Conference Papers presented at the XVII Annual Conference of RASE
28-29 November 2020

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Globalization ushered in an era of fear of dispossession of individual spaces leading to a strange kind of imposition of uniformity in all spheres of life. It was becoming visible how a super power was using its entire means to demean all other entities and establish a hegemonic control over peoples and countries. Over the years this has percolated down to smaller countries and the talk of national identities as central to political discourse is becoming evident. One nation, one language, one culture, one ideology and one party seem to be becoming the new normal. The pandemic also seems to have been used by the power centers to consolidate their positions and curb the alternative voices.

The world, however, has never been so in the past. This new normal is not normal. Plurality is normal. Existence of multiple voices, multiple choices, numerous colours and varied fragrances make a world normal. Small things matter. Their presence makes the big ones big.

This distinction of plurality and unity has been discussed at ontological and philosophical planes since long. In the Platonic view, pluralities are objects that partake in a form. A property like “two” jointly qualities the objects but does not relate them, just as “beauty” qualities many objects at once. There is nothing peculiar to pluralities. Only those plurals that are relational seem to escape this view. Two individuals partake in the form ‘father of’, but only one of them is legitimately described as ‘father’. Thus, individual entities get their identity in a plural society and do not face any crisis of existence.

This is true in the sphere of literature too. It exists in different languages in various parts of the world. Every language represents a cultural and linguistic community. It gives expression to the individual voice of the author as well as the collective voice of the community. It successfully expresses the emotions, thoughts, aspirations, and imagination of the
people speaking that language. In that sense no language is small and no language is big. The political power wielded by a linguistic community makes that language dominate others.

In literature a language with less number of speakers or politically marginalized linguistic community can also become important on the basis of literary creations in that language. The translation of literary works of a language build a bridge across cultures and helps the readers learn about that. In fact, the world has come closer through translations. It may be argued that translation from the source language to target language is accompanied by certain loss of meaning but the fact is that this is immaterial in comparison to the gain one has in reading literature of a language that he doesn’t know. This also enables one to know another culture and respect it. Translation manifests respecting the other. One attempts translation from one language to another only when (s)he loves the two languages and wishes to engage with them.

This number of the journal carries research articles that explore this theme in its varied aspects. The challenges before humanity are identified and through literary sources the authors have tried to put forward their concerns over these issues. Literary criticism alone may not be strong enough to usher in a change but it definitely plays a role in building up opinion of the people for a better society. This number of the journal will motivate people to think in this direction. Suggestions for further improvement in the journal are welcome.

Date: 15/11/2021

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My Twenty-One Years in the Fiji Islands: Narrativizing Indenture in Totaram Sanadhya’s *Girmit*

Anjali Singh

Narratives on indenture carry within their folds, within the signs and the language itself, the history of trauma that is part and parcel of postcolonial writing. The literary texts on indenture are thus, a discourse of pain. Philologist Ogaga Ifowodo, reinforces this aspect of writing by viewing “colonialism as a shattering historical trauma” (*History, Trauma and Healing in Postcolonial Narratives* xiii). At the same time, Donna McCormack’s *Queer Postcolonial Narratives and the Ethics of Witnessing* redefines the traditional postcolonial trauma theory which depicted the witness as a professional listener who used to play out and theorize the testimony of the victims. She suggests that in its new character, the postcolonial narrative supports a “willingness of listeners to take on the responsibility for an endless narrative that they must translate from embodied exchanges into a comprehensible language that is still largely incoherent in form” (36). Vijay Mishra reinforces her point of view and opines, “Her book draws attention to the ways in which traumatic histories are shared and internalized… To listen is to reciprocate, to be part of the experience and as such participate precisely in those bodily affects that trauma theorists have relegated to ‘linguistic narrativization’” (Mishra, “Postcolonialism 2010-2014” 382).

Totaram Sanadhya’s autobiography, ‘*My Twenty-One Years in the Fiji Islands*’, is possibly the only book to present an eye-witness account of the indentured Indians on the sugarcane plantations in Fiji. It was written during the time of indenture and is a first-hand account of the experience of an Indian *girmitiya* (the word ‘Agreement’ was mispronounced to *girmit* by the indentured Indians who were taken to Fiji). Sanadhya
claimed that he had been deceitfully recruited in 1893 and had spent his first five years in Fiji working as an indentured labourer. Once he had completed his tenure of indenture, he established himself as a farmer, and then as a Hindu priest, dedicating himself to removing the plight of other Indian labourers indentured and sent to Fiji. He took the help of Indian freedom fighters and missionaries and encouraged the migration of Indian teachers and lawyers to Fiji in order to help improve the working conditions of the indentured Indians living in the islands. Sanadhya returned to India in 1914 after spending twenty-one years in Fiji and narrated his experiences in a book. So powerful was his account that this book was used as campaign material in the movement started to end the indenture system.

In his book, *Chalo Jahaji: On a Journey through Indenture in Fiji*, historian Brij V. Lal examines Sanadhya’s narrative as one that shows a level of perception and shrewd practicality that is distinct from his Indian or European counterparts (262). John O’Carroll in “Totaram’s Ghost” believes that while the text “generated a huge impact and produced change in its time, it still lingers not as a literary masterpiece (though the style of the text and its story-telling does bear considerable scrutiny), but as part of a wider scene, perhaps as a synecdoche of a dimension of that scene” (Australian Humanities Review). Vijay Mishra in *Literature of the Indian Diaspora* affirms Sanadhya’s account as “the clearest contemporary account of the early fragment as it comes into being” and one that “traces a number of key developments surrounding indenture” (98).

Writers of indenture literature use various narrative techniques and devices in order to highlight and bring out the themes of the experiences. It is easy for a reader to neglect the framing devices that an author uses in the narrative. The “introduction” and “preface” are often overlooked. John Mullan in *How Novels Work* mentions that the author owes a contract to the reader to introduce the work through a “preface” or “introduction” before thrusting into it (10). The “Introduction” in *My Twenty-One Years in the Fiji Islands* prepares the reader about the contents of the narrative. It is a long introduction (running to 31 pages),
and comprises several navigational headings, such as “The Book and its Authors” and “How to Read this Book”, as well as “Who should Read this Book”, which help apprise the reader about the content of the book. The author informs the reader at the onset that the themes in this book include, “the tricks and deceits of the recruiters, the loss of caste and social and moral degeneration in the lines, the harshness and brutalities of white overseers”, and hardships and problems being a part of girmit life (14).

Sanadhya’s story is presented by a narrator who is also a character in the narrative. The Oxford Dictionary of Literary Terms offers a preliminary frame of reference for analysing narration. “In the first person narrative, the narrator speaks as ‘I’, and is to a greater or lesser degree, a participant in the story” (301). Totaram Sanadhya’s text follows this proviso. Invariably, the story revolves around the narrator (Sanadhya) and allows his inner most thoughts to be conveyed to the reader. It is his point of view that dictates the actions, opinions, biases and judgements in the text. Thus, he is able to provide and withhold information based on his own understanding of other characters and situations.

Vijay Mishra in The Literature of the Indian Diaspora has characterised Sanadhya’s narrative as a testimonio (27). Mishra cites John Beverley who defines it as “a narrative . . . told in the first person by a narrator who is the real protagonist or witness of the events he or she recounts” (81). John Beverley defines testimonio as:

a novel or novella-length narrative, produced in the form of a printed text, told in the first person by a narrator who is also the real protagonist or witness of the events she or he recounts. Its unit of narration is usually a “life” or a significant life experience. Because in many cases the direct narrator is someone who is either functionally illiterate or, if literate, not a professional writer, the production of a testimonio generally involves the tape-recording and then the transcription and editing of an oral account by an interlocutor who is a journalist, ethnographer, or literary author. (571)
Beverly also attests that the testimonio is not a mere record of memory which is narrated in the first person. It is essentially a plea or a request for empathy from its readers for the specific “ethical and epistemological demands” for which it is written (574). This narrative thus bestows a position of power on what would have otherwise been a subaltern voice in the diaspora discourse. Sanadhya is able to voice an appeal, on his own terms, to abolish the colonial system of indenture. He is able to use his narrative voice to offer factual insight — one gained from inside Indian indenture. His writing is very high in emotional content since it has to appeal to the position in power. Although it is an “autodiegetic narration” (Herman et al. 36), My Twenty-One Years in the Fiji Islands is not a complete autobiography because as a testimonio, it “is an affirmation of the authority of personal experience, but, unlike autobiography, it cannot affirm a self-identity that is separate from the subaltern group or class situation that it narrates” (Beverley 572).

In many instances in the text, Sanadhya refers to himself in the archetypal image of Rama, the king of Ayodhya in the epic Ramayana. He even sub-titles one segment of the text “My Own Ram-Story” (Sanadhya 86). Vijay Mishra offers the view that, “He is the original girmitiya who speaks on behalf of those who participated in the first journey. He writes through the perennial narrative of the banishment of Rama, seeing his exile in Fiji in terms of the epic hero’s own quest to recover his wife Sita and return to princely Ayodhya” (Mishra, “Literature” 39). The main point of the comparison is the exile and the imagery drawn of the perseverance of the girmitiyas. It has to be remembered that the intended audience of this book was not the readers of today. That privilege was reserved for the Indian intellectual community of the early 1900’s. This can be gleaned from the fact that the narrator “makes frequent appeal to his readers, addressing them directly in order to shame them into action” (Sanadhya 8). Thus, the genre of this book is not historical but polemical, which represents a strong attack on someone or something.

The translators have added various footnotes to aid the reader. Since Sanadhya wrote this book for an informed audience, he did not offer
any definitions or provide detailed descriptions about aspects that might seem obscure to readers who are not Indians. The customs and traditions are aspects that the audience was supposed to have known and thus, their explanation is not present in the work. In their translation of Sanadhya’s text, Kelly and Singh have retained some words in their original Hindi and not translated them into English. This is because the words used by Sanadhya to express his experience of “girmit” are so traumatic that it finds no parallel in the English language.

In his account of indenture, Sanadhya emphatically compares indenture to slavery in order to underline the pathetic conditions endured by the indentured labourers in Fiji. The book was written with the intention of abolishing indenture, so it is not surprising to read the rhetoric of slavery and its abolition. He also uses animal imagery in his narrative, quoting various British officials who use the same terminology to address the girmitiyas. The biscuits served to the indentured Indians are called ‘dog biscuits’ by the Britishers (37). In another instance he narrates how he was forced to sit with the pigs, among other animals (46).

Totaram Sanadhya’s testimonio presents a world which is full of Indian, Fijian and European characters. His Indian characters are shown practicing age-old Indian customs and traditions, and keeping the home land alive in the adopted land. His chief aim is to express the trauma of the girmitiyas, so he portrays them as individuals facing the stark realities of their existence, as well as the combined wrath of the colonial masters and overseers. Sanadhya’s use of Hindi words dukh, kasht and narak, all relate to the trauma of indenture. His accounts of the suicides by men and the exploitation of women portray a tragic testimony to the system of indenture.

The gamut of emotions expressed by Sanadhya connects with the reader. Throughout his account, the concept of ‘dukh’ (suffering) is given an elevated status. Its frequent occurrence is associated with a range of situations alluding to physical and emotional pain and despair, as well as a sense of loneliness and helplessness.

Overseers beat them, lawyers steal their money, merchants pay them less for what they sell and charge them more . . . government
officers consistently fail to do their duty and provide the Indians protection. The girmitiyas are treated like prisoners and dogs. On the ship they get dog biscuits to eat, and prisoners’ clothes. . . . We are treated worse than their servants there. (17)

The description of ‘atyachar’ (atrocities) committed by the British on the Indian women is also given a lot of space in the narrative. The illustration of physical suffering related by Sanadhya in the case of Kunti and of Narayani is especially telling. Narayani was forced to return to work two days after losing her son in childbirth, and upon protesting was physically beaten up and abused mercilessly by the plantation overseers:

This poor woman was beaten so badly that her head was damaged, and until now she has stayed crazy. . . . Many tortures of this kind are committed daily. These overseers know plenty of ways to beat the Indians, and equally plenty ways of breaking their teeth at the root with punches. These people burn clothes, kick away food, and make us suffer arbitrarily. All this is inner suffering; going to court without evidence is useless. (44-45)

Sanadhya’s description of the case of Kunti, graphically portrays the suffering that Indian women had to endure at the hands of overseers while trying to protect their virtue. Kunti was sent to work alone in a banana field. The sardar, along with the overseer, had planned to corner and rape her there. She jumped into a nearby river to save herself. “She was saved but her husband was beaten up mercilessly and left almost half dead” (43). In various situations throughout his narration, Sanadhya also recounts shared expressions of emotions, chief among them being crying:

Saying this, she begins to cry again. Then some women would come and console her. Unable to bear this heart-rending scene, I turned my head away in another direction and saw a woman washing her tattered clothes on the banks of the river. As I watched, she stopped and began to cry loudly. . . . I was so moved by this that I wept openly. (62)
“Can the Subaltern Speak?” asks postcolonial theorist Gayatri Chakravorty Spivak in her celebrated essay by the same name, and subsequently proceeds to emphasise on the fact that there is no collective speech of the subaltern, including that of their lives and their stories which has been narrated in their own voices and archived (Spivak 98).

Sanadhya’s narrative, is in a sense, an affirmative reply to Spivak’s question. It describes the life on the plantations for the indentured labourers and covers almost all aspects of indenture, ending with his return to India, his visit to his home in the village and his tireless work in order to abolish indenture:

It does not merely report facts that are unavailable elsewhere about what the British always called the “indenture system”. It also reflected the truth from the girmitiya point of view, the reality of that time perceived by the Indians themselves. For this, it is invaluable: it is our bridge into the participants’ point of view in a particular historical episode, the cultural beliefs of a particular time and place. (Sanadhya 11)

Postcolonial theorist, Edward Said has spoken of the postcolonial narrative as one which is a counter-discourse, reclaiming the lost voices that speak in direct contrast to the Western hegemony. He talks about the “colonised breaking free of Western narratives or theologies and representing or narrating themselves, for themselves and others” (Herman 452).

Writers of indenture narratives utilize various techniques to revise and recreate the history in order to challenge the hegemonic discourse that privileges the West and tries to dominate over and silence the “other”. The effects of labour, loss and longing that were part and parcel of the trauma of indenture have found an experience-centric vocabulary in Totaram’s narrative. In Mythologies of Migration, Vocabularies of Indenture, Mariam Pirbhai suggests that some words are exclusive to and have become appended to the experience of indenture. No text on indenture can function without employing the words —girmit, coolie,
douglow, arkati, kalapani, etc, (120). Thus, Totaram Sanadhya’s words have, in recent times, become an intrinsic part of the poetics of indenture.

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Challenges of Religio-Cultural Plurality: An Analysis of Hanif Kureish’s “My Son the Fanatic” and Rohinton Mistry’s “Swimming Lessons”

Devendra Rankawat

Diversity and plurality are built into the very nature of life—be it animal kingdom or human societies. Man began as nomads, took to settlement and is now again going global. But the modes of thought, living, faith, and world-view developed during the settled phase make ‘going global’ a complex phenomenon. Humans as a species, during settlement, have evolved into a bewildering diversity and plurality of races, cultures, civilizations, religions, ethnicities, nations, classes, and castes. And all these created differences seem to have made co-existence difficult; therefore, diversity and plurality a challenge. The differences in themselves are of great ontological significance as proofs of in-built diversity of life. However, when these very differences tend to threaten peaceful co-existence, weaken national unity, spawn hatred and violence, they need delicate handling through tolerance, temperance, and acceptance.

The paper is meant to analyze two stories—Kureishi’s “My Son the Fanatic” and Mistry’s “Swimming Lessons”—that bring out the challenges posed by religio-cultural diversity and plurality, especially in our times of uneasy co-existence of globalization, nationalism, and religio-cultural pluralism. These pull into opposite directions and their reconciliation is where our future lies.

Whereas Kureishi’s story is centered around religious fanaticism, the one by Mistry highlights the tension caused by cultural difference in the lives of diasporic people. Thus, the two stories essentially deal with the problems of difference. Besides, they also reveal a deeper malaise of
contemporary times i.e. the question of managing diversity and plurality of human modes of being, thought, and belief.

While religious intolerance dates back to ancient times, radicalization of the youth and channeling of their energy towards religious fundamentalism is a 20th century phenomenon. The story “My Son, the Fanatic” depicts a Muslim family in London and its falling apart allegedly because the father, Parvez, is “too implicated in the Western civilization” (125), and the son, Ali, is too worried about “our (Muslims in England) oppressed people” (129). Whereas Ali finds his father a slave to western ideal of material prosperity, Parvez feels helpless with his son’s youthful tinkering with fanatic ideas like “The law of Islam would rule the whole world. . . . The Jew and the Chrésters would be routed . . .” (126).

While at one level it might appear to be merely a case of generation gap or that of inter-generational differences in the experience of diasporic living, at a deeper level, it poses a very fundamental question i.e. Which religion is one obliged to follow—one’s own or that of the dominant majority in our world of cultural pluralism? How does one reconcile different and often conflicting religious beliefs in multi-religious societies?

The Enlightenment-era idea of religious toleration did offer a way of dealing with it. Its emphasis on civic co-existence and secular state policies did pave the way for political orders which could contain the discordant voices. But, then there is a limit to tolerance too. This limit gets strained severely in the face of terrorism as a manifestation of religious fundamentalism. In the story, Ali, the teenager son, embodies the unwitting complicitness in disruptive violence perpetrated in the name of crusade or Jihaad. The unsuspecting youth get trapped in ideological ploys of the enemies of peace and order and become instrumental, on promises of heaven and its angelic beauties, in acts of inhuman killings of innocent people around the world. For example, Ali is prepared to take on his own father when it comes to practicing religion. He rebukes Parvez for eating pork and drinking wine while turning a blind eye to whatever sacrifices he has made to give Ali the sheltered life he has led so far; the austerities he has practised to put Ali on the path of material progress. Parvez shudders to recall his gloomy past and moulavis back
in the village. Ali feels that Parvez’s observance of religious rites is not enough, and therefore, it is a disservice to Islam. Parvez’s responses like “You are not in the village now. This is England. We have to fit in” (124) and “I love England . . . they let you do almost anything here” (126) strongly indicate his disenchantment with his religion and his comfort in the space offered by the foreign culture.

The way this ideological conflict has been depicted by Hanif Kureishi is an implicit counter-questioning of the western ascription of terrorism to the religious fundamentalism of Islam. The ending, especially the last piece of dialogue when Ali says, ‘So who’s the fanatic now’ (131) is arguably a way of equating the western lust for material prosperity with the religious fundamentalism of Islam embodied by Ali. But, there is another factor that comes into the equation. This is about the impact of a specific world-view on the entire humanity. While there is no doubt that any form of hegemony (westernization of other cultures is one such) is detrimental to human liberty and dignity, there is also a question of degrees. Terrorism and cultural hegemony are hardly equitable as sought to be proved by Hanif Kureishi in this story. There exists a huge difference in the two approaches. However, it need be reiterated that no form of domination is morally and legally defensible in a democratic world. Nevertheless, terrorism or radicalization that leads to terrorism is by no means justifiable—be it in the name of God or scriptures or whatever. However prevalent a certain way of life may be, the ultimate choice is with the individual. If Parvez is enthralled with the western world-view, as Ali claims, he is himself happy doing that and his individual act has no adverse effect on the ‘right to life’ for others. On the other hand, when Ali and his associates proclaim “The Jew and the Christers would be routed” (126), there is obvious violation of others’ right to life. The act of violence that terrorists threaten to resort to is no viable solution. And by sleight of hand, the author has also equated a frustrated father slapping his refractory son with terrorists shooting innocent people indiscriminately and remorselessly. This simply does not seem to hold well. But this is where the challenge lies: which religion or culture or cult would finally prevail? Each has its own armory to wield.
Thus, the challenge of religious pluralism is much more complex than what the facile policies of secularism can resolve. Peaceful co-existence would demand much deeper levels of engagement, mutual understanding, and a sense of ‘sailing in the same boat’. Civic nationalism, constitutional equality, religious tolerance, and a shared history need be harnessed to contain the incendiary nature of inter-religious bonds.

Moving from religious to cultural diversity and its challenges, one cannot help turning attention to the conflictual relations that different cultures get into. They usually get divided into majority and minority, insider and outsider, native and foreign binaries. Parsis in India is a case in point. And when these Parsis migrate to Canada, their status changes into immigrant ethnicities but the experience of being ‘the other’ continues to be the same. A penetrating depiction of this hyphenated identity is found in Rohinton Mistry’s fiction in general, and in his short story “Swimming Lessons” in particular.

Mistry’s first venture into fiction writing came in the form of *Tales From FirozshaBaag* (1987), a collection of short stories depicting the life of Parsi middle-class families in Bombay and their inter-connectivity with the members of their community in Canada. The collection is representative of Mistry’s political stance insofar as it encompasses the fundamental issues like minority versus majority encounter in Bombay, the same in Canada, the impact of cultural politics on Parsis in India, and the effects of local cultural milieu on the Parsi way of life: their language, their cuisine, their economic profile, their social standing, and their sense of insecurity.

*Tales From FirozshaBaag* comprises stories set mostly in the FirozshaBaag, an apartment complex in Bombay, where middle-class Parsis reside. Almost all the stories are written in the spirit of building a cultural narrative of the Parsis. In fact, the opening story ‘Auspicious Occasion’ itself gives an exposition, so to say, on the Parsi culture. It introduces the Parsi religious terminology by way of describing the routine of an ordinary couple living in the *chawl*. How and where they pray (*Kusti*, Fire-temple), what practices they observe, what their
festivals are (*BehramRoje, NauRoje*), the place and manner of their funeral rites (The towers of silence, vultures) and such other routine things that characterize a cultural-religious identity are mentioned in a natural and effortless manner. But this ease is also an attempt at asserting the naturalness of what for ‘others’ appears the cultural distinctiveness.

The stories are invariably inscribed in the Parsi space in Bombay, i.e. the Parsi residential complex. This space is, however, not the closed one. Rather, the Parsi residents do go out and interact with the members of other communities. They are, in fact, embedded in the cultural matrix of Bombay. The neighboring locality is Tar gully where Marathi Hindus reside. There are other shops too- the Irani restaurant, the Cecil Cycles. So, the life around is awash with plurality- cultural, religious, ethnic and so on.

Mistry rejects ethnic difference as ‘a suppurating sore of a word, oozing the stench of bigotry’ (Mistry, “Tales” 176), and he seeks to re-define the mainstream culture’s self-perception and the perception of the ‘others’ too. In other words, Mistry rejects the hegemonic grounds of Canadian multiculturalism and attempts to re-configure the dominant narrative of Canada as a nation. He is acutely aware of the ‘presence of xenophobia and hostility’ (Mistry, “Tales” 153) in Canada, and gestures towards redefining the Canadian multiculturalism in a way that allows to ‘de-ghetoise and de-hyphenate it’.

The story ‘Swimming Lessons’ seems to be Mistry’s attempt at forging a new model of cultural-national identity. Kersi, the son in the story, writes very little to his parents, who are ever keen to know about what their son’s life is like in Canada. The narration is in two visibly marked out strands- the normal print is in the first person point-of-view and tells about the son’s experiences in Canada, especially how he is reminded at every turn that he is an ethnic ‘other’; the italicized one is about the parents back in India, reading their son’s letters. One day, they receive a collection of stories from him. Reading the last one of which they feel happy that finally their son had something to say about his life ‘over there’:
The last story they liked best of all because it had the most in it about Canada, and now they felt they knew at least a little bit...about his day-to-day life in his apartment; and Father said if he continues to write about such things he will become popular because I am sure they are interested in reading there about life through the eyes of an immigrant, it provides a different viewpoint; the only danger is if he changes and becomes so much like them that he will write like one of them and lose the important difference. (Mistry, “Tales” 248)

The textual merger of what is in Canada and what is in India is a crucial technique of effecting a metaphorical highlighting of the porosity of boundaries between cultures and nations. This foregrounding of spaces being open and unclosed is also a way of asserting that Canada and India are inevitably present in each other. In other words, what it means to be a Canadian is incomplete without India for those with roots in India, and for the families of such people, being Indian is inscribed by the impact of Canada. More simply put, India and Canada are constituted by and constitute each other.

