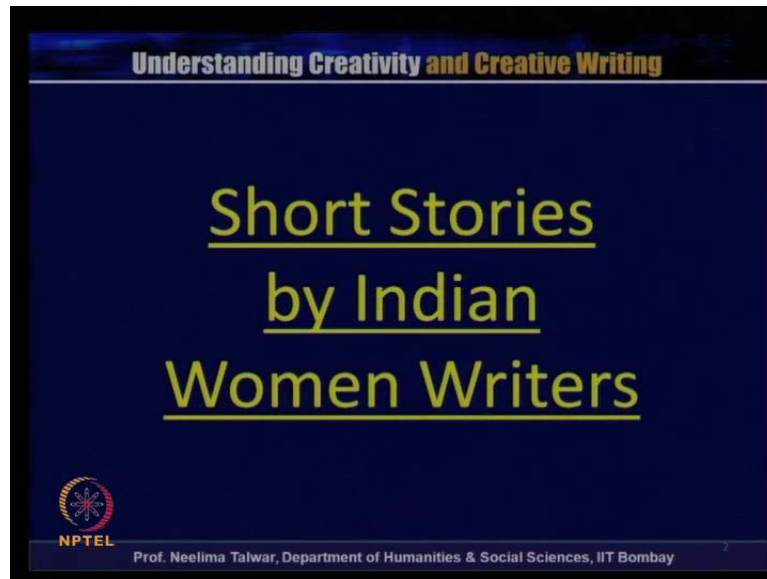


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay

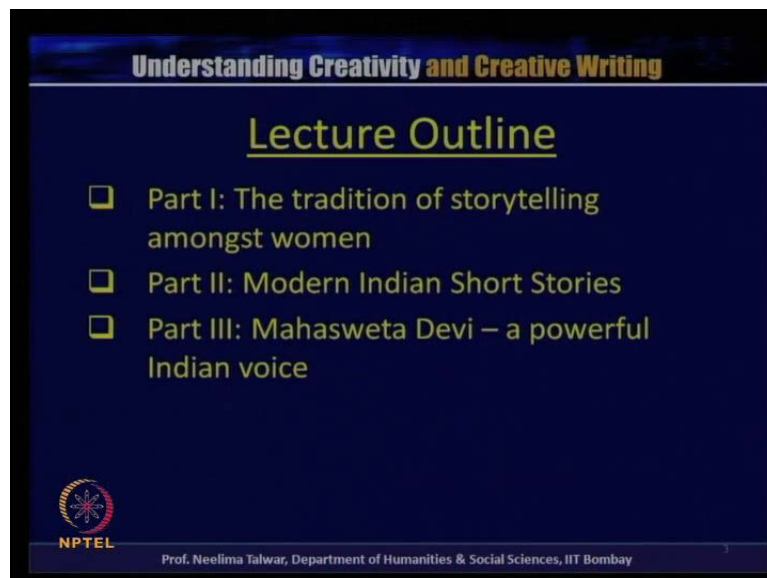
Lecture - 39
Short Stories by Indian Women Writers

(Refer Slide Time: 00:24)



This lecture is titled short stories by Indian Women Writers, and the lecture is divided into three parts.

(Refer Slide Time: 00:32)



Part one, deals with the tradition of storytelling amongst women. And as you recall in the last lecture, we have talked about specific examples. In the second part, we will talk about modern Indian short stories primarily within the nationalist discourse and the time frame that we had identified for Rabindranath Tagore and Munshi Premchand, part three will deal with Mahasweta Devi - A powerful Indian voice.

The tradition of storytelling amongst women is really an ancient one and while talking about it earlier. We had pointed out that there are contexts of narration that determine the nature of the tale also. For women, quite often, it is within the domestic framework that they have narrated stories as grandmothers, mothers, sisters and usually a slightly elderly people. There are also ritual tales [FL] I want to add to that a little bit by showing you very briefly examples of other ritual forms which also include storytelling, but in an extremely a different way. We do not want to keep in mind this observation that was made by the editors of the anthology of short stories that the.

(Refer Slide Time: 02:11)

Understanding Creativity and Creative Writing

Modern Indian Short Story

A. Varied contexts of narration: Domestic tellers (male centred tales, women centred tales) including ritual tales/Vratakathas.

B. Influence on the modern Indian short story: "...the modern Indian short story owes more to oral traditions and folk tales than it does to the ancient texts."

Introduction (*The Penguin Indian Book Of Modern Indian Short Stories*: P 11)

NPTEL

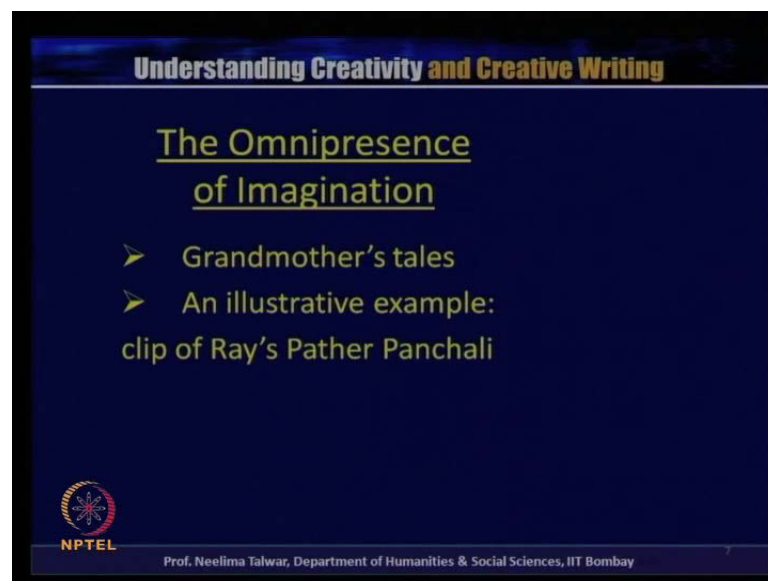
Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

Modern Indian short story owes more to oral traditions and folktales than it does to the ancient text. As you recall our focus is on the short story, and therefore, these oral tales seem to hold greater significance for the modern short story also. The connection between folktales in general and women oriented folk forms in particular and the modern short story by women authors needs deeper investigation. This relationship has been investigated and I think the important study of Tharu and Lalita does talk about it, but I

think it has not been followed sufficiently, because this such rich diversity that is available in our framework, I think these overlaps really need to be undertaken in multiple ways by lots and lots of scholars and thinkers.

