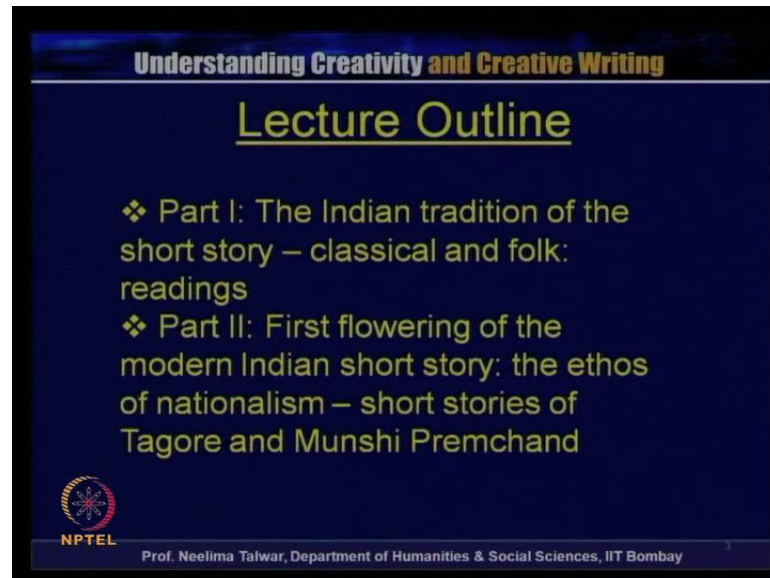


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay

Lecture - 38
Short Story as a Genre

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A presentation slide with a dark blue background and a black border. At the top, the text "Understanding Creativity and Creative Writing" is written in a yellow, sans-serif font. Below this, the title "Lecture Outline" is centered in a larger, yellow, sans-serif font. The main content consists of two bullet points, each preceded by a yellow diamond symbol. The first bullet point reads "Part I: The Indian tradition of the short story – classical and folk: readings". The second bullet point reads "Part II: First flowering of the modern Indian short story: the ethos of nationalism – short stories of Tagore and Munshi Premchand". In the bottom left corner, there is a small circular logo with a red and white design, and the word "NPTEL" in white capital letters. In the bottom right corner, the text "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay" is written in a small, white, sans-serif font.

Understanding Creativity and Creative Writing

Lecture Outline

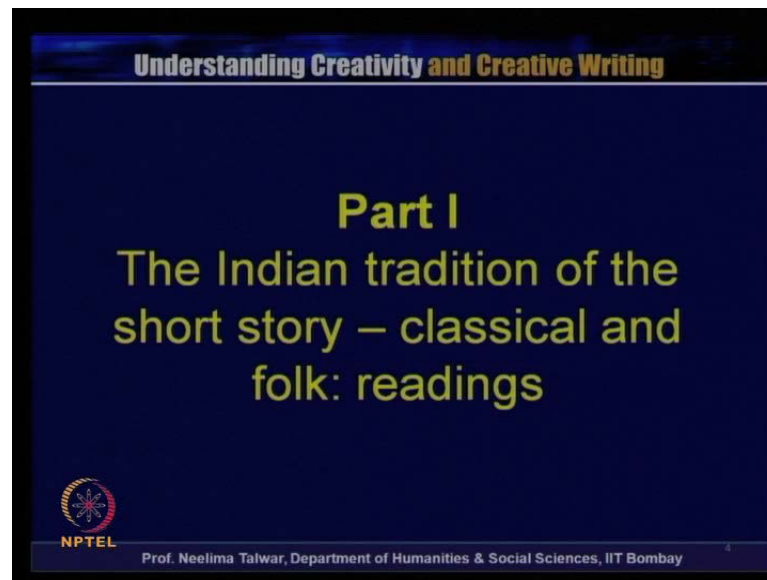
- ❖ Part I: The Indian tradition of the short story – classical and folk: readings
- ❖ Part II: First flowering of the modern Indian short story: the ethos of nationalism – short stories of Tagore and Munshi Premchand

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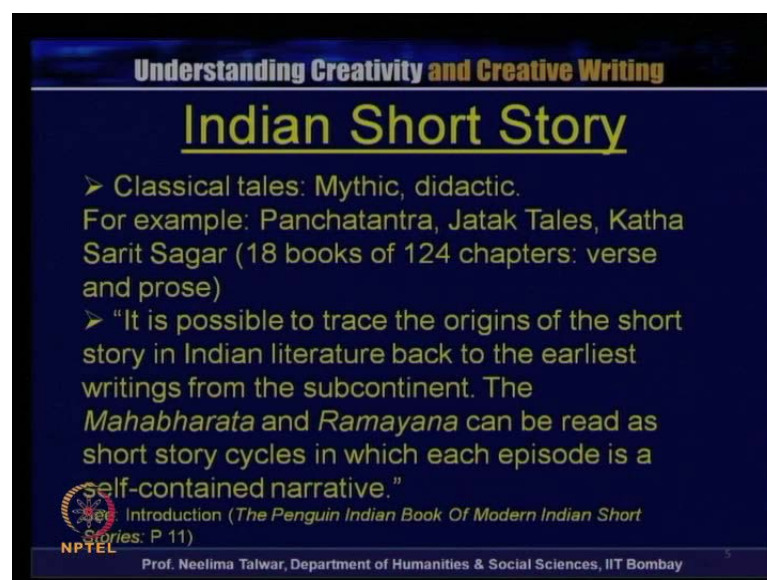
This lecture is titled short story as a genre and the lecture is divided into two parts, the first part deals with the Indian tradition of short story and what we have tried to do is to separate out the classical from the folk. Although there is a sense of continuum that we do maintain and in the second part then we move on to the first flowering of the modern Indian short story within the ethos of nationalism. Within this frame work, we will share the wonderful short stories of Tagore and Munshi Premchand and problematize certain issues related to these short stories in terms of the Indian classical tales.