The recurring imagery of water too is of particular significance. It can arguably be construed as Mistry’s metaphor for the need to develop more fluid and flexible conceptions of space that can accommodate ever new forms of identity constructions. Though Kersi is initially unable to see underwater, he eventually succeeds in doing so. This experience seems to assert that the plural consciousness is developed only under circumstances of tension, albeit the tension of creative syncretism.

The story turns upon Kersi Boyce’s feeling of being torn between Canada and Bombay. In the Baag, he knew his neighbors; in Canada, he is content to know his neighbors by their nationality- “the Portuguese Woman” (Mistry, “Tales” 230); their language- “two women” (Mistry, “Tales” 232), one of them identified by her Scottish accent (SL 242), their outward appearances “the old man” (Mistry, “Tales” 229), their habitual actions as he identifies the Portuguese woman as “the communicator for the apartment building” (Mistry, “Tales” 230). This refusal to acknowledge the individuality of his neighbors reflects Kersi’s
own unwillingness to come to terms with the reality that is around him. This problematic attitude on the part of Kersi is interpreted as his failure to accept Canada and, in turn, being accepted by Canada. Gregory McElwain aptly suggests, “His multicultural neighbors symbolize Canada’s multiculturalism, and his distance from them symbolizes his distance from his adopted country. . . . His failure to get to know neighbors reflects his failure to get to know Canada” (18). Kersi’s perception of the people around and that of his own appear to be deeply informed by a consciousness of racial difference. This is paradoxical. On the one hand, he seems determined to maintain his vital difference, on the other, he is himself trapped in the stereotypical perceptions of this difference.

So, the very act of learning how to swim is, as convincingly argued by McElwain, a metaphor for developing the ability to survive in an alien environment. As water and land represent different conditions for creatures, by analogy, India and Canada are culturally and structurally shown to be different in the same measure. Now, for an immigrant to be able to survive in Canada is as much difficult as it is for a terrestrial to survive in water. But this can be learned. And this learning is what ‘swimming’ is. Therefore, Kersi’s failure to learn to swim is symbolically his failure to survive in Canada too. Of course, it is the consciousness of difference that has held Kersi back from engaging with the society. His way of maintaining the difference is, it seems, satirized by the writer as the final part of the story symbolically conveys that Kersi begins to ask his neighbors their names and tries to learn more about the flora around too (Mistry, “Such” 248-49). Eventually Kersi is shown to be able to see “underwater”. When he decides, “The world outside the water I have seen a lot of, it is now time to see what is inside” (Mistry, “Such” 249), this acknowledgement of the need to see underwater is arguably Kersi’s decision to engage himself with the Canadian society. As a result, he is able to gain the “dual perspective” (Barucha, “Rohiton” 61). It is this balanced attitude towards identity construction which Mistry himself seems to be advocating as a way of coming to terms with difference—be it religious, cultural or ethnic.
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Re/discovering Basanti through Translation

N Suman Shelly and Sabita Tripathy

“Translation is not a matter of words only: it is a matter of making intelligible a whole culture.” – Anthony Burgess

A text recovered from the past can acquire a new life in its translation, thereby in its publication. Thus, re/discovery through translation is an afterlife. There are many researchers, one among who is Lori Chamberlain who examines translation with respect to gender as she equates the place of women in cultures to the inferiority of translation and considers the original text to be higher and masculine, and the translation to be subservient. But Judith Butler through her understanding of translation in terms of socio-cultural implications has dismissed this very idea when she says, “female no longer appears to be a stable notion’ and that ‘its meaning is as troubled and unfixed as woman’ (Butler, xi). In light to this, subaltern station loses its capacity to underrate femininity; it rather opens up new horizon of knowledge in unpacking feminism and translation which largely contribute as literary constructs.

This paper would first, focus on the discovery of Basanti (1931) in the context of Odisha, and secondly, in its rediscovery through its English translation in 2019 by Himansu S. Mohapatra and Paul St-Pierre. In course of this paper, one can also figure out Basanti as a character who emerges out as a new woman, and is discovered and rediscovered in both texts. Further, this paper would also attempt to understand the translation of Basanti through the perspective of ‘unity in plurality’.

So far as the idea ‘unity in plurality’ is concerned, in this case, it serves as the driving force in order to explore the existence of multiple voices. It paves way to explore humanity and gives an opportunity to celebrate individual identities whether it is literature or language, or for that matter, may it be small communities and indigenous people.
As an excellent and a rare model of co-operative intellectualism, the original text of *Basanti* was composed by nine ‘Sabuja Age’ authors, six male and three female authors namely, Baishnab Charan Das, Prativa Devi, Sarala Devi, Suprava Devi, Murlidhar Mahanti, Harihar Mahapatra, Sarat Chandra Mukherjee, Kalindi Charan Panigrahi, Annada Shankar Ray. In other words, nine different authors have experimented with their ideas and have engaged their minds in collective composition of a novel. The historicity and plurality of a text could be recovered only through its contextualization which is a very important activity. In this case, in order to contextualize the text, it is very important to understand the Sabuja group, and the driving force that enabled them to create a women-oriented novel. The Sabujas embraced dynamism rather than conservatism. Very soon there occurred a transformation of Sabuja lexicon i.e. from the idea of green and romance it shifted to a term of social purpose. An ambience of internationalism in Odia literature unfolding a progressive and liberal culture on the platform of international trend was for the first time initiated and brought to reality by the Sabujas. This kind of a trend turned out to be a vital part of the mental make-up of Odia intelligentsia. The horizon of Odia literature was enhanced through the small oeuvre of literature produced by the Sabujas at that time, thus making it a very important contribution.

In their article, Himansu S. Mohapatra and Paul St-Pierre have established the idea:

Our translation also highlighted the fact of the multiple authorship of *Basanti*. The instigators of the novel saw it as central. It was for them an important aspect of the experiment to make it new, what was truly experimental about it (REIF 111).

As a creation of this literary collective, *Basanti* through a co-operative network of journals lays out an intelligible demonstration of the manner in which the middle decades of twentieth century Odisha witnessed an ideological agenda motoring literary production into the literature of that time. An unusual appeal (nibedana) was featured in the second number of volume 28 of Utkala Sahitya calling for novel in Odia to be written by
many hands. This zeal for collective composition gathered inspiration from the neighbouring Bengal which witnessed an upsurge in the literary clubs and joint novel writing projects prior to Odisha. Now, it is when Odia novel was in its infancy that *Basanti* was devised. Therefore, a prose fiction with a new compositional technique was an extraordinary achievement in a scanty land of prose. Further, this joint experiment was tooled with a radical ideological agenda of creating the contours of new woman in Odisha.

Following ‘nibedana’, Kalindi Charan Panigrahi, the pioneer of this experiment and one among the nine authors of *Basanti* immediately penned down the plot outline of the suggested novel followed by two installments of the novel-making. Therefore, at the time of the novel’s publication in 1931, nine authors being fascinated by his invitation were inducted into the literary collective. This is a condensed chronicle of *Basanti* which is the first new woman novel in Odia literature.

So far as the quintessential western form in the making of a novel is concerned, first is the individual who is at the centre. Next is the form that is owned by an individual being tied to a market model, and this ownership is formally declared as an ‘autographed production’, and legally as copyright. *Basanti* when analyzed from this perspective refutes an unexpressed principle of the novel, namely its ownership by an individual and its estimation of an unconventional ideology and psychology. Most importantly, in this case, group identity gains mastery over individual identity, and so is socialist in inception. Similarly, possessive individualism which is the stock-in-trade of a novel like *Basanti* in its emergent phase is supplanted in its semiotic analysis by the social cause of woman emancipation. Therefore, *Basanti* is a breakthrough, and a strong woman-centric, proto-feminist work, rather than just being another novel in the roll call of Odia novel. It is not simply a novel that assuredly establishes the concept of feminism just like *Cha mana Atha guntha*, which was published two decades before it, but is an expounding novel of social realism. In other words, *Basanti* discusses the unripe time of Odisha enslaved as a British colony and its administration being dismembered and thus subjugated. Besides, that was a time which...
thoroughly witnessed an under-developed condition of woman’s education.

Now, as we come to rediscovering Basanti through its English translation, language plays a very significant role. The retrieval and translation is bridged by certain stages and it is very important to discuss those stages. We shall discuss a few questions so far as translation with reference to Basanti is concerned. To begin with, the moot questions are- Why is the focus on the pre-independence work and period? Was there an Odia classic which was there but not recognized? Is the text off the centrist discourse and mainstream? These questions trigger the ideas of anti-class, gender, a kind of peculiarity and uniqueness having not being discovered. In this way, Basanti is related to the early Indian novel pantheon and a text to be re-visited.

It is very fortunate on our (the authors of this paper) part to have attended a lecture by the translators of Basanti where they spoke thoroughly on collaborative translation that brings a better output to the whole process of translation. We could clearly understand the fact that differences always exist between cultures, codes and languages and the question of relationship always exists between texts and discourses. Translation identifies the difference through discussion and finds a way through collaboration. This discussion further exemplifies collaboration of the text through negotiation. It is significant to observe the manner in which the translators progress during the process of translating a text. The issues are revealed by collaboration, agreement and arrival. It follows a process of making a judgement call which imbibes the translators’ own judgement and experiences. Then after, it culminates in the stage of arriving at a combined decision. This whole thing could be very well called as ‘the black box of translation’.

Next vital question is- Whether the translation of Basanti is the same as the Odia original? How did the translators understand the concerns and assumptions the Odia text raised? It is actually the recorded observations, expressions, and the interplay of the Odia original that significantly contributes to the understanding of the text in its original
form. The very idea ‘new’ is manifested in terms of its theme, form, technique and method of collective composition of a novel which proves to be an instrument in the manifestation of this newness of the archive. A new collage of different kinds of writing becomes inescapable for any reader for that matter. Moreover, the most interesting part is, both the translators belong to different cultures, countries and speak different language. Yet, there is uniformity in that difference/plurality, and the perspectives and understanding are embellished in its intersection.

Again a question arises- How does one move to the thematic significance and original stand point arguments from interpretation and translating? This again largely depends on the choices and decisions of the translators. If we closely dissect the question, then it actually moves from theory to praxis, from what and how to where. In other words, it moves from the periphery to the center. The chapters of Basanti very interestingly project, how the writers have adopted this choice to translate through several editions and decisions. The most important point of focus over here is that a text-centered translation strategy is the requirement along with the focus on the target language readers. The three keywords are- negotiation, consensus and the possible co-relations of the both, and that is where the judgement call and decision comes. Further, the usage of tense is also an important aspect in order to make it look more in the present.

Next important question is— Should a subtitle be added? In chapter 14, so far as the status of woman is concerned; a heated debate breaks out between Basanti and Debabrata, her husband. It is just like a super power that uses its entire means to demean all other entities in order to establish a hegemonic control, and feels challenged when the submissive raises voice against it. In another scene in chapter 19, Basanti and Braja, one of her relatives quarrel over women’s independence. Again there are several other instances where Basanti herself questions regarding the autonomy of women. It is a noticeable fact that the text prefigures and anticipates feminist values and concerns. And so, it turns out to be a proto-feminist work (early feminist novel). Propitious to the agenda of context and time, Basanti is the first proclamation of the
Odia new woman that is re-discovered and re-modeled in a simple, poignant manner, leaving the room for imagination and curiosity. Therefore, so far as the translated text is concerned, a subtitle was a requisite in order to underline the political agenda behind the title, and to grab the attention of the readers outside the native language.

The translators Himansu S. Mohapatra and Paul St-Pierre, through translation, have succeeded in combining the metatextual potential of Basanti with its archival power. Translation, by re-installing a modernist text unbridles the archival power of it in the post-modern times. It further expounds a revisionist order that critically interrogates the antiquated epistemological concepts such as reality, objectivity, universality and truth. Prof Ashok K. Mohapatra in his essay says, “No archive is believed to be self-contained and self-evidently true these days, but something constructed, a ‘situated knowledge’, and above all an interpretive process, yielding relativist meaning” (SSLC 102).

So far as the register of power and the power of register as a power (knowledge) nexus is concerned, Joan M. Schwartz and Terry Cook opine that a strong connection between “archival practice and societal needs” is an important requisite in order to understand the booming issue of identity politics, connection between history and memory, and between representation and reality (Schwartz and Cook 12). It is not simply investing with the historicity that amounts to while retrieving a document or a text, but it also requires deliberation of “the needs and desires of its creators, the purpose(s) for its creation, the audience(s) viewing the record, the broader legal, technical, organizational, social and cultural-intellectual contexts in which the creator and audience operated and in which the document it made meaningful” (Schwartz and Cook 4). Precisely, so far as the early form of radical feminism and the connection between women education and the progressive power in the context of colonial modernity is concerned, most of the time, there occurs a coincidence in the necessities and preferences of the translator and contemporary readership with their demand for a subtle evaluative knowledge in order to understand and configure such conditions.
Therefore, Prof. Ashok K. Mohapatra in his article says, 

*Basanti*, with its inherent metatextual nature, is *archived* through translation to both negotiate with as well as challenge the western concept of new woman, the idea that translation calls up while *writing it*, and by doing so, interrogates its essential qualities that derive from the western canon (SSLC 102).

When we discuss opening up all the possibilities of translation, each review has a different take on the novel. *Basanti* closely involved in the act of reading is a clear picture of *Basanti* gathering readers beyond the Odia language. Reviewers retrospectively project having derived from the translation as a construct. Translation is therefore, a kind of recreation in terms of its collaborative writing so far as this particular novel is concerned.

When we talk about the impact of translation and the significant manner in which translation paves way for ‘unity in plurality’, several vital points are to be discussed. So far as the text *Basanti* is concerned, translation becomes a particular kind of standard that people are reminded of the language in which it was originally written. It also talks about the condition/status of a particular language for which an internationally acclaimed publishing house like The Oxford University Press publishes the translated text of that particular language. Looking at from this perspective, translation has established the importance of Odia as a language and as literature. It also implies that a large number of readers are interested in a language hardly spoken by two to three crores of people. Most importantly, through translation the text bridges the gap between a regional language and an international/global language.

If we have an overview of the whole paper, then this idea of translation heavily corresponds with the idea of ‘unity in plurality’. Accessing the inaccessible through translation is an ideological position that we as readers must acquire because translation uncovers and establishes the power and unity of the collective voice, emotions, thoughts and aspirations of people speaking a particular language (joint project of nine authors in this case). Therefore, any linguistic community that is politically
marginalized can gain an enhanced status on the basis of literary creations in that language. The literary works in a language being translated bridges across cultures and opens up new vistas of readership. In fact, different parts of the world through its plurality have united through translation. It is debatable that the original language when translated undergoes certain amount of loss, but then this idea becomes insignificant. The important fact to be noticed is the knowledge that is gained by understanding the originality and richness of a culture, its language and literature, and its varied heritage. Ultimately, the point of focus is that, one reads the literature one doesn’t know, and in the process recovers it from the state of alterity which in turn enhances the horizon of knowledge and promotes ‘the idea of oneness’.

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If there were no plurality, we would not think of unity. Plurality is variety and this varied nature of human existence leads to unity, stability and a greater sense of responsibility. The old maxim “unity in diversity” is as meaningful and relevant as “plurality is unity”. The realization of its truthfulness in a small unit like a family in the social structure of human existence encourages the celebration of individual identities and differences. Although the members of a family have multiple choices of varied nature, they remain tied to one another with a mysterious cord. As and when an occasion demands, they all come together to celebrate life putting aside their personal biases. Here arises the question of obligation. In the similar vein, we can have a similar picture in a larger context.

Odisha is a soil where there is no dearth of Odia literature reflecting its native culture. It has found a prominent place in the world’s map because of its rich cultural heritage and literature of superb character. But it is a pity that only a smattering of critics, writers and translators are genuinely keen on elevating this literature to its deserved place in world platform. However, one successful attempt has been made with regard to Phakirmohan Senapati’s *Six Acres and A Third* in English translation from its Odia original text *Chha Mana Atha Guntha*. Even before this translation, translators like B.M. Senapati and A.M. Senapati, C.V.N. Das, Nuri Mishra have attempted their hands to give justice to the novel and create a wide readership.

Phakirmohan Senapati’s *Chha Mana Atha Guntha* is an Odia prose fiction published in the year 1902. Senapati is known as the founding
father of the modern Odia fiction whereas his above mentioned work is considered the founding text of modern Odia prose dealing with the exploitative nature of the people under British colonial rule. The novel inaugurates the age of modern and dialectical registers. Senapati’s work may well represent what Russian literary critic Mikhail Bakhtin called the process of ‘novelization’. The novel has been praised for its realism. It too combines an ironic, reflexive, seemingly post-modern narrative style with the analytical spirit of a work of social inquiry, unearthing causes that lie beneath superficial phenomena.

During a time when Odia language was in jeopardy, different eminent scholars made attempts at translating the Odia text into English language. As a result, the novel bears different English titles and survives the threat of its complete disappearance from the readers’ shelves. This kind of a respectful treatment of the novel by the translators has given it an international aura. The novel Chha Mana Atha Guntha literally translated as Six Acres and a Thirty Two Decimals was first translated by B. M. Senapati and A. M. Senapati in the year 1967. Sometimes, the novel bears the title Six Acres and a Half. Then the other English translations follow and facilitate the novel with the English titles such as C. V. N. Das’ The Stubble under the Cloven Hoof (1967), Nuri Mishra’s A Plot of Land (1969), and Six Acres and A Third (2005), its translators being R. S. Mishra, Satya P. Mohanty, J. K. Nayak and Paul St-Pierre. Besides, a passage relating to its chapter 22 was the translated text by K. M. Acharya which appeared in an anthology of selections from writing in Indian languages published by the Kendriya Sahitya Akademi.

Of all these translations, I would like to focus on Senapati’s Six Acres and a Third translation by R. S. Mishra, Satya P. Mohanty, J. K. Nayak and Paul St-Pierre because of the fact that it has undoubtedly and unmistakably earned an international aura around it. Obviously, this translation is the successful outcome of the collaborative efforts of all four eminent translators. Although translation of such a kind is not new, I sometimes wonder how the translators, putting aside their personal prejudices and beliefs, unite for the successful completion of the
translation project. They, in fact, have tried to use the colonizer’s language i.e. English to give the novel a wide and warm reception.

Before going to factors behind the creation of national or international readership, I would like to highlight some important points pertaining to the act of translation.

There normally occurs a ‘difference’ between the translation and the text it ‘represents’ (stands in for) and ‘re-presents’ (presents in a new language). Here what I mean by ‘difference’ is essentially a change in the linguistic form present at the very heart of translation. Indeed if we suppose that translation is a necessary and desirable activity, we must accept ‘difference’ as an inevitable part of translation. If all translation creates difference, the nature of the difference created varies. Precisely speaking, difference and translation occur simultaneously. So in this context, I think it imperative to examine and analyze this difference further. For example, to use a rather oversimplified binary opposition—does a translate ‘domesticate’ or does it ‘foreignize’ the original text? What difference takes place when a translator domesticates or foreignizes the original text? So far as domestication (also known as ‘ethnocentric translation’), the translator makes a complete extinction of the cultural identity and allows the original text to assume the entity of the translating culture. On the contrary, in case of foreignization the translator(s) and his/their translations endeavour to move the reader (situated in the target culture) towards the author, located in the source culture, by not making the cultural elements specific to the original culture and text extinct. Translators belonging to the latter category use words and expressions such as ‘cow-dust-time’, ‘mudhi’, ‘zamindar’, which are native to the original culture in place of their corresponding equivalent words and expressions—‘dusk’, ‘puffed rice’, ‘landlord’.

There is no denying the fact that the translators are confronted with the problems of culture-based words and expressions. In such a situation, the translators do not find the exact equivalents and thus, they retain the same words and expressions along with explanatory/ critical apparatus at the end of the translated text. Moreover, the translators go ahead with their project by adopting the strategy of inter-cultural negotiations.
Paul St-Pierre in his article writes, “. . . translation cannot be divorced from writing, that originality and creativity are not characteristic only of the latter, that is not mere reproduction. . . . Translation is a part of the creative process” (Paul 233).

From the original text of *Six Acres and a Third*, we can cite the culture-based words—kos, ekadasi, mofussil, zamindari, babu, etc. which remain the same in the translated text. Despite the untranslatable words, the novel goes beyond the linguistic boundary because of the global nature of English language. The proliferation of digitized English words makes such a joint venture possible. However, attention must be paid to the transposition of culture because a translator should not only give the lexical equivalent of word but also keep in mind the socio-cultural matrix. *Six Acres and a Third* is a translated text in which the translators render the original text the power and beauty of enduring nature and multiplicity of interpretations. Roland Barthes rightly observes “as a limiting case, an ideal text that is infinitely plural and contrasts it with the classical text (i.e. text classique), which is characterized by a limited or parsimonious plurality of sense” (Das 40).

*Six Acres and a Third* has earned as much acclaim in translation as *Chha Mana Atha Guntha*. The original Odia text has a lifetime of its own. As years roll by, the text (if it is written in a regional language) starts its gradual disappearance from the readers’ selves or the library and becomes a thing of the past. For example, the Odia novel *Basanti* (1931) has become out of print and has almost ceased to exist in its original version bearing the names of its nine authors. In a situation like this, translation has an important role to play. It not only gives a new lease of life to the original text but also keeps its glory intact. This could be the very reason why the translation is called an ‘after-life’. In the twenty first century Chaucer’s works seem so foreign and sound so unintelligible that we are compelled to read his works in translation into the English of today. That is how; Chaucer survives in English literature beyond time and space.

Of the four translations of Senapati’s *Chha Mana Atha Guntha*, the translations by C.V.N. Das and Nuri Mishra are called transcreation.
and transliteration respectively, whereas the work by B.M. Senapati and A. M. Senapati are translations proper. The first two translators have merely transported meaning from the source language to the target language. However, the translations are not ignored because the translators have chosen English as the target language. Since the novel was written during the British colonial rule, manipulation of the legal system is found to have been reflected in it. It is through the manipulation of the legal system and land ownership that Mangaraj’s rise becomes possible. Without his being aware, it is the same legal system which brings his ruin. In terms of natural law and justice, Mangaraj’s end is richly deserved, but at the same time, it makes the mockery of the legal system instituted by the British. So far as the English language as instrument of colonial rule is concerned, it is the same language which empowered the people of India. It is English language which is used against the colonial rulers or their followers to pull down their strongholds.

Set during the feudal times of British colonial rule, the story of the novel *Six Acres and A Third* by Phakirmohan Senapati primarily moves around the crooked zamindar Ramachandra Mangaraj. The novel tells the story of how he first beguiles and hoodwinks the innocent weaver Bhagia, asking him to mortgage his six and a third acres of fertile land and then finally grabs it. Inevitably, Bhagia falls into the traps of the zamindar and his mistress-maid Champa as he fails to repay the loan. Mangaraj then gets his house demolished and grabs that land and his cow ‘Neta’ as well whom Bhagia and his wife Saria treated as their child. The childless couple suffers untold misery and afflictions meted out to them by the zamindar and his mistress-cum-maid until they start suffering in their lives. Bhagia turns into a lunatic with excessive grief whereas Saria gets murdered by Mangaraj and his conniving mistress Champa. Though Mangaraj succeeds in grabbing both ‘Neta’ as well as the six and a third acres of land, very soon he faces a grim reality i.e. a reversal of fortunes in his life. First, he loses his wife and is sentenced to imprisonment the rather on the theft of the cow than on charges of Saria’s murder, and the charges of his position as a zamindar is taken away and is given to a lawyer and all his property is auctioned off.
Finally, he dies a painful death and is continued to be haunted by Saria’s seemingly frail figure looming over him and asking to return the six and a third acres land.

As a moral allegory, the novel talks about ‘karma’ (deed). The quotation from the novel as mentioned below testifies the novelist’s belief in a cosmic power with its right dispensation of justice. “No one can escape his karma; one will suffer or prosper accordingly. No one can see a seed in the soil, but who can fail to notice it once it grows into a large tree?” (n.p.)