The cultural implications; however, of this interrelationship has been a hallmark of Ipta and the progressive writers movement who around the time of Indian independence had really quite consciously promoted the exploration of folk forms, because these were seen as peoples forms. And often the bridge between urban and rural between men and women between people in the mainstream and those on the margins, this was a circumvented by exploration of folk forms and for grounding them as either dramatic works or as short stories. So, this has been a thriving tradition, but I think we need to really carry this forward more vigorously.

(Refer Slide Time: 04:39)



It is been fascinating while you know researching this particular you know angle to recognize that the omnipresence of imagination. And to me this is really captured most powerfully and in terms of the paradoxes of a very restrictive situation and the leaps of imagination that you see in Satyajit Ray's Pather Panchali where this lone you know women - old women. She narrates the tales to these kids and at the same time she can wipe up her imagination and withdraw at the same time very quickly because she knows that the ground reality does not really permit her too much leave way. So, have a look at this just to understand and appreciate the presence of the speak end quality everywhere.

[FL]

The other example, I am really tempted to share is that of Sanja rituals that are practiced in Madhyapradesh, Bihar, Punjab.

(Refer Slide Time: 06:10)



But the one that I have seen I just want to place two examples before you in order to show to you how actually story writing within the oral tradition or within the folk tradition has been also part and parcel not only of ritualistic practice, but also you know ritualistic practice where there are these paradoxical elements where you know women find a mode of expression and at the same time their objective condition really pulls them down. So, this is a very interesting sad, but very rich trajectory and in Sanja also if you have you can see this mural that I have selected for you have a look at this mural I am placing this before. You can see these young girls who are making this mural and these are all adolescent girls and if you can see the mural itself you know it is a really rich depiction of you know rich representation of forms that they cherish both natural and may be some of the social ones. This I think you know again has a story element.

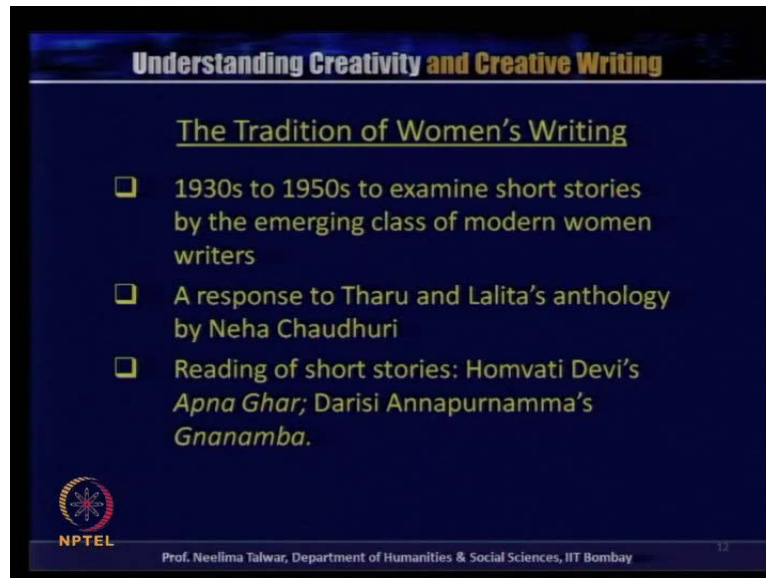
After the mural, I would also like to show you this embroidered version of Sanja and I myself have embroidered it and basically again you see the prominence given to Sanja and also the moon, the stars, the birds and the friends and the desire to move. On basically, there are just so many narratives here and each one varies with the individuals. So, this is another version of Sanja for you.

So, the stories that circulate this circulate in so many different ways and again to get you sense of that story I will read a very you know a small part of my play dream in three acts in which part two, this story is evoked and the story is about Sanja again, Sanja the ritual actually refers to this evening hour this period of transition between day and night. It also refers to the period of transition between childhood and youth and it is a very girl centered ritual. And the stories that are created here some of them are very intriguing and at the same time some of them are meant to evoke a kind of terror in the minds of these young girls, so that they would not really transgress the social boundaries very much.

So, this particular story it is tells Sanja that is every young girl who is Sanja, you know moving from childhood to adults and youth this is how it goes. Go home Sanja or your mother will beat you to punish you your misdemeanor, she will push you in the grinding mill the moon has disappeared towards Gujarat and the deer has grown ominous tusks go home Sanja. Now of course, you know the notion of the story, we want to keep that as a very enlarged notion because in the folk tradition erase loose these structured story and the story is here you know it revolves around Sanja. The imagine being and also the kind of serial images that are evoked here are meant to frighten Sanja and also the mother and daughter relationship is also problematized, because the mother is the one who would really control the behavior of this young girl.

So, in other words, there are whole lot of very very complex, but visually rich and paradoxical forms that are already available, and maybe we need to see the inter relationship between them and the modern short story carefully. Because in terms of modern a short story, the very term modern really describes certain tendencies which are really very, very different from the folk forms. So, if we were to actually take some of the ideas from Susie Tharu and K. Lalita's Women's writing in India, they actually trace a tradition. And so maybe that tradition will help us to understand the modern short story better. First of all in addition to the folk forms, there has been some kind of tradition of writing by women that they have researched and talked about which starts from 600 B.C. And you know let us see what they have to point out they mention [FL] in the 80 B.C as an important milestone in the tradition of women's writing. It is very important for every writer to really seek a sense of connection with the past, and in that sense it is very well known that women have tried to locate their traditions that have been lost in the mist of history.


(Refer Slide Time: 11:44)



Understanding Creativity and Creative Writing

The Tradition of Women's Writing

- ❑ 1930s to 1950s to examine short stories by the emerging class of modern women writers
- ❑ A response to Tharu and Lalita's anthology by Neha Chaudhuri
- ❑ Reading of short stories: Homvati Devi's *Apna Ghar*; Darisi Annapurnamma's *Gnanamba*.