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We would make a distinction between classical tales and the folk tales although within the classical tales there is certainly a distinctive kind of presence of short tales that are very different from mythological stories. However, some of the modern anthologies of short stories they have remarked, and I am reading one of the representative remarks here that the modern short story has derived a great deal from these classical tales.

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So, let me read this out it is possible to trace the origins of the short story in Indian literature back to the earliest writings from the subcontinent the Mahabharata. The

Ramayana can be read as short story Cycles in which each episode is a self contained narrative that is a really very important point of view. I do not want to tell you that in recent year's lot of creative as well as critical work have grown from this source onwards. So, people have look back at these stories reexamine the premises of these stories and created the new fresh interpretations we would not have time to read those stories. When you begin to read more, you know extensively do have a look at some of the recent writers and there exploration of the classical base.


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Understanding Creativity and Creative Writing

Short Story: Readings

- Mathew's reading of selected tales to give a flavour of classical narratives:
 - ✓ *The Obtuse Monkeys* from *Aramadusaka Jataka* translated by V.S. Naravane.
 - ✓ *The Blue Jackal* from *The Panchatantra* translated by V.S. Naravane.

Notice the didactic quality of these narratives.

 A Book Of India: An Anthology Of Prose And Poetry From The Indian Subcontinent edited by B.N. Pandey

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We would like to afford to actually offer you some examples of classical tales that are not mythological in nature two tales have been selected by us the obtuse monkeys from the Jataka tales and the blue jackal from the Panchatantra. Both have directed quality and what we have try to do is to sort of bring back a sense of the narration by asking Mathew a one of our students the course to read this stories for you. We have also given as a bit of a sense of you know the video context in which we would like you to imagine these stories, so here is Mathew reading the obtuse monkeys first and then the blue jackal.

Student: The obtuse monkeys once upon a time a drive of monkeys lived happily in the pleasure garden in the king of Banaras the king's gardener looked upon them as his friends and they in the return devoted to him. Now, one day a great festival was to take place in the city the festive drum sounded early in the morning and the towns folk turned out in thousands to keep holiday the kings gardener felt a craving to join the festivities.

He thought to himself why should I not have a holiday once in a while after all there is very little to do in the park only a few young's zeppelins have to be watered showily my friends the monkeys can do that much for me. So, he went to the leader of the monkeys and said my friend you know that this park has to be well looked after his majesty and his subjects enjoy many one of his today there is holiday making the city and I decide to take the day off.

At the same time I cannot neglect the park as you know young plants have to be watered could not you do the job for me just for today the leader of the monkey said yes brother we shall look after your plants go and make your heart's content. Thank you said the gardener, but see that you do not let me down and then after supplying the monkeys with water skins and wooden bucket. She went off to the city the monkeys immediately started there work of watering the young plants there leader instructed them on this way. Remember that we have only limited amount of water we must not waste it because if it is finished before the work is done we shall find the difficult to get more we should water the trees according to their requirements.

So, it would be better if you pull out each young plant and examine the size of its roots, then you can give plenty of water to those which have big and long root a small quantity of water will do for plants with the tiny roots. You are quite right sir, said the other monkeys and did as they leader told them they pulled out all the young plants in the garden and watered them according to the size of their roots. Thus, with every reside to good the faith full monkeys did great harm to their friend the gardener to the king and to all those who enjoyed the benefits of the pleasure garden. That is what the ignorant and the foolish always do they harm those whom they want to help.

The blue jackal, once a jackal name Chandravar lives near the suburbs of the city. One day hunger go headed him inside the city where he roam the streets looking for food the city dogs barked at him and snabbed it his limbs with their sharp teeth until the poor jackal was terrified.

He fled blindly trying to escape from the dogs and stayed in to a dryers house there he fell into an indigo tub and taken sealed for many hours at dog. He manage to crawl out of the tub and somehow reached the forest his body dyed a deep blue all the animals of the forest gaped at him in amazement. They thought there an exotic creature have

mysteriously appeared and scared for the lives kept at a distance. Taking advantage of their dismay, Chandravar called out to them no you foolish creatures do not be afraid Indras taken mercy on you. Since you have no monarch, Indra has appointed me as your king, my name is Chandravar you may live peacefully under my protection.

At this all the animals of the forest, lions, tigers, monkeys, leopards, elephants, rabbits and the rest bowed before him as whole loyally oh master they said tell us our duties and we shall carry them out. So, Chandravar appointed a lion as his chief minister and tiger as his personal valley and a leopard as a custodian of his brittle box and elephant was made the door keeper and the monkey was place in charge of the royal umbrella.

When the jackals came near him, he insulted them and draw them away although they were his own kit and kin and this way Chandravar lived in kingly glory lions and tigers killed animals for him. He ate the most delicious marshes and then he distributed the remained of the food in a grand royal manner. One day while he was sitting in his court he heard the noise made by pack of jackals nearby at this his body crewed with pleasure and tears of joys filled his eyes.

