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Albert Einstein

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A Comprehensive Study on the Emergence and Development of Gujarati Novels

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Abstract:

This research paper explores the origins and development of the Gujarati novel, tracing its journey from its beginnings to its contemporary forms. The study examines historical contexts, cultural influences, and literary movements that have shaped Gujarati prose fiction. By analyzing important works, influential authors, and socio-political landscapes, the research aims to map the trajectory of the Gujarati novel, emphasizing its thematic changes, narrative styles, and contributions to the broader literary landscape. The analysis also considers the interaction between tradition and modernity, demonstrating how the novel form has adapted, diversified, and reflected the diverse cultural environment of Gujarat. Through a thorough investigation, the paper provides insights into the unique characteristics of Gujarati novels, highlighting their significant impact on literature and society, and shedding light on the complex pathways that have influenced this dynamic literary tradition.

Keywords:

Gujarati Literature Emergence Development Prose Fiction
Novel

Tales Language History Culture Tradition

A Brief History of Gujarati Language:

The history of the Gujarati language can be categorized into three distinct periods: Old

Gujarati (from its origins to the 15th century), Medieval Gujarati (from the 15th to the 19th century), and Modern Gujarati (from the 19th century onwards). The roots

of Gujarati literature can be traced back to the Medieval Gujarati period, during which significant texts such as Jinapadmasri's *Sirithlibadda*, and *Vasantavilasa* were composed. In the 12th century, Acharya Hem Chandra Suri authored the renowned Gujarati grammar work *Siddha Hem Shabdanushasan*, while Narsinh Mehta laid the foundation for contemporary Gujarati literature, particularly in the realm of poetry. The medieval era in the history of the Gujarati language and literature was marked by significant changes, as the rule of the Mohamedans gradually extended to various regions, including Somnath, Cambay, Anhilwad Patan, Junagadh, and Idar. The city of Ahmedabad, established in 1412, emerged as a center for diverse social, economic, cultural, and literary activities during and after the Indian Renaissance of the 19th century.

Beginnings of Gujarati Prose:

The commencement of Gujarati prose writing can be traced back to the 14th century with the appearance of Tarunaprabha's *Balavabodha* (1355). This was followed by Manikyasundara's *Prithvichandra Charitra* (1422), which is considered by scholars as the inception and hallmark of Gujarati prose due to its resemblance to Banabhatta's *Kadambari*. Narsinh Mehta introduced and popularized

various poetry forms such as Prabhatiya, Dhol, Kafi, and Chabkha, which predate the development of prose and contribute to the diverse verse forms that emerged during the medieval period of Gujarati literature. It is noteworthy that, similar to other Indian regional languages, the Bhakti movement in Gujarati literature encompassed two aspects known as Saguna and Nirguna, where the adoration of God was expressed both in physical form and without it. Notable proponents of this tradition included Narsinh Mehta, Meera, and Dayaram.

Bhalan (1434–1514 AD) made a significant contribution to Gujarati literature through his commendable translation of Bana Bhatt's *Kadambari* and the introduction of the akhyana-style. Additionally, poets from the Swaminarayan sect, such as Sahjanand Swami, Brahmanand Swami, Premanand Swami, and Nishkulanand Swami, contributed to the development of Gujarati poetry by composing poems on morality, devotion, and seclusion. The Parsis also played a substantial role in the growth of Gujarati literature. During the medieval period of Gujarati literature, which spans from 1450 to 1850, both prose and verse were written. The narrative style of a novel distinguishes it from other literary genres and is believed to have been adapted from dramatic and epic forms. The early periods