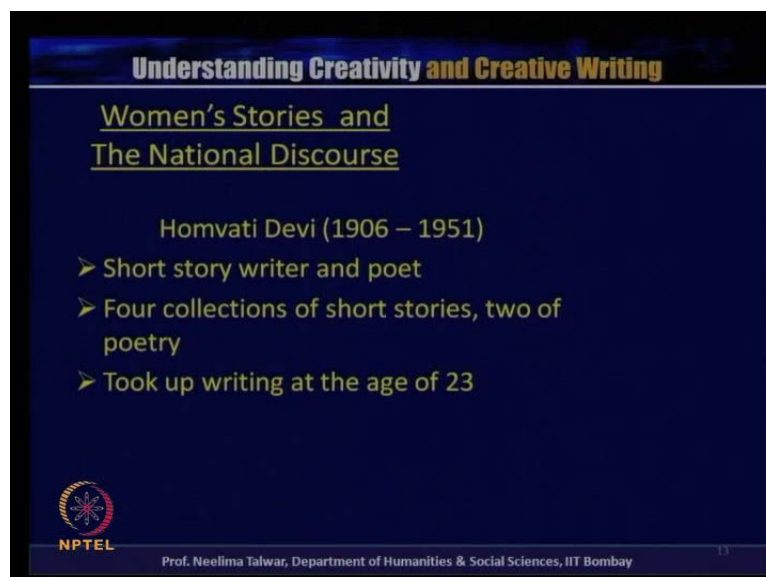
 NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

12

So, from that point of view, this trajectory is a very important one. Then in terms of 1930s to 1950s, I think if we try to match that period which we had identified earlier we do see the emergence of women writers which means writers who publish their work, writer who read. And what I would actually now right now does is to request Neha to respond to the stories that she has identified from this period, so that you will begin to see the content of the story. And also before I give you my analytical comments you'll be able to appreciate the content and the historical context of these stories. So, from the folk forms we move to the modern short story.

(Refer Slide Time: 12:52)




Understanding Creativity and Creative Writing

Women's Stories and The National Discourse

Homvati Devi (1906 – 1951)

- Short story writer and poet
- Four collections of short stories, two of poetry
- Took up writing at the age of 23

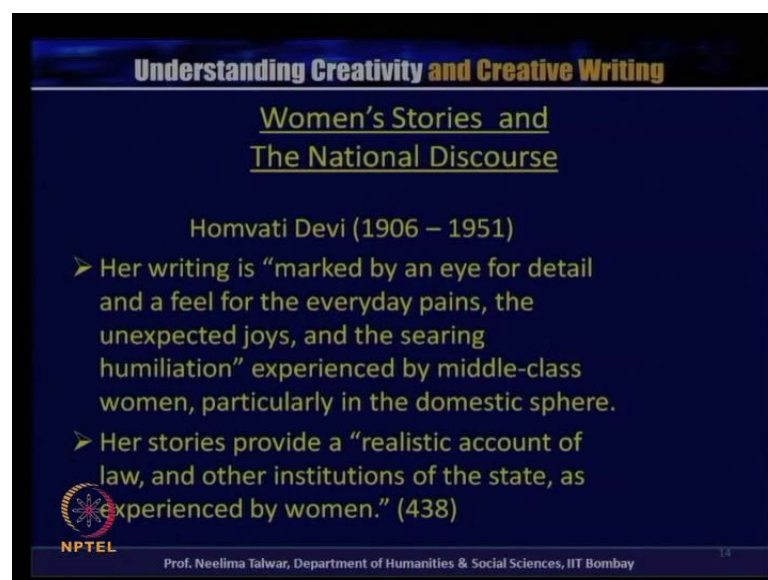
 NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

13

Hi, I will be talking about two women writers from Susie Tharu and K Lalita's anthology of Women writing in India from 600 BC to early 20th century. These stories and write-ups about the writers you will find in their first volume. I am going to talk about Homvati Devi who was a short story writer and a poet. She has four collection of short stories to her credit and two of poetry. She took up writing seriously at the age of 23, when she became a young widow. Initially, she felt handicapped at her lack of formal education, but with encouragement from other people she began writing and read her first story out to an audience of fellow writers at Nauchandimela in 1939. Her home which was in Meerut, soon become a gathering place for writers and intellectuals of the time, and Susie and Tharu claimed that perhaps the debates that took place on the lawns of her house may well have changed the cause of Hindi literature.

(Refer Slide Time: 13:56)



Understanding Creativity and Creative Writing

Women's Stories and The National Discourse

Homvati Devi (1906 – 1951)

- Her writing is “marked by an eye for detail and a feel for the everyday pains, the unexpected joys, and the searing humiliation” experienced by middle-class women, particularly in the domestic sphere.
- Her stories provide a “realistic account of law, and other institutions of the state, as experienced by women.” (438)

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

14

So, I am going to move on to the next slide. Her writing is marked by an eye for detail and feel for everyday pains, the unexpected joys, and the searing humiliation experienced by middle class-women, particularly in the domestic sphere. She experimented in her short stories much more than she was able to experiment in her poetry. Therefore, I think her short stories provide a realistic account of law, and other institutions of the state as experienced by women. Now most of the information that I have gathered is from this anthology I went on the internet and tried to checkout whether there were photos of Homvati Devi and the other author that I am going to discuss, but I

did not find any. So, I thought the lacuna of information available on the internet was quite telling in this regard.


(Refer Slide Time: 14:53)

Understanding Creativity and Creative Writing

Women's Stories and The National Discourse

Homvati Devi (1906 – 1951)

- Story *Apna Ghar*, 1935 appeared in collection of stories of the same name.
- The story deals with Uma's (a young widow) travails at her cousin brother's home while she awaits a verdict on the property dispute after her husband's death.

 NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

15

This story I am going to read out is titled *Apna Ghar*, it appeared in 1935 for the first time. But ultimately, it is now a part of collection of story under the same name. This story deals with Uma's a young widow and travails at her cousin brother's home while she awaits a verdict on the property dispute after her husband's death.

(Refer Slide Time: 15:11)

Understanding Creativity and Creative Writing


Women's Stories and The National Discourse

Homvati Devi (1906 – 1951)

- *Apna Ghar*

Translated by Manisha Chaudhry

- Reading of excerpts

 NPTEL


Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

16

Now, I am going to present some accepts from the story. The story is translated by Manisha Choudhary and it is on page number 438 of the anthology. So, Uma came from well to do family and now she is young widow of 22, and she has come to his cousin brother's home. And she is quite upset about the humiliation that she has to face. So, here is the accept when Neelam returned that noon he had high fever his clothes and books were soaked when Uma asked how it had happened he burst into tears Uma. Let us not leave here anymore, let us go home to father; uma's heart broke when she heard him home. There is no home, father he will not come back now. Where should I take you you study hard and grow up fast only then we will have our own home. And she was lost in painting a vision of the future, Neelam his wife, his children, servants, cows, milk, curd, and our home. All this began unfolding like a series of moving pictures in her imagination. It touched her pain some strand of hope for the morrow transported her to another world. It was as if she were not the young women of twenty two, but a fifty year old mistress of a prosperous household and she was based in glow of love and contentment.