He jumped and give them to a piercing howl for a moment the animals surrounding him stunned, but soon they understood the situation and felt ashamed at their discovery that they had been imposed upon by a male jackal. They pounced on him, Chandravar tried to escape, but a tiger pursued him and tore him to a bits.

As we had indicated earlier to you, folk tales are ancient stories, so they are different from classical tales and they also continue to circulate and I told and retold in different ways depending on the context in which they are anchored. They have deep roots in oral tradition and folk chore and they are steeped in the life of a community and often are performed in front of and present it to an audience. I think one of the fortunate things in recent years has been there revival imprint culture, in fact, even Bollywood has been influenced by the folk rhythms and the folk tales in different ways and some good films also come out of this engagement.

So, now, in terms of folk tales we would like to foreground a particular aspect of a folk tales because in the next lecture we will I think continue to build this connection between the folk tales from you know a rare divorce culture and some of the women oriented tales. So, then these varied context of narration and within the domestic setup are

imagine as identify tales that are male centered and tales that are women centered amongst the women. Tales we would like to share a particularly that he has included in his collection which is called a ritual tale or a vrathakatha. The reason we have included this tale for your enjoyment and learning is related to the fact that women although there were, did not become writers very easily.

I think women continue to exercise their imagination to express their imaginative leaps in different ways. So, this particular has a sense of urgency with which the imagination is natured even within the seemingly restricted a ritualistic world view. This story is titled a story in search of an audience and I am reading just parts of it the story is longer and is divided into two parts. First it starts with its women in search of someone whom she can narrate a tale and secondly what happens to this unborn child who listens to the chit and listen to the tale.

So, here is the story this is translated from Telugu, once on the day of Rathasaptami, the seventh day of the month of Magh. When they take the temple chariot in procession through the streets and all lady took a ritual bath from act to and perform a pooja, she has to tell someone the story of sun god. That Sunday in the month of Magh that was part of her observance of the day's ritual. So, she took a handful of rice colored yellow rice colored yellow with turmeric and set out to find someone whom she could give the sanctified rice and tell the story.

Everyone she met was in too much of a hurry, she was sad that she could not find no one to listen to her story, but she was patient. She finally went to backstreets and found pregnant women of the salt seller cast who said she would listen to the woman's story, but that she was terribly hungry. The poor women said she had to have some payasam first she wanted it made with milk and sugar and a full measure of rice because she was very hungry. The old women went home made a full measure of the sweet pudding and brought it to the pregnant women the women was very happy and ate it all, but before the old women could begin the story she would fast asleep.

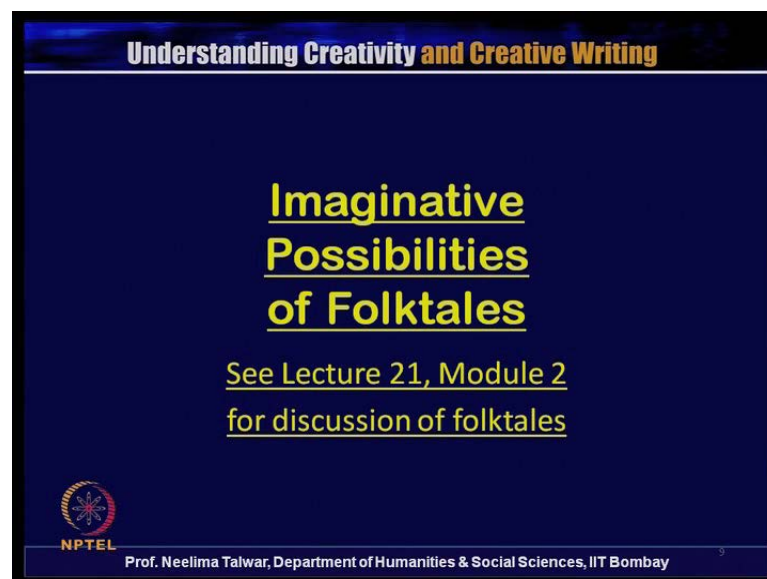
While she slept like this without a thought in the world the old women just waited the ritual rice in her hand, suddenly she heard the child in the womb of the pregnant women say to her why do not you tell me the story. I will listen to it put the grain of rise in my mother's navel and tell me the story the women was delighted. She carefully filled the

sleeping women's navel with the ritual rice then she told the round belly in front of her and the baby within it her story for the Sundays in the month of magh.

After she finished her story, she sang a lullaby that said wherever you go deserted villages will become prosperous towns cotton seeds will become pearls dry trees will be covered with fruits. Even all cows will give milk barren women will have children lost jewels will be found and dead men will come back to live oh baby you will have such powers as will make a king's heart glad.