Although the vastness of Odia literature is unimaginable and immeasurable, there is always a feeling that this precious treasure is going to be lost not too in a distant future. The principal reason for this loss of a literature in vernacular or in a regional language is the apathetic attitude shown by the regional scholars to their own language. Most of these scholars are rather interested in scholarly activities of the mainstream literature. Besides, they prefer to do research work in the world’s most favourite language i.e. English. Consequently, Odia literature suffers from apathy, callousness and indifference and most importantly the scholar’s sense of irresponsibility. In the present scenario of the growth of national literatures, the regional literature like Odia literature is in a precarious situation.

So far as Odia literature is concerned, there is a host of eminent writers and scholars who are genuinely interested in the revival of Odia literature. These writers are divided into two groups- bilingual and monolingual. Manoj Das is a creative writer who is bilingual and because of his bilingualism he is a writer as well as a self- translator. The other well-known translators of Odia literature are J.K. Nayak, Himansu S. Mohapatra, Satya P. Mohanty and Bikram K. Das. The efforts of these translators are further required for the retrieval of our vast Odia literature which is on the brink of loss. So it is high time a new generation of scholars took interest in our Odia classics like Shilapadma, Nara Kinnara, Badhu Nirupama, etc. The emerging writers and scholars should shoulder the responsibility to take upon the herculean task to reach a wide international readership.
The Odia novel *Chha Mana Atha Guntha* interrogated here has long been hailed as a defining novel of social realism, irony, humour and humanness, and above all, of Odia identity, as expressed in the use of the authentic rustic, colloquial language of the then Odishan people of the novel’s locale. With the passage of time the novel has provoked a steady stream of interpretations and prompted translation (both into other Indian languages and English), having established its position internationally through its English translation in 2005 as a “foundational text not only of Indian but of world literature” (Ananthamurthy 2005).

The novel in its English translation confronts two peculiarly difficult situations precisely known as a peculiar double bind. Such a double bind arises out of the fact that the novel is a satire against the “Englishing” of the fundamental institutions and values of Odia society under British colonial rule. As the narrator puts it,

“It was as if everything in the court today was Englished. But we are Oriyas, and so are our readers, and the printing presses here have only Oriya type. Thus, we have translated everything into Oriya” (176).

Translation is neither ‘transcreation’ nor ‘transliteration’ in true sense of the term. It is a creative writing as the translator(s) intervene into the source language for the production of the target language. If Senapati’s *Chha Mana Atha Guntha* in Odia is the source language, *Six Acres and a Third* in English is the target language. In other words, literal translation in case of literature is no translation at all. When the translators are engaged with the activity of translation, they are believed to have immersive experience. As a result, they create rather than translate.

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The Limits of Translatability: A Practical Analysis of Hamid Dalwai’s *Indhan* (1965)

**D.P. Digole**

The phenomenal power of translation as an integrative force needs to be fully realized and perpetuated with passion and professionalism. It is a code-switching operation which proves to be a major source of cross-cultural interaction in today’s fast changing and globalized world. However, literary translation, being what T.S.Eliot has aptly termed “an intolerable wrestle with words and meaning” involves a fire-ordeal for a translator to pass through owing to innumerable challenges at different levels. In order to vie with the essence of the original, he/she has to stretch the limits of every sort i.e. creativity, bilingual competence, bicultural knowledge and critico-aesthetic sensibility. S/he needs to pay attention not only to the languages- the source language and the target language in term of sounds, words, syntax, style, etc., but also the age and the tradition in which the literary work is produced, its writer’s intention, its effects on its readers in the succeeding age and its place in literary history and its contribution to the kind of writing it belongs to as well as to literature as a whole.

The present paper intends to enumerate the linguistic and socio-cultural barriers in literary translation by making a practical analysis of Hamid Dalwai’s novel *Indhan* (1965), a classic narrative of Marathi and pan-Indian fiction as the primary resource. It tries to apply J.C.Catford’s theory of “the limits of translatability” to the English translation of this novel under the title *Fuel* by the renowned translator Dilip Chitre (1938-2009). The term “the limits of translatability” is used to denote the extent or the degree to which literary translation is possible. It underlines the translator’s competence and creative innovation in finding equivalent meanings for words owing to the varied linguistic, morphological and
syntactic structures of Marathi and English. The meaning of a word in Marathi does not accurately map onto the domain of any single English word.

The novel *Indhan* was written when Partition and its horrors were not yet two decades past, and the communal conflict has not resolved even after fifty-five years after this short novel. That is why, Dilip Chitre in his *Translator’s View* praises it as “a novel of global or as I still prefer to use the more classical adjective, universal relevance”. It is a sobering reminder-no less relevant in our times-of how human beings can be brought to collective derangement by real or perceived provocations. The fuel of the title might be thought of as the massive incendiary power under some circumstances of a single human action or gesture. It offers a deeply perceptive view of small-town life in rural Konkan and the emerging inter-communal tensions. The references to key historical events and time-markers in the narration help in contextualizing this novel in larger perspective and making it a pan-Indian masterpiece deserving to be placed among the immortal literary classics like Khushwant Singh’s *Train to Pakistan*, Amrita Pritam’s *Pinjar* (1956), Bhisham Sahni’s *Tamas* (1973), Chaman Nahal’s *Azadi* (1975).

Like the novel’s author himself, the narrator-protagonist is a Marathi-speaking Muslim from the rural Konkan coast of Maharashtra. He has evolved into an atheist, a liberal, a humanist and a socialist activist committed to a secular democratic India. However, his relationship with his family, the local Muslim community and the larger society surrounding him is full of latent conflicts and contradictions. The novel depicts many incidents than can spark off communal strife. One of such explosive incidents is the depiction of a high caste Brahmin woman trying to seduce the bachelor protagonist-narrator after having had a long affair with his married elder brother named Isaak. Dilip Chitre wrote in one of his interviews aptly: “This really proved to be ‘Fuel’: the orthodox Muslims in Hamid’s village instigated the orthodox Hindus to protest! Together, the entire orthodoxy boycotted and persecuted Hamid’s eighty year old father. Such is the fear of pollution and such are the notions of parallel
purity and compartmentalized ‘co-existence’ in communalist India in the nineteen-sixties” (130).

The novel presents a small town world and its internal dynamics inhabited by several different communities separated by religion and caste. Placing theme of religious strife and man’s inherent tribalism at the core, this compact masterpiece recreates the composite Indian society of the mid-1960s “still besieged by the chauvinism and the xenophobia unleashed by the traumatic partition of the Indian subcontinent in 1947.” (Fuel: xiii) The main ‘scene’ where most events and incidents take place is again not named but simply referred to as ‘my hometown’, ‘the town’, ‘our hometown’ et cetra. However, the novelist has described the landscape and the regional cycle of seasons so unmistakably that Marathi readers will have no difficulty in placing it on the Konkan coast and near Chiplun—the author’s hometown in real life. Non-Marathi readers of this translations—Fuel in English—can easily locate Konkan and Chiplun on the Arabian Sea coast of Maharashtra.

The novel also defines through reference and other clues in its narration to historical period in which it is set. The narrator has left his hometown for Mumbai about three or four years after India became independent in 1947. The Partition of India in 1947 is one of the key time-makers used in the narrative. The narrator’s long stay in Mumbai far away from his native village is highlighted as a marker between his early life and memories of the hometown and the changes and continuities he perceives on his return.

The local community life described in this novel is very peculiar to the Konkon region. So, the readers must ignore the stereotypes of ‘Muslim’ and ‘Hindu’ communities elsewhere in India or even in Maharashtra at least temporarily. The Muslims of this part of the Konkan coast were traditionally rich land-owners who used Hindu bonded labour as share-croppers. They were known as the ‘khots’ (there were also Hindu ‘khots’ in the Konkan; it is a ‘class’ label and not a ‘caste’ or ‘community’ tag). The other main communities are ‘the Hindus’ who include a tiny minority of Brahmans, the Marathas, the Kulvadis, and the Nhavis (the caste of barbers) and the Dalits or Shudras.
Traditionally, Indian communities functioned within each region with a set of unwritten rules governing their common public life. Thus, we find the mention of Muslim women offering an ‘ulfah’ or ‘food offering’ to the palanquin of the local Goddess of the Hindus and the Hindus taking care not to offend Muslim religious sentiment by stopping the music accompanying the palanquin procession while passing the town’s mosques. But the climatic explosion of the inter-communal tensions and apprehensions into a communal riot is the most dramatic event in Indhan. The boundaries that were delicately maintained between and among the local communities are violently transgressed in the riot. A number of symbolic violations of inter-communal code take place prior to the Muslim attack on the ‘palkhi’ procession and the rape of several women participating in the festivities. These Muslims are themselves not members of local Muslim community. They have been brought in at the behest of some local Muslims including one who is an immigrant to South Africa on a home visit to Konkan.

The women molested and raped in the riots belong to every community in the town. Traumatically for the narrator himself as well as for any readers who might look at novel from a Muslim perspective, the narrator’s own sister-in-law is among those raped during riot. The narrator’s Bhabhi is a Muslim housewife who defies the Muslim menfolk’s stern instruction to Muslim women not to present the traditional ‘ulfah’ or food offering to the local Hindu goddess’ procession. She is raped by Muslim rioters ‘imported’ from another place who are strangers to the town. The point is that this is not an accident but the inevitable outcome of the communalist and sexist leanings of virtually all the men presented in the novel. The novelist projects women as the final victim of man-made communalism: he shows racism and fascism as products of male sexism and chauvinism itself, if not as its integral component.

The narrator’s beliefs were at odds with those of his family, one of a community of prosperous Khots or landowners. Not only is he an atheist, in the years preceding his departure from the village he tacitly supported the program of land reform that worked in favour of the town sharecroppers and against his own class interests. Now a heart attack
has left the narrator in fragile health, and he returns not just to recuperate but also to resume the relationships whose call he has ignored for so long. His father does not even recognise him; his brother has himself aged remarkably, and the narrator is struck by guilt on seeing him: “He carried the added burden of the duties I shrugged off, along with his own. His situation had been like one of a pair of bullocks pulling a cart, finding the other reluctant to budge” (Dalwai 5).

The novel reaches a climax in a riot in which outrages are visited on one community by goons recruited by the other; the narrator runs helter-skelter trying to save his own people, but of course he has alliances on both sides. An uneasy peace is enforced by the police, and the process of judicial enquiry begins. The narrator, sickened by all he has seen, leaves again for the city - the novel begins and ends with a bus ride. But even though the narrator has left his hometown behind, he continues to speak of the various players in the drama and their fates, and his narration shifts into the future tense. Is this what really happened, or is this what he is dreaming will happen? The novel combines traditional novelistic technique with modernist elements that disorient the reader.

Though it is commonly agreed that absolute or perfect translation with one to one correspondence is almost an impossibility or a myth, there are good translations available that have successfully coped up with the issue of untranslatability to the most possible extent. The best translation is one which takes readers closer to the letter and spirit of the original resolving the problem of equivalence-both linguistic and cultural. So far as this English rendition is concerned, it can be taken as an excellent specimen of perfect translation, an absolute replica of the original”. The passion and professionalism of Dilip Chitre has compelled him to stretch the limits of every sort in the rendering of this racy narrative with “intricate details, the depth of social awareness and the disturbing world-view embedded in it.”

His brilliant use of “a blend of Black and Country American dialects as a base to create an invented ‘patois’ that does not exist in any real location” helped him to a great extent in achieving what Eugene Nida
termed “dynamic equivalence”. His candid declaration elucidates this further: “The translator is fully aware that the use of a ‘real’ or ‘invented’ dialect is equally problematic in translation, but rendering a dialect in the source-text as standard register in the target-text is stylistically even more problematic” (Dalwai VII). It was quite challenging to translate the Konkani Muslim Marathi dialect spoken by the narrator’s community. Here is the narrator’s father admonishing him for his preoccupation with politics: “Izzis all ya’d do in ya life? An’ earn nothin’? Not feed yo’self? Not feed yo’ family?” This is a surprisingly successful move reminiscent of the local dialects with similarly crooked pronunciation.

The dynamics between language and culture needs to be understood and recognized in an appropriate manner. What the eminent scholar, Joseph Casagrande has opined in his scholarly article, “The Ends of Translation” is worth recalling here: “The attitudes and values, the experience and tradition of a people, inevitably become involved in the freight of meaning carried by a language. In effect, one does not translate LANGUAGES, one translates CULTURES” (Casagrande 338). The differences between any two languages which raise the most difficult problems are those related to the differences between the two cultures. This is what we call linguistic and cultural relativity on the lines of Sapir–Whorf hypothesis. The problems grow graver and more numerous as the cultural differences increase. Suggestiveness, overtones, and references to universality are difficult to carry into a translation. An eminent scholar-critic, L.S. Deshpande also expresses a similar view:

Ideally speaking, literary translation is par excellence, when it succeeds in retrieving all such features as are lost or tend to be lost in the translation processes carried from the SL into the TL. A literary translation may, therefore, be looked upon as a TL version of the SL text, a linguistic variation with sets of quite a good many constants and a few, but quite substantial, variables. The translator overcomes the problems, which are usually ticklish rather than grave, in his own individualistic way and the measure of success he achieves determines “the limits of translatability” in positive terms (Deshpande 219).
To conclude in brief, literary translation is an endless odyssey full of knotty problems demanding competence and creativity on the part of the practitioners. They should look for approximation/probability to the maximum possible extent by using the masks of a linguist, an anthropologist, a sociologist, a creative writer and so on. In the end, one is tempted to use the words of A. K. Ramanujan: “The best in this kind (i.e. the best translations) are but shadows; and the worst are no worse, if imagination amend them.”

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Translation of Oral Literature of The Bhils of Wagad Region

Shulbha Kothari

The indigenous societies like the tribes had their way of expressing their pains and pleasure through oral literature. These people create songs, stories and proverbs for various occasions of their simple life. The oral literature of tribes and other indigenous community is the creation of illiterate man and the composer of which is not known. It is a matter of wonder that it is all in oral form and is transfer to generation to generation without in ant written form. The tribal people express their ideas, emotions, in the dialect which they use for communication but anybody who is well versed with that dialect must bring before the outside world through translation as much as possible. Tribal are illiterate but they are not political unaware. They had the understanding and the courage to oppose the British as well as the feudal powers. Many saints like Mawaji Maharaj and Govind Guru of southern Rajasthan are such poets whose works are available in manuscripts, which are called Chopra (Books) which are full of wisdom. It depicts the events of future. The cultural level of these unlettered folk is evident in the oral literature they possess. Sayings, proverbs and songs of the bhil tribe of Wagad region are full of emotions and sentiments so it is quite impossible to make word to word translation of their oral literature. In spite of that the present study is a sincere effort to study and present the hidden meaning of the tribal literature into English language.

In tribal society, there is a lot of prevalence of local stories or folk tales. Its canvas is also very wide God –Goddess, ghost, saints, Mahatmas, animals, birds, King-Queen, river, mountain, stars, air, water all lie in the vast periphery of folk songs. The public mind probably considers each and every gift of nature to be a companion of human emotions. Its
sorrows and pains. There folk tales are more real and less fictional but the injustice, joy sadness, jealousy, hatred, love, etc. of human life find expression in different characters one way. Their folk tales are a free dictionary of human relations and human psychology which is not only a tool for the scholars but also a challenging invitation to analyze the psyche.

Religious folk songs are found in abundance in the tribal society. Through these songs they express their religious sentiments. Religious folk songs are sung in the tribe on those occasions when it is the day of any religious festival or whenever they go on a pilgrimage. There is a practice of singing folk songs along the way, while travelling on the journey to the place, the path does not seem to be long, do not feel tired and even worship God, singing the pilgrimage song for this purpose keeping the mind clean. Their voice dissolves the peaceful atmosphere of the uninhabited forest.

**Pilgrimage Song**

*Ganga ji, Goutam ji, tirath jaai re jaai!*

*Maare tirath ni badi hos he, tirath jaai re jaai!*

*Bhaari bhaari bada lee dee, tirath jaai re jaai!*

*Mare sona walo moriyo sodahun, tirath jaai re jaai!*

*Maare rupa wali maasli modahun, tirath jaai re jaai!*

Trough this song they want to say that –

The tribal society does not have money or wealth to offer but it is its own spirit to offer chicken as a gold and fish as a silver from the nearby drain and to offer it with love. It has been said in a very simple and easy way but there is also a literacy in the lyrics of the song and by using the analogue of gold and silver with chicken and fish, it has created a great miracle in the song.

Every act of tribal society is accomplished only through folk songs. Social ideals and sermons have also been traditionally performed from one generation to the next through folk songs. These folk songs use great
imagination. Songs of social ideals are sung with social dance by men and women of tribes on social and marriage occasions.

**Marriage Song**

*Dhiriya railgadi ave re dhiriya railgadi ave !*

*Gadiyan me kanhi bharyun re dhiriya railgadi ave !*

*Gadiyan me laganiyan re dhiriya railgadi ave !*

*E laganiyan kene jhelado re dhiriya railgadi ave !*

*E laganiyan paani ne jheladun re dhiriya railgadi ave !*

*Train comes slowly slowly comes*

*What is filled in the train*

*There is lot of accessories filled in the train*

*For whom those accessories to give*

*Those accessories are for beautiful bride.*

In this folk song one group questions the other in interactive style and the other group answers and moves the song forward. In this way songs and dance keep going together. Imagination is expressed in a very artistic way in the form of the basis of this train filled with auspicious ascendant and bridal accessories.

A lot of simplicity is expressed in this folk song. The song describes a train loaded with bridal accessories. The tribal sing this song to the rhythm while dancing women and men divided into two groups and sing and dance and enjoy a lot. It has a description of one thing which is related to the honor of the bride. In this song a young man named Dhiriya has been made a medium and through this two groups ask each other questions and give answers. One group informs about the arrival of the train and the other one asks what the train is full (bhariyan) then the first group answers that the train is full of accessories (lagnas), the other group asks whose lap it is, I have to give (Zelado). The first group says in reply that accessories is to be given in the lap the bride. In this way there are questions on other essential items and answers are found. This is very ancient and famous song.
The objective of the present enquiry is to analyse and discuss the oral literature of tribal community found in the form of stories and songs and bring out its meaning and usage. The oral literature does not have any writer or the compositor of a folk story. Similarly proverbs in any language or genre of literature hardly have any author.

**The folk proverbs**

Both idioms and proverbs are based on folk usage. Idioms imply a singular meaning different from the ordinary meaning. The tribal society proverbs are called *kevantans*. This work has been composed by knowledgeable and experienced people since time immemorial. This is the learned knowledge of illiterate but experienced men. Truth and reality are found in them. Therefore in practical life they are used according to the status quo. Some of the proverbs which are found in the tribal society of wagad region are also similar to the Hindi proverbs but are used only in pure wagadi.

*Teen pavn maido ne aanka gaam ne tede!*

*Means*: Invite too many people in the availability of limited items. In the context of this proverb, such an event will occur in public life that a person must have called entire village on limited material.

*Teen tere ne vaat vakere!*

*Means*: Three people always spoil the talk. There is a belief behind this that three people spoil their opinion with different opinions, as well as three persons are considered unlucky.

*Jataro gol naako ataro mitto ve!*

*Means*: You get the same amount of effort as you work hard.

*Bakro rove jeev ne, khatik rove khaal ne!*

*Means*: Everyone sees his own selfishness.

*Rokado rope bavaliyan no ne keri take!*

*Means*: To wish for good by doing bad deeds.
Haap ne dour me haath nakvo!

Means : Intentionally take trouble.

In this way these proverbs are an inexhaustible corpus of knowledge accumulated from the era, which are also an important and useful source of tribal culture.

This proverbs and songs not only entertain them but also motivate them and teach their children some very valuable messages and lessons at this tender stage in their life.

Despite all the changes in the life style of the people, the oral literature even today occupies an important place in the tribal life. When the cultural life of the unlettered people comes into print, it helps to make a comparative study. The true and genuine portrayal of Bhil tribe gets its representation in the oral literature.

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The Idea of India as a Nation in Anandamath

Padma Thinless

Modern India as a nation came into existence in 1947 after getting freedom from the former imperial power Britain however, imagination of a nation or larger political and geographical entity existed in mind of its population. As Priyamvada Gopal writes, “the Indian nation-state as we know it today is fairly recent construct, a consequence of historical accidents and political transformations that took place over the nineteenth and twentieth centuries.” (Gopal 13). Although a number of writers argue that most of nation idea came from the west and the Westphalian concept of sovereignty, one can agree with the same to some extent because of very foundation of our nation which is the Indian constitution brought from west, however it does not mean that there wasn’t any idea of nation that people imagined or existed before modern nation came into being. It is an attempt to understand the nation in historical context and how it is reflected in Indian literature and Anandamath first chapter specifically.

The foundation of the English colonialism was a cycle of advancement, which went through a few periods set apart by various events in the history of its encounter with the subject. The initial stage started with an absolutely business point of view and eventually setting up its imperialism in form of British Raj. India has been under different foreign rulers before the Britisher such as Arabs, Turks, Tartar, and Moguls. However, the basic feudal social and economic system had been intact under different ruler before British begins to restructure it. While writing about the causes of British conquest on India in his book Social Background of Indian Nationalism. A.R. Desai writes “It was the conquest of India by a modern nation which had abolished feudalism in its own country and created, in its place, modern bourgeois
society” (Desai 21). The former invaders which came from pre-feudal nomadic or semi-feudal social and economic system having no superior or better rather inferior to the already existed structure impacted less as compared to the Britisher.

The language English was arguably introduced into India to ease colonisation and communication between the Britishers and the aboriginals. Before introducing colonial education system, there had been critical debates around the purpose and nature of colonial education system by the Britishers and Indian however we can arguably conclude by citing the basis on which teaching of English literature was formalized with Lord Bentinck’s Education Act of 1835 with a goal proposed by Thomas Babington Macaulay’s ‘Minute on Education’ in 1835. It says, “We must at present do our best to form a class who may be interpreters between us and millions whom we govern; a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect” (Kumar). Mastering and expressing in coloniser language in the form of fictions, poetry, and drama stems around first half of 19th century as a major outcome of colonial education system further, exposing Indian to relatively new form of prose and consequently transforming literature of the Indian languages. The choice of subjects such as loss of faith and Hindu orthodoxies in plays like The Persecuted in 1831 by Krishna Mohan Banerjee and subject of insurrection followed in the next decade has been expressed in Kylas Chunder Dutt’s A Journal of Forty-Fight Hours of the Year 1945 in 1835 appears to be the few consequences of encounter with colonial education. Argument such as changing of writing style and discovering new vehicle of expression after colonial encounter has been supported by eminent Indian literary historian such A.K. Mehrotra. He expresses “the exposure to English that colonialism necessitated led some Indian writers to discover prose and realist novel, or blank verse and the sonnet, whose grafts they inserted in their tropical languages and where they have since flourished” (Mehrotra 48).

To trace the development of anglophone novels is quite a daunting task given the different literary historian and critics distinct claims. Some
writer observed that there was no indigenous tradition or literary historical genealogy to call its own while other claims that there was pre-novel forms of narrative exists that set up the stage for novels. While noting the uneven history of anglophone novels Priyamvada Gopal writes “while it is certainly true that the history of the anglophone novel in India is both relatively contained (developing over a span of less than 150 years) and patchy, often lacking clear genealogies or intertextual lines of influence, it is also possible to overstate the lack of literary community or indeed, shared influence” (Gopal 4). On the other hand, Meenakshi Mukherjee in The Beginnings of the Indian Novel writes that there exist an Indian pre-novel form of narration to name a couple ‘A Journal of Forty-Eight Hours of the Year 1945’ by Kylas Chunder Dutt in 1835 and ‘The Republic of Orissa: A Page from the Annals of the 20th century’ by Shoshee Chunder Dutt in 1845. As Meenakshi Mukherjee acknowledge that these two tracts of imaginary history have “they do not show any overt dependence on canonical literary text from England, echoes of which permeate many similar texts; nor do they seems weighed down by the abject of servility that the English language indirectly conferred on several later writers” (Mukherjee 83).