of Gujarati literary and linguistic development witnessed the emergence of verse, as is commonly observed in the evolution of literatures worldwide, where verse typically precedes prose. This may be attributed to the association of verse with emotions and prose with intellect. Early attempts at Gujarati prose writing can be traced back to the 14th century, as noted by Dhirubhai Thaker in his work *Arvachin Gujarati Sahityani Vikasrekha*. He observed that the majority of medieval literature was in verse. With the exception of books like *Prithvichandra Charitra*, prose was only used in businessmen's ledgers, casual conversations, and critiques, analyses, and commentary on sacred texts. They were not accorded literary distinction or honour. During this era, the majority of literary works focused on moral and religious themes, with an emphasis on the importance of devotion, knowledge, and tranquility of the soul. These religious themes were expressed in both prose, such as akhyan and varta, and verse, with Premanand and Shamal being credited for popularizing these new genres. However, verse was the predominant form of expression in their writings. Historians have also attributed the social climate in Gujarat at the time as a contributing factor, with the Muslim reign causing disruption and instability, compounded by underlying issues of classism, caste bias, and gender

inequality. As a result, it is evident that medieval prose differed significantly from the literary works of the latter half of the nineteenth century, with poems narrating the tales of characters such as Vilas Vai, Tarang Lola, Sinhasan Batrisi, and Nand Batrisi.

Narmad and Dalpatram are considered pioneers of Gujarati prose. Narmad is recognized as the first essayist in Gujarati, heavily influenced by Macaulay, Addison, Steele, and Bacon. His autobiography *My Life* was published in 1866. Dalpatram, known as the founder of modern Gujarati literature, made significant contributions to the growth of Gujarati prose through his essays in *Buddhiprakash*. Both Narmad and Dalpatram are foundational figures in contemporary Gujarati literature. Dalpatram's work *Venacharitra* showcases his mastery of humor and wit, and he excelled in both poetry and prose, producing plays, essays, and other compositions. Alexander Kinlock Forbes, a British administrator, played a key role in the modern study of Gujarat and its language, amassing a substantial collection of manuscripts. The Forbes Gujarati Sabha, based in Mumbai, is dedicated to preserving and promoting Gujarati literature, language, and history. Narmad also wrote the first Gujarati lexicon, *Narmakosh*, which covers world history and

poetry. He explored themes of freedom, nationalism, nature, and romance, departing from medieval literature, and experimented with various poetic forms while skillfully translating English verses into Gujarati.

Gujarati literary criticism was initiated by Navalram Pandya. Other significant works from this period in Gujarati literature include Bholanath Sarabhai's *Ishvara Prarthanamala* (1872), Navalram Pandya's *Bhatt nu Bhopalu* (1867) and *Veermati* (1869), and Nandshankar Mehta's *Karan Ghelo* (1866), which was the first original novel in Gujarati literature. Ranchhodlal Udayaram Dave (1837–1923) is recognized as a pioneer in Gujarati language playwriting with his play *Lalita Dukh Darsak*. Dalpatram, Narmad, and Navalram were also significant playwrights. Behramji Malabari, a prominent Parsi author, was among the first to publish original works in standard Gujarati. Additionally, Parsi authors wrote numerous works in both standard Gujarati and Parsi Gujarati, as well as translated literary works from English and French. Their contributions were instrumental in establishing Gujarati literature. Other notable works of Gujarati poetry include *Ishvara Prarthanamala* (1872) by Bholanath Sarabhai, *Smarana Samhita*, *Kusumamala*, *Hridayavina*, *Nupura*

Jhankara, and *Buddha Charita* by Narsimharao Divatia. *Devayani*, *Atijnana*, *Vasanta Vijaya*, and *Chakravaka Mithuna* by Manishankar Ratanji Bhatt. Another significant poet of this era in Gujarati literature was Nanalal, who excelled in his apadya gadya or rhyming prose. Nanalal is also known for his epic *Kuruksetra*, numerous dramas like *Idukumara*, *Jayajyanta*, *Viosva Gita*, *Sanghamitra*, and *Jagat Prerana*, as well as two poetic collections called *Vasantotsava* (1898) and *Chitradarsana* (1921). Umashankar Joshi, Sundarram, Sundarji Betail, Rajendra Shah, Niranjani Bhagat, Benibhai Purohit, and Balmukund Dave are some other important contemporary Gujarati poets.