When Neelam said [FL] I am cold. The reason that I chose this excerpt from this story and I chose this story in particular is because the question of what is ones home, and what makes place or a space that we can call home. It is a question that everybody even now in today's age when more women are working and more women are out there earning are still concerned about what makes a safe place, what makes a safe home and what kind of environment do you end up calling a place of your own. So, now, I will move on to the other writer whom I also found very interesting.

(Refer Slide Time: 17:35)



Understanding Creativity and Creative Writing

Women's Stories and The National Discourse

Darisi Annapurnamma (1907 - 1931)


- Telugu writer interested in social reform movement of the time.
- Was intensely involved with the idea of building a women's movement.
- Worked for dance girls and supported widow marriage.

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

17

This is a writer is a young Telugu writer who was interested in the social reform movement of the time. And she was active between early twenties and late twenties and early thirties. Unfortunately she died in 1931 because of bout of pneumonia she was only 24 years old. Regardless of that she had has done a lot of work in her lifetime. She was intensely involved with the idea of building women's movement; she worked for dance girls and supported widow remarriage.

(Refer Slide Time: 18:32)



Understanding Creativity and Creative Writing

Women's Stories and The National Discourse

Darisi Annapurnamma
(1907 - 1931)


- Stories, in humorous and colloquial style, "are about superstitions and blind belief, the woman's place in the family, and male domination." (452)

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

18

Darisi Anapurnamma also encouraged women to get an education and fight discrimination she was representative of Andhra at the 1929 All India Women's Conference. And she was one of the few women to participate in the salt sathyagrah led by Gandhi in 1930.

(Refer Slide Time: 18:34)



Understanding Creativity and Creative Writing

Women's Stories and
The National Discourse

Darisi Annapurnamma
(1907 - 1931)

➤ Stories, in humorous and colloquial style, "are about superstitions and blind belief, the woman's place in the family, and male domination." (452)


NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

19

Darisi Anapurnamma's stories are rendered in a humorous and colloquial style, and they are about superstitions and blind belief and women's placed in the family as well as male domination. She has written extensively on the law of divorce on Parda on remarriage etcetera.

(Refer Slide Time: 19:01)



Understanding Creativity and Creative Writing

Women's Stories and
The National Discourse

Darisi Annapurnamma (1907 - 1931)


- *Gnanamba*: a story about charlatans who pose as holy men and exploit gullible men. Gnanamba, who is astute, protests and finally sets-up her own life.
- Translated by K Lalita and Vasantha Kannabiran

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 20

This story that I am going to read is called Gnanamba. And it is a story about charlatans who pose as holy men and exploit gullible men. Gnanamba is a woman is a daughter in law in the household in which the story is placed and she is very astute and protests the exploitation by these holy men and ultimately ends up setting up her own life. The story is translated by K Lalita and Vasantha Kannabiran. And it is on page number 452 of the anthology. What I find very intriguing in the story is that a long with her courage and her spirit, it ends with the line where the husband is ultimately permitting her to set up a house for the old and the poor. And when she has already done so many things on her own with her own money. So, I thought that I would point out this contradiction to you and end the presentation.

Thank you so much.

(Refer Slide Time: 20:17)



Understanding Creativity and Creative Writing

Women's Stories and The National Discourse

- These stories provide a sense of the inner changes that occurred in women's lives in de-colonised India.
- From the anonymity of restrictive folk forms, they moved towards modern discourse based on challenging naturalised assumptions about women and society.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 21


After listening to Neha's contextualization and reading of the excerpts, I think it would be fairly clear to you that. These stories do provide a sense of the inner changes that occurred in women's life in decolonized India that you know it was a really fairly radical change in their lives. And from the anonymity of restrictive folk forms, they move towards modern discourse based on challenging naturalized assumptions about women and society. And I think that is the component of modernity that the short story reflects that is you really explore a new point of view, a new way for articulating experience. And even if the pre givens are well known your own inner perception of this you know reality this is what these stories are all about and I would also like add that.

(Refer Slide Time: 21:09)

Understanding Creativity and Creative Writing

Women's Stories and The National Discourse

- The nationalist discourse was not only about building dams and bridges and national scientific and technological institutions but also about the sense of greater participation of women and other marginalized groups in improving their lives.

 NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

22


When we talk about the nationalist discourse then we have to remember that indeed the nationalist discourse was not only about building dams and bridges and national scientific and technological institutions. But it was also about the sense of greater participation of women and other marginalized groups in improving their lives with this idea in mind.

(Refer Slide Time: 21:43)

Understanding Creativity and Creative Writing

PART III

Mahasweta Devi – a powerful Indian voice

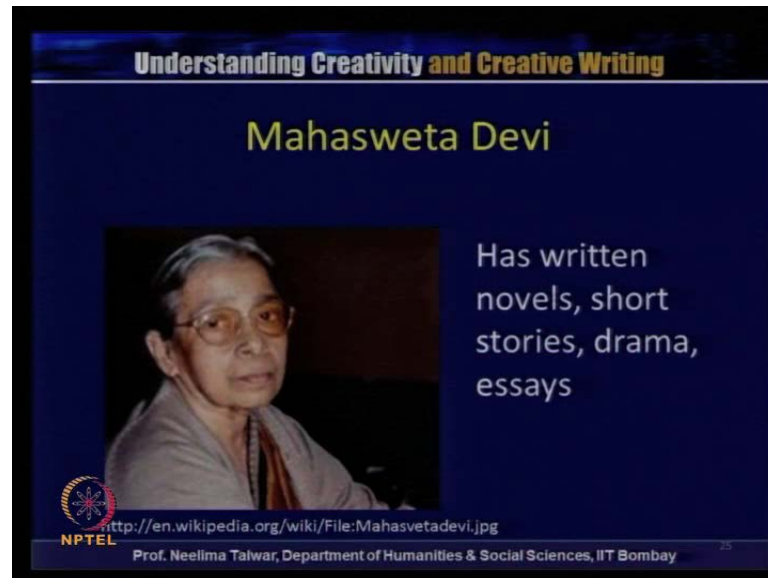
 NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

