

Editorial

Translation of literary works in India is as significant as any integrating exercise for the unity of India. In the literary world, its ever-increasing popularity has underscored its utility for teachers as well as researchers. The multiculturalism combined with multi-linguism in India has made it almost mandatory for all Indians to be involved with learning other languages of the land and to connect with the speakers of other languages of our country by translating what is the best and latest in one's regional language. Indian Literature in Translation has emerged as most favourite domain of studies in the Departments of English all over the country. A literary piece of translation connects people and cultures and enables people to shed off many inhibitions and biases about the people of a particular linguistic community, it builds bridges between languages, cultures and ethnic identities and largely works up towards a consensus to solve the problems as sole unit of humanity, strengthening the cause of literature in general which political activism often fails to do.

Recently, India has seen a great upsurge in the field of translations from different Indian languages to English, these translators have earned acclaim all over the world. Some of them are : Navdeep Suri, a retired Indian diplomat and writer, who has translated Nanak Singh's classic Punjabi novels in English, such as *Chitta Lahu*, *Hymns in Blood*, and *Agg di Khed*, besides his translation of Nanak Singh's ballad *Khooni Vaisakhi*. Another very popular translator is Jenny Bhatt, founder of Desi Books, and teacher of creative writing at Writing Workshops Dallas, she is well known for her translation of Gujrati writer Dhumketu's stories, *Ratno Dholi : The Best Stories of Dhumketu* was published by Harper Collins in 2020. N Kalyan Raman is well versed in translating Tamil Fiction and Poetry into English, his translation of Devibharathi's short stories under the title *Farewell, Mahatma* (2015) and Perumal Murugan's *Poonachi -or the Story of a Black Goat* (2019) were well received by the readers in India and abroad. Mitra Phucan, a Assamese writer and translator of note has been in news for her translation *Guilt* originally written by Harekrishna Deka in 2021. Arunava Sinha is perhaps most prolific translator of India who has translated more than 70 books into English and Bengali, his Bengali translation of Amitav Ghose's *Gun Island* as *Bonduk Dweep* has come out in 2021. His latest translation is Debarati Mukhopadhyay's Bengali novel, *Narach* into English as *Chronicles of the Lost Daughters* by Harper Collins. Recently Daisy Rockwell has shot into fame by her brilliant translation of Geetanjali Shree's novel in Hindi *Ret Samadhi* as *Tomb of Sand*, winning the status of first book from India to be on the Booker International shortlist. Abhirami Girija Sriram and Bijukumar have co-translated K R Meera's *Jezebel* from Malayalam, thus encouraging young scholars for co-translation in academia. With a few recent names and many translators in our regional languages, translation has taken an unprecedented leap in India, it has minimized the gaps among languages and mindsets and ushered in a new era of learning beyond barriers for future generations.

The present issue has seven articles, one review article and seven book reviews by senior scholars of English, they address the problems of Indian literature in English in different ways. Hope the readers would like them and send their responses on Dialogue's e-mail : dialoguelucknow@gmail.com.

Wishing all the best !

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