The Emergence of the Novel in Gujarati Literature:

In the mid-19th century, the influence of Western literature had a significant impact on Indian language literature. The novel, like the short story, was introduced from Western literature. The novel's origins in India can be traced back to 1862 when Sorbasha Munsaf published a Gujarati translation of the French story *India Cottage* and *A Cottage in the Middle of Hindustan*. This led to translations from languages such as English, Persian, Bengali, Marathi, Hindi, and Telugu, which in turn inspired original novel writing.

Authors such as Mahipatram Neelkanth, Anantaprasad Vaishnav, Hargovandas Kantawala, Keshavalal Parikh, and Icharam Suryaram Desai consciously and unconsciously contributed to the development of the novel form, with a focus on storytelling and social reform. While the novel did establish itself during this period, a definitive pattern was not fully established.

The first novel in Gujarati literature is *Karanghelo* written by Nandshankar Mehta in 1866. This novel reflects the reformation era and depicts the author's beliefs and events in Surat during that time. Another significant novel of this period is *Sasu Vahuni Ladai* by Mahipatram Neelkanth, which presents a realistic portrayal of socio-familial issues. Other authors also contributed to novel writing during this era, with works such as *Ranakdevi* by Anant Prasad Vaishnav, *Andheri Nagarino Gandharvasena* by Hargovinddas Kantawala, and *Hind and Britannia* by Icharam Suryaram being the first political novels. Additionally, novels like *Ratnalakshmi* and *Kulin and Mudra* by Jahangir Talyar Khan, *Tipu Sultan* by Ardeshar Kunwarji, *Rudi and Buddhini Katha* by Keshavalal Parikh, and *Gulabsingh* adapted by Manilal were published during this time. The novel writing tradition began in 1866, with a

focus on social and historical themes. In 1887, Govardhanram Tripathi introduced the first part of *Saraswatichandra*, a novel that is considered a significant work not only in Gujarati literature but also in Indian literature. This novel portrays the transitional period of the late 19th century and addresses the clash between traditional Indian culture and Western influences. Therefore, novel writing in Gujarati literature began in the 19th century due to various factors.

Development of Gujarati Novels:

“Many people of this province are very fond of reading stories written in Gujarati poetry. But so far such stories written in prose are very few in Gujarati language and those that exist are not popular among people. To fill this gap and to prepare books in Gujarati like English stories and stories, the former Education Inspector of this province, Meherban Russel Saheb expressed his desire before me and he told me to prepare such a story.” (Tuljashankar). These are the words of the Sri Nandashankar Tuljashankar, the creator of the first Gujarati novel *Karanghelo*. Despite the influence of Walter Scott in the creation of *Karanghelo* novel, it can be said that it is the first original creation of Gujarat.

The British introduction of university education in India led to the development of an intellectual class. Additionally, wire-post, railways and printing houses were established for administrative convenience. The Parsis were responsible for setting up the first printing press, publishing the first newspaper, and creating the first dictionary, making significant contributions to the emergence of mass media. These advancements in media also brought about a transformation in Gujarati literature, giving it a new form, color, and mood.

Magazines emerged with the introduction of printing facilities, and at the same time, novels, particularly fiction, also began to gain popularity. The novel genre started to gain traction, featuring stories that were reminiscent of a style that was around 150 years older than the English novels of that era. The portrayal of historical and social settings lacked depth and often lacked seriousness. Many reformist ideas were embedded within these works. Notable character works include Mahipatram Rupram Nilkanth's *Vanraj Chavdo* and *Sadhara Jesang*. Sri Hargovindadas Kantawala's *Gandharvasena of Andheri Nagari* is considered an outstanding story and satire, offering a satirical take on the prevailing situation in the kingdom at that time.