While arguing about the emergence of Anglo-phone novels and its relationship with idea of nation, Priyamvada Gopal writes “the idea of a modern Indian ‘nation’ was, arguably, articulated in English-language fiction before literature in other languages began to engage with the idea.” (Gopal 13). Although the specific geographical and political entity ‘India’ began to emerge in eighteen century which later emerged into the modern Indian nation-state in 20th century. However other unities conception and loyalties were existed in precolonial India, which appears to play a critical role in construction of Indian nationalism. Diverse range of people, language, culture, religion have been existed into larger geographical entities. For instance, the kingdom of Bharat of emperor Ashoka in 3rd century BC and the territory of Hindustan ruled by the Mughals were few examples of larger administrative communities. Despite of having larger geographical portion under their rule there was no such real political and administrative unification took place in pre-
British India. The feudal structure of numerous feudal states with the concept of self-governing villages under village committee and law based on religious hierarchy had been the de-facto government from time immemorial time. While distinguishing between the economical and administrative structure of pre-British and British period, A.K. Desai argues, “The self-sufficient village as the basic economic unit had existed for the centuries in India and except for some minor modifications, had survived till the advent of the British rule, in spite of all political convulsions, religious upheavals and devastating wars. It stood impregnable in face of all foreign invasion” (Desai 5). It can be argued that due to lack of proper and unified political, economic, and absence of proper administrative structure there had not been any idea of united India before the British colonial era.

Anandamath by Bengali writer Bankim Chandra Chatterji and translated into English by Basanta Koomar Roy is among the first novel which reflects conception of nation and nationalism. It is a historical novel published in 1882 set around 1770 in Bengal. Throughout history one can see different idea of nation and different form of nationalism, such as nation based on ethnicity, religion and to most modern came into being against the backdrop of anti-colonial movement. In India, Nationalism and national patriotism were a far cry until 1800s or the Renaissance of Bengal. The notion of nationalism began to be evoked with love and passion for the “motherland,” which had been a dominant paradigm since long. Such a notion can be found in Bankim Chandra Chatterjee’s Anandamath or The Abbey of Bliss (1882) and Dharmatattva (1888).

The author in first chapter introduced us with character Sanyasi who is a rebel with a sole aim to throw foreign rule from India. While narrating the reason of their fight against the tyranny of the colonialist, Sanyasi tells Mahendra Singh, the exploitation of motherland and its children i.e., native are being subjected to humiliation and starvation. The symbolic representation of India in the room with glowing landscape outside before British conquest and later the tattered map in a dark were some vivid descriptions of colonial exploitation.
“can you find another country on earth outside India where human being forced by starvation to live on grass? Here in India famine-stricken people today are eating creepers, anthills, jackals, dogs and even human flesh! And the British are shipping our wealth to their treasuries in Calcutta; and from there that wealth is to be shipped again to England. There is no hope for India until we drive the British out. Only then will the Motherland live” (Chatterji 52).

In the same chapter, the writer introduces us with famous national song Bande Mataram or Mother, hail. The song in itself is a delineation of Hindu idea of earth as female and goddess and draw a parallel concept of Motherland. When Mahendra heard the song for the first time and enquire about the mentioned of mother and children in the song, he came to know from the Bhavan that the rebellion group considered the nation as mother and its population as children.

“Who are you all, pray?’ Mahendra asked, quite bewildered.
“We are the Children!’ Bhavan replied.
‘Children! Who are the Children of? whose children are you ?”
‘We are the Children of Mother India.’(Chatterji 51)

Writing about the militant nationalism in India, Shyampada Bhowmik writes that it is due to the failure of Indian leader to comprehend their failure in negotiation with the British leads to parting of some section of congress. Consequently, resorting to violence and breaking law to be heard. During last decade 19th and first decade of 20th ,He writes,” a section of the Congressmen lost faith in the constructional method of agitation of the Congress and ridiculed the practice of sending humble petitions, year after year, to the British Government. They under the leadership of B.G Tilak, Aravinda Ghosh, Bipin Chandra Pal, Lai LajpatRai etc. openly declared that reforms would not be secured by merritalk, but action was essential. . . . They then created feelings of discontent amongst the armed forces, peasants, workers, low middle-class people, and theyouth. They even did not hesitate to take every sort of help from the foreigners to oust the British from India. These people came to be calledas Militant Nationalists, Extremists, Revolutionary
Terrorists and so forth" (Bhowmik 825). In the following section of chapter, a clear objective of the ascetic people came into forth. Although, the rebellious group including Mahatma Satya declared themselves ascetics, however, their renunciation of family affairs were only for the sake of freedom from external occupier. There is clear reflection of militant nationalism and militant nationalist. Instead of believing in dialogue they rather resort to take violent action. While telling about the difference between the British soldier and the Indian soldier, Mahatma Satya described Englishman excel persistence determination and offer his life for the duty while its counterpart lack such virtue and to acquire the virtue one must renunciate personal. Mahatma Satya, “we are all ascetics, you see. But our renunciation is only for this practice. When we have mastered all techniques, and attained our goal, we shall return to our duties as householders, We, too, have wives and children at home” (Chatterji 54).

In the final section of chapter, the willing to free the dreamt nation and their leader is reflected in novel, where hundred of children gather at the ashram of Mother India where they took vow to free India from the clutches of British occupation. The speech of furious Jibhan leads to the assault at the central jail where Mahatma Satya and Mahendra Singh was locked. Marching towards the city while rising the Once again their slogan of Bande Mataram and march towards city although the children had freed their leader by resorting to violence, it was impractical to win with lathis, spears against heavy armoury canon of British.

**Conclusion**

Anandamath is among the first pieces of literature where one can easily find the reflection and imagination of a nation in the basic conception Hindus understanding of nation as mother. Though the rebellious nationalist could not gain much to its due struggle however, Mahatma Satya’s idea of getting nation’s freedom had been reflected in India’s national struggle for gaining sovereignty. Much before the western idea of notion came to east, an imaginary sovereign nation was conceived
and documented in the form of literature existed. Such a notion can be found in Bankim Chandra Chatterjee’s Anandamath or The Abbey of Bliss (1882).

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French Creole Language in Martinican Island: A Cry for Indigenous Identity

Dipa Chakrabarti

The article deals with the Martinican Creole language and culture that form the foundation of their consciousness and constitutes the main identity of these people. The need to highlight this, springs from the urge to protect a community of people from the invasiveness of the dominant French idiom and culture prevalent in this region due to historical circumstances. During the liberation wave of the West Indian island nations while Haiti, for instance got its independence (1804) from the French metropolitan; in case of the Martinican Island France showered a kind of a favour by departmentalising it, or in other words, by making it a department of the mainland France. Economically Martinique prospered but soon it realised that ‘departmentalisation’ was akin to the age-old ‘assimilation’ policy whereby it would slowly loose its own self-identity. Till today this assimilation is under process and the article intends to bring to the fore how a group of Creole intellectuals are waging a battle against it to this day.

Language has always been the primary tool for assimilation by the imperialists. The British used the English language for the same and created a group of “Baboos” or English educated middle class in Bengal to help them in administration but also to spread their cultural influence at the expense of the local Indian culture. France, followed their footsteps even went beyond it by substituting the local by the imperial not only in administration, education and culture but also in the context of Martinique luring the islanders to study or work in the Metropolitan. The French presence in the island, in administration, education, language and literature, is a challenge to the survival of the minor indigenous Creole language and culture of the region.
In the Caribbean Martinique, Creole language binds the people together, who otherwise gathered there from different geographical spaces and linguistic zones of the world due to socio-historical context. The triangular slave trade led to the influx of West Africans in the region as labourers in the sugarcane plantations between 16th and 19th centuries. Following the abolition of slavery, the “indentured labourers” from various parts of the world - from the Levantine region, China and India - replaced the slave labour. Together with the Western colons, these various ethnic groups made Martinique their homeland. As a result, various races, languages and cultures got mixed and to use the coinage by the linguists’ “creolisation” got underway. This term was first used by linguists to explain how contact languages become creole languages, but now scholars in other social sciences use the term to describe new cultural expressions brought about by contact between societies and relocated peoples.

To quote the founder fathers of the “Creolity” or “Creoleness” movement, West Indians are Creoles “Neither Europeans, nor Africans or Asians. . . .” This proclamation in *Eloge de la creolité* (*In Praise of Creoleness*) is the bedrock of the identity of the people of this region. This invariably brings to our mind the rhizomatic entity of the West Indians that Edouard Glissant (1928-2011) talked of in his *Le Discoursantillais,* (*Caribbean Discourse*) published in 1981 that takes up the idea that Franz Fanon developed in *Peau noire, masques blancs* (1952):

> les Antilles souffrent de leur passé colonial et seule la redécouverte de leur identité propre, loin des structures de la métropole portera remède à cette souffrance. Il s’agit pour l’homme antillais de se réapproprier sa mémoire et son espace.

(The West Indians suffer from their colonial past, only rediscovering their own identity, that is far different from the metropolitan values, can be a remedy. The West Indian man is to reclaim his memory and space.)
Further we may cite Marie-Joseph Descas who opines that “Caribbean Literature often expresses the ambivalence and transgressive dynamic of the people’s respective cultural identity. Caribbean literature—especially the Creoleness movement of intellectuals and writers of Martinique—exposes students to what is commonly referred to as “hybrid” or “in-between identitites.”

The heterogeneity of the Caribbean population stemmed from the political and economic compulsions and challenges that the archipelago had to confront with the onset of European colonialism. Driven by the needs of the colonial masters and their lucrative sugarcane plantations that needed a huge labour force, there came into place the infamous triangular slave trade of which we talked earlier on. The latter galvanized an exchange of slaves and goods between the three continents of Africa, America and Europe. The dates of slave trade were roughly between the sixteenth and the nineteenth centuries.

So, a huge number of West Africans were made to cross the Atlantic Sea in the most inhuman conditions leading to the perishing of more than half of them at each trans-Atlantic voyage to the Caribes. Once
arrived they were assimilated into the New World. When slavery was formally ended, the plantation owners lobbied in their countries of origin and procured a fresh system of “indentured labours” to replace the freed slaves. In other words, a neo-servile economy came into existence, by which the labourers opted for signing a bond of five years officially, but various ploys slyly infiltrated into the system so that these labourers could serve a lifetime. The Caribes witnessed, at this point, successive large groups of immigrants from Eastern India notably Bengal, China and the Levant.

Hence, since the institutionalisation of slavery waves of migration came to this New World and later in its continuation in the form of “indentured labourers” making this fragment of the Americas a prototype of all racial hybridisation. Intentionally or by force, African slaves, European masters, indigenous Caribbean and workers under contract (Chinese, Indians and Levantines) and then, their descendants who through their differences bit by bit constructed a society that is deeply mixed. As the Martinican scholar, Asef Benessaieh of Teluq University opines:

Dans cette région du monde, à première vue, l’idée de pureté raciale ou d’homogénéité du peuple national devrait être pratiquement inconcevable. Par conséquent, on s’attendrait à ce que la notion de mélange y prédomine sous tous les termes possibles, à commencer par être aux fondements de l’identité culturelle, ici enfin appréciée dans sa pleine hétérogénéité.

(In this region of the world, at the first sight, the idea of racial purity or homogeneity of the national people would be practically inconceivable. In consequence, one would expect that the notion of mixity would predominate here in all the possible terms, to start with by being the foundation of cultural identity, finally appreciated here in its full heterogeneity.)

However, it is noticeable that French Creole, the linguistic link between the diverse elements of the French Caribbean population, was given no attention in the Negritude movement of the 1930s. While invoking the Hindu in Calcutta, for example, Aimé Césaire, the Martinican ideologist,
one of the founding fathers of the Negritude literary movement, did not consider the different cultural position of the large number of West Indians descended from *coulis* or Indian indentured labourers, whose syncretic life-style may combine Levantine religious practices with West-Indian social elements. The founders of Negritude made an unspoken assumption that the Caribbean non-white individual would opt to be assimilated into the African cultural sphere, but things did not happen in that way. As a cultural prescription, post-Negritude generations found Césaire’s vision too restricted. Eduard Glissant, the most influential Martinican writer since Aimé Césaire emphasised upon the concept of “antilleanity or Caribbeanness”. To Edouard Glissant it seemed that the Caribbean consciousness needed to change direction: ceasing its vain attempts to plunge downward towards African roots that had become too remote to recover, it should instead imitate the rhizome or tuber, getting into a relationship with other multiracial New World cultures. In the words of Glissant:

> les archipels des Antilles s’ouvrent à la mer et à toutes les influences : pour elle, aucune hiérarchie des cultures. L’identité se fait rhizome et part à la rencontre d’autres cultures : La racine unique est celle qui tue autour d’elle alors que le rhizome est la racine qui s’étend à la rencontre d’autres racines.

(The archipelagos of the Antilles are open to the sea and to all influences: for her, no hierarchy of cultures. Identity becomes a rhizome and sets out to meet other cultures. The single root is the one that kills around it, while the rhizome is the root that extends to meet other roots.)

In the 1980s, Edouard Glissant’s thought became the foundation on which the concept of Creolity was developed by his disciples Raphael Confiant, Patrick Chamoiseau and Jean Bernabe in the 1989 essay *Eloge de la Créolité* which marked annihilation of false universality, monolingualism and purity. The founders of *créolité* (“creole-ness”), a literary and cultural movement, talked of the need to recognize the language and culture of the French Antilles as legitimate hybrids, both
related to and distinct from their predominantly African and European (particularly French) parent cultures. They insisted that “Caribbean Literature” was in the pre-nascent state without a written production, ignorant of the authors/readers interaction, a primary condition for the development of a literature, because of many reasons. For this not only political domination is to be blamed but also the consciousness of the truth dawned on the Caribbean people very late as they were stricken by “exteriority”. This “exteriority” has been explained by him in detail in his work as non-recognition of one’s potential and over dependence on the metropolitan France and its values which by no means are any closer to their own.

In their essays and fictions, the Creolists paid homage to Glissant’s vision of Caribbean reality and showed their concern to promote the importance of racial diversity and the literary value of the Creole language. Most of them wrote in Creole in a bid to give a respectful place to it. Raphael Confiant wrote *Jikdèyè do Bondyè*, in 1979 which is a compilation of short stories. Following this, he wrote poems too, *JouBaré*, published in 1981. In 1985, 1986 and 1987 he published three successive novels in Creole (*Bitako-a*, 1985; *KòdYamn*, 1986; *Marisosé*, 1987). In 1997 he put in public domain a dictionary in Creole, *Dictionnaires des titim et sirandanes*. Patrick Chamoiseau also contributed to these efforts to establish the language and published Creole

In this way the Creolists put forth a sustained effort to give a solid foundation to the Martinican indigenous literature in order to assert the Creole identity of the local population as against the imported values and dominant idiom and French culture. They inspired the Creole youth of the region to be conscious of their own past history and to feel proud of it and intended to create an identity based on true history and data. The debate regarding the orality of the Creole culture that subsequently many authors and intellectuals projected seemed to be weak as many dominant languages of the world sprung from their once weak representation and English or French was no exception to it. So to the severest of the critics who termed “Creole” a bastard language, it is time to acknowledge that the Martinican Creole represents the unity of the Martinicans by creating a bondage among various diverse group of people.

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Simone de Beauvoir in her iconic work ‘The Second Sex’ comments upon the status of women,” Through marriage woman is now no longer lent from one clan to another: she is torn up by the roots from the group into which she was born, and annexed by her husband’s group; he buys her as one buys a farm animal or a slave; he imposes his domestic divinities upon her; and the children born to her belong to the husband’s family.” (DeBeauvoir 113-14).

My paper would examine the’ disrobing’ and outrageous humiliation of Draupadi at the hands of a dominating male patriarchate, her angst and rage as portrayed in four different narratives- ‘Yajnaseni, the Story of Draupadi’ by Pratibha Ray, translated from Oriya by Pradip Bhattacharya and my own translation of some excerpts from the ‘Sabhaparv’ of the Mahabharata from Sanskrit to English, Mahasveta Devi’s story ‘Draupadi’ translated by GayatriChakravartySpivak from Bengali to English and some poems by different feminist writers.

The well-known story of how Yudhishtir, the eldest of the five Pandavas, who are ruling in peace and prosperity in Indraprasth, is lured into an insidious game of dice forms the basis of the humiliation of Draupadi, the queen of the Pandavas. Yudhishtir stakes everything- his entire kingdom, movable and immovable property, male and female servants, brothers and himself, and loses them all. He ultimately stakes his wife, queen Draupadi and loses her as well. Pratikami, Dhuryodhan’s messenger comes to take her to the assembly-hall stating that Dhuryodhan has commanded her presence, since she is now a slave of
the Kauravas. A menstruating Draupadi, clad in a single cloth, forbidden to see any male, least of all her five husbands, is indignant. Pratibha Ray's *Yajnaseni*, an autobiographical narrative of Draupadi, explains Draupadi's anger,

Go, Pratikami! Go and ask my husband whether first he staked himself and lost or me? Till I get a reply to this I will not move from here.

(Pratibha Ray 234)

(Gachhtvamkitavgatvasabhayampruchhsutaj
Kim nu purvamparajaishiratmanamathva nu maam.)

(Mahabharata, Sabhaparv 67.10)

Go back to where you came from and ask the Sabha, son of a charioteer. Did he who lost himself, lose me first or himself?

(my trans.)

Nervous, Pratikami went back. I kept standing stunned, inert. I was thinking,” What is this behaviour of Yudhishthir? Does even the most immoral uncivilized gambler ever stake his wife? Has anyone ever done such a detestable act in the history of the world?

(Ray 234).

Recalling her Swayamvar, where the best of princes and warriors had vied for her hand, her marriage to Arjun, her subsequent designation as the Empress of Indraprasth, Draupadi could not comprehend the meaning of such an insult.

Chitra Divakaruni Banerjee in ‘*The Palace of Illusions*’ writes of Draupadi’s feelings:

“My mouth went dry. Denials collided with each other inside me.

I am queen. Daughter of Drupad, sister of dhristadyumna. Mistress of the greatest palace on earth. I can’t be gambled away like a bag of coins, or summoned to court like a dancing girl.

But then I remembered what I’d read long ago in a book, never imagining that quaint law could ever have any power over me.
The wife is the property of the husband, no less so than a cow or a slave.” (Divakaruni 190)

Wendy Doniger, the eminent Indologist in her translation of the laws laid down by the Indian law-giver in ancient India, Manu, in ‘The Laws of Manu’ quotes him thus in chapter 9:

Men must make their wives dependent day and night, and keep under their own control those who are attached to sensory objects. Her father guards her in her childhood, her husband guards her in her youth, and her sons guard her in old age. A woman is not fit for independence. Na streesvatantryamarhati, Manu. (Doniger 197).

Pratibha Ray pens her emotions thus:

Full of anguish and anger I was thinking: was woman merely a man’s movable or immovable property? Was I part of Yudhishtir’s movable and immovable property, male and female slaves, horses and elephants? Being a woman did I not have right even over myself, my own soul? If they had rights over this body of mine, did it mean they could do as they wished with me? (Ray 235).

In a few minutes Dushashan, with his coarse laughter enters her apartments mocking her self-respect, chastity and modesty, and a helpless Draupadi, looking for a safe refuge with Gandhari and the other queens in the palace apartments of Hastinapur and finding all doors shut, is forcefully dragged ‘like a creeper trembling in a storm’(Ray 236) to the assembly-hall. Her hair and her single garment in a disarray, she tries unsuccessfully to cover her shame and her bare breasts. The entire Kurusabha with its elders and Gurus, kings, princes and warriors, the Kauravas and the Pandavas, and a scornful Karna, all watch, silently witnessing Dushashan savagely tearing away at Draupadi’s single cloth, and Draupadi, casting aside all temerity asks the assembly whether dragging her like that in her menstruating condition was a shameful act or not, and finding them all silent is aghast.

Divakaruni in ‘The Palace of Illusions’ pens Draupadi’s pain and humiliation in the following words:
I begged him leave to change into suitable clothing. Jeering at what he termed my false modesty, he dragged me down the palace corridors, before the shocked gaze of retainers. No one dared intervene. I found myself in court, a hundred male eyes burning through me. Gathering my disordered sari around me, I demanded help from my husbands. They sent me tortured glances but sat paralyzed. I could see that in their minds they were already Duryodhan’s vassals, chained by Yudhisthir’s word. That same word had made me Duryodhan’s property. (Divakaruni 191).

Shakuni, uncle to the Kauravas, says to Karna that it was an offence to find women of learning and this was what happened to learned women who tried to argue. He further states that had Draupadi grovelled at their feet and begged like a helpless and ignorant female she would have escaped that gross insult. Ray states that Draupadi’s anguished voice echoes around the hall again:

I do not beg for anyone’s pity. I demand justice. To protect the honour of women is the dharma of a king. Then does it befit the Kuru kings to insult the bride of their own clan? I wish to know: has my husband got the right to stake me after he has already staked and lost his own self? (Ray 238).

(Kva nu Dharmo Mahisitaam) (Mahabharata, Sabhaparv 69.8)

“Where is your Dharma now?” (my trans.)

Only Bhishma replies that whether Yudhisthir had the right to stake her or not has created a genuine dilemma for him. He states thus:

One who is not his own master any longer, cannot stake what doesn’t belong to him any longer; but since the wife is seen as dependent on her husband I am not in any capacity to answer this question of yours. (my trans.)

(Striyashch bharturashtamsamikshya).

(Mahabharata, Sabhaparv 67.47).

Iravati Karve in ‘Yuganta: The End of an Epoch’ writes:
The question Draupadi asked rested on a difficult and complicated legal point. Even Bhishma, who had often taken the part of the Pandavas in quarrels with Dhritarashtra and Duryodhan, was unable to give an answer, perhaps for fear of compromising Draupadi. What Draupadi was contending was that once Dharma had become a slave he had lost his freedom and had no right to claim anything as his own: a slave has nothing he can stake. Then how could Dharma stake her freedom? (Karve 98).

Karve further states that the question becomes complicated because in ancient times the slave had the right to accumulate certain property that was entirely his own, and since he had a wife, it did not refute his claim over her.

In the Mahabharata, AnushashanParv we find the sage and scholar Ashtavark, corroborates what Manu states:

\[
Pita rakshatikaumare, bhartarakshatiyauvane  
Putraschsthaavire kale, naastiSrrenamsvatantrata.  
\]

(Mahabharata, Anushashanparv 20.21)

The father takes care of the girl in her maidenhood, the husband in her youth, the son in her autumn years; freedom doesn’t exist for women. (my trans.)

Bhishma, the eldest and the wisest of the Kurus, further states that the way of ‘dharma’ is extremely subtle and not easily explicable. This reply actually politicizes the issue of what is righteous and what is not, and here we enter what Friedrich Nietzsche calls the world of post-truth where even ‘Dharma,’ said to sustain everything becomes amorphous and questionable. Karna, recalling his insult at the Swayamwar for being rejected by Draupadi because his parentage was of humble charioteers goads Dushashan to strip Draupadi of her clothes, since she, who had accepted five husbands was without shame, chastity and good character. Duryodhan makes an obscene gesture to her by revealing his thighs and Dushashan rushes to disrobe her. Calling to the ten directions to witness her humiliation, Draupadi cries out:
Since the beginning of time till today never has such a hellish, horrible thing happened, nor will it ever happen till the end of eternity. (Ray 241).

Gayatri Chakravarty Spivak writes in her essay ‘Writing and Sexual Difference’ in Critical Inquiry:

“In the epic, Draupadi’s legitimised pluralization (as a wife among husbands) in singularity (as a possible mother or harlot) is used to demonstrate male glory. She provides the occasion for a violent transaction between men, the efficient cause of the crucial battle. Her eldest husband is about to lose her by default in a game of dice. He had staked all he owned, and “Draupadi belongs within that all” (Mahabharata 65:32). Her strange civil status seems to offer grounds for her predicament as well: “The Scriptures prescribed one husband for a woman; Draupadi is dependent on many husbands; therefore she can be designated a prostitute. There is nothing improper in bringing her, clothed or unclothed, into the assembly” (65:35-36; 387-88)

Imploring to her divine ‘sakha’ Krishna Draupadi suddenly surrenders all her shame, hurt and modesty to him and Krishna’s compassion and benevolence save her. The more Dushashan pulls at her clothes the more she finds herself draped by Krishna, till exhausted Dushashan trips and falls down on the heap of garments, leaving Draupadi still clothed. And then Draupadi vows to keep her long tresses unbound till they are washed in Dushashan’s blood.