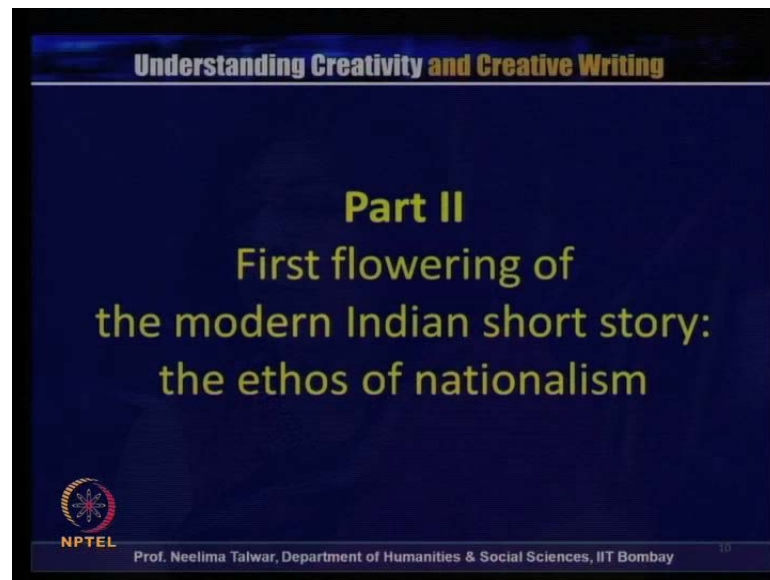
In the second part, you know narrator points out all the benefits of listening to this tale from you know by the child in the womb. So, I leave it at that, but in other words in folk tales there also enormous you know variations in terms of how this need for expression that of once imagination how that is exercised. I think that is a very interesting part of the folk tale trajectory we have already discussed these ideas.

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You can go back to lecture twenty one in order to consider imaginative possibilities of folk tales and see what you want to do with this idea.

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Let us now shift to the second part of this lecture where we want to talk about the first flowering of the modern Indian short story which actually I feel this flowering took place within the ethos of nationalism. So, many of the ideas we have discussed earlier I think we will bring them on board, but primarily focus on the short story the short story no doubt is deeply connected to the novel as the form. At the same time I think it has its own identity it has its own demands and it also is leading to the print culture and the publication of magazines journalism which you know stories figured permanently.

People even assort of the ordinary reader apart from academician ordinary readers also buy these magazines to read the stories many times these are you know published in different parts. So, in that sense we are very keen on focusing on the short story as an independent art form. The reason it is important to look at the short story within the nationalist frame work is also related to the fact that the short story in some ways you know had greater degree of flexibility. Suppose, the novel you know as you saw that the folk tradition was already there and there was also the classical tradition apart from that that sense of an urgency with which you wrote.

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Understanding Creativity and Creative Writing

Modern Indian Short Story

- ❑ Short fictional narrative in response to contemporary reality and the rise of the print culture in postcolonial India.
- ❑ 'Historical Survey Of Indian Short Story', a review article by M S Nagarajan maps 1935-45; 1960-70 and 1980-2008 as important milestones for the Indian short story based on Murli Das Melwani's book *Themes in the Indian Short Story in English: An Historical and A Critical Survey*.

See: 'Historical Survey Of Indian Short Story' by M S Nagarajan in The Hindu, March 13, 2012.

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We wish a reader read the stories also shape the nature of that form historical survey of Indian short story a review article by M S Nagarajan maps 1935 to 45 1960 to 70 and 1980 to 2008. These are important milestones for the Indian short story based on Murali Das Melwani's book themes in the Indian short story in English an historical and a critical survey.

In terms of the term first flowering, this is derived from a review article, but you know it caught by attention because while talking about the book of Indian short story in English the reviewer M S Nagarajan used this term in terms of the write of short story in English. In general I think this first period that has been identified with by him as in terms of a short story I think it is very valuable for us in terms of you know a stories in Indian languages. Also the second milestone according to him is 60 70 and the third is 1980 to 2008, so we will keep that in mind while separating materials so that historically also we can anchor our discussion.

So, in terms of these stories we had talked about definitely the question of languages. The question of English as an additional language it was a very a sort of important debate that shapes the consciousness of different writers whether they wrote n their mother tongue or they wrote in English. I think they were influenced by these debates because on the one hand no writer wanted to remain isolated. So, English offered a sense of modernity in terms of new ideas that would be explored.

In order to shape the new nation and at the same time the rise of the vernacular was also dramatic because there was this surge and this you know in tensed desire to express one's own sense of Indianness. So, a lot of this discussion according to many scholars we have quoted them earlier they have pointed out that the rise of the vernacular was actually the sort of croaky element in shaping the secular nationalist consciousness. So, of course the fact is the languages on the margins remained in a troubled state at that time also.

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So, much of what happened in terms of the language seen it was related to languages which already had the writing tradition because remember we have many languages where the writing tradition is not was not so strong, gradually they have also changed. So, when we talk about the complex relationship between English and Indian languages. We are doing this because we really have to accept the fact that translation from Indian languages to English. This also has played a very important role in enabling other Indians and people of other nations to get access to the world view of very many important Indian writers.

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Understanding Creativity and Creative Writing

**Multilinguality,
Plurality & Writing**

Translation/s

- a creative issue in writing in every Indian language due to the plurality of the Indian context
- some examples

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It is within this frame work that we want to look at issue of translations as a creative issue in terms of writing in every Indian language due to the plurality of the Indian context. We do except that this becomes much more complicated when Indian writers write in English we already discussed some of these ideas earlier. So, you know we have for grounded them because for the short story the same ideas are very important at the same time we do not want to just leave.

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Understanding Creativity and Creative Writing

**Exploration of Tagore's
selected stories**

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You with the discussion of these idea sin terms of you know generalized sense of these idea we thought we would share some concrete example. So, stories that have been translated and the translation process also have gained momentum in our country for example, the two Tagore short stories that we have chosen.