The beginning of the novel in Gujarat was initially weak but showed promise. Umashankar Joshi discussed the state of affairs during that time in relation to *Saraswatichandra*. New universities in India, which were praised by Western scholars as a valuable human legacy, also became hubs for the dissemination and expansion of ancient Indian knowledge. As a result, graduates from these universities were well-equipped, having absorbed the liberalism and humanism of 19th-century Europe while also maintaining a deep reverence for the significant Indian Abhipsa, the Age of Self-Life. The impact of Western influence led to the emergence of literary works by these university graduates and other modern educators of the late 19th century.

Govardhanram was a literate individual who incorporated positive elements from both Western and Indian cultures into his work while rejecting the negative aspects. His creative awareness and well-being are evident in his work. Raghuvveer Chowdhury suggests that while political ideas may seem outdated today, they are not confined by tradition when viewed as a whole. He was able to depict the marriage of Saraswati Chandra and Kumud, introducing a new trend in the portrayal of safflower and kamala. The concept of Kalyangram is particularly remarkable for that time period.

Professor Vishnuprasad has noted that Govardhanram's exceptional skill as an artist lies in the portrayal of life's flow and depth in *Saraswati Chandra*, a level of intensity rarely found in novels worldwide. As previously mentioned, Gujarati novel was significantly lagging behind English literature by about 150 years. *Saraswatichandra* made a significant effort to bridge this gap, but there was a noticeable lack of other great creative works during that time. Consequently, the foundation laid by Govardhanram seemed to be deteriorating. During the period of 1860-1917, Bhogindra Rao's novels were being published in quick succession, including *Moothala* (1907) and *Ushakant* (1908). Ramanbhai Nilkanth's renowned work *Bhadrambhadra* left a lasting impression, and Ramanbhai also demonstrated skill in creating caricatures and mocking ancient traditions.

Gandhiji's arrival in 1915 AD is seen as the beginning of a new era in Gujarati. Although Gandhiji was not heavily involved in literature, the impact of his arrival is evident in the literary and artistic expressions that emerged. The emergence of new meanings and ideas in Gujarati literature, as well as the ease with which the work of Gandhiji and his followers was facilitated, can be attributed to the reformist consciousness that arose during the Pandit

era and the dialogue about East and West culture. Without this societal transformation, Gandhiji's influence during that time would not have been as significant.

Gadyaswami Shri K. M. Munshi (1887-1971) emerged as a prominent figure in literature with works like *Verni Vasulat* (1913) and *Kona Vanke?* (1915) initially focusing on historical and legendary themes, Munshi's writings drew inspiration from *Adi Sahitya* and *Vedanta*. His novels, including *Patan ni Prabhuta* (1916), *Prithivivallabh* (1920), *Rajadhiraj* (1922), and *Swapnadrishtha* (1924), captivated the Gujarati audience and brought him unprecedented popularity. Munshi's portrayal of India's past, covering the Vedic and post-Veda periods as well as the Solanki era, instilled a sense of pride in the people of Gujarat. Additionally, his theatrical works such as *Parashuram* (1946) and *Lomaharshini* (1945) further solidified his influence. Another contemporary, Shri Narayan VasANJI Thakkur, also contributed significantly to the literary scene with annual entertainment stories that encompassed history, sermons, mystery, Hindu psyche, and narratives.

Another contemporary writer alongside Munshi was Sri R. V. Desai (1892-1954), who was known as the 'Yugamurti

storyteller' at the time. He was once a popular novelist, although his works are not as influential today. His preferred techniques included improvisation, enigmatic characters, and intricate plots. Desai's writings depicted Gandhian ideals such as the eradication of untouchability, non-violence, and rural life. His short novels, including *Divyachakshu* (1932), *Gramalakshmi* (1933-37) Part-1-4, *Jayant* (1925), *Shirish*, *Kokila* (1927), *Purnima* (1932), and *Snehyagya* (1931), are noteworthy in Gujarati literature, mostly revolving around love stories of young individuals who were influenced by Gandhian philosophy.

