by their work ethics, soberness, religious practices, dialects and cuisines. Moreover, after separating from the Bombay State in the year

1960, Gujarat had to strengthen the idea of Gujarat or Gujarati. Also, it cannot be neglected that the similarities between Gujarati and Hindi languages make it simpler for the audiences to decode in Hindi language without a great deal of complexity. So, in order to educate the audience of Gujarat about Gujaratiness would need a language such as Hindi, which is often considered as common to not just Gujarat but to all in India.

Interestingly, popular filmmakers from the league of alterative parallel cinema, films like *Manthan* (1976)*, Bhavni Bhavai* (1980) and *Mirch Masala* (1987) where the legitimization and cultural representation of Gujarat is done by establishing perpetual stereotypes. There are ways through which meanings are created in the minds of the audiences with the repetitions to ensure that the audiences comprehend image of Gujarat as rural because of countrified occupation aiming to revive from the glorious past. On the contrary, Mr. Yogi portrays an urban image of Gujarat as it is set mostly in Ahmedabad. The use of Hindi for an educated NRI Patel from Ahmedabad complicates the idea of a Gujarati but also creates a background that is prevalent for notion of Patel Diaspora that started in the early 1970s which followed the American dream.

Language is an essential part of society and culture which is often considered as inevitable to cross linguistic borders in terms of its translation. Therefore, Gujarati literary or other adaptations imagine themselves to be translated into other similar Aryan languages such as Hindi or Marathi mostly. It has to borrow the language of a popular language as it bears the impression of society and culture. For a newly formed state Gujarat to be precise only in the year 1960, it is a test to assimilate support and unlike Hindi language which is

familiar to many north Indian states making it unproblematic to imagine country and state for them but for Gujarat or Gujarati dilemma since its residents have to separate the identity of nation from identity of Gujarat as a newer region. To reinforce an identity especially with regards to its language and society, perhaps the most effective way could be media that has its mass impact. Most television shows produced during the late 1980s are based on literature rather than just fiction, even though in Hindi but these program lead to an understanding contextual backgrounds of the texts and focus on the old ethics and newly generated values for betterment towards future.

Post-linguistic realignment of the Indian sub-continent, the ruling class always was interested in establishing the national identity and also by assimilating its linguistic regional identity which had diverse dialects, culture and history. As discussed in chapter one television as a popular medium can have great influence on society in terms of creating viewership culture but also identity by legitimizing certain behaviors of a particular identity or culture. These television adaptations would have provided an outline for the audiences to know not only their society but also of others which could be considered as one way to get deal with the entire idea of identity crisis. At the same time these shows are considered as very popular during their times. By adopting the linguistic patterns for Indian society by re-creating sub-nationalism, they try to validate its demand for a separate state. It also helps in presenting the state's perspective of what society should have as morals or value system, how they should lead their lives ideally.

On close reading of the all the six primary texts, one comprehends that Doordarshan during 1980s, adopted the linguistic patterns as guided in the article 351 of the Constitution, which makes it a constitutional move. The shows not only used Hindi as its mode of expression but also prominently inclined to languages of the ideology of the source authors. Through the adaptations, it portrayed a pattern of the society in India or the hegemonic idea of 'nation' thought by the then ruling party. This pattern represents a limited Indian social milieu as urban middle class Hindi speaking strata, who also know not just Hindi but also English and Urdu. The attempt to nationalize the natural language or to naturalize the national language can be observed working in both ways. Hindi to be the 'natural language' of majority of Indians as thought by the makers and ruling class, made it to be the constraint for the refractions. Also, the directive for development of Hindi for wider national purposes seems to play a major role in naturalizing the language Hindi for integrating the Indian audiences or subtly giving them a so called linguistic national identity.