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Understanding Creativity and Creative Writing

Reading
Balai and Laboratory

- ❖ These stories translated for the first time from Bengali into English and the translation published in 2000.
- ❖ Critical reading of these stories is presented keeping in mind our earlier discussion of Tagore. See Lecture 23, Module 2.


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These actually stories has been translated very recently in 2000 they have published. So, the two stories are indicate that many oh many short stories of Tagore were not translated or there are new translations that claim that day really express the new insist much better. So, the whole avenue of a translation is also a very important avenue which I think we should really not ignore in our desire to be creative and to contribute to the understanding of our own experience in an enriched fashion. So, therefore, these two stories have been placed before you with reference to our earlier discussion of Tagore in lecture twenty three module two. You can go back to that lecture in order to see the detailed frame work in which the stories can be read the first story is titled Balai.

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Understanding Creativity and Creative Writing

Tagore's *Balai*

- Balai, an orphan who lives with his uncle and aunt.
- Balai's deep love for nature in general and the tiniest of plants in his uncle and aunt's garden.
- Anthropomorphism or deep empathy for nature?
- Video of tiny plants followed by Kishor's critical reading

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It is the name of the protagonist who is an orphan and he lives with his uncle and aunt and what Tagore has explained in this short story is the clash between Balai who loves nature very deeply too. There you know every single blade of grass to put it in a literal fashion is something that you know he feels for he feels that nothing should be destroyed and at the same time actually the uncle's point of view is very different. So, he has contrasted these two viewpoints in Balai and what I would like you to consider while reading this story and also listening to Kishore's comments. Later on you can decide whether this is an a story that represents certain kind of anthropomorphism.

He loves these plants because he thinks of them as you know a given a kind of life to them which is human life and human meaning is associated with them or is it just deep empathy for nature. This means that you know he sees the life which unfolds front of him as you know in terms of there its own vitality rather than just sort of importance of human feelings on it.

So, try and see what that story represents we have placed Kishore's critical comments on the short story and before that we also have placed a video of tiny plants so that many times what we miss out in seeing. May be you see it from Balai's point of view and then listen to Kishore's comments, you can read the story on your own and what we would really like you to do is to read the original and then the translated text.

If you know Bangla, then read the original tale and then read the translation it would be very good if you are able to do it at least for some languages. It will help you understand issues much better this video is titled the tiny plants in a garden, this video of my povai garden represents gardens surrounding any home gardens are cultivated and nurtured on a daily basis. Due to this close proximity to plants we begin to notice plants that grow and their own in every nook and granny. While watching this video, you will be able to re collect sense discovery that to experience when you watch the tiniest plant, they shape colors pattern of growth.

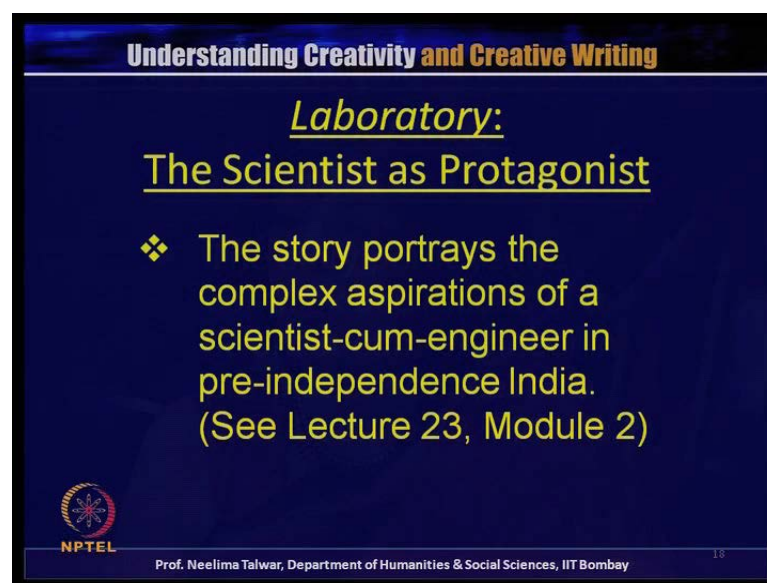
They evoke a new sense of intimacy of primordial relationship may be the beholder becomes a friend protecting them from aggressive cultivation of only a neat plants. They pull you close to natures unhindered Schemesin Tagores Balai, Tagore describes Balai's response to tiny plants. In these words his worst troubles are rose when the grass cutter came to cut the grass because he has posh countless wonder in the grass small creepers nameless violet and yellow flowers tiny in size here. There a night shade blue flowers have a little golden dot at the centre medicinal plants near the fence and an ananthmulder neem seeds left by the birds sprouting in to plants.

Spreading beautiful leaves, all those were cleared with the heart less reading tool none of them were price trees of the garden there was no one to listen to their protest. So, I will start my this thing with the with my response to one of the quiz question, I will read the question first the I mean this regarding the Ravindranath Tagores story, the balai the worldview of the writer is implied in the short story. With this idea in mind, describe the contrast between the Balai and the narrator and what Tagore's worldview is in this particular short story Balai.

The answer through Balai Tagore sketches the conflict between the innocent and perform nature of an older and deeper value system with the known answers and shallow attitude of the post practicality. The young motherless Balai sees a foster mother in nature while Balai is deeply aware of even the element of nature. The practical narrator is neither aware of his surroundings nor of the emotions of his nephew and wife where Balai sees deeper profound beauty in harmony they narrate a sees only a shallow in convenience. Balai who would have present a time long past is sensitive to the feelings of the tiniest bladrive grass while the modern man is insensitive to even those close to him.