Following R. V. Desai, Jhaverchand Meghani also gained a large readership. Additionally, he and Gunavantaraya Acharya (1900-1967) were esteemed writers in the fourth decade. Gunavantaraya's *Sagarkatha* introduced Gujarati readers to a new subject, exploring the history of Saurashtra's coastline. He surpassed previous narrators in terms of the number of works, although he was knowledgeable in language but lacked the art of composition. Meghani laid the groundwork for regional novels through *Sorath Taran Vehta Pani*, which vividly portrayed the region and reflected its characteristics. This work also revealed the emerging political consciousness in

Saurashtra. *Tulsi Kyaro* is a social novel that reflects Meghani's concern for maintaining social stability and his understanding of the family dynamics within Hindu society.

Among these, one must take note of the remarkable novels of Dhoomketu, which are considered the pinnacle of narrative art. The historical novels *Prithvish* (1923), *Rajamugut* (1924), *Rudrasharan* (1937) and others such as *Chauladevi* (1940), *Rajasanyasi* (1942), *Karnavati* (1943), *Vachinidevi* (1945) by Munshi share similar elements. While Dhoomketu attempts to do so, Munshi does not compromise on historical accuracy and maintains a restrained language and communication style. As a result, Comet creates an atmosphere that Munshi seems to build upon, setting a standard in the genre.

Meghani played a significant role in popularizing the use of the Talpadi language in folk tales, novels, and literature, for which subsequent novelists are indebted to him. Writers such as Shri Pannalal Patel, Ishwar Petlikar, Manubhai Pancholi, Chunilal Madia, Mohanlal Mehta 'Sopan', Pitambar Patel, Pushkar Chanderwakar, Chandravadan Shukla, Yashodhar Mehta, Jayabhikkhu, Mohanlal, Chunilal Dhami, Devshankar Mehta, Sarang Barot, Vitthal Pandya, Rasik Mehta,

and Adi have garnered a wide readership. Some of these authors have produced significant novels, particularly after 1940, focusing on social, national, and religious topics.

Pannalal Patel's success in the Janpadi novel trail, initiated by Meghani, is notable. His early works prominently feature the vernacular, depicting the natural power of emotion. Pannalal's portrayal of the strength of unabashed object-oriented drawing in the pure village life stories *Valamana* (1940) and *Malela Jeev* (1941) from the corner of North Gujarat is noteworthy. His works not only focus on language and place but also on the emotional world and problems of grassroots village life. *'Manvi ni Bhavai'* and the portrayal of the Chappaniya drought in Gujarat have contributed to Pannalal's status as one of the foremost writers in the country.

Ishwar Petlikar and Chunilal Madia have also contributed to this trend. Madia's *Pavakwala* (1954) and *Vyajno Varas* (1946) depict the language, values, atmosphere, tradition, and society of Sorathi. Jayanti Dalal portrays Bhavna Adarsh and Swarajyaprem in *Dhimu and Vibha* (1943). Petlikar's works range from depicting the life of peasants in the Kheda district to the problems of urban life,

continuing to portray Gujarati society as it is. Madia's *Vyajno Varas* has been described as a novel without a hero by Umashankar Joshi. The influence of Meghani on Madiya is evident from a language perspective. Madiya's works often explore subjects like religion, society, and city life.

Manubhai Pancholi breaks away from the traditional style of writing, earning respect alongside novelist Govardhanram. In his novel *Deepnirvan* (1944), he aims to vividly portray the cultural setting in a historical context. Similarly, *Zer to Pidha che Jani Jani* shares structural and character similarities with *Saraswatichandra*.

Sarang Barot emerges as a notable figure in the 1950s with *Aganlekh* (1952), where Ramanlal introduces new ideas within the storyline. However, the coordination of the story is limited. Pitambar Patel, on the other hand, excels in creating visual imagery but lacks depth in works like *Dharti Ami* and *Mangal Bhavna*, which raise questions about commitment despite their popular appeal.