23

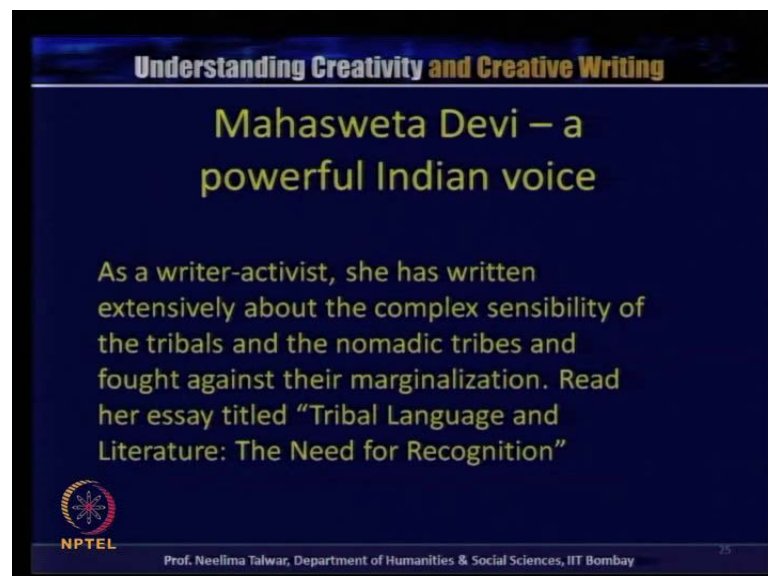
We will now move to Mahasweta Devi. So, this is the third part of our presentation titled Mahasweta Devi a powerful Indian voice. You may have already heard about Mahasweta Devi she has written novels short stories plays essays.

(Refer Slide Time: 21:57)



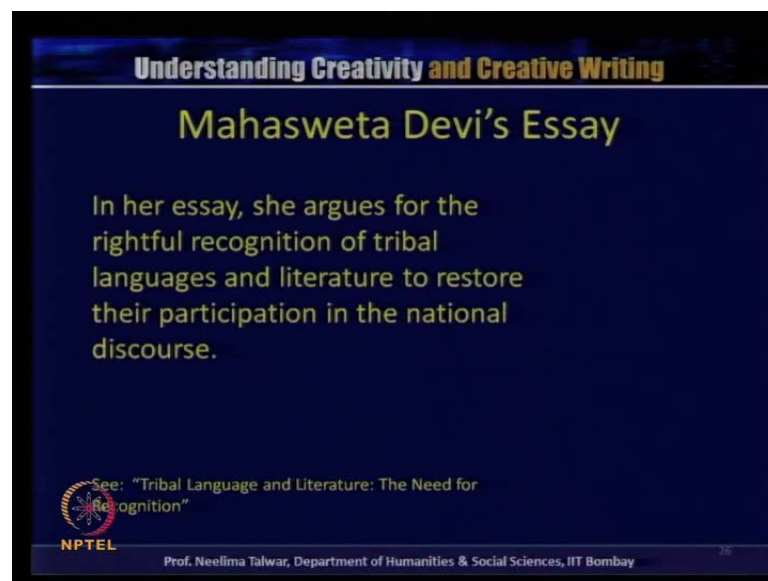
And she really has engaged very vigorously with the Indian cultural and political scene she has been labeled as writer activist and in particular she has written about the complex sensibility of travails and also the numeric tribes and fought against their marginalization.

(Refer Slide Time: 22:20)



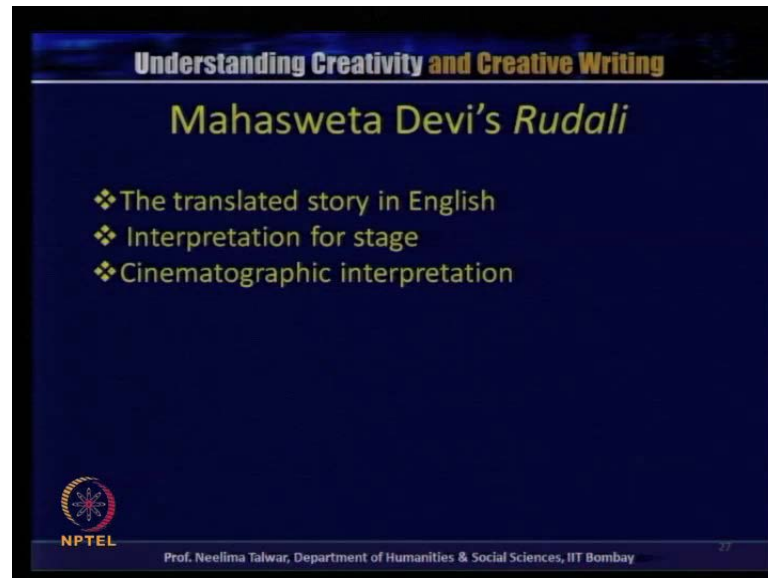
And in order to understand this we would like you to read her essay titled tribal languages and literature the need for recognition. So, she has not only explored the life of Tribal's by interacting with them by watching them by you know feeling really engaged in their lives and at the same time she is also written about their issues their problems in order to make a difference both on the legal scene and in terms of political scenario in India.

(Refer Slide Time: 23:15)



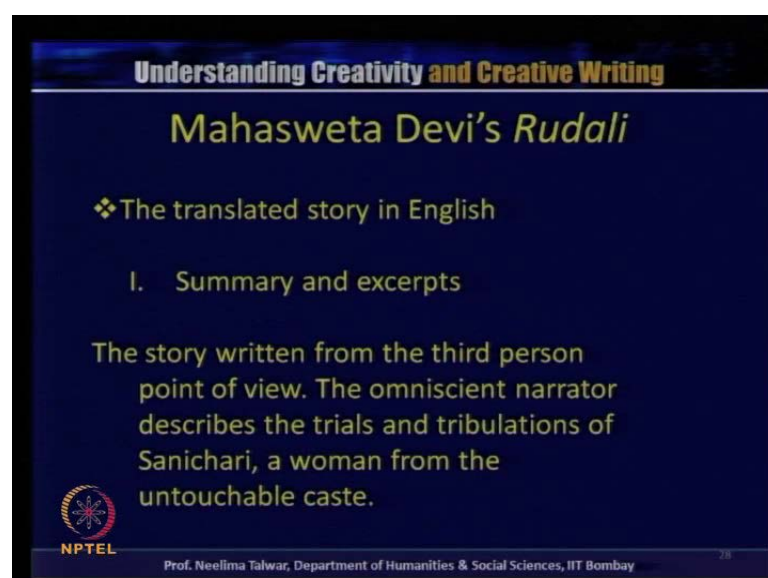
So, this is a very different kind of writer and a very powerful one in this particular essay. She argues for the rightful recognition of tribal languages and literature to restore their participation in the national discourse. She feels like I suppose every right thinking intellectual that is not sufficient to only deal with the political aspect, but also it is important to recognize the cultural sensibility of different groups and the tribal's have had a very long history of being part of our you know natural cell or natural environment. And therefore, it is very important to understand their own voices properly and into that sense their languages need to be recognized.