Sarah Grimke states:

Man has subjugated woman to his will; used her as a means to promote his selfish gratification; to minister to his sensual pleasures; to be instrumental in promoting his comfort; but never has he desired to elevate her to that rank that she was created to fill. He has done all he could do to debase and enslave her mind..(Letters on the equality of the sexes). (qtd. In Roots and Shadows – a Feminist Study by S. P. Swain, Bhatnagar, 1999, 48)
'Draupadi' by Mahasweta Devi, translated from Bengali into English by Gayatri Spivak, in the narrative is a terrifying image of a tribal woman Dopdi’s inner strength and resistance. Dopdi and her husband Dulna are part of the Naxalbari Movement – a rebellious group that work in close alliance with the poor farmers and indentured labourers, trying to hit back at the oppression at the hands of the high caste landlords and the bureaucracy.

Spivak quotes: “Draupadi” first appeared in Agnigarbha (“Womb of Fire”), a collection of loosely connected, short political narratives. As Mahasveta points out in her introduction to the collection, “Life is not mathematics and the human being is not made for the sake of politics. I want a change in the present social system and do not believe in mere party politics.’ (383)

This is how Mahashveta Devi’s story translated by Spivak begins:

Name Dopdi Mejhen, age 27, husband Dulna Majhi (deceased), domicile Cherakhan, Bankrahjarh, information whether dead or alive and/or assistance in arrest, one hundred rupees . . . an exchange between two medallioned uniforms. FIRST. These officers like nothing better than to write as much as they can in English. What’s all this stuff about her?

SECOND. Most notorious female. Long wanted in many . . . Dossier: Dulna and Dopdi worked at harvests, rotating between Birbhum, Burdwan, Murshidabad and Bankura.” (392)

Their commitment as Santhals (tribe) to this radical ideology of brutally killing the landlords in cold blood, though unlawful in the eyes of the government, is total. Refused water in a searing drought to the ‘untouchables’, the tribals rebelled. The untouchables would not get water was the mandate of the landlords. Devi explains that the quarrel began there. In the drought, human patience catches easily. Satish and Jugal from the village and Rana decide that since the land-owning moneylender won’t give a thing he should be put down.Spivak’s translation states:
SurjaSahu’s house was surrounded at night. SurjaSahu had brought out his gun. Surja was tied up with cow rope. His whitish eyeballs turned and turned, he was incontinent again and again. Dulna had said, I’ll have the first blow, brothers. My great-grandfather took a bit of paddy from him, and I still give him free labour to repay that debt. Dopdi had said, his mouth watered when he looked at me. I’ll put out his eyes. (398)

After the murder of Sahu both Dulna and Dopdi are on a run. Senanayak, a veteran and experienced police chief, is given the onus of catching the two. He keeps quoting from the *Army Handbook*: “It says that the most despicable and repulsive style of fighting is guerrilla warfare with primitive weapons. Annihilation at sight of any and all practitioners of such warfare is the sacred duty of every soldier. Dopdi and Dulna belong to the *category* of such fighters, for they too kill by means of hatchet and scythe, bow and arrow, etc. in fact, their fighting power is greater than the gentlemen’s.” (396).

Thus the search for Dopdi continues:

In the forest *belt* of Jharkhani, the *Operation* continues – will continue. It is a carbuncle on the government’s backside. Not to be cured by the tested ointment, not to burst with the appropriate herb. In the first phase the fugitives, ignorant of the forest’s *topography*, are caught easily, and by the law of confrontation they are shot at the taxpayer’s expense. By the law of confrontation, their eyeballs, intestines, stomachs, hearts, genitals, and so on become the food of fox, vulture, hyena, wildcat, ant and worm, and the untouchables go off happily to sell their bare skeletons. (395)

The story unfolds to state that finally the impenetrable forest of Jharkhani is surrounded by real soldiers, the *army* enters and splits the battlefield. Soldiers in hiding guard the falls and springs that are the only source of drinking water. Lying flat on his stomach and trying to drink water from a spring, Dulna is shot dead. Senanayak, the police chief, well-versed in the techniques used to combat extremist left insurrections, uses Dulna’s
dead body as a bait to catch Dopdi. A reward of two hundred rupees 
has been announced for her capture.

The chief says: “Catch Dopdi Mejhen. She will lead us to the 
others.” (396)

Dopdi knows, has learned by hearing so often and so long, how one 
can come to terms with torture. If mind and body give way under 
torture, Dopdi will bite off her tongue. That boy did it. 
They kountered him. When they kounter you, your hands are tied 
behind you. All your bones are crushed, your sex is a terrible wound. 
(397)

Devi’s story in Spivak’s translation develops further where Dopdi is 
portrayed as a loyal comrade who would never betray her people. Her 
only thought is to warn them as soon as possible:

“Dopdi kept walking. Villages and fields, bush and rock – Public Works 
Department markers – sound of running steps at the back. Only one 
person running. Jharkhani forest still about two miles away. Now she 
thinks of nothing but entering the forest. She must let them know that 
the police have set up notices for her again. Must tell them that that 
bastard sahib has appeared again. Must change hide-outs. Also, 
the plan to do to lakkhiBera and NaranBera what they did to SurjaSahu 
on account of the trouble over paying the field hands in sandara must be 
cancelled. Shomai and Budhna knew everything. There was 
the urgency of great danger under Dopdi’s ribs. Now she thought there 
was no shame as a santhal in Shomai and Budhna’s treachery. Dopdi’s 
blood was the pure unadulterated black blood of Champabhumi. From 
Champa to Bakuli the rise and set of a million moons. The blood could 
have been contaminated; Dopdi felt proud of her fore-fathers. They 
stood guard over their women’s blood in black armour. Shomai and 
Budhna are half-breeds. The fruits of war. Contributions to radhabhumi 
by the American soldiers stationed at shiandange. Otherwise crow would 
eat crow’s flesh before santhal would betray santhal” (399).
Betrayed by Shomai and Budhna, her fellow rebels, Dopdi is hounded by the police in the dark forests. Walking countless meandering miles, she is at last caught by the police:

Now Dopdi spreads her arms, raises her face to the sky, turns towards the forest, and ululates with the force of her entire being. Once, twice, three times. At the third burst the birds in the trees at the outskirts of the forest awake and flap their wings. The echo of the call travels far. (401)

News flashes far and wide, "Draupadi Mejhen was apprehended at 6.53 pm. it took an hour to get her to camp. Questioning took another hour exactly" (401).

After her interrogation, Senanayak gives orders to his subordinates, “Make her. Do the needful” (401). Repeatedly asked to confess the names of her ‘comrades’ Dopdi remains silent, proud of being a true-blooded Santhal. Her body is brutalised and subjected to nameless inhuman torture, as tied to a post she is gang-raped by several policemen throughout the night. Her physical battering is described in a hair-raising, searing manner by Mahasweta Devi:

Then a billion moons pass. A billion lunar years. Opening her eyes after a million light years, Draupadi, strangely enough, sees sky and moon. Slowly the bloodied nailheads shift from her brain. Trying to move, she feels her arms and legs still tied to four posts. Something sticky under her ass and waist. Her own blood. Only the gag has been removed. Incredible thirst. In case she says ‘water’ she catches her lower lip in her teeth. She senses that her vagina is bleeding. How many came to make her?

Shaming her, a tear trickles out of the corner of her eye. In the muddy moonlight she lowers her lightless eye, sees her breasts, and understands that, indeed, she’s made up right. Her breasts are bitten raw, the nipples torn. How many? Four-five-six-seven — then Draupadi had passed out” (401).
Devi further elaborates her unending pain:

She turns her eyes and sees something white. Her own cloth. Nothing else. Suddenly she hopes against hope. Perhaps they have abandoned her. For the foxes to devour. But she hears the scrape of feet. She turns her head, the guard leans on his bayonet and leers at her. Draupadi closes her eyes. She doesn’t have to wait long. Again the process of making her begins. Goes on. The moon vomits a bit of light and goes to sleep. Only the dark remains. a compelled spread-eagled still body. Active pistons of flesh rise and fall, rise and fall over it. Then Draupadi Mejhen is brought to the tent and thrown on the straw. Her piece of cloth is thrown over her body. (401)

Gayatri Chkravarty Spivakin her essay referred to earlier elaborates the difference between the nomenclature of two Darupadis, the mythopoeic and the tribal:

Draupadi is the name of the central character. She is introduced to the reader between two uniforms and between two versions of her name: Dopdi and Draupadi. It is either that as a tribal she cannot pronounce her own Sanskrit name (Draupadi), or the tribalized form, Dopdi, is the proper name of the ancient Draupadi. She is on a list of wanted persons, yet her name is not on the list of appropriate names for the tribal women. The ancient Draupadi is perhaps the most celebrated heroine of the Indian epic Mahabharata. The Mahabharata and the Ramayana are the cultural credentials of the so-called Aryan civilization of India. The tribes predate the Aryan invasion. They have no right to heroic Sanskrit names. Neither the interdiction nor the significance of the name, however, must be taken too seriously. For this pious, domesticated Hindu name was given Dopdi at birth by her mistress, in the usual mood of benevolence felt by the oppressor’s wife toward the tribal bond servant. It is the killing of this mistress’ husband that sets going the events of the story. (387)
Spivak tries to establish a connection between the two names. She opines: “And yet on the level of the text, this elusive and fortuitous name does play a role” (387).

Comparing the two Indic texts of the Ramayana and the Mahabharata she observes that the latter is:

an incomparably more heterogeneous text than the Ramayana. Unlike the Ramayana, for example, the Mahabharata contains cases of various kinds of kinship structure and various styles of marriage. And in fact it is Draupadi who provides the only example of polyandry, not a common system of marriage in India. She is married to the five sons of the impotent Pandu. Within a patriarchal and patronymic context, she is exceptional, indeed “singular” in the sense of odd, unpaired, uncoupled. Her husbands, since they are husbands rather than lovers, are legitimately pluralized. No acknowledgment of paternity can secure the Name of the Father for the child of such a mother. Mahasveta’s story questions this “singularity” by placing Dopdi first in a comradely, activist, monogamous marriage and then in a situation of multiple rape. (387)

Spivak further argues that in the *Mahabharata*:

The Idea of Sustaining Law (Dharma) materializes itself as clothing, and as the king pulls and pulls at her sari, there seems to be more and more of it. Draupadi is infinitely clothed and cannot be publicly stripped. It is one of Krishna’s miracles. Mahasveta’s story rewrites this episode. The men easily succeed in stripping Dopdi—in the narrative; it is the culmination of her political punishment by the representatives of the law. (388)

Mahashweta Devi’s Dopdi challenges the male patriarchy by choosing to remain naked after her bestial rape. Spivak states:

She remains publicly naked at her own insistence. Rather than save her modesty through the implicit intervention of a benign and divine (in this case it would have been godlike) comrade, the story insists that this is the place where male leadership stops. It would be a
mistake, I think, to read the modern story as a refutation of the ancient. Dopdi is (as heroic as) Draupadi. She is also what Draupadi-written into the patriarchal and authoritative sacred text as proof of male power-could not be. Dopdi is at once a palimpsest and contradiction. (388)

Jancy James in her article’ Empowering Vengefully. . . .’ in “Growing Up As A Woman Writer, edited by Jasbir Jain contends,” This last scene of the life drama of Dopdi’s heroism is charged with the horror of revenge” (Jain 488).

Dopdi stark naked moves towards the camp of the ‘Burra Sahib’. This is how Devi has described the terrifying scene:

“The commotion is as if the alarm had sounded in a prison. Senanayak walks out surprised and sees Draupadi, naked, walking towards him in the bright sunlight with her head high. The nervous guards trail behind.

“What is this? He is about to cry, but stops.

Draupadi stands before him, naked. Thigh and pubic hair matted with dry blood. Two breasts, two wounds.

What is this? He is about to bark.

Draupadi comes closer. Stands with her hand on her hip, laughs and says, the object of your search, DopdiMejhen. You asked them to make me up, don’t you want to see how they made me?

Where are her clothes?

Won’t put them on, Sir. Tearing them.

Draupadi’s black body comes even closer. Draupadi shakes with an indomitable laughter that Senanayak simply cannot understand. Her ravaged lips bleed as she begins laughing. Draupadi wipes the blood on her palm and says in a voice that is as terrifying, sky splitting and sharp as her ululation, what’s the use of clothes? You can strip me, but how can you clothe me again? Are you a man?”(402).

The story ends as she spits blood on his white shirt and starts pushing him with her mangled breasts challenging him to‘counter her’:
“She looks around and chooses the front of Senanayak’s white bush shirt to spit a bloody gob at and says, there isn’t a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, kounter me – come on, kounter me – ?”. Draupadi pushes Senanayak with her two mangled breasts, and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid” (402).

Gayatri Chakravarty Spivak comments:

“Once Dopdi enters, in the final section of the story, the postscript area of lunar flux and sexual difference, she is in a place where she will finally act for herself in not “acting,” in challenging the man to (en)counter her as unrecorded or misrecorded objective historical monument. The army officer is shown as unable to ask the authoritative ontological question, What is this?” (1981: 389)

Drawing a comparison between both the Draupadi of the Mahabharata and the Dopdi of Mahasweta Devi’s story, Jancy James finds that the disrobing of Draupadi in the assembly hall was akin to an act of public rape but because of Krishna’s miracle Draupadi still stood fully clothed. She states:

“In contrast, Dopdi refuses to clothe herself after the gang rape, fully aware of the absurdity of any more clothing after what she has gone through. In both contexts, the female body is focussed as the site of oppression of which dynamic metaphor is the sari, that longest piece of women’s attire in the whole world. Both Draupadi and Dopdi enter into an act of empowerment against the oppressor of the female body in entirely different ways, Whereas the representative of the aristocratic/royal family, calling out to erstwhile sources of (divine) power, chose to validate the metaphor and yet defeat the victimiser by remaining within the elitist/ patriarchal construction of femininity, the victim from the lowly downtrodden class blasts the myth of the metaphor and rejects it in a violent and direct counter assault on the oppressor.” (Jain, 2007: 489).
Don’t we witness the same heinous crime of women being raped and disrobed everyday even now? The poem ‘Draupadi’ by the Tamil writer LaxmiKaanansees women in a different guise as Draupadi. Her poem explores how the modern woman is bared in books, papers and case-studies- her physiognomy, anatomy and psyche discussed and analysed microscopically’ till she is wrung out dry’ – a subject.

“The garmentsShe is now offered
To wrap herself for warmth
Are resolutions on thin paper.”(Zede 97)

From the mythopoeic to the contemporary, Draupadi’s tale becomes a trope for the subjugation and commodification of women- an object for the male lust and the male gaze. The narratives move from the heterophonic to the polyphonic in the above mentioned narratives to Nandini Sahu’s poem ‘Draupadi’ where she finds that she is not Arjun’s love, or Krishna’s Sakhi, or Karna’s victim or the diadem-studded queen but “I embrace ‘all’, I bleed in ‘all’ “ (Sahu 126).

The poems ‘Scream’ by Biswashree Mohanty written in memory of Nirbhaya, the victim of the Delhi gang rape, which had made international headlines, underscores the pain and grief of the city that shudders at the crime and questions:

“a cracked body still mourns
A damaged soul still vibrates
An abandoned gasp finds a pathetic relief.” (Sahu 26)

And in ‘Not Women Anymore’ by Bina Biswas the images of battered, disrobed and raped women coalesce into one with that of Draupadi, Dopdi, Nirbhaya,(16th December 2012), eight year old AsifaBano from Kathua,(10th January 2018) The 19 year old Dalit woman from Hathras (14th September 2020), or the two minor girls in Baran (18th September 2020) and countless other rape victims:

“Ravaged, raped, shamed
Discarded like a torn rag
In pools of blood…”

Jagriti Upadhyaya
A small girl hounded
By Codified men, gang –raped
Till she lies bleeding unconscious;
Women ravaged for pleasure
And play, their flesh eaten for greed and lust!” (Sahu 24)

Maya Angelou in “I Know why The Caged Bird Sings’ recounts with horror how she was subjected to a brutal rape by her step-father:

Then there was the pain. A breaking and entering when even the senses are torn apart. The act of rape on an eight year-old body is a matter of the needle giving because the camel can’t. The child gives because the body can, and the mind of the violator cannot (Angelou 84).

Andrew Heywood referring to Susan Brownmiller’s argument states in “Political Ideologies”:

“Men constitute an oppressive ‘sex- class’ dedicated to aggression, domination and destruction; so the female ‘sex-class’ is therefore the ‘universal victim’. For example, Susan Brownmiller’s Against Our Will’ (1975) emphasized that men dominate women through a process of physical and sexual abuse. Men have created an ‘ideology of rape’ which amounts to a’ conscious process of intimidation by which all men keep all women in a state of fear’. Brownmiller argued that men rape because they can, because they have the ‘biological capacity to rape’, and that even men who do not rape nevertheless benefit from the fear and anxiety that rape provokes among all women” (Heywood 246).

It matters not whether the physical assault on women is in the KuruSabha, or Nirbhaya’s Delhi, or Kathua or Haathras or Baran; the ideology of ‘dishonouring’ to subjugate women hasn’t undergone any change, nor has the politicization and communalization of the issues, whether it was in the Mahabharata or whether it is in contemporary India. Dharma and righteousness undergo multiple interpretations, whereby in the realm of post-truth, the actual truth gets blurred and fact, fiction and fabrication become one knotty complex, not to be easily
unravelled. While I write this somewhere another woman or girl is being physically assaulted, disrobed and raped. The pain of Draupadi becomes an inexorable juggernaut-endlessly trampling upon the dignity and very existence of women.

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Writing Partition through Pinjar: Gender, Memory & Identity

Rajshree Ranawat

‘... it was only in the bloodshed of partition that ordinary people saw the shape of independence.’ (Didur 62)

Introduction

The monsoon of 1947 showered acrimony, bitterness, antagonism, pain and anguish. The two newly formed nation states were engulfed in a veil of hatred, rancor and enmity.

Urvashi Bhutalia in The Other Side of Silence posits, ‘The political partition of India caused one of the greatest human convulsions of History’ (3).

My paper is an attempt to understand how women’s bodies and identities, honor of family, community and nation became focal point of nationalist discourse and how notion of their ‘recovery’ and ‘acceptance in the family and society was dealt with. A kind of deafening silence inundated their ennui life. The paper shall deal with the cinematic rendition of Pinjar based on the novel of the same name authored by Padma Vibhusan awardee and nonpareil writer Amrita Pritam. Pinjar is considered as a sacrosanct text when it comes to Partition narratives. Therefore it was a very bold step on part of Dr. Chandraprakash Dwivedi to choose this text of Amrita Pritam for its celluloid presentation. The premises of the paper is how and why Pinjar was relevant in 2003 almost fifty years after the novel was documented and still in the contemporary milieu holds pertinence. The paper also examines how Pinjar treats this very fragile and sensitive issue and the underlined truth behind the stories of partition full of brutalities from a gendered
lens. The present paper is a venture to voice the gendered violence, cruelty and the process of gender identity formation.

Partition and Literature

It is in fact very interesting to observe how literature intersects with the spheres of knowledge, politics, and history in its representation of India’s partition. There are novels, short-stories, poems, plays and essays (almost all genera) written reflecting upon the human dimension of the colossal tragedy that hit the sub-continent in its worst form. Khushwant Singh’s *Train to Pakistan*, Chaman Nahal’s *Azadi*, Bhisham Sahani’s *Tamas*, Manhor Malgonkar’s *Bend in the Ganges*, Raj Gill’s *The Rape*, H. S. Gill’s *Ashes and Petals*, K. S. Duggal’s *Mera Dard Na Jane Koi*, Nanak Singh’s *Khoon De Shole*, Yashpal’s *Jhutha Sach*. Women writers like Krishna Sobti, Jyotirmoyee Devi, Amrita Pritam, Attia Hosain, Ismat Chugati, Bapsi Sidhwa, Shauna Singh Baldwin, Meher Nigar Masroor have also contributed immensely to partition oeuvre.

One important shift that was observed from the previously written literature on Partition, was, the pioneering research on the gendered nature of partition violence. The pioneers in this field were Uravashi Bhutalia, Ritu Menon, Kamla Bhasin and Survir Kaul and their seminal work *The Other Side of Silence: Voices from the Partition of India* (1998), *Borders and Boundaries: Women in India’s Partition* (1998) *The Partition of Memory: The Afterlife of the Division of India* (2001). The quintessence of this gendered reading of the partition narratives is a shift of attention from private space to public space, from the high political story to the local everyday personal account, to patriarchal superstructure and power dynamics of the society. For the first time it was foregrounded through partition narratives, documentaries, memories, interviews, films and all other mode of presentation how female body became a contested site during those violent trouble torn days. The incidents during those days definitely had a gendered character. This was evident because of women being an object of protection and target of violence of all sorts and of all communities.
The unheard and undocumented voices, pain and anguish during partition found reflection in the fictional narratives of Partition.

**Partition and Cinema**

If we talk of Partition and Indian cinema than popular Indian cinema traditionally did not depict anything of Partition. The vibrant national cinema of a country that went through the trauma of Partition and the holocaust, not find it expedient to depict the horrifying experience of those affected by it for at least the first two or three decades after the events.

There were some stray films soon after the 1947 such as *Kashmir* (1951) directed by Rajendranath Jolly, *Kashmir Hamara Hai* (1950) directed by K. K. Verma and Jaimani Dewan’s *Lahore* (1953). But these were highly superficial and half-hearted attempts and did scant justice in projecting the gravity of the tragedy of Partition and therefore, they had practically no impact at all. It was only in 1973 that a young Hindu film maker from Kerala, MS Sathyu traversed this uncharted territory with a Hindi production *Garam Hawa*. This was the film that succeeded in tackling the subject with the seriousness it deserved.

**Garam Hawa** was MS Sathyu’s debut film as director. The film explores the personal angst of being uprooted from one’s roots; the film also encompasses within its scope the socio-economic reality following the division of the country. *Garam Hawa* depicts Indian Muslim as being caught in the disabling interstice between the envisaged destinies of the newly defined nations of India and Pakistan and tackles the threatened continuity of their narrative. *Garam Hawa* is based on an unpublished story written by Ismat Chughtai. The story was subsequently developed and scripted by Kaifi Azmi.

Other prominent partition films is *Gadar* directed by Anil Sharma, set in 1947. Sakina a Muslim girl is separated from her family as they are trying to escape to Pakistan from the frenzied Hindu mobs. As she is pursued by the mobs, Tara Singh, a Sikh who is himself also a part of the mob saves her. The duo fall in love and get married. Neither changes
their religion for this. As peace prevails Sakina comes to know that her family is alive and safe in Pakistan. As she plans to go and meet them her politically well connected father ensures that her Hindu husband and child do not get the visa, so that she travels alone to Pakistan. Once she reaches Pakistan she is paraded as a symbol of the cruelties committed against Muslim and used by her father for a successful political career. Tara Singh decides illegally to cross over to Pakistan to get his wife back. There he is asked by Sakina’s father to convert to Islam if he wishes to stay with Sakina when Tara agree this ceremony is made public and Sakina’s father forces Tara to show disrespect to India. Here, Tara refuses and then in fact fights all the forces of Pakistan army deployed against him eventually to cross back to India.

*Earth* (1998) directed by Toronto-based Indo Canadian director Deepa Mehta is based on Bapsi Sidhwa’s *Cracking India* (more commonly known as *Ice-Candy Man*). The film revolves around a Parsi young girl and her Aaya.

*Silent Waters* (Khamosh Pani), the directorial debut of Sabiha Sumar of Pakistan is a very sensitive and courageous film examining the events of 1947. This award-wining film highlights the concern about the fragile rights of ordinary woman.

Silent waters is a story of a Sikh woman who is forced to become a Muslim and renamed Ayesha. The film dealt with the issue of abducted women ,this aspect of partition met with stony silence. How does a woman reconcile herself to a life, not of her choice, not of her making a life that began in violence and how she is forced towards a future she has no hold on.