Novelists like Shivakumar Joshi, Chandrakant Bakshi, Mohammad Mankad, and Bhagwatikumar Sharma bring a fresh perspective to the literary scene. They

tackle new subjects, issues, and writing styles, aiming to captivate readers with their portrayal of relationships, bold language, and unconventional ideas. Shivakumar Joshi's works such as *Kanchuki Bandh* (1956) and *Anangarag* delve into the personal lives of men and women, often portraying emotionally troubled female characters. Mohammad Mankad and Bhagwatikumar Sharma are open-minded writers who keenly observe society and demonstrate a strong understanding of novel structure and content. They explore contemporary themes of love and sexuality, with Mankad skillfully depicting both urban and rural settings, while Sharma tends to favor ornate writing, sometimes leading to artificiality and imbalance.

Chandrakant Bakshi takes a unique approach in *Padgha Dubi Gaya*, consciously portraying characters that challenge established norms and wander restlessly. Each of his novels is meticulously crafted, addressing various societal changes brought about by industrialization, urban life, religion, transportation, mass media, and existential doubt. His distinct language and unconventional narrative style set him apart as a significant literary figure. Today's novelists seek to capture life experiences without distorting their meaning. Chandrakant Bakshi, in

particular, uses a novel approach to depict the multifaceted nature of human life, creating a raw yet compelling narrative.

Suresh Joshi is recognized as a trailblazer in modernizing Gujarati literature, leading to a significant shift in the direction of the literature. His emphasis on new principles in criticism, as well as the declaration of language as an integral part of the work, transformed the landscape of Gujarati literature. His expressive prose and technique-centric approach have become increasingly rare. Additionally, he published preliminary versions of novels like *Chinnapatra* and *Marnottar* to support his established principles.

Raghuveer Chaudhary has made a strong impact in the literary world, producing numerous novels on diverse subjects and themes. Notable works include *Amrita*, *Uparvas Kathatrayi*, *Ichcharam*, and *Somatirtha*. *Amrita* delves into the existential and ideological crisis faced by the Indian intelligentsia, grappling with beliefs in the past and future, memory and love, individual loyalty to the whole, and the acceptance of the present moment. The novel portrays an insistent desire to shape existence, caught in the dilemma of choice.

From the fourth stage, there is an observable increase in consciousness towards composition. Various painting techniques are being explored, and there is an attempt to track changes in themes, structure, characters, and values. The influence of the machine age is becoming more evident. However, when looking at the novel tradition as a whole, a significant deficiency is apparent - the creator lacks sufficient experience. Without experience, there is limited scope for a wide variety. As a result, a range of situations with subtle differences are mapped, such as the town, the village, love and its triangles, and various techniques. It has been observed that when an author introduces something new, many cheap imitations are published. The diversity seen in European or American literature has not yet been seen in such a large amount in Gujarati literature. Despite the vast sea coast, only two novelists, Sukani and Gunavantaraya Acharya, have depicted the sea. It is felt that the region extending from Kutch to Dang has yet to be fully explored. There is a complete lack of juvenile stories, and many fields like fantasy, science fiction, fairy tales, and adventure stories seem to be yet to be effectively explored.

In recent times, there has been a positive development in Gujarati literature with the emergence of a genuine regional element in

novels and short stories. This is exemplified by writers such as Ujamshi Parmar, Kirit Rhatt, and Kanji Patel. These new writers are now turning their attention to village life, using contemporary forms and techniques to depict the changing patterns of rural life in Gujarat, although they are sometimes criticized for being difficult to understand.