(Refer Slide Time: 24:14)



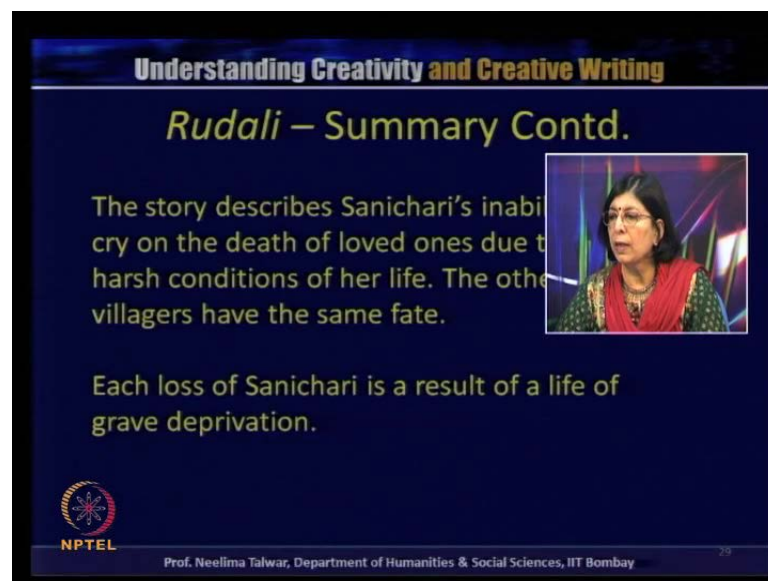
And their literature needs to be recognized also the story that we have chosen for you know for sharing with you is *Rudali* and this is being translated into English We will also refer to the its interpretation for stage and cinematic interpretation. So, now, let us look at the story *Rudali* and again the perspective in which we want to place this material is this whole long trajectory of Indian women writers we do not want this to be restrictive label. And but at the same time there are significant issues associated with women and in this story interestingly the protagonist is a women and the writer is also a women, but they belong to two very different classes.

(Refer Slide Time: 25:07)



So, far as the writers position is concerned this has been written from the third person point of view. So, the narrator is an omniscient narrator and from time to time the narrator describes the life of the protagonist Sanichari and at the same time gives the deep sense of the complex problems that really you know made life very difficult for the rest of the villagers also. So, both these things are balanced out in Rudali in order to give you a feel for this story.

(Refer Slide Time: 25:41)



The slide is a presentation slide from NPTEL. It has a dark blue background with yellow and white text. At the top, it says 'Understanding Creativity and Creative Writing'. Below that, the title 'Rudali – Summary Contd.' is written in yellow. The main text is in white and describes the story of Sanichari. There is a small inset video of a woman speaking. At the bottom, there is an NPTEL logo and the name of the professor, Neelima Talwar, from IIT Bombay.

Understanding Creativity and Creative Writing

Rudali – Summary Contd.

The story describes Sanichari's inability to cry on the death of loved ones due to the harsh conditions of her life. The other villagers have the same fate.

Each loss of Sanichari is a result of a life of grave deprivation.

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

Let me just read parts of it. Let me start with the first part in the Tahad village Ganju's and Dushards were in the majority. Sanichari was a Ganju by caste like the other villagers. Her life too was lived in desperate poverty her mother in law used to say it was because Sanichari was born on inauspicious Saturday that her destiny was full of suffering at that time. Sanichari was a young daughter in law she was not free to speak up later on the narrator describes Sanichari's inability to cry on the death of loved ones due to harsh conditions of her life. And also the villagers had the same faith. So, let me read this particular excerpt where the author the narrator says in this village everyone is unhappy they understand suffering. So, they are content with being fed just (()) sugar and course parched rice everyone understands the fact that Sanichari and her husband do not share any tears.

How is it possible to weep when you have three deaths in as many years their grief must have hardened into stone within them there are very positive things also in the village amongst the poor there are some people who have better understanding of the situation.

(Refer Slide Time: 27:38)



Understanding Creativity and Creative Writing

Rudali – Summary Contd.

Dulan, a village elder, provides great insight and support to her. Sanichari's life takes a new turn after meeting Bikhni, a childhood friend.

As this sisterhood empowers them, Dulan adds to their survival tactics by suggesting that they become rudalis.

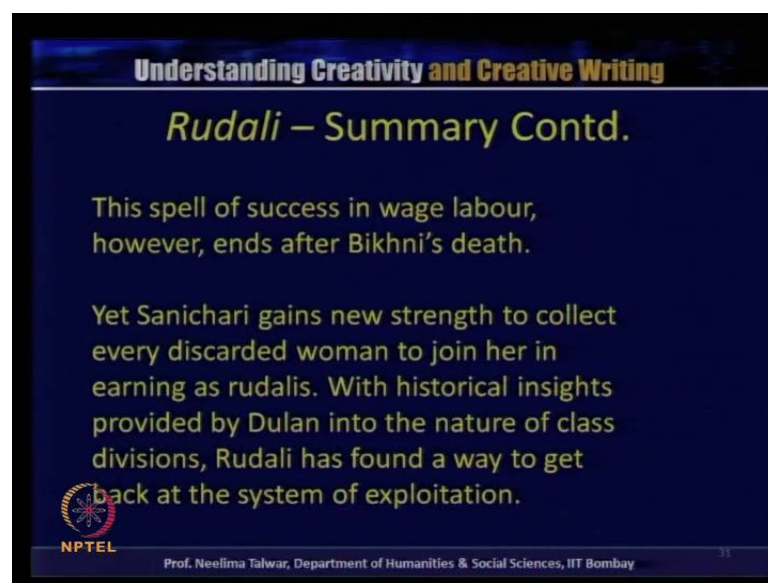
Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

And Dulan as a character is a village elder who provides great insights and support to not only Sanichari, but to many others also. Sanichari's life takes a new turn after meeting Bikhni a childhood friend. And I would like to read this part it is very moving. They by chance saw each other and in the market place, and this is how the narrator describes them. They settled down in the shade of a people tree, they eyed each other closely, before each relaxed in the realization that the other was no better off than herself. Like Sanichari, Bikhni's wrists throat and forehead spot no Jewelers, other then blue tattoo marks both were pieces of corks in their ears instead of earrings. Their hair is rough and un-groomed; Sanichari handed Bikhni a Bedi.