The story also represents the loss of belongingness in today's world while Balai has a sense of belongingness in oneness with nature, so strong that he feels nature to be a part of him. The narrator is isolated from everyone and everything Tagore's deep connection with nature and his spiritual awareness is seen in the way he describes humans and different elements of nature being together in a harmonist form. His belief in the adwaita philosophy and the endying nature of life is represented through is represented through nature very skillfully Tagore's hints at how. Only those like Balai who are aware and have a sense of belongingness can camphened the pilgrims whole of endless life.


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Understanding Creativity and Creative Writing

Laboratory:
The Scientist as Protagonist

- ❖ The story portrays the complex aspirations of a scientist-cum-engineer in pre-independence India. (See Lecture 23, Module 2)

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The second story that we have place before you is laboratory where the scientist is a protagonist it portrays the complex aspirations of a scientist cum engineer in pre independence in India. Again we have discussed this story earlier what we asked Kishore to do is to provide his comparative assessment of Balai and lab from his own point of view. I thought that was a very important exercise although actually he gave a very extensive analysis of the second story. In addition to whatever comments he wanted to offer on balai, but I asked him to concentrate on his own personal view of these stories so here is Kishore giving you the comparative perspective.

Now, I would like to present a short review of another of Ravindranath Tagore's stories the laboratory. After a small review I would be comparing this particular work with Tagore's Balai.

Now, the first the short review the laboratory which was one of the Tagore's last short stories is remarkably different from Tagore's other works in the story, he successfully captures the intricate nuances of real society. So, through the depiction of Nandakishore and Sohini in Nandakishore, Tagore captures the scientific aspirations of Indians in a pre independent India combining the idealistic passions with very real ethical short comings. For example, Nandakishore is shown to have stipend of funds from the railways to pursue his scientific passions and in Sohini.

Tagore captures the new women sharp dynamic and free one realizes how deep an understanding of human nature Tagore had by the way he paints a more real world relationship between men and women one in which love is often used as a tool of a manipulation and how the lack of restrains can become ones undoing.

Now, the contrast with between laboratory and Balai in this work the laboratory one does not seen the harmony oneness normally seen in Tagore stories particularly Balai. Tagore towards the end of his life had started focusing more on social issues and puttering the world as it was no matter how different the writing style. The fact that Tagore's writing still strikes a special chord with a reader cannot be disputed, now I shall move on to how I mean move on to sight him a personal section how both show.

I relate both stories and the explanation regarding that as a young engineer and researcher I find the laboratory to be a very special story because the way Tagore has captured the pursuit of science and learning. The challenges associated with it Tagore's emphasis on passion and complete focused on ones research work in particular strikes a chord.

We see this in this in the following accept from the story what do you see as his greatest strength asked Chowdary shall I tell you not his learning, but his total dispassionate reverence for learning. What further adds to the charm is in fact that Tagore has been able to capture the challenges involved in research of brilliantly. These include being distracted by love being affected by narrow minded individuals ridicule by those who cannot comprehend what you are doing etcetera. Many experienced young researchers would agree that the love theme has in fact will depicted to a level of scary accuracy and this quotation from the story would highlight this is real work had come to a halt.

The flow with enquiry had been broken is mind would be intent on Neela's arrival, Neela did not think that the damage to his work was damaging the world in any where, she thought it all to be a huge joke. The story successfully paints a picture of contrast Nandakishore had never let any women affect his work while he falls in to Neela's trap. With narrow minded people like Neela not even realizing the harms what they are doing, now on a slightly different level how the spiritually inclined person and creative writer in may relates to these two works mean clearly. The spiritual person and creative writer in we clearly loves Balai far more than the laboratory, Balai must be acknowledge as an idealize world far from the real world deputed in the laboratory deep down.

Although I realize that such an ideal world is not possible the very thought of existing in such a world captivates my imagination the depletion of the world down to the tiniest blades of grass. The oneness emphasizing Balai have the ability to completely transport one to at different and perhaps better world.


Most of us have had to live a changed life in the cities for professional reasons Balai steers up the deep desire in all of us to just let go of it all. Head out to some rivers forests and mountain top to become one with nature and find that moment of peace and containment. After all why cannot we just all return to that innocent way of a life, now after listening to Kishore's comments and also after reading the short story I think we will once again emphasize that there are issues that we need to understand.

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Understanding Creativity and Creative Writing

Reading Translated Texts: Issues

- Are the cultural nuances lost in translation?
- Is every translated text transcreated?
- Open ended questions that need to be answered with reference to one's own linguistic capabilities and the quality of available translations.