These cinematic renditions reflect such an important and heart churning man made tragedy experienced by the sub-continent, from different point of views documenting the personal trauma and the trauma of a nation devastated by the division, the wounds and aftermaths of which are still visible in our day to day life.
Cinematic Adaptations

This brings us to discussion of cinematic presentation of literary text. The translation from one semiotic system like a novel to another semiotic system like film is not something new to the world. From time immemorial film industries across the globe have translated various literary text into cinematic adaptations. Inter-semiotic translations are popularly called as ‘adaptations’ where a literary artifacts is translated into cinematic visual language.

Linda Hutcheon in her adaptation theories tries to prove that the adaptations have the same value as the adapted text. Hutcheon further in her remarkable book *A Theory of Adaptations* (2006) delineates three different types of mode in which a text engages with its audience namely, telling, showing and interacting. Adaptations is an act of hermeneutic but at the same time it is creating a new work. This interpretation of the aesthetic text as films is considered to be an act drenched in the concept of culture of the target audience. Thereby cinematic translation is done, keeping in mind the cultural and social milieu. For example in 1958 Ramesh Sehgal production ‘Phir Subah Hogi’ was based on Fyodor Dostoevsky’s *Crime and Punishment* a complete adaptation to Indian set up. Another classic example of this is the flick *Bride and Prejudice* (2004) Directed by Gurinder Chadha based on Jane Austen’s bestseller fiction *Pride and Prejudice*. Darcy playing garba might seem ludicrous to western audience but it was for us a moment to relate with. These aesthetic texts have profound influence on the audience and at times more than the literary artifacts on which they are based. The director takes the story from literature and weaves in his own understanding and cultural nuances of the target audience thus creating a new work of art. Thereby adaptation becomes a new entity, the raw material is provided by the literary text but with the use of visual forms, songs, dances and thematic concerns a lot of variations are possible from the original text which makes adaptation an art in itself. Balazs, the Hungarian film critic allows the filmmaker full liberty to take what is useful from the text and abandon what is not for the
necessities of the cinematic medium. Balazs emphasized in his book *The Theory of the Film* that adaptation is an independent work of art. Therefore we may conclude that adaptation is translation of literary text into cinematic visual language. An aesthetic design can be attributed to it by the intelligent interpretation of the screenwriter or the director. The filmmaker is thereby regarded as a deliberate craftsman who requires all of his powers of invention to create a new structure different from but parallel to the original.

Therefore there are variations undertaken in adaptations. These variations may be understood through John Dryden’s Translation theory:

**Metaphrase**: Translating an author word by word and line by line, from one language to another. In other words a novel is directly given to the screen with minimum interference.

**Paraphrase**: Where the author is not literally translated word by word but his sense is retained and amplified.

**Imitation**: Where the translator assumes the liberty not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original.

Having discussed cinematic adaptations we shall talk about *Pinjar* the novel and *Pinjar* the celluloid presentation of the novel.

Adaptations of text like *Pinjar* (which is period based) becomes an important activity because such text talks volumes about the political scenario, the gendered perspective of violence and the identity crisis of that particular time. Such adaptations therefore should be firmly rooted in objectivity.

**Amrita Pritam**

Amrita Pritam in her indomitable and courageous female voice was a firebrand who defied anything and everything that was obsolete and outworn in the society. She was a political and feminist writer. Born in pre-partition Punjab she had firsthand experience of the upheavals of Partition and the genocide which followed. A versatile writer and rebel
she wrote in vernacular language. As a novelist Amrita Pritam was at her best in *Pinjar* (Singh)

Amrita Pritam interestingly goes ahead in her novel showing recovery of the abducted women is no solution to their problem. Infact it will further strip them of their agency and once again make them homeless. This premise she thought of and put forth in her novel *Pinjar* suggesting let the woman decide for herself rather than government or other agencies.

The genuine dilemma of Pooro, the protagonist of the novel, as to go back (to India) or stay back (in newly formed Pakistan) Amrita Pritam choose the latter as the ending because when she wrote one of the central political problem faced by both the newly formed nations was the recovery of the abducted women on both sides of the boundary.

**Pinjar, beyond boundaries (2003)** – An adaptation of Jnanpith laureate Amrita Pritam’s novel by the same name *Pinjar* (1950) (meaning skeleton) has a beautiful body and soul a riveting story of love, hate and rehabilitation of abducted women during partition days. The movie transfer viewers into the Pre-Partition period. The flick narrates the story of Pooro who is engaged to Ramchand. But just before her marriage a Muslim boy, Rashid, kidnaps her to avenge the rivalry between the Shaikhs and the Shaukars. Pooro’s parent refuses to accept her assuming that her honour has already been tainted. Subsequently Pooro is forced to marry her captor and turn a Muslim (Hamida). The flaming up of Partition riots adds to the confusion as the families are forced to deserts their homes. This film by Dr. Chandraprakash Dwivedi focuses on what women and young girls had to go through during that traumatic period and how they were forced to change their identity they were born with against their wishes.

**Pinjar: The Novel and the Film**

The film arguably is one of the best and greatest depicting the humongous man made tragedy from an objective lens. The film starts with dedication to all involved in ‘Recovery Operation’ like Mirdula Sarabhai, Kamlaben Patel, Dr Sushila Nayyar and others.
The film commences with Gulzar’s strong and husky voice setting the tone of the film in pre-partition days. Gulzar while narrating the story says that the characters in the story are fictitious but the story is true to the core. The film starts with frames of Golden Temple and Guruvani. The year is 1946, pre-partition India. The very first scene is stark and evocative in this searing film. The director uses the camera like a sharp scalpel that makes its way deep into the hearts and brains of the audience. The craftsmanship in depicting the situational details and precarious situation of women in hands of inimical forces and toxic virility is extraordinary. After a small scene of communal clashes in the background is played the famous poem of Amrita Pritam in female voice of calling upon Waris Shah, “I implore the poet Waris Shah, to write about this tragedy from his grave.” After this we are introduced to a happy family fitting in a frame for a picture perfect moment, Father, Mohanlal (played by Kulbhushan Kharbanda), pregnant Mother, Mrs Mohanlal (played by Lilete Dubey), Elder daughter, Pooro (Urmila Matondkar), Younger daughter, Rajjo (Isha Koppikar), youngest daughter and they waiting for their son Trilok (Priyanshu Chatterjee). Pooro, Rajjo and Trilok are grown up none of them is fifteen or sixteen years old, as presented in the novel. They are shown as grown up, mature individuals. Infact Trilok works for a political party and is studying law. The novel kick starts with Pooro in Sakkar village shelling peas. She is pregnant but Pooro does not seem to be happy with her pregnancy, ‘Her body was unclean. If only she could take the worm out of her womb and fling it away! Pick it out with her nails as if it were a thorn! Pluck it off as if it were a maggot or a leech…!’ (Singh 1).

The novel than goes into flashback and explores Pooro’s beautiful past at Chatto village. Pooro is a fourteen years old beautiful girl. She has two more sisters, a brother and her mother is expecting her fifth child. The novel starts in 1936 that is in undivided India (whereas the film starts in 1946 and gets over in 1947). But the feeling of distrust and unrest could be felt in the air among the three communities (Hindu, Sikhs and Muslims) ‘...the Muslims had become very aggressive, Hindu girls never ventured out except in the broad daylight of the
afternoon.’ (Singh 6) It is pertinent to mention here that both Novel and Film lays stress on the mentality of Pooro’s parents that they considered their daughters as some kind of burden and ‘were resolved to lighten themselves of the burden of a daughter’ (Singh 3).

Coming back to film, preparation for Pooro’s marriage is going on and Mohanlal is able to find a boy of an affluent family Ramchand (Sanjay Suri). This joy does not last long as Pooro is abducted by a Muslim boy Rashid (Manoj Bajpai).

The film now takes a serious turn. Rashid discloses the real reason behind abduction of Pooro. To take ‘revenge’ was the reason as there was an old feud between the Sahukars and the Sheikhs. The partition narratives brings forth this fact that ‘the violence (of any kind physical or mental. Through any agency family, community and state) perpetuated on women during those trouble-torn days was more of a revenge game than hatred’ (Ranawat 217).

Pooro begs Rashid to let her go; her family must be worried about her. Rashid replies, there is no space for her in her own house among her own family now. It’s been fifteen days she is with Rashid and now no house or society will accept her. Pooro disbeliefs what Rashid said, one day she escapes from Rashid’s claws and ran to her home. To her utter bewilderment Rashid was correct. Her Father, Mother, requested her to go away from their house as the Sheikhs may come anytime and kill all of them. Pooro desperately tries to convince her parents to take her with them to Amritsar. But the adamant father refuses saying who shall marry you now where will they keep her (since she is now tinted, impure). Her religion her birthright all gone now. They have nothing to offer her. And the parents ask her for a favor (because they have given her birth) to leave them immediately. The door is closed tight on her. The song played in the background is symbolic which says why the daughters take birth and why they have to leave their parents’ house. This was the same song which was sang by Pooro’s mother when the thought of Pooro’s marriage and her leaving their home, came to her mind and flooded her eyes.
Rajjo, the younger sister of Pooro is married to Ramchand’s cousin brother as Ramchand refuses to get married to Rajjo saying Rajjo won’t be able to see her husband in him as well as she shall be reminded of the tragedy every time she saw Ramchand. Trilok gets married to Lajjo (Sandali Sinha) Ramchand’s sister. There is again a shift from the novel, in the novel Ramchand marries Rajjo. Dwivedi to make the film more appealing and emotional left Ramchand unmarried in the film, waiting for his Sita to return from the exile. Next scene is of marriage between Pooro and Rashid. Pooro for a second saw Ramchand in Rashid and gave her consent (Kubul hai) for Rashid. Marriage brought not only dislocation for Pooro but also change of her identity. ‘Hamida’ is her new identity. She has already acclimatized to her new surroundings through her attire but that was not enough and so Hamida was tattooed on her arms. Pooro did not like it but then who was asking her about her likes and dislikes. In the meantime Pooro conceives but suffers from miscarriage. Life became infinitely worse for her.

Dwivedi makes a variation here in the film from the novel. In the novel Pooro gives birth to a son (Javed). When she felt her son soon after his birth, ‘... A cold, clammy feeling ran through her body- as if a slimy slug was clambering over her. She clenched her teeth; she wanted to shake the slug off her arm, flick it away from her side, draw it out as one draws out a thorn by taking its head between one’s nails, pluck it out of her flesh like a tick or a leech and cast it away…’ (Singh 34) She tries to accept her son when he was put against her breast so that life may flow into him in form of milk but she felt, ‘... He had been planted inside her by force, nourished inside her womb against her will – and now sucking the milk from her breasts, whether she liked it or not’ (Singh 35). Dwivedi did not show all this perhaps he does not want to adrift himself from the focal point of his message which he wanted to convey through this film. But this furnish us with one more important perspective, the fate of women who were abducted, forcefully married, converted and now bear children from that marriage. What will the Recovery Operation do to them?
Coming back to the film, it shows only two more women victims of this patriarchal set up, the mad Hindu woman and the one from the refugee camp. Dwivedi does not mention the tragedy of Taro and Kammo who are present in the novel. The mad woman played by Seema Bishwas becomes pregnant and the women folk of the village were aghast to see her condition, who might have done this to her? ‘She is neither young nor attractive; she is just a lump of flesh without a mind to go with it . . . a living skeleton . . . a lunatic skeleton . . . a skeleton picked to its bones by kites and vultures’ (Singh 53) thought Pooro. In the film when Pooro saw this woman she fed her and thought “one more skeleton” (my trans.).

The last thirty minutes of the film are in total allegiance with the novel. The horrible genocide of August 1947 is shown were Ramchand left his house with his mother and sister. His sister, Lajoo was on the way abducted by Muslim Mob. When Ramchand was in refugee camp Pooro comes to meet him. Ramchand request her to find his sister who is also now sister –in-law of Pooro. Pooro with the help of Rashid was able to restore Lajoo to Ramchand and as a parting message she request Trilok, her brother and Lajoo’s husband to be good to Lajoo and never ever make her feel unwanted. Trilok ask Pooro to come with them, Ramchand will accept her. Pooro knew this was her last chance but Hamida, decides to stay back. She tells Rashid, “You are my truth now” (my trans.).

While answering to the question asked by Sukanya Verma about the message Dwivedi wanted to deliver through this celluloid adaptation he said, ‘. . . There is mistrust between two communities. All the props which keep our society alive or take it forward are falling apart. Among these crumbling structures, can two totally paradoxical personalities with different ideologies who belong to communities that have been enemies for ages live together? Pinjar says they can. This is the message of the film.’ He was able to deliver this message very clear and loud.

The film is innovatively structured the first half comprises vignettes from the days when people where apprehensive and doubtful whether
the country will be divided or not there are songs , dances , colours ,
festivals and celebrations the second half is a more conventional part
documenting the real tragedy experienced by the women not only from
the members of opposite communities but also from people belonging to
their own community and country. The end of the movie is the most
powerful and moving part of the film. It might appear to some as
controversial and unconvincing when Pooro who so disliked and hated
Rashid refuses to return to his parents or to Ramchand but decides to
stay back with her abductor. But then, ‘Out of this conflict of hate and
love, love and hate, were born Hamida’s son and Hamida’s love for her
husband, Rashid’ (Singh 35). This was infact the truth of many women
who were abducted or forcefully dragged into marriage with their
abductors. They eventually made truce with their destiny and accepted
their fate, their present. Going back to their original homelands was one
more displacement for them. Dwivedi very beautifully put forth both
the perspective through its character Pooro and Lajoo. Pooro decides
not to go back to her parental house where as Lajoo wanted to go back
and she is accepted and taken back by her brother and husband.

The film provides a glimpse into the world torn by hatred and violence.
The film is intellectually stimulating and emotionally moving. Dwivedi,
a qualified physician whom we know as Chanakya, his magnum opus
Television serial which he not only directed but also played the lead role
of Chayanka, was aired on Doordarshan. With he made his directorial
debut on silver screen. No one probably articulated partition as this film
does. The film is a piece of pure cinema presenting a splendid sense of
balance.

**Screenplay, Direction, Dialogue and Cast**

The film was able to portray with all honesty the bitterness, harshness,
remorse of humanity, and the role of vengeance. The narrative style is
poignant and impactful.

The dialogues were edifying enough to stir every audience’s heart and
head. The metaphor of caged birds repeatedly used in the film speaks
of the subjugation and confinement of the female folks. Dwivedi’s
screenplay and Gulzar Shaib’s dialogues the film is a masterpiece. It never loses its grip on the audience with its brilliant cinematography, the editing buttresses and the unremitting rhythm. It has layers and layers of meaning and consumes us but at the same time gives the spine-chilling experience of those difficult days. The songs also add to the story.

One of the very courageous decision of Dwivedi was to cast Urmila Matondkar in the role of Pooro. With films like Rangeela, Judaai she had an image of a very glamorous diva of Bollywood. Urmila Matondkar immortalized the role of Pooro. The entire film revolves around Pooro and explores her journey of becoming Hamida from Pooro. Urmila Matondkar breathed life to the character of Pooro in the film. Manoj Bajpai as Rashid was also highly appreciated and he received National Film Award – Special Jury Award, 2004. The film won National Film Award for Best Feature Film on National Integration.

One of the major question was of fidelity to Amrita Pritam’s novel. This question becomes very pertinent with this text because films have wider audience and it is their understanding of the film which shall condition the perspective of common man to view the relations between two nations, two communities and the power dynamics.

We know adaptation is relocating and reconstructing the text in another medium. As discussed above being faithful to the canonical text is very important when dealing with narratives which have the power to redefine political and social relations. The film is honest to the text and is successful in making audiences relive, revisit and feel the tragedy which redefined the subcontinent history. But at the same time the film has its own moments which make it an exclusive art work of Dwivedi and his team.

**Conclusion**

It is not only the auteur’s multiplicities of selves that collaborate to decode and convey the meaning of the text at the celluloid but the plethora of cultural mosaic, ethnic, social and historical rubric of the society also influences the fecundity of the translator. Cinematic
translation essentially can be defined as the metamorphosis of a text, representing written words into visual delight.

Pankaj Mishra says in his novel *The Romantics*, ‘the past does live on, in people as well as cities’(3). This is how it lives on through literature, films and other forms of art. What made Dwivedi chose to film Pinjar almost fifty years after it was penned. The aforementioned question can be answered as the questions and concerns raised by the text still hold importance and are relevant sociologically, politically and culturally and thus have a didactic characteristic as well. Sociological and ideological motivations are there but at the same time as Dwivedi mentions in his interview with Sukanya Verma just one day before the release of the film,

A filmmaker’s life is like a journey with various stopovers. During this journey, he is constantly looking for subjects that suit his thought and perspective. I wanted to make serious cinema. Serious literature fascinates me. While going through various stories written on Partition, I read Saadat Hasan Manto who has written some of the most meaningful stories that bring out the pathos of Partition. Then I read Pinjar. I was sure I would be able to make it into a meaningful film. What I found special about the novel was its depiction of the crumbling structure of society, people’s beliefs, faith, values of life and principles. There is mistrust between two communities. . . .

Dr Dwivedi chose Pinjar because he wanted to make serious cinema. What was the condition of women in 1950’s still persist. “All this was because females were seen as representatives of family, community and nation’s honour. Female body was than linked with her identity. So assault on her body is an assault on the honour of family, community and nation” (Ranawat 218). She further states, “Nationalistic project of presenting nation as woman, mother and goddess is also responsible for the large scale sexual assault on women and become one of the reason for women’s trauma and pain”(216). Why Pooro was not accepted by her family because she now did not fit into the image of a perfect woman. So what is the idealized notion of a ‘perfect woman’?
They need to adhere to the stereotype image of feminized, sexually pure, naïve woman if they dare deviate they shall be censured.

Radha Kumar comments in *The History of Doing: An illustrated Account of Movements for Women’s Rights and Feminism in India 1880-1990*:

The revivalists and extremists had used the images of the mother as victim (mother India, ravaged and depleted by rampaging foreign hordes), and the mother as warrior- protector (mother Kali); reformist and nationalist feminists had used the image of the mother as nurturer, socializer and supporter of men; Gandhi created the image of the mother as repository of spiritual and moral values as a preceptor of men. (82)

It won’t be wrong if we conclude that everyone has their own definition of ‘perfect women’ but the often quoted example is of Sita as an epitome of ideal women. Meghnad Desai in his essay “*Sita And Some Other Women From The Epics*” posit, “Sita is the ideal woman…Sita is iconic as the ideal wife” (Ghokle 3). . . . Similar sentiments are shared by Gandhi as mentioned by Reba Som in ‘*Chitrangda not Sita : Jawaharlal Nehru’s Model For Gender Equation*’ when she writes , “The image of Sita, as handed down by the past and recast by Gandhi, was associated with self-sacrifice, an infinite capacity for suffering, chastity and moral power to inspire men with higher notions” (Ghokle 35). This obsession of associating women with nation, mother and goddess was and is the preeminent cause of most of the pain, agony, ordeal, trauma of the fair sex as reflected in *Pinjar*. Perhaps this makes *Pinjar* apropos and timeless. *Pinjar* the cinematic rendition is infact translation of Amrita Pritam’s work to larger audience. There have been incidences when the original text, the raw material for adaptations owes its existence to the films made and it is because of these cinematic adaptations that the original literary texts are read.

**Works Cited**


Waris Shah sufi poet and the creator of the romantic tragedy *Heer- Ranjha*.
Globalization ushered in an era of fear of dispossession of individual spaces leading to a strange kind of imposition of uniformity in all spheres of life. It was becoming visible how a super power was using its entire means to demean all other entities and establish a hegemonic control over peoples and countries. Over the years this has percolated down to smaller countries and the talk of national identities as central to political discourse is becoming evident. One nation, one language, one culture, one ideology and one party seem to be becoming the new normal. The pandemic also seems to have been used by the power centers to consolidate their positions and curb the alternative voices.

The world, however, has never been so in the past. This new normal is not normal. Plurality is normal. Existence of multiple voices, multiple choices, numerous colours and varied fragrances make a world normal. Small things matter. Their presence makes the big ones big.

In literature translation brings people together by making them available literature which is otherwise inaccessible. This also enables one to know another culture and respect it. Translation manifests respecting the other. One attempts translation from one language to another only when (s)he loves the two languages and wishes to engage with them. Translation is truly a tool of enabling pluralism in literary discourses. The ‘other’ exists can only be experienced when one can access it. Whether a language is spoken by a big number of people or a small language community, its importance lies in what is created in that language.

China is one of the five most ancient civilizations of the world. She has a long tradition of the printed word. Much before that existed the art of story writing. It is said that telling of stories is as old as human civilization.
However, professional story telling is said to have begun in China in the year 1200 B.C.

In written sources from the Han dynasty, pointing back to the distant past of early Zhou (c. 1200 BC), we have some hints of situations that may have had some likeness to ‘performance of stories’. One famous passage refers to the practice of summoning a blind person to recite poems and tell edifying matters to pregnant women during the night, conceived as one of the important ways to secure the birth of a healthy and virtuous child. There is, however, so little evidence about the situation and contents of the telling, that one can hardly conceive of this as a case of professional storytelling as known in China since the Song dynasty. (http://www.shuoshu.org/chinese_storytelling/History_and_milieu/The%20origins%20of%20professional%20storytelling.shtml).

The short story in China began as it began in many other civilizations. It developed in oral form which was more or less a string of conversations or gossips. The telling of stories was pretty informal in older days. Much before the birth of Christ short story had started taking shape in China. In fact short story is said to be the origin of fiction in China:

The short story is in fact the origin of fiction in China. The first stories, as fiction, found in ancient texts dating back even before Christ, were labelled xiaoshuo, literally “small talk”, gossips and chatter that the literati frowned upon and despised, as they despised the popular novels which began to appear in the 13th century, based on folk tales of lore. (http://www.chinese-shortstories.com/Articles_How_read_Chinese_literature.htm)

In the twentieth century short story emerged again as an important literary genre which reflected the intellectual movement beginning with the Cultural Revolution. Lu Shun pioneered the revival of short story in China which was a revolution of sorts. In 1990s a new movement started with the rise in novel writing in China. For many years this continued and Chinese novels became a very good source of understanding the Chinese society. About 2010 however, the novel form became less
popular giving way to the emergence of Novella and short story again. Encyclopedia Britannica has a comment on the new kind of literature that emerged in China in the twentieth century:

The literary revolution which followed the political one of 1911 virtually abolished the terse traditional style; the mainstream literature shifted to an approximation of the vernacular. . . . Authors freely borrowed both ideas and techniques from Europe and America. . . . The new writings were nearly always bound up with some aesthetic or political program. (639)

Lu Shun pioneered the modern literary movement in China in the second decade of the twentieth century. He was criticized by the right wing but was embraced by the left revolutionary forces. The revolutionary leader Mao Tse Tung described his works as classics of modern China. Lu Shun is the pen name of Chou Shu Jen. His early life passed in unhappy circumstances as his grandfather was imprisoned and his father passed away very early. This embittered his outlook. He began his profession as a medical doctor but soon realized that it is more important to cure the psyche of the people than to cure their bodies. In the preface to his collection of short stories *Call to Arms* (1922) he states the argument:

The people of a weak and backward country, however strong and healthy they may be, can only serve to be made examples of, or to witness such futile spectacles; and it doesn’t really matter how many of them die of illness. The most important thing, therefore, was to change their spirit, and since at that time I felt that literature was the best means to this end, I determined to promote a literary movement. (3)

Thus, began the literary journey of Lu Shun. At the urging of his friends he wrote his first short story “A Mad Man’s Diary”. The writing of this story closely coincides with Lu Shun’s personal transition from a focus on medicine to a focus on psychology and literature. This has been described as “A pungent satire on the dark animal forces of traditional Confucian – oriented society.” (Encyclopedia Britannica, Vol. 14, p 406) The story is said to have drawn inspiration from Nikolai Gogol’s
story "Diary of a Madman". This story is about a young man who had fallen ill and during his illness he wrote a diary which forms the text of the story. The author uses a unique narrative style in which he imagines two brothers who were his friends in his school days and whom he visits after many years having come to know of the illness of one of them. When he reaches the village he finds only one of them. The other one, having recovered from his illness had gone to join some official position. The elder one whom the author/narrator meets, hands over two diaries which the younger one maintained when he was unwell. The author reads it through and states that the rest of the story which runs into thirteen parts is a verbatim reproduction of the diary. This narrative style exempts the author of his responsibility of any subversive element present in the text. As is evident in the story, the author is severely critical of the feudal past of China and makes pretty critical and satirical jibes at the traditional Chinese traditions.