So, then Bikhni and Rudali together they feel very empowered because they have the strength of friendship and Dulan adds to their survival tactics by suggesting that they became Rudali. So, this what the narrator says, after hearing them out Dulan said as long as there is a way of earning why should anyone die of starvation, what kind of earning Budhwa's mother do readymade ways of earning exist. There may exist for Malikmahajans, but do they exists for Dushards and Ganju's. We have to make our own opportunities and so on and so forth.

And so there is this innovative new way of wage earning that evolves, they Sanichari and Bikhni become Rudali, and again this how this is described by narrator. The two of you go wail cry accompany the corps. You will get money, rice on the day of Kriya ceremony you will get clothes and food. Sanichari felt an earthquake within, she exploded cry, me? do not you know I cannot shut tears these two eyes of mine are scorched. Dulan spoke in a cold expression, less tone, Budhwa's I am not asking you to shut tears you could not shut for Budhwa, these tears are your livelihood. You will see as just as you cut wheat and plough land you will be able to shut these tears.

(Refer Slide Time: 30:49)



Understanding Creativity and Creative Writing

Rudali – Summary Contd.

This spell of success in wage labour,
however, ends after Bikhni's death.

Yet Sanichari gains new strength to collect
every discarded woman to join her in
earning as rudalis. With historical insights
provided by Dulan into the nature of class
divisions, Rudali has found a way to get
back at the system of exploitation.

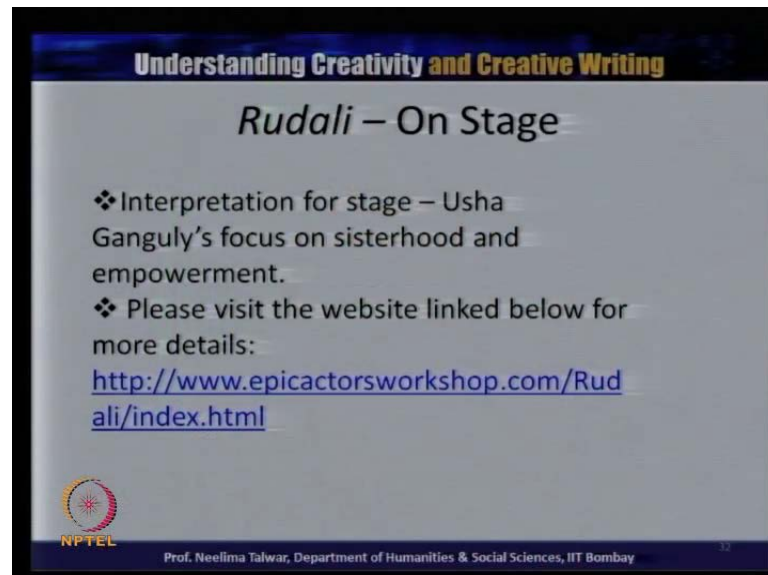
NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

Anyway this spell of success of you know Bikhni Rudali and earning their living and improving their life this spell of success ends after Bikhni's death. And towards end of the story, Sanichari instead of losing hope she finds that a new sense of empowerment within her and then this is how the story ends. So, after Bikhni's death Sanichari decides to call whole lot of discarded women to become Rudali's, and you know change and improve their life and this is what finally happens. All of them become Rudali's and there is a particular scene, where somebody has died, one of the landlord has died, and they are crying their heart out. And I am reading the last few lines of the story, the Kumashta began to weep the tears of sorrow, nothing will be left, cunning Sanichari hitting their heads meant they had to be paid double. He and nephew were reduced to helpless onlookers while hitting her head on the ground and wailing loudly Gulbadan

turned her dry eyes in the direction of the nephew, cast him a layering wink and grind then listening to Sanichari's cry; she rejoined the chorus.

(Refer Slide Time: 32:46)



Understanding Creativity and Creative Writing

Rudali – On Stage

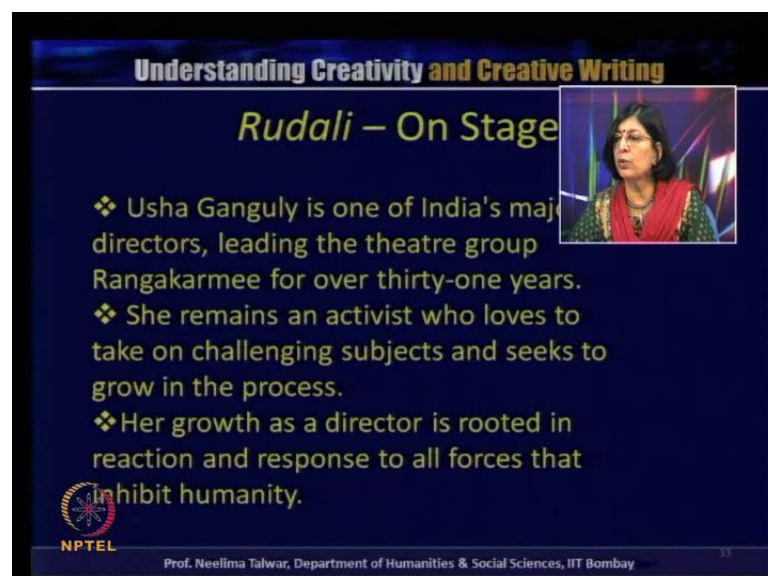
- ❖ Interpretation for stage – Usha Ganguly's focus on sisterhood and empowerment.
- ❖ Please visit the website linked below for more details:
<http://www.epicactorsworkshop.com/Rudali/index.html>

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

So that was a Rudali for you, and what we would like you to do is to have a look at this stage version directed by Usha Ganguly in which she emphasize the sisterhood of all these women. And there you know garb as Rudali's which is very dark and Ostier actually it contrast with the sense of empowerment that it gives them and this is new mode of wage earning as such.

(Refer Slide Time: 33:09)



Understanding Creativity and Creative Writing

Rudali – On Stage

- ❖ Usha Ganguly is one of India's major directors, leading the theatre group Rangakarmee for over thirty-one years.
- ❖ She remains an activist who loves to take on challenging subjects and seeks to grow in the process.
- ❖ Her growth as a director is rooted in reaction and response to all forces that inhibit humanity.

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

So, have a look at this stage version and I think you will enjoy the text in your own way you can have your own interpretation. And you can also then after Usha Ganguly's interpretation, you can also have a look at the cinematic clip. Usha Ganguly is one of the major directors of our country, and she has also an activist aspect of her work. She loves to take on challenging subjects and seeks to grow in the process. And her growth as a director is rooted in reactions and response to all forces that inhabit humanity, this is from her website and in the process of reading the play you will also understand how different writers, thinkers, theatre directors, film directors how they have looked at these issues and these scripts.