Kundanika has a delicate writing style that often leans towards the ornate. She effectively portrays women's inner thoughts and feelings, while also criticizing male dominance in family and society. Her writing has consistently addressed injustices and exploitation of women and her novel *Saat Paglan Akashma* is a completely feminist work that has been translated into Hindi and English. Additionally, sisters Varsha Adalja and Ila Arab Mehta have both written fiction that is distinct from each other. Varsha's novels such as *Pachhan Faratan* (1979), *Khari Padelo Tahuko* (1988), and *Retpankhi* (1985) primarily focus on middle-class life, with a strong emphasis on contemporary women. While she is not a feminist writer, she skillfully portrays women's situations in an artistically developed manner with a well-developed idiom.

There is currently a growing trend towards popular narratives, with a significant amount of novel writing taking place. Many novelists' works are published every year, and critics struggle to keep up with the high production rate. This may be due to the high demand from newspapers, magazines, films, and serials. However, the question remains as to how much of this output can be considered substantial. The names of active writers are listed, and it is noted that no specific posture has been established regarding their direction or form. There is currently a gap in the horizons of Dalit consciousness, women's consciousness, and the consciousness of the disabled. It is anticipated that something new will emerge in the future.

In addition, there is a parallel current that disregards or pays little attention to these developments. It does not allow for significant experimentation and is unconcerned with history, research, or classical ties. Its sole purpose is to satisfy the reader's appetite and provide mental relaxation. The authors currently active in this genre are listed, and it is noted that they are widely read today.

Vitthal Pandya and Priyankant Parikh are highlighted as writers who combine the features of society and mystery stories. Vitthal Pandya has written fifty novels, and

Priyakant Parikh has written more than fifty. They entertain urban society in a way that does not disrupt the routine, and their works feature unique character names and descriptions of different places.

Reasons for the Rise of the Gujarati Novel:

The introduction of the novel form to the Indian subcontinent is credited to the British. It was brought over from England and various factors such as the development of English prose in journalism, the English educational system and institutions, Christian missionaries, and the invention of the printing press contributed to the growth of the novel form in India. The establishment of the Bombay Education Association in 1820 and Macaulay's historical "Minute" of 1835 significantly impacted the Indian educational system, enabling locals to learn foreign languages and literature and translate it into their native languages once colleges were established in major cities in 1857. The latter part of the 19th century marked the Indian Renaissance, during which art and literature influenced people's perspectives on life. In Gujarat, numerous organizations and societies were established to address social, political, and cultural issues, and printing presses, newspapers, journals, magazines, and libraries were developed to

cater to the growing interest in learning. This transformation had a widespread impact on all aspects of Indian society and changed people's outlook on life.

1. **Print Culture and Publishing:** The development of printing press technology allowed for the widespread production and distribution of literature, making Gujarati novels more accessible to a larger audience and increasing their popularity.

2. **Social Reform Movements:** During the 19th and early 20th centuries, social reform movements in Gujarat provided novelists with a platform to address social issues such as caste discrimination, women's rights, and education, using novels as a means of advocating for change.

3. **Literary Renaissance:** Influenced by the Bengal Renaissance and European Enlightenment ideas, a literary renaissance in Gujarat encouraged the development of literature, including the novel, as writers aimed to establish a distinct Gujarati literary identity.

4. **Cultural Identity and Expression:** The Gujarati novel served as a medium for preserving regional identity and cultural expression, with authors emphasizing the richness of Gujarati culture, folklore, and traditions in their works.

5. **Literary Experimentation:** Novelists in Gujarat experimented with various narrative styles, themes, and storytelling

techniques, leading to a more dynamic and diverse form of the novel that captivated readers with its innovative storytelling.

6. **Educational Reforms and Readership:** Increasing literacy rates and educational reforms contributed to a growing audience for literary works, driving the demand for novels and fostering a literary culture.

7. **Continued Relevance and Adaptation:** Gujarati novelists have continued to adapt their narratives to contemporary themes and issues, ensuring the ongoing relevance and appeal of the novel form to successive generations.

These factors collectively contributed to the rise of the Gujarati novel, shaping its trajectory and establishing it as a significant and influential literary form within the broader landscape of Indian literature.

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