Stella Swain in her research work titled “The Uses of Madness in Nineteenth and Twentieth Century Fiction: The Relation between Narrative Strategy and the Disturbed State of Consciousness” says, “Madness functions in this text, first of all, not only as the instrument of literary exploration but also as a means of transgressing the boundary between sanity and insanity.” (www. warwick.ac.uk/wrap)

In the very first part of the story which begins with an optimistic reference to a bright moon in the sky, the author / narrator makes a remark: “I begin to realize that during the past thirty odd years I have been in the dark but now I must be extremely careful.” (8) The character seems to be obsessed with an indescribable fear. Everyone seems to him a suspect. He fears that people are conspiring against him and that he could be murdered any moment. In part III of the stories he mentions people who suffered at the hands of the authorities:

Those people, some of whom have been pilloried by the magistrate, slapped in the face by local gentry, had their wives taken away by bailiffs, or their parents driven to suicide by creditors, never looked as frightened and as fierce than as they did yesterday.(9)
The narrator recounts several unrelated incidents like flashes of memory and through all these descriptions he draws a conclusion that people in China during feudal times ate human flesh. This could be an outcome of an unhealthy mind but it has become a cause of fear for him. Since he is also human he thinks that he might be killed by someone and eaten up. When his brother brings a doctor to examine him he starts thinking that the old doctor is an executioner and his elder brother is also an accomplice in the conspiracy of his murder. Since it is termed as “A Mad Man’s Diary”, one may not expect logicality in it, but the perverse logic that his obsession builds becomes pretty obvious in these lines:

They only eat dead flesh! I remember reading somewhere of a hideous beast, with an ugly look in its eyes, called “Hyena” which often eats dead flesh. Even the largest bones it grinds into fragments and swallows: the mere thought of this is enough to terrify one. Hyenas are related to wolves, and wolves belong to the canine species. The other day the dog in the Chan house looked at me several times; obviously it is in the plot too and has become their accomplice (13).

The reference to hyenas and comparison of human flesh eaters with such deplorable animals is sarcastic and a clear jibe at the beastly nature of the feudal system that existed in pre-revolution China. The author attacks the lack of conscience in the people who become so habitual of committing such sins that such acts do not appear to them as sins. He remarks, “Is it that when one is used to it he no longer thinks it a crime?” (13)

Madness and insanity has been seen and discussed by several psychologists and philosophers differently in different times. In this perspective it is interesting that this story written by a Chinese writer who was a medical doctor once could be compared with similar narratives written by people in other parts of the world. The language and culture may be different but the (il)logic of a diseased mind seems pretty the same. In 1860 when most physicians thought of madness as an untreatable, hereditary disorder of the nervous system a “Late inmate of the Glasgow Royal Asylum for Lunatics at Gartnavel” published The
Philosophy of Insanity, proposing that “the line which separates sanity from insanity is invisible and there are as many kinds and degrees of the disease as there are sufferers” (Gail Hornstein, Narratives of Madness as Told from Within).

As the story progresses this realization starts dawning on the minds of readers that there is “method” in the protagonist’s madness. “Eating of human flesh” starts appearing as a metaphorical refrain that appears every time somebody is targeted. What he says is seen as a taboo in this traditional society. The society reacts to him in a fashion which is seen even today. Anyone who is subversive of the established order is treated the way the protagonist in this story is treated. He asks the question whether it is right to eat human flesh. The reply that is given seems very logical initially. A nameless character says, “When there is no famine how can one eat human beings?” (14).

When the protagonist asks why people do it? There is no explanation. The dialogue that follows is very important. It seems the author had forgotten the madness of the protagonist while writing these dialogues:

   His expression changed, and he grew ghastly pale.” It may be so,” he said, staring at me. “It has always been like that. . . .”
   “Is it right because it has been always like that?”
   “I refuse to discuss these things with you. Any way, you shouldn’t talk about it. Whoever talks about it are in the wrong!” (14)

The last part of the statement could be true of any totalitarian state. The present democracies also have developed similar stances in which a voice of dissent is taken as a “wrong” against the state. “Whoever talks about it is in the wrong” is treated as a maxim. This raises the question of the thin dividing line between sanity and insanity. Who is mad in this case? One who tries to oppose cannibalism or the one who says that it is wrong to oppose cannibalism because it has always been there?

This story ostensibly reveals the delusions of a man who has passed through a period of madness, and has now returned to sanity and participation in “normal” society.
A theme in the story is the nature of reality, and the difficulty of attaining a perspective from which to see reality clearly. “I begin to realize that during the past thirty-odd years I have been in the dark. . . .”

A secondary theme is the self-destructiveness of traditional Chinese society, likening it to cannibalism. “I have only just realized that I have been living all these years in a place where for four thousand years they have been eating human flesh” (18).

The story ends with a plea to save humanity from the self-destructive traditions which enslave people not just in China but elsewhere too: “Perhaps there are still children who have not eaten men? Save the children . . .” (18). The plea to save children who have not eaten ‘men’ could be likened to the people who have not tasted the alluring delicacies of capitalism leading to an unquenchable thirst for limitless power and hunger for accumulation of piles of wealth. It is more tempting than the temptation to eat human flesh because here also the greed for wealth and lust of power are self destructive not just for an individual or a nation but for the entire planet. To save the children from avarice is to save the planet earth. The idea of superiority of a race or religion over others is also a self–destructive idea. Those children who have yet not tasted the wine of racial /religious superiority need to be saved from tasting it since this too is, in turn, saving humanity.

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India is a land of pluralities and pluralism has been the main feature of Indian Society since its inception. Being the second largest country of population in the world, India presents endless varieties of physical features, cultural patterns, linguistic varieties and groups, caste and religious divisions. Despite the partition of India in 1947, it remained committed to the recognition of cultural diversity and the possibility of pluralism. Pluralism assumes that its practice will lead decision-makers to negotiate solutions that contribute to the “common good” of the entire society as a whole and the individual as an entity. The reality concerned with the existentialism of modern India is a plural society of extremely large cultural diversity in scale and degree. Plurality, consequently, intents to put forward a kind of nationality that is discernible neither in universalism created by the process of making things uniform or similar completely, nor by exclusive attachment to one’s interest, group, or community; only social cohesion makes the Indian society unique in sustaining its culture along with its specification of plurality as well as diversity. The Preset Research paper attempts to explore the dictum of plurality is unity in Girish Karnad’s *Hayavadana* in perspective of hybrid identity.

Among the modern Indian writers, Girish Karnad has been the foremost to make a very expressive use of myth, history and folklore in the quest of contemporaneously relevant topics for his plays, and subsequently, he has successfully and dexterously transformed them into a word that aptly find a way into the current texture to match the today’s social mores and issues like caste, heredity, religion, love and sex. His plays
make the audience to ponder over the human life with a new perspective rather than making him emotional. In other words, like Bertolt Brecht, Karnad makes the audience to respond intellectually rather than emotionally to the action of the play. With his artistic skill, he combines myth and reality, past and present and portrays the complexities of the modern life. In each of his play, beneath a legendary/mythical or historical story, we notice subtle and constant juxtaposition of the past and present which has been a common feature of Karnad’s dramatic art. He chooses events/episodes from Indian mythology to question their values and relevance in the present context. He writes in the introduction to his *Three Plays*, “The myth had enabled me to articulate to myself a set of values that I had been unable to arrive at rationality” (Verma 175). Karnad’s *Hayavadana* (1975) is a fantastic cross-section of human and cultural issues presented using humanistic methodology along with unfolding the struggles and tempts that erupt in the human psyche as a result of contrast created by conflicts caused by natural forces and societal craving, extramarital love and relationship, child birth, and man’s thirst to achieve the unattainable. Karnad has very well recognized this phenomenon and has used the characters of the three universes- Divine, Human and Animal- to effectively tackle it in his play *Hayavadana*.

*Hayavadana* is Karnad’s third play which is based on the story *The Transposed Heads* (1955) by Thomas Mann. Originally, it is sourced from *Vetal Panchavimshati* and ancient short story collection entitled *Brihakatha Saritsagaraby* Somdeva in the eleventh century AD. Like Thomas Mann, Karnad also questions the logic of head over the body, and thereby explores the theme of identity and as well as search for completeness in the modern Indian society. The Play deals with the complexity of human relationships and man’s yearning for perfection or unachievable quest. Karnad himself remarks about the play:

... it was when I was focusing on the question of folk forms and the use of mask and their relationship to theatre music that may play. *Hayavadana* suddenly began to take shape in my head. (Karnad, Three 346)
Hayavadana deals with the theme of completeness and by opening the play with Lord Ganesha, Karnad indicates that the perfection of man has nothing to do with his physical look which perhaps the audience of this performance cannot understand completely. In this play the incomplete Hayavadana seems better than the complete human character such as Devadatta, Kapila, and Padmini. Use of Ganesha worship symbolically also introduces the main theme of the play that is ‘incompleteness’ and the quest for ‘completeness’ or ‘perfection’.

Hayavadana aims at demystification of traditional values and concepts and presents multiple viewpoints that promote a dialogue on the basic accepted tenets of life. This is enhanced by the merging of three levels of experience – the divine, human and animal and the bringing together of the animate and the inanimate on a common plane. In order to emphasize the central theme of the play i.e. the problem of identity and search for incompleteness, the playwright has introduced the sub-plot of Hayavadana and the play is written in the folk drama tradition.

Hayavadana is basically a story of two friends and lovers of a single woman. It is a drama of ‘tangles relationship’- on one hand there is Devadutta, a man of mind and intellect and the other is Kapila, a man of steel like body-and the both love Padmini, the wife of Devadutta. Padmini in turn loves Devadutta’s mind and Kapila’s body and wants both these qualities assembled in one- that is ‘a fabulous mind in a fabulous body’. She even desires to have a son who would be an embodiment of a sound mind in a sound body. Here characters are trapped in a state of agony, confusion and as well as suffering due to a peculiar complexity of relationship i.e. tangled relationship. At last they both become pitiable figures and appear as strangers, loners and outsiders in their own world; whereas Padmini seeks to obtain a perfect and ideal man without self-alienation. She ultimately gets entangles in an identical and existential crisis resulting from a confusion of identities. The ambiguous nature of human personality is revealed through her own remarks:

What are you afraid of, Devadutta? What does it matter that you are going soft again, that you are losing your muscles? I am not going to be stupid again; Kapila’s gone out of my life forever. I
won’t let him come back again. Kapila? What could he be doing now? Where could he be? Could his body be fair still and his face dark? Devadutta changes. Kapila changes. And me?” (Karnad, “HV” 49)

On seeing Kapila’s changed, virile body, Padmini is bewildered and unable to solve the tangles web of existence:

Yes, you won Kapila. Devadutta won too, but I the ‘Better’ half of two bodies, neither win nor lose. No, don’t say anything.” (Karnad, “HV” 57)

Although Kapila tried his best to erase the faceless memories of the past from his mind but Padmini’s appearance revives them and adds to his anguish, dread and desperation. His existential situation is revealed in following lines:

The river only feels the pull of the waterfall. She giggles and trickles the rushes on the banks, then turns a top of dry leaves in the navel of whirlpool, weaves a water-snake in the wet of silver strands in the green depths frightens the frog on the rug of moss, sticks and bamboo leaves sings, tosses, leaps and sweeps on in rush-while the scarecrow on the bank has a face fading on its mud pod head and body torn with memories. (Karnad, “HV” 59)

Soon Devadutta arrives on the spot and both ruthlessly fight and kill each other and Padmini performs the ritual of ‘Sati’. Hence none of them is able to attain completeness. The identity crisis of Padmini, of Devadatta as well as of Kapila leads all of them to find liberation in fire.

The woman in the original myth, on whom the character of Padmini is based, accepts the social code of conduct of preserving her love only for her husband by following the instruction of accepting a particular combination of head and body. But Padmini in Hayavadana violates the convention of love for husband by showing her physical attraction towards Kapila. This is very clear in the cart-ride scene where she appreciates the beautiful and athletic physique of Kapila: “He is like a Celestial being reborn as a hunter. . . . How his body sways, his limbs curve- it’s a dance almost” (Karnad, “HV” 96). Thus, Padmini
symbolizes the incompleteness of human desire. Her mind longs for Devadatta, but her body urges the love of Kapila. And Karnad has very appropriately chosen this character to problematize the search for completeness.

Thus, man finds himself being an unstable, finite being who is ultimately menaced to die in this world. He is told that man has freedom to transcend his role and his free choices eventually shape him in a way that he becomes an ‘object’ till his further possibilities are extinguished by death. As a conscious free being, he/she too has to abide by the rules of nature just like animals; and hence biologically there is no difference between them. It is also a reality of human world that man can not evade society altogether and finally encounters the inevitable ‘death’ as a final judgment. He/ she can choose to endeavor to identify himself with the group- consciousness of the society, thereby evading the responsibility of freedom. But his freedom and responsibility that set him apart in lonely isolation can also be acknowledged in ‘dread’. Man is always in quest of meaning of his life, his existence and solution to his problems which define his values in the society and goals of human life. But finally man attains failure as a ruler and becomes a stranger, outsider and a loner in this world. There is a sense of loss of his world and his self.

It is the theme of the search for completeness which co-relates the main-plot with the sub-plot in Hayavadana. In the sub-plot we encounter the character of Hayavadana who has the head of a horse and the body of a man and who can sing in the human voice. Unlike the main-plot where Padmini’s search for completeness ruins her at the end, Hayavadana becomes happy when he turns into a complete horse. Goddess Kali helps him to become a complete horse and he gets rid of the human voice by singing the Indian national anthem. In a way, it is a comment on the fact that completeness and unity of the self is possible only for non-human beings. Interestingly enough, all the animals are true to their nature, for example, tigers are ferocious, lambs are calm. It is only the nature of the human beings which is indefinable.
The protagonist of the sub-plot, Hayavadana, has a human body and an equine head but he is not a god as is Ganesha. Though Hayavadana is born of a _gandharva_ father, he is not one himself because he does not have divine powers like his father to change his own shape or that of others. He is not a man, nor a horse, though he has features of both. Hayavadana is thus incomplete but he is unable to accept his fate. Within the range of his experience, he desires to look like human beings in order that he may belong to their society. Hence, he struggles for completeness that is to be a complete human being. Karnad brings in Ganesha, a traditional use of mask, with that of Hayavadana, a modern presentation of mask, to study the two characters focusing on their similarities and differences.

In _Hayavadana_ Karnad has chosen selected myths and folk tales relevant to his dramatic purpose and applied them to make a critique on the unreasonable human aspiration of the search for completeness. Thus, the story of _Hayavadana_ is a reworking on the legendary tale of Somdeva. Karnad has presented this familiar tale in a defamiliarised mode in order to comment on the contemporary social problems and human characteristics. Karnad’s characters in the play are not individuals but archetypes. According to Karnad:

> That is why the characters in _Hayavadana_ have no real names. The heroine is called Padmini after one of the six types into which _Vatsyayana_ classified all women. Her husband is Devadutta, a formal mode of addressing a stranger. His friend is Kapila, simply ‘the dark one’. (Karnad, “HV” 13)

Thus, the Play tales us the story of Padmini, Kapila and Devadutta where Padmini desperately interchanges the head of Kapila, representing the physical beauty, with that of Devadutta, representing the intellectual beauty, in her search for completeness. Biological transformations take place in both Devadatta and Kapila as they reach their former self of distinct head and body. Gradually, Padmini is disenchanted with her transposed husband. In fact, she speaks to Devadatta about the increasing loss of Kapila’s vitality in him. He brushes aside the question
but she becomes obsessed with Kapila’s memories and these are dramatically well brought out through her song and the dolls. The sub-plot talks about the character of Hayavadana who succeeds in his search for completeness at the end of the play by becoming a complete horse. So, the sub-plot very artistically parodies the main-plot. So, Hayavadana most effectively subverts the accepted notion of superiority of head over the body.

The theme of incompleteness, embodied by Lord Ganesha, Hayavadana, Padmini, Devadatta, and Kapila requires that the audience analyse their own incompleteness and accept it as a fact of life. The sword fight of Devadatta and Kapila, and the reaction of Padmini are stylised so as to increase the awareness of the audience about the problems faced by the characters in the play. In this way Karnad as a writer deals with mythical episodes in his plays and interprets them in contemporary reality. Linking the ancient and the modern dramatic traditions in his plays he links the natural and supernatural phenomena in human conditions. In the use of myths he presents the absurdity of human life with all its basic passions, conflicts and individual’s eternal struggle to achieve perfection.

Works Cited


We live in a fragmented world. Over the centuries many forms of authority riddled the world. The kingdoms, the Church, the Government all undeniably went through a predictable curve and their continuous passage invariably affected the society. In *Marxism and Literature* Raymond Williams viewed society as ‘active fellowship, company, ‘common doing’” (11). MacIver famously calls society as ‘a web of social relationships. It is always changing’ (*Society: An Introductory Analysis* 6)

As an agent of societal changes an individual is susceptible to the philosophical vicissitudes that are bound to occur under different reigns. Umberto Eco was a medievalist who took keen interest in tracing these very changes over the centuries. He ponders on the various elements of society and its functions in a very epigrammatic way following a slapstick approach. Eco’s works are an epitome of a dissection of the power play between religion and politics. His first novel *The Name of The Rose* (1980) is the representation of the same power play in a typical postmodern style. After the stir created by his first novel he wrote six novels, all of which unfailingly talk about the nature of ‘power’ in terms of its religious and political connotations.

Umberto Eco was born in 1932 in Italy. Needless to say, he was a witnessed the corrupt nexus of religion and politics at its worst. His choice of themes and philosophical come with no surprise. This paper is an attempt to highlight his outlook on the influence of politics and religion on the contemporary society through two of his novels namely, *The Name of The Rose* and *The Prague Cemetery*. 

*Dissecting the Nexus of Politics and Religion in Novels of Umberto Eco*

Megha Choudhary
The Name of the Rose is set in Italy in 14th century in an abbey. Set in the renaissance period the novel revolves around a murder in the abbey being investigated by the protagonist of the novel William of Baskerville and his young apprentice Adso. From the beginning the turf between religion and the political ends is very evident. As a monumental period in the history of human civilisation, Renaissance spirit emerged as a means to challenge the authority of the church. The church was the institution that held the most power. It was dominant in all forms of decision making. It was synonymous with the law-making body of those times. Hence it played a major role in controlling the politics of a vast geographical area. The abbey in the novel represents the hotspot of the simmering struggle between church and the new found enthusiasm towards individual expression and personal independence. The plot of the novel reveals the political turmoil during the mid-fourteenth century.

In year 1327, during High middle ages, when William of Baskerville and Adso were making their journey up the mountain towards the abbey, Emperor Louis of Bavaria and Pope John XXII were at loggerheads as both tried to overthrow one another. The irreconcilable differences were being bridged by the futile attempts of their envoys. Fearful of their life and their personal safety made them seek reasonable negotiations. The administration back in the day was intertwined with the religious regimes and movements.

Similarly, The Prague Cemetery is set in the 19th century Europe. The French Revolution paved the way for the Enlightenment and its value to seep in. The book is an account of the life and adventures of the protagonist born in 1830. It covers a span of 68 years ending around 1898. During this time, the major political scenario revolved around the unification of Italy called a Risorgimento. Chapter four of the novel titled ‘In My Grandfather’s Day’ Simonini explains the political unrest in Italy at the time in great detail. He narrates that his grandfather’s connections and company holds a great importance in shaping his childhood experiences. He explains the historical context, given to him by his grandfather, of the Revolution (The French Revolution). His Grandfather resented the thinkers of the Enlightenment as “deniers of
every faith who had brought the infamous *Encyclopedie* into being” (64) who met secretly to “plot the downfall of the monarchy” (64). The novel navigates through future defining events such as the congress of Vienna (1814-15) that led to the patchwork of Italian states, after the fall of Napoleon, under the Austrian empire. This group strongly opposed the unification of Italy because it was a direct threat to their autonomy over the region. But the unification was an inevitable result of modernisation that was taking place all around the Europe. Giuseppe Mazzini and Carlo Cattaneo are characters present in the novel who, in history too, were real supporters of the unification process. These individuals among many others symbolised and capitalised on the spirit of nationalism in order to bring Italy under one federal republic. Second important event were the wars of Sicily. The rise of the ‘carbonara’ was the other significant development which involved simonini for his services of forging a report that will lead to a feeling of distrust among the Piedmontese population to take the solidarity away from the movement of unification. The historiographic metafiction method accounts for all the details that are derived from the historical facts in the novel. It is clear from backdrop of the novel that politics in this story is meant in the most general of the meaning of the term i.e the government set ups, their secret services, the military operations etc. These set ups are the ones that possess the power over their subjects. It was during the same time period when the distorted perception of the Jews was being created through forging of documents such as *The Protocols of The Elders of Zion*. These unauthenticated and vile documents lead to the extermination of the Jews a century later. The hate against Jews was an integral part of the political agenda so as to create an aura of dominance in the newly formed state of Italy.

Through these fictions Umberto Eco set the tone for his take on the changing perceptions of power play between whatever politics stands for the era and the religion of the day. *The Name of the Rose* and *The Prague Cemetery* have significant overlaps in dealing with the theme of power struggle between the two elements. While *The Name of The Rose* reveals all the religious undertones during the 1300s by the
conversation that take place between William of Baskerville and Ubertino of Casale during the first day of the master and novice arrival at the abbey. Adso in a self reflexive tone says “to permit my reader better to understand the importance of this meeting, I must try to reconstruct the events of those years” (54). The Prague Cemetery displays the same goal with a clear distinction between the State and the Church, therefore the struggle is apparent in this novel. Although, the Church was limited to a symbol at this point in history but it signified the racial superiority of a section of the population. The mission against the Jewish people is very clearly portrayed in the novel.

In The Name of the Rose the Church, a symbol of the Christian faith, was going through a period of mistrust and survival in the middle the changing perception of the role and destiny of man. The long standing authority of the Church was in a questionable position. It is noted by researcher Nazir Ali in his thesis titled ‘The politics of truth state gender and laughter in postmodern fiction: a select study’(2004) that “The struggle between the imperial and the papal forces was only one among the many ongoing struggles”(170). The Church itself was rife with factions and many considered the Pope himself to be the villain of the piece. The picture that emerges of the Pope is hardly pleasing: “John XXII (1316-1334), elected after a dilatory, disgraceful conclave, was a rigid, harsh despot, an acute lawyer, a prudent financier, implacable and intolerant of opposition, not to be bent from his resolves” (Previte-Orton 836).

The novel discusses the rise of many orders, such as Franciscan and Dominican, that were a result of a divide created on the basis of lavish practices and self indulgence seeping into the church. The former was being severely prosecuted as informed to the reader by the conversation that took place between William and Ubertino. The Franciscan believed that Christ came from poverty and so the leader, Francis of Assisi called upon his followers to choose poverty. But, this made the Church’s opulence even more apparent directly leading to question the Pope’s authority. The power struggle here is glaring. It is represented by two prime institutions- The Church and The Empire. The protagonist, “a
mendicant friar” (448), Brother William of Baskerville was a Franciscan and stood as the Abbot of the place that was the pinnacle of representations of these struggles. He could very well be an agent sent to the Empire sent to parley with the men of Pope to find avenues for reconciliation on the part of both the parties involved.

William was the spokesperson of the empire’s the Franciscan order and the empire had a common interest in destabilising the deeply established rule of the Pope. William’s order aimed at cleansing the church of all kinds of unscrupulous activities, especially its unsolicited drift towards materialistic aspirations. The novel plunges deep into the theosophical discussions underlining the struggle at the political and spiritual level but what consumes the authority go the writer in the book is reconstruction of the internal strife surfacing in various factions and sects of Christianity. One of the most seriously discussed disputes between these groups was related to poverty of Christ which was supported by the Franciscan order who distanced itself from the wealth that the Pope has amassed. Clearly, _The Name of the Rose_ was an epitome of the power play between politics and religious transgressions.