(Refer Slide Time: 33:58)



So, here is the photo study, way paradoxical and then we move on to the cinematic interpretation of the story.

(Refer Slide Time: 34:13)

Understanding Creativity and Creative Writing

Rudali – A Film

- ❖ Cinematic interpretation of the story.
- ❖ The rugged aspect of Sanichari's life seems to be muted in Lajmi's interpretation.
- ❖ The imagined romance between Sanichari and the landlord is unduly emphasized.
- ❖ Video excerpt from the film.

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

35

Now, in the cinematic interpretation by Lajmi, the rugged aspect of Sanichari's life seems to be muted. And the imagined romance between Sanichari and the landlord I tend to feel unduly emphasized, but you can have your own take it becomes something else in the hands of an another creative person. After looking at the film and after watching the photo study of Rudali, what we would like you to do is to consider some of the questions critical questions that we would like you to consider while judging your own ability to read the script carefully.

(Refer Slide Time: 36:06)

Understanding Creativity and Creative Writing

Critical Analysis: Questions

Respond to the following with reference to *Rudali*:

1. Specify the names of all the characters who appear in the story.
2. Describe the historical period of the piece based on references made within the text.
3. Explain the significance of the title with reference to the writer's point-of-view.

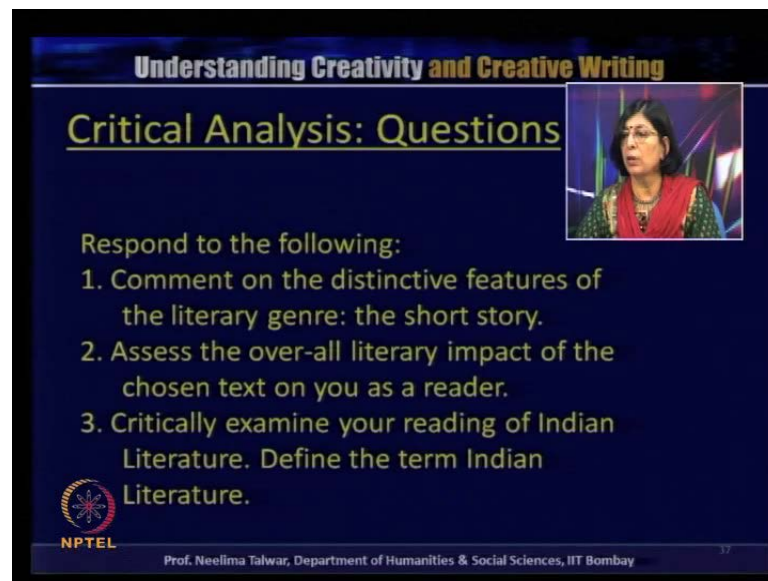
NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

36

So, these are the questions we have placed before you. This we have been doing earlier also and I think critical analysis is very very important part of creative writing. So, then these are the questions you can have a look at it. Specify the names of all the characters who appear in the story. Describe the historical period of the piece based on references made within the text. Explain the significance of the title with reference to the writers point-of-view.

(Refer Slide Time: 36:31)



Understanding Creativity and Creative Writing

Critical Analysis: Questions

Respond to the following:


1. Comment on the distinctive features of the literary genre: the short story.
2. Assess the over-all literary impact of the chosen text on you as a reader.
3. Critically examine your reading of Indian Literature. Define the term Indian Literature.

NPTEL

Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay

Comment on the distinctive features of the literary genre: the short story assess the overall literary impact of the chosen text on you as a reader. Critically examine your reading of Indian literature define the term Indian literature.

(Refer Slide Time: 36:50)



Understanding Creativity and Creative Writing


Critical Analysis: Questions

1. Based on the reading of *Rudali*, compare and contrast the stage and/or film version in highlighting the travails and the strengths of the marginalized.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 38

Based on the reading of *Rudali*, compare and contrast the stage and or film version in highlighting the travails and the strengths of the marginalized. This is an issue we have been raising right from the beginning that we need to hear the voices of the marginalized. So, I think this is a very important question from that point-of-view, because I think Mahasweta Devi has this rare capacity to see them as they are rather than you know put them in narrow categories.

(Refer Slide Time: 37:56)



Understanding Creativity and Creative Writing

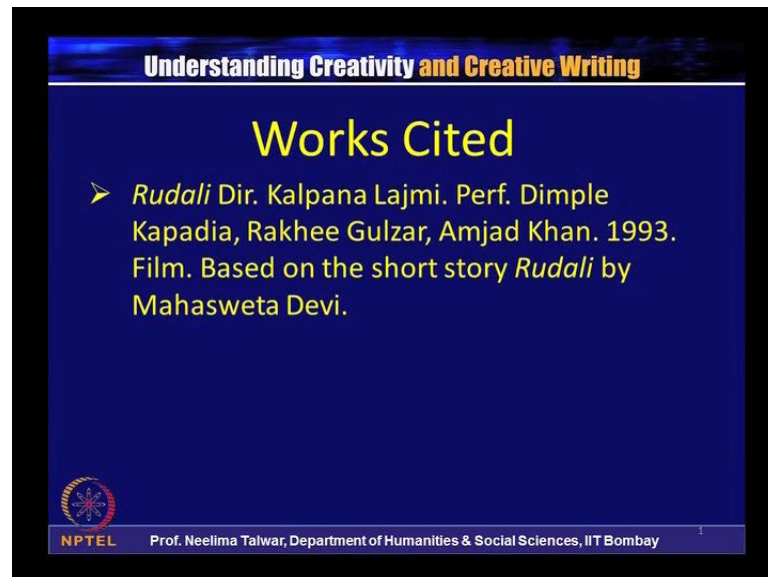
Suggested Reading

- Devi, Mahasweta. *Breast Stories: Behind the Bodice, Draupadi, Breast-Giver*. Trans. Gayatri Chakravorty Spivak. Calcutta: Seagull Books, 1997. Print
- Katyal, Anjum. Trans. *Rudali: From Fiction to Performance*. Calcutta: Seagull Books, 1997. Print.

NPTEL Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay 40

For work sighted here is our list, but we would also like you to consider additional reading specially Mahasweta Devi, other short stories which they have been translated by Gayatri Chakravorty Spivak, and also Anjum Katyal's translation of Rudali, and the book titled Rudali from fiction to performance that is also very rich study.

(Refer Slide Time: 37:59)



So that is all for this session.

Thank you very much.