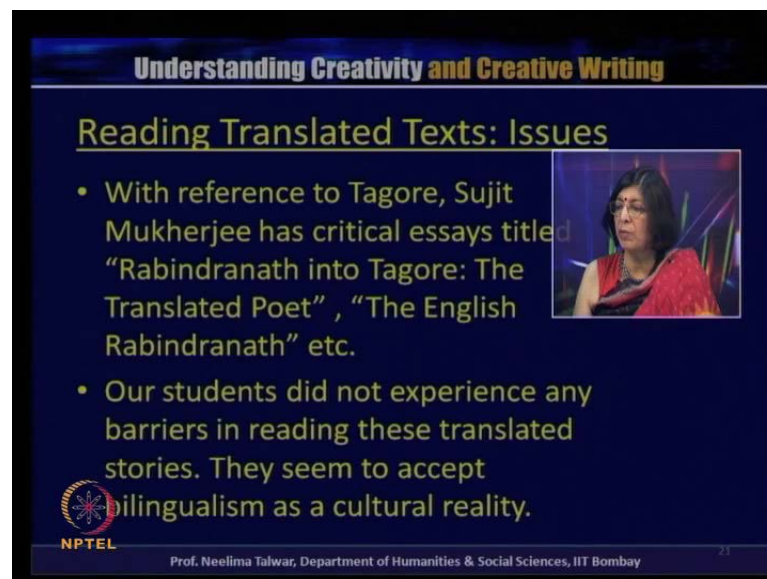
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These are listed for your consideration are the cultural nuances lost in translation is every translated text transcreated these will remain open ended questions that we have will have to answer each time we read a translated text or will have to keep it in mind because after all we are trying to see and we are trying to seek, but, understanding of a text so, but, this will remain a constant factor and it will our understanding and our analysis will vary depending on the specificity of the piece that we are reading. So, please keep that in mind you know this imp thought I want to place.

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Understanding Creativity and Creative Writing

Reading Translated Texts: Issues

- With reference to Tagore, Sujit Mukherjee has critical essays titled "Rabindranath into Tagore: The Translated Poet", "The English Rabindranath" etc.
- Our students did not experience any barriers in reading these translated stories. They seem to accept bilingualism as a cultural reality.

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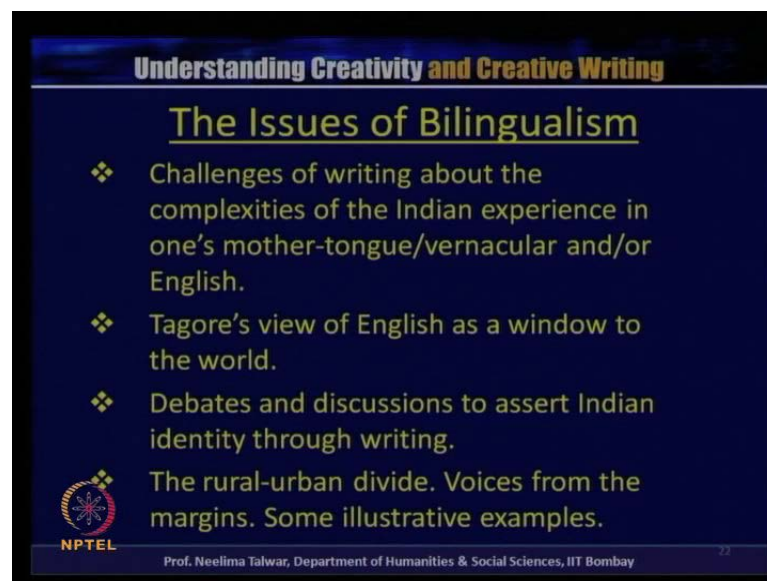
Before you after looking at some very critical titles that Sujith Mukharjee offered Tagore for an example he has it is book translation as recovery he has critical essays as titled Rabindranath into Tagore the translated poet the English Rabindranath etcetera. They were suggesting that some drastic changes occur in the process of translation and I am not sure if he is comfortable with that.

So, in other words this is also a critical exercise a critical cultural exercise because are you transforming the text in order to fit some other preconceive notion of what you want the writer to sound like etcetera. Since you know he has raised his questions I wanted you to be aware of them, but at the same time I have to tell you that our students did not experienced any barrier sin reading these two short stories. In fact, they seem to except by linguailism as a cultural reality, in other words if a tall they were stumbling blocks in

the translation they would have articulated that critical readers, they did not find anything problematic about the translation.

In terms of the issues by lingualism, I think you know Tagore himself had very open view or open he was open minded about the role of other languages specially English. As I said earlier there was such a desire in the nationalist period to really be in touch with the rest of the world and this whether a writers wrote in their mother tongue. You know also had access to other cultures who read them like Tagore, in both cases they were interested in reading the writing of other writers. They were interested that there writings be read by people in other nations, therefore these debates of translation these are debates about the Indian identity. Therefore, another question that immediately crops ups is related to the access oh our access to these translation sin terms of the rural urban device.

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Understanding Creativity and Creative Writing

The Issues of Bilingualism

- ❖ Challenges of writing about the complexities of the Indian experience in one's mother-tongue/vernacular and/or English.
- ❖ Tagore's view of English as a window to the world.
- ❖ Debates and discussions to assert Indian identity through writing.

The rural-urban divide. Voices from the margins. Some illustrative examples.

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So, if we are located in urban India we able to read stories about rural India effectively and also are we listening to voices from the margins and my answer is yes we should actively. In fact, seek these voices in terms of the rural urban divide another very important Indian writer who was able to bridge this divide because of his own deep sense of you know diversity of his own. You know background and also different the variations within the Hindi belt he wrote about the rural as well as the urban characters I want to place Munshi Premchand's short stories before you.

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Understanding Creativity and Creative Writing

Munshi Premchand

The powerful presence of Munshi Premchand in the nationalist framework: deep insights into rural as well as urban reality.



http://en.wikipedia.org/wiki/File:Premchand_4_a.jpg

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Of course this is such a rich feel one would not be able to do full justice to it, but what I would like you to do is to read at least one or two short stories. Also, recognize that even here there are complex issues of translation, for example many of these stories written by Munshi Premchand in Urdu.