To understand why the Emperor favoured William to carry out this mission it is necessary to understand the historical reason for the alliance between the Emperor and the Franciscans. The Franciscan movement was a response to the aspirations of the people to cleanse the Church of all sorts of corruption, especially its sordid drift towards materialism. This did not endear the Franciscans to the Pope who angrily reacted by condemning them in a papal bull. Acting on the principle that his enemy’s enemy could be, at least temporarily, his friend, the Emperor had requisitioned the services of a learned Franciscan friar like Brother William. In fact, more than the struggle between the State and the Clergy, what takes up most of the authorial energy has been the reconstruction of the internal strife among the various sects and factions of Christianity. And if a single issue could be said to dominate these clerical disputes, it was the poverty of Christ, which the Franciscans had sworn to be their guiding principle and which, equally vehemently, Pope John XXII and his followers opposed. No wonder then, that politics, power play and
intrigue are at the heart of *The Name of the Rose*.
The novel goes on to describe the challenges encountered and the attempts made by the it to maintain its dominance and counter the narrative that Renaissance was formulating. The people who did not concur with the popular opinions of the time were called heretics and burned at the stake. A lot many predictions around the coming of the christ as the savior of christianity were made. The religious relevance is stark in *The Prague Cemetery* as well. In the entire novel the words laden with references to religion were not without their relation to the then political ambitions. The revolt against the Freemasons and Jesuits were to destabilise a community that appeared to be in a significant position. The religious sentiments and State, at this point, were opponents in the fight to claim power.

The above discussion proves the relevance and importance of Umberto Eco as a novelist. His narration almost proves to have a prophet like incidents. These incidents and events correspond to the current scenario of populist political approach applied by Governments all across the globe, leading the young towards blind nationalism to pursue a purely political race of power and might.

The interplay of religion and politics is at the core of all Eco’s fictional works. He presents the problem by his narrative genius and leaves the obvious outcomes for the reader to derive consciously. His insights of the world are witty yet genuine making him not only an interesting read but also an educative experience.

**Works Cited**


1. Introduction

In the present paper we will attempt to study the prominence pattern of Chakma, an Indo-Aryan tribal language, from the perspective of Optimality Theory (henceforth OT) developed within the broad framework of the generative paradigm by Prince & Smolensky (1993), McCarthy & Prince (1993a, b) and the theory of catalexis proposed by Kiparsky (1992) and Kager 1995). The scope of the present paper is restricted to the study of prominence pattern in Cakma non-derived words having up to trisyllables and vowel lengthening in monosyllabic words and the final heavy syllables of the tri-syllabic words. Evidently, all these aspects of our study are governed broadly by OT the fundamental tenets of which can be precisely summed in the following paragraph as stated from Elenbaas & Kager (1999: 276).
Rule-based theory is challenged by OT (Prince & Smolensky 1993, McCarthy & Prince 1993a, b), a constraint-based theory abandoning serial derivations and rewrite rules. Instead, it defines phonological patterns in terms of harmony (or relative well-formedness of the output), as evaluated by constraints. Grammars are defined as language-particular rankings of a set of universal constraints. Constraints are violable, but violation must be minimal, and occurs only in order to avoid violation of higher-ranking constraints. The optimal candidate is selected from a (potentially infinite) set of output candidates, by strictly hierarchically ranked constraints. Selection involves recursive evaluation, starting at the top-ranked constraints and proceeding by lower-ranked ones, until only one candidate remains.

The data for the present study have been collected from the native speakers residing within the jurisdiction of Chakma Autonomous District Council (CADC), Mizoram, India. We have for the convenience of this descriptive study divided the paper into four main sections followed by conclusion: Section 2 deals with Chakma prominence pattern the quantity insensitive rhythmic prominence in Chakma disyllabic and trisyllabic words; Section 3 deals with the vowel lengthening in monosyllabic words in Chakma and how the theory of catalexis within the OT framework represented by constraint hierarchy (CH) can address the issue; Section 4 explores the prominence pattern of Chakma trisyllabic words and sees how OT with the help CH can describe and explain the issues relating to the placement of prominence and vowel lengthening in case of word final heavy syllables and Section 5 deals with prominence pattern of disyllables and revises the CH developed in the Sections 3 & 4 in order to explain or account for the existence of disyllabic word having the foot pattern (ÈLH). The paper will conclude with a brief summary of the findings of the present study.

2. Chakma Prominence Pattern

This section, spelt out above, will study the prominence in Chakma disyllabic words. Chakma, as shown in Bardhan (1999 & 2007), has
both open and closed syllables having the basic structures: V, CV, CCV, VC, CVC & CCVC and the second member of the onset consonant cluster (CC-) is always a semivowel. Moreover, Chakma lacks phonemic vowel length (for details discussion see Bardhan 1999 & 2007). With the help of these previous studies and prosodic theory (Selkirk 1980, Prince 1980, McCarthy and Prince 1991), we can assume Chakma has light (L) syllables having structures: V, CV & CCV and heavy (H) syllables having structures: VC, CVC & CCVC.

It is observed that Chakma prominence pattern is governed by quantity sensitivity of syllable and in it each foot is binary at the level of the syllable and rhythm or prominence pattern in general is trochee (Éóó). Consider the disyllables and trisyllables in (1) and (2) below:

(1) Disyllabic words

<table>
<thead>
<tr>
<th>a. ('LL)</th>
<th>'jìdu/</th>
<th>'there'</th>
<th>b. ('HL)</th>
<th>/'gamlə/</th>
<th>'big container'</th>
</tr>
</thead>
<tbody>
<tr>
<td>/'uδəu/</td>
<td>'high'</td>
<td>/'boɾtsə/</td>
<td>'rain'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/'huðʊ/</td>
<td>'where'</td>
<td>/'gandza/</td>
<td>'hemp'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>c. ('HH)</th>
<th>/'unəɾ/</th>
<th>'rat'</th>
<th>d. ('LH)</th>
<th>/'ʃɪdəl/</th>
<th>'local food'</th>
</tr>
</thead>
<tbody>
<tr>
<td>/'hɪtʃəi/</td>
<td>'why'</td>
<td>/'gəbur/</td>
<td>'young'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/'məŋəl/</td>
<td>'a proper name'</td>
<td>/'jɪlum/</td>
<td>'shirt'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(2) Trisyllabic words

<table>
<thead>
<tr>
<th>a. ('LL)</th>
<th>/'gəburị/</th>
<th>'young girl'</th>
<th>b. L('HL)</th>
<th>/ko'mɛndʒi/</th>
<th>'at least'</th>
</tr>
</thead>
<tbody>
<tr>
<td>/'ʃiɓiɗi/</td>
<td>'lime'</td>
<td>/hu'luŋi/</td>
<td>'niche'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/'həmələ/</td>
<td>'orange'</td>
<td>/'bɔ dʒə/</td>
<td>'condition'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>c. L('HH)</th>
<th>/i'mɛndʒəɾ/</th>
<th>'honest person'</th>
<th>d. ('HL)L</th>
<th>/'gənəli/</th>
<th>'minstrel'</th>
</tr>
</thead>
<tbody>
<tr>
<td>/'ɔ'ŋəɾaɾ/</td>
<td>'pride'</td>
<td>/'dʒɪŋha ni/</td>
<td>'life'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/'dikde ri/</td>
<td>'problem'</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Notice that the stress is always on the initial syllable of disyllabic words irrespective of the syllabic quantity (L or H): We do not have the problem with the data 1 (a-c) where trochaic feet consist of syllables with equal weight (LL or HH) or initial heavy syllable followed by light one (HL). But the data in (1d) show that violating the quantity sensitivity principle stress falls on the initial light syllable in spite of the final syllable being heavy. Again, see that primary prominence is either on the first or the second syllable in case of trisyllabic words as shown in (2). Here if the first syllable is light and the second one is heavy, the second syllable is stressed. And the secondary prominence is on the final syllable of the trisyllabic words, iff it is heavy i.e., closed syllables as in (2e). The facts observed here suggest that Chakma prominence is governed by quantity sensitivity and trochaic system.

3. Chakma Monosyllabic Words and Catalexis

Let us now turn to the minimal word in Chakma. See that when uttered in isolation, vowels of monosyllabic words with or without coda get lengthened as illustrated below:

\[
(3) \quad \begin{align*}
a. & /\text{tæ}/ & \text{‘he’} & b. & /\text{ba}:p/ & \text{‘father’} \\
& /\text{ga}/ & \text{‘body’} & & /\text{dɔ:n}/ & \text{‘extra’} \\
& /\text{ma}/ & \text{‘mother’} & & /\text{ʃi:l}/ & \text{‘stone’} \\
& /\text{ʃa}/ & \text{‘look (imperative)’} & & /\text{ɡɔ:m}/ & \text{‘good’}
\end{align*}
\]

The lengthened vowels of monosyllables in (3a) become bimoraic but the due to lengthening the closed monosyllables in (3b) become trimoraic ones. We will see later that the final stressed closed syllables of trisyllabic words as in (2e) undergo the similar phenomenon of vowel lengthening and those syllables become trimoraic. This trimoraicity violates the general principle of syllable weight being maximally bimoraic as mentioned above. In order to capture the vowel lengthening in both
open and closed syllables and the structure of minimal word in Chakma let us take resort to the theory of catalexis as mentioned in section 1. Opposing the concept of extrametricality (i.e., erasure of a right peripheral syllable or mora) Kiparsky (1992) and Kager (1995) came up with the theory of catalexis. Kager (1995: 269) explains:

In Kiparsky’s proposal, catalexis is the exact logical opposite of extrametricality, or prosodic erasure. A segmentally empty prosodic constituent, mora or syllable, is added at the edge of the domain, where it becomes accessible to prosodic rules. More precisely, catalectic constituents are adjoined to the super-ordinate metrical structure if permitted by the language’s well-formedness constraints. Thus, in a language that allows bimoraic syllables, a catalectic mora renders a preceding light syllable heavy, And in a language with trochaic feet, a right-peripheral catalectic syllable is footed together with a preceding syllable. . . . Crucially, catalexis and extrametricality are subject to the Peripherality Condition.

The prosodic pattern of Chakma as illustrated so far is a classical example of ‘catalexis’- ‘the logical opposite of extrametricality’ (Kiparsky 1992 and Kager 1995). Allowing an extra syllable at the right edge in words with odd number of syllables, such system would no longer allow degenerate non-branching feet. And the catalectic syllable satisfies the foot binarity condition. Following Kiparsky (1992) and Kager (1995) monosyllables are represented in (4) (the catalectic syllable/mora is enclosed in square brackets):

4. Representation of Monosyllables in Chakma

a.  
\[ \begin{array}{c}
\sigma \\
\mu \\
g a:
\end{array} \]  
\[ \begin{array}{c}
\sigma \\
\mu \\
g a:
\end{array} \]

b.  
\[ \begin{array}{c}
\sigma \\
\mu \\
\eta
\end{array} \]  
\[ \begin{array}{c}
\sigma \\
\mu \\
\eta
\end{array} \]
Thus vowel lengthening which has been explained above with the help of catalectic approach is evidently the result of the Disyllabic Trochee prosodic pattern of Chakma as illustrated above and this ensures *disyllabic word minimum*. Chakma word prosody is governed by the disyllabic requirement that demands all feet to be binary branching at syllable level.

Let us now take resort to OT grammar in order to explain the monosyllabic word structure as shown so far. According to the Well-formedness constraints proposed in OT, a foot must have at least two moras or syllables and this fact is represented in the form of constraint in OT discourse:

5. **FOOT BINARITY (FT-BN)**

‘Feet are binary at some level of analysis ($\mu, \sigma$)’ (Prince and Smolensky 1993: 47)

In order to honour the requirement of ‘disyllabic foot’ in Chakma we invoke the constraint **DISYLLABIC FOOT** as the substitute of **FOOT BINARITY** as given below:

6. **DISYLLABIC FOOT (DISYL- FT)**

Feet are binary under syllabic analysis.

Chakma foot, as claimed above, is always trochaic i.e., left-headed and so needs the constraint **TROCHEE**:

7. **TROCHEE (TRO)**

‘Every ‘*’ is followed by a ‘.’ within a foot’ (van de Vijver 1998: 6)

As a corollary of the constraints (5) and (6), another undominated constraint is that every grammatical word must contain at least one foot.

8. **GRWd=PRWd**

‘A grammatical word must be a prosodic word’  (Kager 1999: 152)
The constraints (5-8) enjoy undominated status in Chakma prosodic pattern and o are ranked together as non-violable constraints.

As the prosodic structure of Chakma requires catalexis, there is a need of constraint *STRUC (Prince and Smolensky 1993)

9. *STRUC

Structure is constructed minimally.

Chakma monosyllables as shown above, honours this constraint with the help of virtual catalectic syllable by violating the constraint *STRUC. Hence DISYLLABIC FOOT is ranked above *STRUC. Again, the vowel lengthening in monosyllables due to catalexis can accounted for by the idea of Ito (1989) who argues that the rosodic unit (syllable, mora, foot) must be linked a segmental melody (in the sense of ‘safe prosodic path’. This licensing of a prosodic unit is honoured by another non-violable constraint called LICENSING PROSODIC UNIT.

10. LICENSING PROSODIC UNIT (LIC-PU)

Every prosodic unit is directly or indirectly linked to a segmental melody.

In Chakma consonants never occupy the peak of syllable and are rather harmonious in the margins (Bardhan1999). Thus Chakma follows the constraint of PROSODIC HARMONY of Prince and Smolensky (1993)

11. PROSODIC HARMONY (PH)

Vowel peak>>vowel margin, consonant margin>> consonant peak

It is clear that the constraints *STRUC, LIC-PU and PH are in conflicting action. The catalectic syllable obeys LIC-PU by creating extra mora and so this will violate *STRUC. Moreover, the in case of closed monosyllables the linking of coda with the mora of the virtual syllable is not allowed by PH. Hence the vowel lengthening satisfies both PH and LIC-PU but both these violate *STRUC. We can easily place *STRUC below the other constraints proposed so far. Now on the basis of the present discussion we propose the constraint hierarchy (CH) below:
12. Constraint Hierarchy for Prominence in Chakma
GW=PW, TRO, DISYL-Ft/Ft-BIN, LIC-PU, PH>>*STRUC
Now let us illustrate the CH (12) in following tableaus:

13. Tableau for L

<table>
<thead>
<tr>
<th>Input: ([ga])</th>
<th>Optimal Output: ([ga: {^\circ}]])</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. (\sigma \quad \mu \quad \sigma ) | (\mu ) | ((ga \quad \sigma))</td>
<td>(GW=PW, TRO, DISYL-Ft/Ft-BIN)</td>
</tr>
<tr>
<td>b. (\sigma \quad \mu \quad ) | ((ga \quad \sigma))</td>
<td>(*!)</td>
</tr>
<tr>
<td>c. (\sigma \quad \mu \quad ) | ((ga \quad \sigma))</td>
<td>(*!)</td>
</tr>
<tr>
<td>d. (\sigma \quad \mu \quad ) | ((ga))</td>
<td>(*!)</td>
</tr>
</tbody>
</table>
The above tableaus prove the significance of the invocation of theory of catalexis in establishing the structure of monosyllables in Chakma. The winning candidates (13a) and (14a) do not violate any other constraint except *STRUC. Thus vowel lengthening in both open and closed monosyllables has been comfortably explained with the help the theory catalexis within OT. In the next section we will deal with the prominence pattern of trisyllables in Chakma and CH (13) needs to be revised to capture it.

4. Prominence Pattern of Chakma Trisyllabic Words

As shown in Section 2, trisyllables get the primary stress generally on the first syllable or the second syllable if the first syllable is light and the second one is heavy. Again, the third/final syllable is heavy and the primary stress is on the first syllable, secondary stress will be on that third/final syllable (2e). We have to include more constraints in the CH
(12) in order to address these phenomena.

According to FT-BIN, Chakma honours strict bisyllabic foot as shown in section 3. And it is the fact that two consecutive heavy syllables cannot be prominent. In order to address this let us invoke the constraint *CLASH.

(15) *CLASH

‘No stressed syllables are adjacent’. (Kager 1999: 165)

The fact final heavy syllable, if left unparsed by the left foot receives the secondary prominence (2e) demands the constraint WEIGHT TO STRESS PRINCIPLE (WSP) based on the well-formedness condition.

(16) WEIGHT TO STRESS PRINCIPLE (WSP)

‘Heavy syllables are stressed’. (Kager 1999: 155)

It is evident that *CLASH dominates WSP in the language so far as prominence pattern of trisyllabics is concerned.

We have seen in section 2 that the primary stress never moves farther than the second syllable. This is addressed by the constraint LEFTMOST that aligns prosodic word and head foot to the left.

(17) ALIGN (HD-FT, LEFT, PRWD, LEFT) (LEFTMOST)

The head foot is most in Pr-Wd.

The shifting of the primary stress from the first to the second syllable due to the influence of WSP evidently violates LEFTMOST and so the latter is ranked lower to WSP.

Related with the rhythmic system of a language in OT, another mandatory concept is that all syllables of a word must be parsed into feet and this is represented in the form of constraint called PARSE SYLLABLE (PAR-SYL).

(18) PARSE SYLLABLE

‘Syllables are parsed by feet’. (Kager 1999: 153)

The constraint PARSE SYLLABLE is an inherent requirement of
language and its violation appears to be fatal. But in Chakma, as we have seen in (2a-d & f), due to the force of WESP, word initial or final light syllables remain unparsed and this violation is minimal. (This phenomenon has been addressed by Elenbass and Kager (1999) by introducing the theory of ANTI-LAPSE. This is kept outside the ambit of the present study which, as already mentioned, addresses up to trisyllables.)

On the basis of the argument developed so far CH (12) is revised below:

(19) **Constraint Hierarchy for Prominence in Chakma**

GW=PW, TRO, DISYL-FT/FT-BIN, LIC-PU, PH, *CLASH >> WSP >> *STRUC >> PAR-SYL >> LEFTMOST

The following tableaus (20-24) illustrate the application/implementation of CH (19):

(20) Tableau for LLL

<table>
<thead>
<tr>
<th>Input : [ga.bu.ri]</th>
<th>GW=PW, TRO, DISYL-FT/FT-BIN, LIC-PU, PH, *CLASH</th>
<th>WSP</th>
<th>*STRUC</th>
<th>PAR-SYL</th>
<th>LEFTMOST</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. ]='(gabu) ri</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. ('gabu), (ri)</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. 'ga ('buri)</td>
<td>*</td>
<td>*</td>
<td></td>
<td></td>
<td>*!</td>
</tr>
<tr>
<td>d. (ga.bu.ri)</td>
<td>*!</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

21) Tableau for LHL

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. ]='ko ('men])</td>
<td></td>
<td></td>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. ('ko men) dî</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. ko ('men) dî</td>
<td></td>
<td>*</td>
<td></td>
<td>*</td>
<td>*!</td>
</tr>
<tr>
<td>d. ('ko men) (,dî)</td>
<td>*!</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
It is observed that the optimal outputs in the tableaus (20-24) do not violate the constraints $GW=PW$, $TRO$, $DISYL-FT/FT-BIN$, $LIC-PU$, $PH$, *CLASH which are branded as undominated. Violation of other constraints is not so fatal as the undominated ones. See that both the primary stress and secondary stress are on the words in (2e) having
the structure (ÈLL)(ÌH), while in other words as shown above receive only primary stress. The final closed syllable get secondary stress and it vowel become long as found in the case of closed monosyllabic words in section 3.

(25) /ˈʃumulə/ ‘marriage worship’
 /ˈmaːɡəˌroːk/ ‘spider’

Following the argument in favour of catalexis developed in Section 3, this issue can be addressed and interpreted. Here the final closed syllable receives the secondary stress resulting in the creation of a foot with the help of catalectic foot. This violates the cless fatal constraint *STRUC. The following tableau captures the catalectic representation of the final closed syllable of the word structure (ÈLL) (ÌH).

(26) Tableau for ÈLLH

<table>
<thead>
<tr>
<th>Input : [ʃumulan]</th>
<th>Optimal Output : ['ʃu.ʃu.ʃu.laːŋ]</th>
</tr>
</thead>
<tbody>
<tr>
<td>GW=PWI, TRO, DISY, FT/FT-BIN, *CLASH</td>
<td>LIC-PU</td>
</tr>
<tr>
<td>a.</td>
<td></td>
</tr>
<tr>
<td>b. ('ʃu.mu) laŋ</td>
<td></td>
</tr>
<tr>
<td>c. ('ʃu.mu) (laŋ)</td>
<td></td>
</tr>
<tr>
<td>d. ('ʃu.mu)(laŋ)</td>
<td></td>
</tr>
</tbody>
</table>

In (26) the optimal candidate fulfils all the constraints (including WSP) except *STRUC and so the CH (19) is justified so far as the prominence pattern of trisyllables in Chakma is concerned. We will discuss the prominence pattern of disyllabic Words in the next section.

5. Prominence Pattern of Chakma Disyllabic Words

With the CH developed so far in (19) we are able to deal with the disyllables having (ÈLL), (ÈHH) and (ÈHL) feet as they satisfy the
undominated constraints and WSP. But what strikes us is the foot structure (ÈLH) as exemplified by (1d) where stress is predominantly on the initial light syllable. The evidently violates WSP and the prominence pattern is (ÈLH) rather than L(ÈH). The latter pattern demands the invocation of the theory of catalexis. However, as the language is observed to resort to (ÈLH) pattern for the disyllables, the constraint NON-FINALITY (NF) (Kager 1999) can be easily applied to explain this exceptional quantity insensitivity.

(27) NON-FINALITY (NF)

‘No prosodic head is final in PR-WD’. (Kager 1999: 165)

Notice that NF allows stress only on the initial syllable is disyllabic words even if the WSP is not honoured. NF dominates WSP. But NF is not an undominated constraint or can be violated as evidenced by the secondary stress (2f) and in case of monosyllables (3) which respect GW-PW. Now let us revised the CH (19) as given below:

(28) Constraint Hierarchy for Prominence in Chakma

GW=PW, TRO, DISYL-FT/FT-BIN, LIC-PU, PH, *CLASH >> NF >> WSP >> *STRUC >> PAR-SYL >> LEFTMOST

(29) Tableau for ÈLH

<table>
<thead>
<tr>
<th>Input</th>
<th>Optimal Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>GW=PW, TRO, DISYL-FT/FT-BIN, *CLASH</td>
<td>[iˈdঐল]</td>
</tr>
<tr>
<td>a. ‘iˈdঐল’</td>
<td>*</td>
</tr>
<tr>
<td>b. i ˈdঐল[ə]</td>
<td>* *** *</td>
</tr>
<tr>
<td>c. i ˈdঐল[o]</td>
<td>*! * *** *</td>
</tr>
</tbody>
</table>

Conclusion

The discussion made so far leads us to state that Chakma prosodic pattern is characterised by the following points:

a. Bisyllabic bimoraic word minimum

b. Busyllabic/bimoraic trochee
c. Important role of Catalexis in rhythmic pattern

d. Domination of WSP in most cases

e. Existence of (‘LH) foot type only in disyllables

These aspects of Chakma phonology can better be explained in OT framework and theory of Catalexis. CH projected above indicates the following ranking as illustrated through the tableaux:

(30) a. Undominated \text{GW=PW, TRO, DISYL-FT/FT-BIN, LIC-PU, PH, *CLASH}
   
   b. *CLASH >> NF
   
   c. NF >> WSP
   
   d. WSP >> *STRUC
   
   e. *STRUC >> PAR-SYL
   
   f. PAR-SYL >> LEFTMOST

It is worthy to mention that in OT literature the constraint \text{ALIGN FOOT X} (X=Right or Left) which states that the X edge of every foot coincides with the X edge of some Prosodic Word is found to play a crucial role in determining the winning candidate. However, this constraint has not been included in the CH in the present paper as it does have such role in looking into the prominence pattern of words with shorter sequences i.e., two or three syllables as in case of studying the words with longer sequences (more than three syllables). Note that such phenomena of Bangla have been discussed by Mitra (2002) and Vijaykrishnan (2005).

To conclude, the present paper is expected to act as the foundation of the further deeper, detailed and comprehensive study on the Chakma prominence pattern with respect to longer sequence-words (derived and non-derived), the effect of morphological operations on the prominence from the perspective of prosodic morphology, and also its effect on loan words in the language.
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