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Munshi Premchand's Short Stories

- ❖ The difficulty of translating his short stories, many of them written in Urdu and then translated into Hindi by the writer himself, or by other interpreters.

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They were translated into Hindi by the writer himself or sometimes by other interpreters and in that process many changes have also occurred.


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Understanding Creativity and Creative Writing

Scope for Misinterpretation

- ❖ Recent debates regarding the translation of *Kafan* and *Poos ki Raat* from Urdu
- ❖ Versions of *Poos ki Raat* for example. In the Urdu version, it is said that there are '16 additional lines, when the central character's wife quizzes him at length on what is happening and she ends up taking an assurance from him that the farmer will continue to farm and fight his circumstances.'



 rediscovering The Original Premchand, Lost In Translation by Seema Chishti, The Indian Express, April 12 2012

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Recently, I just had chance to see this, a report by Seema Chishti in which she has pointed out that two stories *Kafan* and *Poos ki Rath* and this is based on interviews of important scholars in the field. She has pointed out how in the Urdu version of *Poos ki Rath*, it is said there are sixteen additional lines when the central characters wife quizzes him at length on what is happening. She ends up taking an assurance from him that the farmer will continue to farm and fight his circumstances. Now, something like this is extremely important because in this story that is being discussed here titled *Poos ki Rath*, the farmer seems to almost give up.

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Poos ki Raat

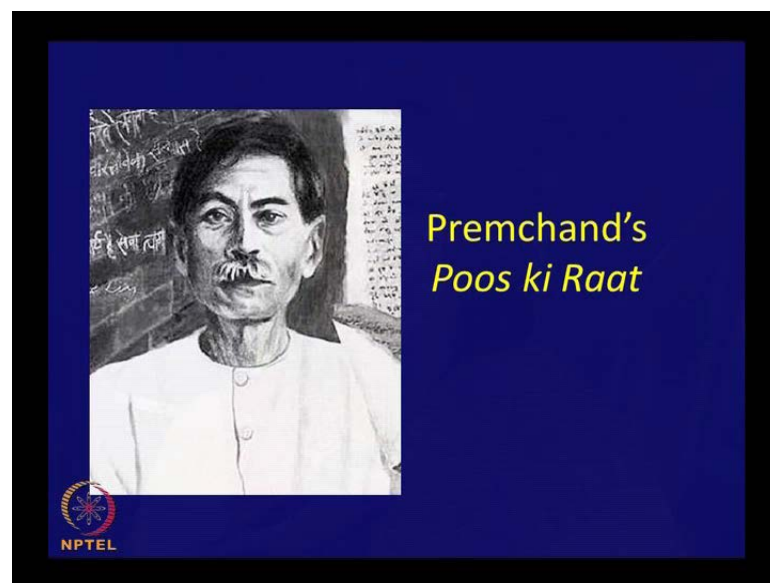
- ❖ Characters:
Halku, the farmer
Munni, his wife
Jabra, their dog
- ❖ Reading of excerpt



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He faces so much adversity and it such a better winter that he is not able to really look after his farm and his farming interest and Munni his wife is really very bothered by this situation. They are wondering if he should actually go back to being a laborer rather than you know remaining a farmer and Jabra their dog he is the only for Halku in some ways. So, if the last sixteen lines are missing from the Hindi text, then surely I think it makes a crucial difference to the content of the story. In the last sixteen lines halku regains his ability to fight against the adversity that he faces, so let us listen to that last part.

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You can again read the Urdu version and the Hindi version whenever you can, the other short story of Munshi Premchand that we would like you to read is the chess players and I would really like you to read it in Hindi first and then in available English translation.

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Understanding Creativity and Creative Writing

Munshi Premchand's Stories: Hindi-Urdu to English

- ❖ Read *The Chess Players* in Hindi and then in English (translated by P. C. Gupta, available in B.N. Pandey's Anthology)
- ❖ See the given video clip from Satyajit Ray's film.

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The translation that we had access to is was under taken by P C Gupta and it is available in B N Pandey's anthology what you will also realize that many of these short stories of Munshi Premchand are so powerful and they are you know. So, evocative that films have been made out of those short stories, one of them is the fables filmed version by Satyajit Ray. So, read the chess players and then see the film by Satyajit Ray.

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Understanding Creativity and Creative Writing

Ray's Film

- *Shatranj ke Khiladi*: Notice the contrast between the strides of the hired Indian soldiers led by the Britishers and the absorption of the chess players in their epicurean lifestyle and their interpersonal conflicts.

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We offer you only glimpse of that film where you know the army the British army is about to take over you know the kingdom a of the Lucknow and they it is sort of full of hired Indian soldiers led by the Britishers. On the other hand, these two characters the main characters that totally absorbed in the game of chess and their epicurean life style and at that particular moment in the story they have this intense interpersonal conflict. So, absorbed in these, you know a sort of destructive activities that they have no strength to fight the Britishers or not even protest against their easy takeover of the kingdom at all. This young child, who watches this scene and learns that there is not even a sort of sound of protest adjuster of protest.

So, this is the scene we have placed before you we hope you will enjoy it and we hope you will read Indian writers in their own the languages that you have access to and see the translation process or undertake translations yourself. You can also look at translation as a very complex activity and translation as a term also can have enlarge meaning. It can also be transparence from one medium to another medium, so do examine these ideas and we will move on to the next lecture.